

THE EPOCH TIMES

ARTS & CULTURE

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Architect Julia Morgan is best known for her work on the Hearst Castle. Front view of the castle in San Simeon, Calif.

ARCHITECTURE

The Genius of Collaboration

Architect
Julia
Morgan's
valuable
contributions

BOB KIRCHMAN

Sometime early in the 20th century, a diminutive woman smartly dressed in a modest dark suit stepped onto a construction site. She was soft-spoken, but when she spoke, "grown men tremble[d]." She was a master builder, an architect in the same class as Richard Morris Hunt and Stanford White. Indeed, she was the contemporary of these legendary designers—and her work stands firmly alongside theirs.

Yet for years, her work was relatively unknown. She is known as the designer of William Randolph Hearst's "Hearst Castle," but her career produced so

much more. In fact, her biographer, Victoria Kastner has a list. There are well over 700 buildings for which she is the architect of record, as well as some significant structures that she clearly contributed to without attribution. Kastner's "Julia Morgan: An Intimate Biography of the Trailblazing Architect" is a fitting tribute to this amazing person, who is often forgotten because she did not seek recognition. This straightforward telling of her life's story is a refreshing read, particularly if you are looking for inspiration, not only as a designer but also as a human being.

Continued on Page 4

What developed from that initial meeting with newspaper magnate W.R. Hearst turned into a 28 year collaboration.



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TRADITIONAL CULTURE

A Lost Tool of Learning: Rhetoric and Why It Matters

KELSEY RAKOCZY/CC BY-SA 4.0

JEFF MINICK

Search online for “the meaning of rhetoric,” and you’ll find the word typically defined as speech or writing intended to persuade others. Some sources list as a secondary meaning bombastic or sentimental speech and writing, often deceitful in their attempts at persuasion. “He’s just gaslighting us,” someone might say of a politician’s appearance. “It’s all just hot air and rhetoric.”

If asked, most Americans might be unable even to define rhetoric, much less explain why or how it might be studied and deployed. To fault them for their ignorance would be wrong, for with the exception of students in homeschools, classical academies, and some liberal arts colleges, most people aren’t exposed to rhetoric—neither the word nor its worth.

It wasn’t always this way. From the ancient Greeks to the first years of the 20th century, rhetoric was a part of education, just like geometry or literature. The ability to espouse a cause, to handle the English language with skill and power in writing, from a podium or even in conversation, and to entertain and enlighten your listeners was considered the mark of an educated man or woman.

A Brief Early History

In a world without electronics or the printing press, the ability to speak well—to convince a jury, to address an assembly of your fellow citizens, to rouse soldiers to war, to eulogize a friend, and much more—was considered a crucial element in education.

In ancient Greece, particularly in Athens, sophists began teaching rhetoric to the young, with a focus on winning an argument through emotional and manipulative language, sometimes at the expense of truth. Disgusted by these practices, and perhaps to polish up its image, Aristotle wrote “The Art of Rhetoric,” a guide that influenced Western oratory for the next two millennia and that even today casts its shade over this subject. Here, he set up a system of the ways and means of persuasion, like combining logic with feeling and employing different rhetorical devices that add prowess and beauty to the argument. Perhaps most importantly, he opposed the sophists by contending that truth, or at least the search for a truth, was a foundation stone for rhetorical art.

Romans like Cicero and Quintilian studied Aristotle’s text and wrote such guides themselves. Quintilian, for instance, developed a system of Five Canons of Rhetoric, leading students from developing their topics and arguments to memorization to the actual delivery of the speech itself. Like Aristotle and Cicero, his ideas and writings were studied and disseminated for centuries after his death. The bookend theologians of the Middle Ages, Augustine and Thomas Aquinas, were both well aware of the tools and uses of rhetoric, though we find them in Augustine’s writings to a far greater extent than in those of Aquinas, who aimed at a systematic examination of Christian beliefs.

A Foundation Stone of the Liberal Arts

The invention of the printing press brought a greater emphasis to rhetoric as a tool for composition as well as for oratory. Through broadsides, manifestos, and books, skilled writers could make their case for ideas that surpassed the reach and power of transient oral deliveries. From Martin Luther to John Locke and Thomas Jefferson, a teeming company of philosophers and thinkers brought rhetorical devices to their pen-and-paper arguments.

And this interest in rhetoric shaped the liberal arts as we think of them today. Even in the ancient world, teachers of rhetoric encouraged the study of poetry, language, and history not only as subjects in their own right but also as fertile fields from which to glean ideas for debate and discussion. From the 18th century up through the early 20th century, these subjects were at the heart of most American universities, with a special emphasis on rhetoric. The power of



The study of rhetoric is a key part of true learning and a classical education.

these programs may be discerned even in their trickle-down effects. Abigail Adams, for instance, often rued her lack of Latin and Greek, yet her correspondence is filled with rhetorical devices and with references to mythology, history, and literature. Abraham Lincoln had little formal schooling, and though historians frequently mention his reading of the Bible and Shakespeare, the grammar books he read and sometimes memorized in his youth also heved his composition skills.

It is for these reasons that rhetoric was long known as the “Queen of the Liberal Arts,” and as Richard Weaver stated, “the most humanistic of all the disciplines.”

A Responsible Rhetoric

Richard Weaver (1910–1963) was an intellectual historian and scholar who taught English and rhetoric at the University of Chicago. There, he insisted on teaching freshman composition every year, hoping that these young people would develop their writing skills according to the ancient principles of his discipline.

In an address delivered just before his death, “Language Is Sermonic,” Weaver pointed out the low state into which rhetoric had fallen in modern times. At the same time, he advocated for an ethical rhetoric: not only presentations in speech and in writing that not only employ rhetorical tactics, but also a strategy that aims, in one way or another, at truth. He warned as well of the dangers we face when a speaker or writer misleads us. “As rhetoric confronts us with choices involving values,” he says, “the rhetorician is a preacher to us, noble if he tries to direct our passion toward noble ends and base if he uses our passion to confuse and degrade us.”

In a 1955 address, “A Responsible Rhetoric,” Weaver focuses on this last idea in a less technical fashion. Here, he states forthrightly: “Responsible rhetoric, as I conceive it, is a rhetoric responsible primarily to the truth.” He then gives examples of what occurs when that responsibility is ignored or deliberately shunned.

Today, the five-paragraph essay with its thesis, its three supporting arguments, and a conclusion restating the thesis—a form still taught in some classrooms today—is a fragment left from the days when rhetoric, logic, and grammar sat in the high court of the language arts.

Damages Done

By its very definition—the art of persuasion—rhetoric is with us everywhere we turn. After all, what are advertisements if not enticements to buy a certain brand of soap or a new car? An employer calls together his sales staff and exhorts them to sell more product, giving reasons for doing so and tips on increasing sales. They in turn phone their contacts and attempt to press a sale. It’s all rhetoric, but of a baser form than the one advocated by Richard Weaver and so many others.

Yet that is the form we see today in our politics. Those running for or serving in office are often walking, talking billboards made up of slogans and sound bites, but with facts and truth often concealed from the public eye.

In addition, those untrained in rhetoric may fail to detect fallacies and deceptions in the positions taken by those in authority. In “Why Study Rhetoric?” Trent Leach, a teacher at a Latin school in Topeka, Kansas, nails this idea: “If I misuse grammar, I make poor sentences. If I misuse logic, I make bad arguments. But if I misuse rhetoric, I use people and lead them into all manner of falsehoods.”

Hope on the Horizon

In “Classical Rhetoric 101: An Introduction,”



Medieval theologian St. Augustine used rhetoric as a tool for learning. “St. Augustine Reading Rhetoric and Philosophy at the School of Rome,” 1464–65, by Benozzo Gozzoli.



John Locke used rhetorical devices in his writings. “John Locke,” 1697, by Godfrey Kneller.



Aristotle’s “The Art of Rhetoric” was a guide to oratory for centuries. “Aristotle,” 1653, by Luca Giordano.

Kate and Brett McKay, who run The Art of Manliness website, note this same advantage, writing that the study of rhetoric makes you a better citizen, able to discern the smoke and mirrors propositions that inevitably occur, and that it “protects you from intellectual despotism.” They also dwell on the positives of this art, emphasizing the importance of the art of persuasion in our everyday dealings with such people as our employers, our

Aristotle set up a system of the ways and means of persuasion.

friends, and our children.

In a time that labels itself the “age of communication,” rhetoric deserves a prominent place in the core curricula of education, and many schools, most of them modeled on classical education, are working toward its restoration. If their efforts eventually prove a success, producing more and more young people trained in this discipline, both our country and our culture will become vastly improved.

Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C. He is the author of two novels, “Amanda Bell” and “Dust On Their Wings,” and two works of nonfiction, “Learning As I Go” and “Movies Make The Man.” Today, he lives and writes in Front Royal, Va.

TRUTH and TRADITION

In Our Own Words



“With diligent effort, a journalist can map a part of the journey and present it to readers, hoping to help them navigate their own realities.”

Petr Svab
Reporter

The World Through a Journalist’s Eyes

Dear Epoch VIP,

Thank you for your continuing support—we are at your service.

My name is Petr Svab and I’ve been covering politics, courts, police, immigration, economy, and other topics during my 16 years at The Epoch Times.

It is my pleasure to work for a newspaper that stands for values I can wholeheartedly endorse and fittingly summed up in our motto of Truth and Tradition.

I believe that truth is the living world, and an infinite journey of exploration. The more topics I tackle, the more issues I delve into, the more I realize how complex, multifaceted, and enormous the world truly is. We can never dream of grasping it all, but, with diligent effort, a journalist can map a part of the journey and present it to readers, hoping to help them navigate their own realities.

Moreover, I’ve found, a journalist can open doors closed to others, give readers the facts of the story, the context that enlightens them, as well as the insights of the participants.

I remember walking the streets of West Baltimore a few years ago. My plan was just to interview some local business owners to see what the city was doing about some of its issues—from piles of trash and abandoned houses to homelessness and crime.

Within five minutes of my arrival, a man on the street noticed me and started to shout: “Guy with a camera! There’s a guy with a camera here!” A group of young men further up the street took notice as I approached.

“Are you a cop?” asked one of them. He was a young man with wide eyes that looked like they’d already seen more than their share.

I introduced myself and my business of the day, handing the gentleman my card. The young man’s expression softened as he realized I was here to report on a story—the story of his home.

As it turned out, the young man was not only ready to share with me his insights on the local issues, but also to offer advice on where to find what I was looking for. We parted ways with a handshake.

In all my experience talking directly to the people

involved in various events, **the truth seldom (if ever) favors partisan narratives—it’s much more colorful: sometimes humorous, other times tragic.**

Consider the story, for example, of Trayvon Martin. According to some, an innocent child killed by a racist man. According to others, a thug killed in self-defense. But after filmmaker Joel Gilbert retraced Martin’s last moments, weeks, and months, it turned out neither narrative was quite true. Gilbert told a story of a young man whose life was falling apart and ultimately plunged into a tragedy that nobody wanted.

So if that’s truth, what is tradition, then? For me, it is the lessons of history. It’s the distilled universal wisdom collected by our ancestors over millennia—the timeless lessons of the enlightened, the sages, and the saints. This treasure chest of the past is where we can turn to help us better understand the truth at present.

My work is to safeguard this treasure, let it live through the pages of The Epoch Times and the hearts of our readers.

While it may seem the foundations of the civilization itself are now under attack, I truly believe our readers will be best equipped to withstand the storm—through clarity and peace of heart. For whatever the future holds, I believe the path will be less treacherous for those who walk it steadily, making choices informed both by truth and tradition.

What I pledge to you is yet more meticulous research, analysis, and fact-finding. I’ll do the digging for you, while letting you make up your own mind. Furthermore, I’ll also hone my wit to give you an ever-better read along the way. Yes, we strive to be an influential media in the world, but **I believe that our true success is measured in minds sharpened, hearts uplifted, and lives improved.**

Once again, thank you for joining us on this journey. We do live in truly epochal times, wouldn’t you say?

In Truth and Tradition,

Petr Svab
The Epoch Times



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SUNDRY PHOTOGRAPHY/SHUTTERSTOCK



La Cuesta Encantada, now simply known as Hearst Castle, sits atop a hill in California's Santa Lucia Mountain Range.

ARCHITECTURE

The Genius of Collaboration

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Early Influences

Julia Morgan's story begins with her birth in San Francisco on Jan. 20, 1872. She was the second of Charles and Eliza Morgan's five children. She was the oldest girl and dearly loved her three brothers. Charles Morgan was an East Coast man—a distant cousin of J.P. Morgan—and maintained close ties with family in New York. The family settled in Oakland, California, across the bay from San Francisco and the terminus of the transcontinental railroad. As a young girl, Morgan traveled with her family across the country frequently. Oakland was a neighborhood of fine Victorian homes, as was Brooklyn Heights, where she often summered with her grandparents.

She was an athletic child, who loved to climb trees and play on her brothers' gymnastic equipment. Her mother, brought up in strict Victorian mores, tried to discourage her tomboy escapades. She would punish the girl by making her practice an extra hour on the violin. Although Morgan hated the punishment, she loved the music and became an accomplished violinist. In fact, as she completed high school, Morgan contemplated three trajectories for her life. She considered making a career for herself in music, medicine, or architecture. However, she had no desire to become the model Victorian wife, forever sentenced to running her husband's home and missing the opportunity to develop her gifts professionally.

She was, in her own way, still a woman of family. Her three brothers in particular were a very important part of her life. All three died tragic deaths and Julia devoted much of her private life to caring for them, particularly as their health waned. She cultivated strong friendships with colleagues and clients. She

was a careful listener, giving undivided, focused attention to her client's design dreams. She was generous to a fault, even gifting some of her associates with houses. She lived simply, and blessed others from her good fortune. She was a woman of faith who maintained her integrity even as she worked in a world of movers and shakers.

Choosing the Path Less Traveled

Morgan decided that she would pursue architecture. The University of California, Berkeley had no architecture program, but she enrolled in the engineering school, becoming the only woman in her class to earn a degree in civil engineering. Morgan then set her sights on further education at the Ecole des Beaux-Arts in Paris. The school, which emphasized classicism and visualization of architecture, was where Richard Morris Hunt had trained. It had recently added more engineering emphasis, and women were beginning to be admitted. Morgan was one of the first to actually complete the program and become accredited. Upon her return to San Francisco in 1902, she became a licensed architect in California.

Initially working for John Galen Howard, Morgan designed several important campus buildings, one of which was the William Randolph Hearst Greek Theatre at UC Berkeley. Though Howard was the architect of record, it is pretty certain that the classically trained Morgan produced the actual design. The amphitheater was a gift from the Hearst family to the college, and perhaps it was through this project that she met W.R. Hearst for the first time. There is no record of this meeting, however.

In 1903, Morgan received her first major commission from Mills College's co-founder Susan Mills. It was for "El Campanil," a Spanish Mission-style bell tower that featured a set



A studio portrait of architect Julia Morgan in 1926.

There are well over 700 buildings for which she is the architect of record.

of 10 bells originally cast for the 1893 Columbian International Exposition in Chicago. They were the gift of industrialist David Hewes, and Morgan set them off in a series of arched openings so that they would be prominently displayed.

The towers and other buildings Morgan designed for the campus were built of reinforced concrete cast in a traditional form. The use of this material was considered new and innovative at the time. Ultimately, it would be one of Morgan's greatest contributions to building construction.

In 1904, Morgan established her own practice, and the Mills College bell tower was completed. Just two years later, all the buildings of San Francisco would be severely shaken. Chaos ensued as a 7.9 magnitude quake devastated the city in 1906. At Mills College, devastation was severe, but the two-year-old bell tower stood soundly without a crack. Morgan's engineering had proved brilliant.

San Francisco's Fairmont Hotel had just been completed at the time of the quake. It was completely gutted by the fires that followed the earthquake—nothing more than a blackened shell. The owners selected Stanford White, of the New York firm of McKim, Mead and White, to oversee the rebuilding. But White was murdered at Madison Square Garden before he could begin the work. Morgan was chosen to take over. No one was even sure that the shell could be saved—the foundation of the building had shifted seven feet! Morgan worked in a shack on the site, calculating the engineering for the project. A year later, the hotel was completely rebuilt and opened again. She had quietly and confidently led the herculean effort.

In addition to hundreds of private homes, Morgan completed a number of commissions for the YWCA (Young Women's Christian Association). As more women came to the big cities seeking employment, the YWCA provided safe housing for them in beautiful surroundings. At Camp Fremont, Morgan designed the Hostess House, a place where soldiers could meet their families when serving in World War I. Since these projects were initiated by the YWCA, she often worked pro bono or at reduced rates. She also did a number of commercial projects, including the offices of the Hearst newspapers.

A 'Small' Project That Should Only Take 6 Months

Morgan's schedule was full with projects for the YWCA. She worked from this mindset: "Don't ever turn down a job because it's beneath you, [or] because you think you want to do something larger." When William Randolph Hearst approached her to design a "small bungalow" on a hill at his San Simeon ranch, she listened. The ranch had belonged to the Hearst family for years, and for W.R. Hearst, the hilltop was a family retreat and



PUBLIC DOMAIN

camping spot. Hearst, however, remarked to Morgan that he was getting too old to sleep in tents. He initially proposed a small house—a project that would not take more than six months. With her family responsibilities and an ever-growing number of projects, she could have easily turned it down. Instead, she began what she labeled simply as "Project 503." What developed from that initial meeting turned into a 28-year collaboration.

The "simple bungalow" became a group of cottages. The group of cottages became a Mediterranean village in 16th-century Spanish Renaissance style. The hill became La Cuesta Encantada (The Enchanted Hill). The central feature of the project became La Casa Grande on its central plaza. The façade of Casa Grande was derived from Cathedral Santa Maria la Mayor in Ronda, Spain. Morgan worked pieces of historical artwork acquired by Hearst into the architecture. Most notable are a pair of 16th-century convent doors. In order to fit them into the façade, Morgan had master ironworker Gustaf Edward

(Left) Fairmont Hotel in San Francisco, circa 1920. Library of Congress.

(Right) The Neptune Pool at the Hearst Castle.



DONALD R. NEUDECKER/SHUTTERSTOCK

Trinkeller create a matching archway piece over the historic doors.

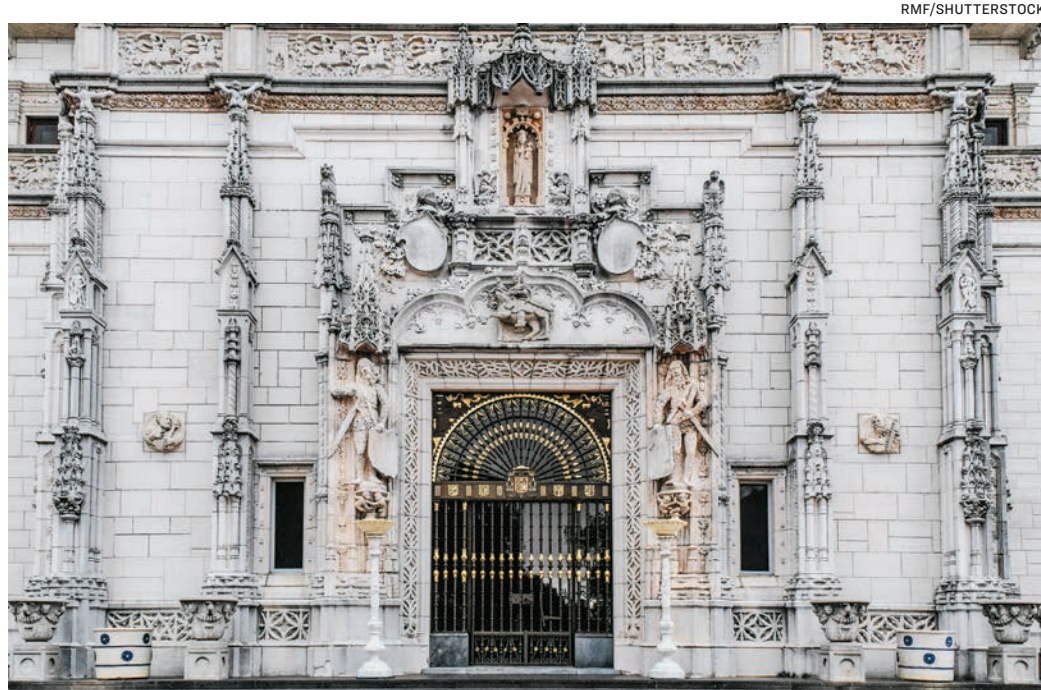
Trinkeller was but one of many craftspeople Morgan hired and supervised during the decades of construction. Not everyone she brought out to the site lasted. The remote location was too distant. Morgan's expectations were exacting, and her dedication to historical accuracy was legendary. She would come out to the jobsite, spend a whole day supervising, and then return to her busy life in San Francisco. Some tile mechanics were chagrined when she returned from San Francisco only to say that their work was "too perfect." The tile setters were forced to break out areas of their work and re-lay them so as to create the impression of ancient tile that had settled.

As the project grew in scope, features such as the Neptune Pool were built. It was a grand project, which could be compared to Hunt's Biltmore Estate, but it was not one colossal house. It was always a series of houses. Building continued until W.R. Hearst literally ran out of money. It remains unfinished to this

day, but Hearst Castle and its surroundings have enthralled thousands of visitors for decades.

Although able to succeed in grand projects for the wealthy, Morgan was most devoted to projects such as the YWCA commissions. The Asilomar Conference Grounds, developed for the YWCA in Pacific Grove, California, contain some of her most beautiful designs. The Craftsman-style buildings, with their exposed beams and use of natural materials, honor the site. Eleven of the 16 buildings she designed there still survive and still welcome guests. Typical of her work for the YWCA, they provide a beautiful and inspiring setting for visitors—something Morgan always tried to do for all who would enter her buildings.

Bob Kirchman is an architectural illustrator who lives in Augusta County, Va., with his wife Pam. He teaches studio art to students in the Augusta Christian Educators Homeschool Co-op.



The façade of Hearst Castle's Casa Grande with 16th-century convent doors.



PUBLIC DOMAIN

(Left) El Campanil, the beautiful bell tower on the campus of Mills College in Oakland, Calif., in 1906. Library of Congress.

(Right) Julia Morgan designed the Hostess House, a place where World War I soldiers could meet their families. Photographed circa 1915 to 1920. Library of Congress.



DOCUMENTARY RECOMMENDATION

A Revelatory, Must-See Documentary on Homeschooling

IAN KANE

By most accounts, the year 2020 was pretty traumatic after all we witnessed and experienced, with the widespread overreach in both the public and private sectors that limited our rights.

However, there was a silver lining during that tumultuous period. The lockdown inspired many people to embrace their inner entrepreneurs and start their own home-based businesses. And when children of all ages were sent home to continue their studies online, parents got a good look at what they were being taught.

For parents, it was a revelation to realize that many public and private schools are little more than Marxist brainwashing centers, with agendas such as critical race theory (CRT), anti-American revisionist history, and homosexual and transsexual ideologies being aggressively pushed on our youth.

So just like many people began their own home businesses, parents across the country started to homeschool their kids.

Actor and filmmaker Kirk Cameron's (of "Growing Pains" fame) 2022 documentary, "The Homeschool Awakening," focuses on the many parents who have opted to pull their kids out of public schools and educate them at home.

The film consists of interviews with 17 different families from various socioeconomic and cultural backgrounds who have chosen to homeschool their kids. There are also interviews on the topic with journalists, former teachers, and others in education.

The film kicks off by showing corporate news clips of the COVID-19 shutdown of schools, as well as interview snippets of

fearful parents not knowing what to do when their kids are ordered to go home.

We are then introduced to the families and learn of their initial misconceptions about homeschooling. Many of them speak of the skepticism they first felt when homeschooling was brought up. Even Kirk and his wife, Chelsea, mention how they were initially doubtful about homeschooling.

Who can better teach children than their parents?

US Education in the Past

Journalist, author, and educator Alex Newman does a great job of giving a historical perspective on schooling in the United States. He talks about how the Pilgrims passed a law called "The Old Deluder Satan Act" in 1647 that emphasized teaching people in the original colonies how to read. In their wisdom, the Pilgrims knew that if people were literate, they'd develop into upstanding citizens with strong faith in God.

Newman describes the large role that the church once filled for private academies and other institutions. However, in the 19th century, the first secretary of education, Horace Mann, began setting up the first public schools in Massachusetts. More and more states started "jumping on the bandwagon," and public schools began popping up all over the United States.

In 1962, the Supreme Court ruled that prayer in public schools was "unconstitutional." That crucial ruling paved the way for another ruling by the Supreme Court in 1963 that prohibited Bible readings in pub-



Kirk and Chelsea Cameron reveal their initial reservations about homeschooling before discovering its many benefits, in "The Homeschool Awakening."

lic schools. "That was a fundamental turning point in the history of the United States, when we officially said to God, 'You're not welcome in the education of our children anymore,'" Newman states.

Conversely, homeschooling parents are able to determine what subjects their kids are taught, and thus many are once again infusing faith into their young ones' curriculums.

Dispelling Myths

The film goes on to dispel many of the myths and fears that may be preventing some parents from considering homeschooling. One of the biggest falsehoods is that parents aren't properly qualified to teach their kids. However, as the documentary shows us, parents are not only more invested in their kids since they love them, but they've already been teaching their kids for their entire lives. Parents have taught them how to walk, talk, carry themselves, and so on, since birth. Who would be better positioned to teach children than their own parents?

And for those who aren't sure whether homeschooling is allowed in their state, according to the U.S. Census Bureau, homeschooling is legal in every state—and as a movement, it's exploding. Between the 2020 and 2021 school years alone, homeschooling in U.S. households doubled.

This documentary doesn't use a one-size-fits-all approach. It's highly informative for people who are considering homeschooling, as well as for folks who have already

been homeschooling, yet want more information and useful tips. As more and more parents decide to homeschool their kids, whole communities of like-minded folks have been springing up all over the place.

"The Homeschool Awakening" is an insightful documentary about a movement that is spreading like wildfire. This film is so informative and engaging that it's the perfect vehicle for educating people on this "awakening." Please share it with your friends and family members who may not know much about it.

"The Homeschool Awakening" is available on Pureflix and Amazon.

Ian Kane is an U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality.

'The Homeschool Awakening'

Director
Caleb Price

Running Time
1 hour, 40 minutes

MPAA Rating
Not Rated

Release Date
June 13, 2022

★★★★★

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