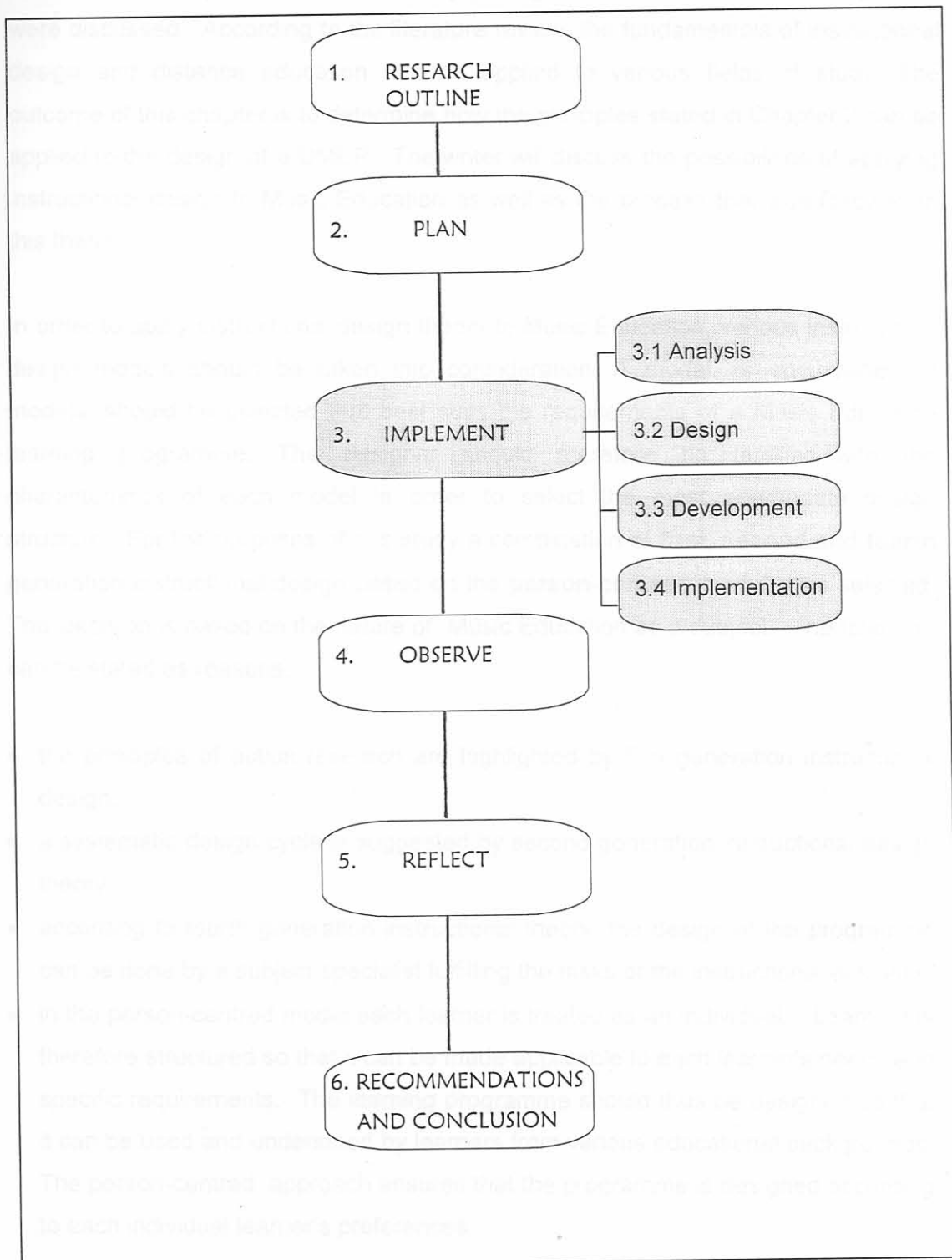


CHAPTER 3

IMPLEMENT



INTRODUCTION

In Chapter 2 the principles of instructional design and distance education in general were discussed. According to the literature review, the fundamentals of instructional design and distance education can be applied to various fields of study. The outcome of this chapter is to determine how the principles stated in Chapter 2 can be applied to the design of a DMEP. The writer will discuss the possibilities of applying instructional design to Music Education as well as the process that was followed in this thesis.

In order to apply instructional design theory to Music Education, various instructional design models should be taken into consideration. A model, or combination of models, should be selected that best suits the requirements of a Music Education learning programme. The designer should therefore be familiar with the characteristics of each model in order to select the most appropriate design structure. For the purposes of this study a combination of **first, second and fourth** generation instructional design based on the **person-centred model**, was selected. This decision is based on the nature of Music Education as a subject. The following can be stated as reasons:

- the principles of action research are highlighted by first generation instructional design;
- a systematic design cycle is suggested by second generation instructional design theory;
- according to fourth generation instructional theory, the design of the programme can be done by a subject specialist fulfilling the tasks of the instructional designer;
- in the person-centred model each learner is treated as an individual. Learning is therefore structured so that it can be made applicable to each learner's needs and specific requirements. The learning programme should thus be designed so that it can be used and understood by learners from various educational backgrounds. The person-centred approach ensures that the programme is designed according to each individual learner's preferences.

Music, and more specifically Music Education, is a specialised field of study which does not usually involve large groups of tertiary learners. Although student numbers are increasing, Music Education courses can also involve small learner groups. The relatively small learner numbers are ideal for conveying the practical aspects involved in the teaching of Music Education. Through the person-centred model each learner can be given the opportunity to develop the necessary skills with guidance from the course leaders and study material. In a personalised learning programme the course leaders need to keep track of each individual learner's progress. This involves thorough planning and organisation. It can therefore be assumed that a prerequisite for incorporating the practical aspects of Music Education is co-ordination and systematic programming.

In order to plan and structure a course successfully, a combination of first and second generation design models is followed. By continuing the cycle of analysis, review, selection, integration, organisation and evaluation, a structured learning programme can be compiled. The design cycle will also help the course developers to identify specific problems concerning the methodology applied and method of presentation. In order to solve the identified problems, the person involved in the design process should be knowledgeable about the course **content** and **didactic principles** of the subject. A **subject specialist** involved in the teaching of the learning content should be able to identify the problems and possible solutions. In practice, however, the **instructional designer** is expected to solve the complications. He/she is usually not the person involved in the actual teaching of the subject and does not have the necessary insight to offer solutions. For maximum learning to be facilitated, the instructional designer should have the necessary subject knowledge. It is, however, not possible for instructional designers to be knowledgeable of all academic fields. A possible solution is for the subject specialist to become an instructional designer.

According to fourth generation instructional design, the subject specialist can perform the tasks of the instructional designer. By becoming an instructional designer, the subject specialist can identify problems and be equipped to solve these problems. Knowledge of instructional design therefore enables the subject specialist to select the appropriate solution to a problem without sacrificing the course content. The subject specialist gains his/her knowledge of the design process by analysing the parameters of second and fourth generation instructional design as listed in

Chapter 2 section 2.2.1. The parameters are then applied to the field of Music Education.

For the design of the DMEP the writer, a Music Education specialist, became the instructional designer. From this point forward the Music Education specialist is referred to as the instructional designer or facilitator. The method of design as well as the parameters of the course will be discussed in further detail in the following paragraphs.

The design of the DMEP was based on examples of instructional design books such as *Textbook for Human resource practitioners*, (Pieterse 1996), *Secrets to enliven learning*, (Petit 1994), and *Small business management series: Management of a small business*, (De Beer et al 1997). The writer used these books as a reference and compiled their ideas, adding her own creative input. The actual design of the programme was structured according to the following instructional design domains given by Seels (1995:122):

- analysis;
- design; and
- development.

These domains form part of the fourth generation instructional design programme and will be discussed according to the application to the design of the DMEP.

3.1 ANALYSIS

The analysis domain involves an investigation into the variables of a learning programme. These variables differ for each course and should be evaluated in order to decide on the method of design that is to be followed. The changeable factors determined for the DMEP include the following phases of analysis:

- 3.1.1 outcomes analysis;
- 3.1.2 performance analysis;
- 3.1.3 target population analysis;

3.1.4 media analysis; and a

3.1.5 task analysis.

By making a thorough evaluation of these changing factors, the instructional designer can determine how to present knowledge in order to facilitate learning. Each aspect and its application to the DMEP will be discussed individually.

3.1.1 Outcomes analysis

According to Cronje (1995:3), the purpose of the outcomes analysis is to formulate the concrete outcomes of the learning programme. These outcomes indicate the general goals of the learning process. The question that needs to be answered is: What will learners be able to do after studying with the designed programme?

Application

The outcomes of the DMEP are to:

- provide equal learning opportunities to all enrolled learners;
- facilitate active participation in the learning process;
- promote understanding of Music Education's concepts and skills;
- demonstrate the practical aspects of Music Education through distance educational means;
- present an understandable, accessible learning programme;
- develop each student into a competent Music Educationalist;
- apply the theory of Music Education to various learning environments according to the principles of Curriculum 2005 (South African 1997);
- further the application of distance education to Music Education;
- facilitate assessment opportunities for learners; and to
- encourage learners to take control of the learning process.

To realise these outcomes and to enable personalised learning to take place, a design strategy based on instructional principles should be employed. The instructional designer therefore has to design a method for ensuring that learners reach the suggested outcomes. Apart from these general outcomes, specific outcomes are formulated to guide the learner through the various modules. These

specific outcomes will inform the learner what the focus of specific areas of learning entails. By monitoring the realisation of both general and specific outcomes, the learners' performance can be analysed.

3.1.2 Performance analysis

Analysing learners' performance should not only focus on the realisation of learning outcomes but should facilitate effective learning. In order to compile a balanced learning programme, the entry levels of the course need to be determined. The facilitator should determine what learners should know in order to follow this course. The entry level of the learners will therefore influence the structure and content of the course. By analysing the learner population, their needs and expectations of a course can be highlighted.

Application

The learning programme should be designed so that it is compatible with the different educational backgrounds of all enrolled learners. This can be achieved by the facilitator:

- stating information clearly in an easily understandable language which still has academic merit;
- presenting knowledge in an innovative way so that experienced learners will find it stimulating;
- guiding learners through the learning process and explaining assignments and learning tasks in detail;
- providing learners with the opportunity to apply their knowledge so as to develop the necessary practical skills;
- basing the knowledge on pedagogical criteria so as to guide learners through the knowledge component of Music Education; and by
- indicating how practical experience can be applied to enhance the learning sequence.

By following these steps the facilitator takes learners' needs into consideration. This can, however, only be successfully facilitated if the facilitator analyses the target learning population.

3.1.3 Target population analysis

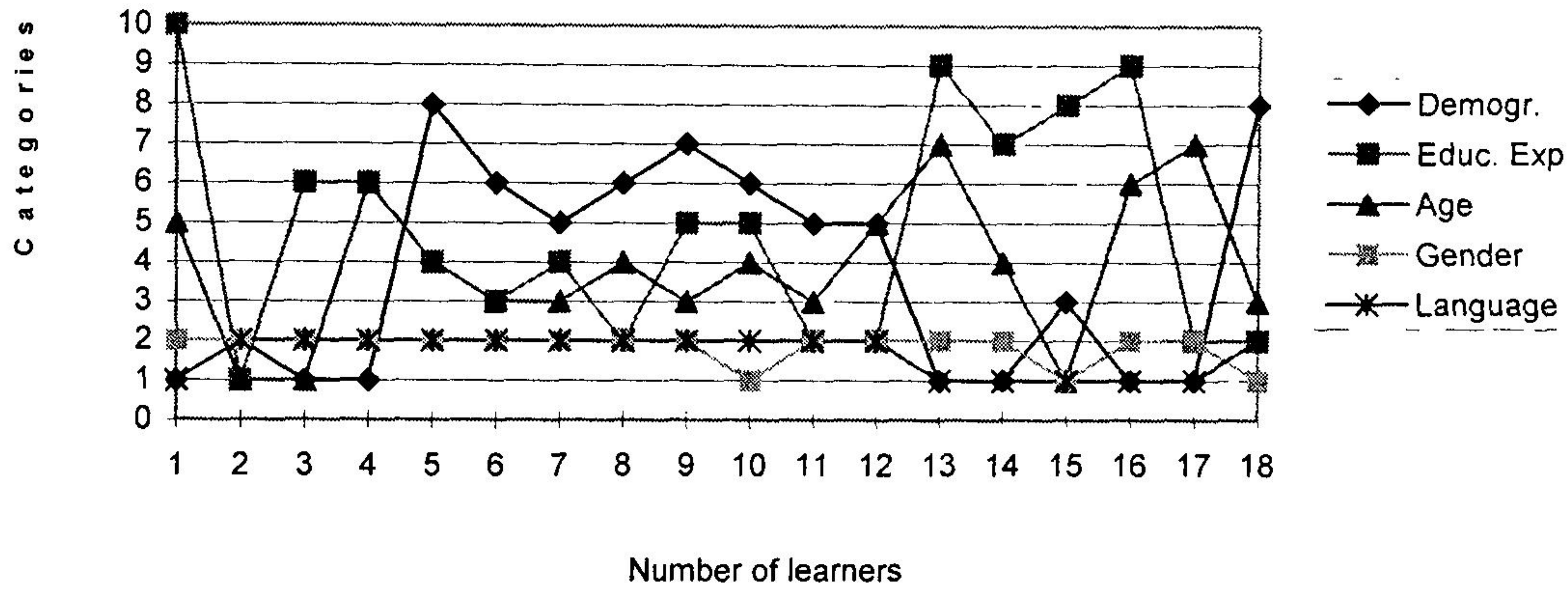
The person-centred model suggests that the learning sequence should be designed according to all individual learners' needs. These needs can be determined by engaging in a breakdown of the learners' profiles. The facilitator should therefore focus on various components of the learners' background and previous experiences. According to Cronje (1995:3), the following aspects listed under Table 3.1 need to be considered during the target population analysis.

TABLE 3.1: Parameters of a target population analysis

Focus	Parameters
Physiological.	<ul style="list-style-type: none"> • age. • gender.
Demographics.	<ul style="list-style-type: none"> • location. • accessibility. • size of group.
Education and experience.	<ul style="list-style-type: none"> • educational qualifications. • previous training. • prior knowledge and skills. • number of years of service. • aptitude.
Language.	<ul style="list-style-type: none"> • number of second language speakers.
Motivation.	<ul style="list-style-type: none"> • interests. • intrinsic/extrinsic needs. • attitudes.

Using these parameters, the facilitator can determine how the learning programme should be designed and structured. In order to indicate the diversity of the learner population, Figure 3.1 was compiled, summarising the diverse backgrounds of the learners enrolled for the BMus Honours in Music Education course in 1998 and 1999.

FIGURE 3.1: Profiles of enrolled learners in 1998 and 1999



Legend

Demographics	Education experience	Age	Gender	Language
1 = Pretoria	1 = BMus	1 = 20 - 25	1 = Male	1 = English
2 = Johannesburg	2 = BA Mus	2 = 26 - 30	2 = Female	2 = Others
3 = Botswana	3 = BA Mus + UED	3 = 31 - 35		
4 = Eastern Cape	4 = BA Mus+ PTD	4 = 36 - 40		
5 = Transkei	5 = BA Mus + STD	5 = 41 - 45		
6 = Venda	6 = Other Bachelors degree	6 = 46 - 50		
7 = Free-State	7 = BMus + HED	7 = 51 - 55		
8 = North West	8 = SPD	8 = 56 - 60		
	9 = PTD + FDE			
	10 = BA Mus + post grad			

Application

The learners who enrol for the DMEP are from diverse cultural and educational backgrounds. Learners from all over South Africa and surrounding countries enrol for this distance course. As was explained in Chapter 1, the University of Pretoria is, in fact, mainly a contact education institution. Because of the learners' diversity of locations and the distance of learners from the University, the course is presented through a combination of distance and contact education methods.

The diversity of the learner population is highlighted by Figure 3.1. All these groups are equally important in the learning process. The facilitator has to ensure that all learners benefit from the learning experience. By analysing the learners' individual needs, a balanced programme, theoretical and practical, can be organised and managed. The diverse backgrounds and learning styles of the learners should therefore be taken into consideration when a media analysis for the selection of a delivery mode are conducted.

3.1.4 Media analysis

Through the media analysis the instructional designer can determine the most effective delivery mode for the course. The following factors need to be considered when a delivery mode is selected:

- **Presentation purpose** of the media: The facilitator should determine when and where the media will be used. In a distance learning programme the selection of a delivery mode depends upon the enrolled learner numbers, the place and pace of learning. The facilitator should determine whether learners will be studying
 - as a group from a virtual campus;
 - as a group by means of video conferencing;
 - individually by means of the Internet;
 - individually by means of paper-driven learning material; or by using a
 - combination of the above mentioned delivery systems.

- **Constraints in use:** There are identified constraints on the part of learners and facilitators. Learning material can only be presented if learners have access to the proposed hardware. The learner population's access to media therefore determined what delivery mode could be selected. Constraints on the part of the facilitator include the time and costs involved in developing new learning material. These are referred to as the developmental constraints. A lack of time and money would force a facilitator to go for a cheap, less time consuming method of compiling and presenting the learning material. This could, however, result in material not being designed with a specific target group and their learning needs in mind. The aim should therefore be to ensure that enough time and money is allocated for the development of new instructional material.

The selection of media for the DMEP will be discussed in the developmental stage of the design process. The researcher will then focus on the application and choice of media that best suits the DMEP. The results of the analysis phase can therefore now be applied to the design task.

3.1.5 Task analysis

With a task analysis the facilitator should determine how and when the task is performed, under what conditions, and to what level of achievement. This involves the structuring of the learning programme and writing of course content. When designing a distance education course, the facilitator should ensure a flexible learning environment which not only incorporates various learner needs, but is also accessible in diverse learning circumstances.

Application

The course is designed as part of a Music Education Honours degree course. This two year part time course at the University of Pretoria is presented as a combination of contact and distance strategies. Learners have three contact sessions of a week each during the course of each year. Seeing that most learning takes place over a distance in between contact sessions, the course is considered to be a distance education course.

The programme was originally compiled as in-service training material for teachers during 1990 by the former Transvaal Education Department (TED). The group consisted of a subject advisor for Class Music, primary and secondary school teachers and lecturers at tertiary institutions. The lecturers were mostly involved in a research capacity. The specialists selected the information in order to provide a balanced programme based on music educational practice and theory. When material for a DMEP was needed, it was decided that the in-service material could be adapted to be used as a distance education programme. The in-service material was therefore transformed into a distance learning programme. Melton (1997:93) indicates that there are three levels of transformation of learning material. These are:

- major transformations involving substantial changes in the structuring of materials;

- moderate transformations focussing primarily on the development of aids to learning; and
- minor transformations concerned primarily with the layout and presentation of instructional materials.

Melton (1997:94) suggests that the following checklist, Table 3.2, can be used in order to determine the level of transformation. The three right hand columns will indicate the researcher's assessment of the original in-service programme. Each question was answered from the facilitator of the DMEP's perspective. A discussion answer, 'other', indicates that there is not a straightforward answer and that the matter needs to be discussed in further detail. Such discussions will take place during the course of Chapter 3.

TABLE 3.2: Checklist to help identify major changes that might be required
(adapted from Melton 1997:94)

THE TARGET GROUP	YES	NO	OTHER
1. Is the target group the same as the one for which the course was originally designed? If not, how does it differ?		✓	
2.1 Will the learners be studying full time or part time? 2.2 What are their full time occupations? 2.3 Are they young or mature learners?			Part time teachers mature
3. To what extent are the learners likely to be studying on their own?			Mostly
THE TARGET GROUP			
4. Are they likely to respond to some forms of teaching better than others? For example, to what extent will they want to determine for themselves what they learn and how they go about learning?	✓		

(Table 3.2 continued)

THE BROAD OUTCOMES OF THE COURSE	YES	NO	OTHER
5. What are the needs of the members of the target group?			Discussion
6. Does the existing course meet these needs and, if not, how do the aims or objectives of the course need to be changed?		✓	Discussion
7.1 Are national standards to be achieved through this course? 7.2 If so, are these the only course outcomes to be achieved or are there others?	✓	✓	
8. Will all learners be expected to achieve all the outcomes identified?	✓		
9. Will the course be expected to meet the needs of learners of different ability, and how will this be achieved by different outcomes?	✓		Discussion
10. Is the existing course already well structured?			Not for new application
11. Are the teaching strategies in the existing course still appropriate?		✓	
12. Are learners sufficiently involved in the process of learning through appropriate activities and projects?		✓	
13.1 Are materials available for reinforcement and enrichment? 13.2 Are they sufficient to meet the perceived needs?		✓	Discussion
14. Does the content of the course need to be substantially restructured?	✓		

From the answers and seeing that the in-service programme compilers had no experience of instructional design, or had not intended the material to be used for distance learning purposes, major transformations were made. The theory of instructional design was therefore applied to the original learning material so as to formulate expected learning outcomes and provide for learners' personal needs. Apart from the problems identified through Table 3.2, other problems were also recognised. These problems will be stated and the solutions discussed.

- **Problem 1:** The content of the learning programme was compiled in the form of an essay and no learner interaction was facilitated.

Solution: In order for this material to be used as distance teaching material, it needed to be revised and instructionally designed. Being a music educator the

researcher could apply the parameters of instructional design to the programme without neglecting the important facilitation of music skills. The theory of instructional design gives clear guidelines on how to facilitate active learning and enable learners to take responsibility for the learning process.

- **Problem 2:** Although the programme was compiled with certain aims in mind, these aims were not clearly identifiable.

Solution: To overcome this problem, learning outcomes were formulated according to the principles of Curriculum 2005 (South Africa 1997). Icons are used so that learners can easily identify the outcomes from the text. During the course of a module the learner is asked to revise if he/she has reached the various outcomes. If not, they are instructed to review a particular section of the learning programme.

- **Problem 3:** The programme did not involve assessment activities.

Solution: The absence of assessment activities or assignments resulted in the learners being passive recipients of the information. The value of the learning process was not indicated. The facilitator thus had no indication whether learning had, in fact, taken place. The instructional designer had to change the style of writing from an essay orientated style to an interactive style. Interactive assignments were included in the text so that a learner can assess his/her progress. At the back of the DMEP possible answers to these assignments are given so as to guide the learner through the evaluation process.

The above mentioned problems were further exacerbated by the diversity of the learner population of this course. To facilitate effective learning, the instructional designer had to determine who the learner is. The target population of the DMEP therefore determined.

The information gathered through the analysis of the outcomes, expected learner performance, target population, media selection and design could now be applied to the design of the DMEP.

3.2 DESIGN

The design of a programme involves those aspects that enhance the learning process and enable learning to take place. These aspects include various visual and structural criteria including:

3.2.1 formulation and presentation of learning outcomes;

3.2.2 structure and style of the text;

3.2.3 guidance structures (for example, the use of icons and the value of introductions, summaries, review and graphics);

3.2.4 facilitation of the practical components of Music Education; and

3.2.5 facilitation of self-assessment questions and activities.

These aspects should be taken into consideration and used as a checklist whenever material is redesigned, adapted or created. In each instance the criteria as used by instructional designers will be given, after which the application to Music Education will be discussed.

3.2.1 Formulation and presentation of learning outcomes

Learning outcomes can be described as reports that define what learners should be able to do when a learning activity is completed. According to Wright (1987:24) learning outcomes can be described as being:

- a set of learning specifications that direct you when making important decisions about delivery modes, instructional media and student assessment strategies;
- representative of the cognitive, psychomotoric and affective domains;
- reflective of complex learning levels such as knowledge and comprehension, application and problem solving; and
- prescribed by government regulations, existing programme outcomes and course materials.

Two variables should be taken into consideration when learning outcomes are formulated: needs assessment and objective formulation. The designer should consider what the learners need to know and how this information can be formulated.

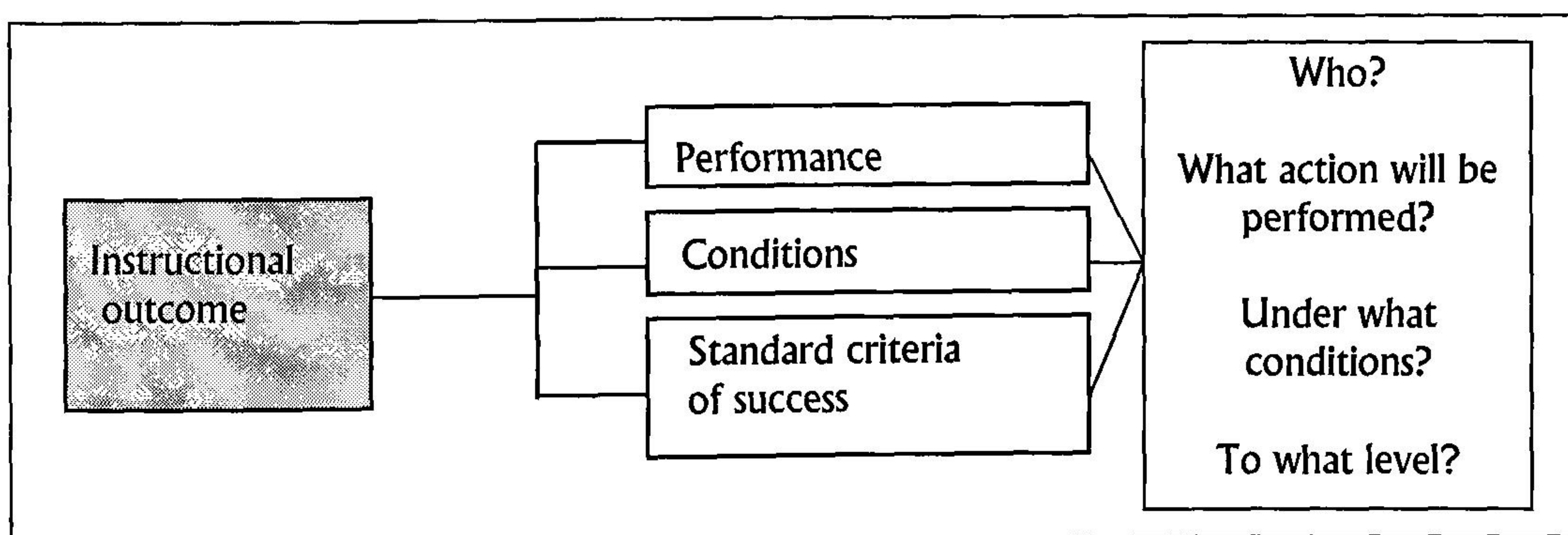
The writing of learning outcomes forms an important part of the design process. Well structured learning outcomes should determine the course content, teaching and instructional methods used. By including learning outcomes in the learning content, learners will be knowledgeable about what is expected of them.

In order to facilitate effective and successful learning, the facilitator should answer the following questions when formulating learning outcomes:

- Should prerequisite knowledge or skills be outlined?
- How can the intended outcomes be stated clearly?
- Can the outcomes be formulated in such a manner that the learner is encouraged by the learning prospect and not discouraged?
- What methods can be employed to evaluate whether the stated learning outcomes were reached?
- Will the learning outcomes be better understandable if verbs are used in the formulation? (Cass 1997).

When formulating learning outcomes, the value of the learning experience should be outlined. The facilitator should highlight what is to be learned, or what the learner will be able to do after a given section or module is completed. Outcomes can therefore be described as consisting of a performance, the conditions of the performance and the standard criteria for success. The outcomes further stipulate who the performer is, under which conditions the performance is taking place and what the level of the performance is. These principles can also be explained according to Figure 3.2, adapted from Wright (1987:26).

FIGURE 3.2: The parameters of learning outcomes



The instructional outcome is determined by a performance, the conditions under which the performance takes place and the criteria through which success is determined. When formulating learning outcomes, the writer should ask the appropriate questions concerning the performance, the conditions of the performance, the standard or success criteria as well as who will be performing the task. The questions should then be linked to phrases that describe the process. These questions will ensure that the outcomes portray the value of the learning process. The questions should be considered to be the guiding structures for writing outcomes. The following example further explains the formulation of outcomes.

The facilitator is asked to compile an outcome that portrays the individual's role in the learning process. Each question should be linked to a corresponding answer to form an outcome.

- | | |
|----------------------------------|---|
| • Who? | facilitator |
| • What action will be performed? | design learning programme |
| • Under what conditions? | according to instructional
design principles |
| • To what level? | applicable as course facilitating and
encouraging learning |

The corresponding outcome could be stated as follows: After studying the principles of instructional design the facilitator should be able to design a learning programme which can be applied as a course and can facilitate and encourage learning.

From the given example it can be deduced that the following information should form part of a learning outcome:

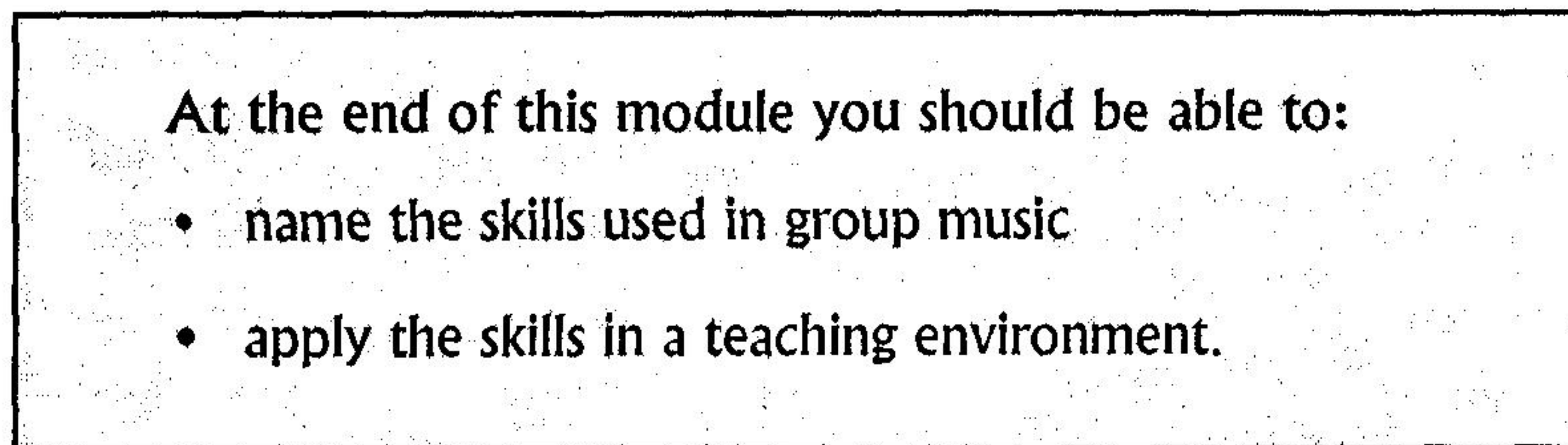
- *Who* must meet the objective?
- *Under what circumstances* should the objective be met?
- What action is required to measure the outcome (*verb*)?
- *What* behaviour must be exhibited to meet the objective?
- What level of *accuracy* must be achieved to conclude that the objective was met?

By stating these intended learning results, prior to the learning experience, learners can form an idea of what is expected of them. This can, however, only be achieved if the learning outcome is stated in performance terms that reflect the intent of the instruction. It is also important to note that the design of outcomes should motivate the learner to study and to reach the stated learning outcomes.

Application

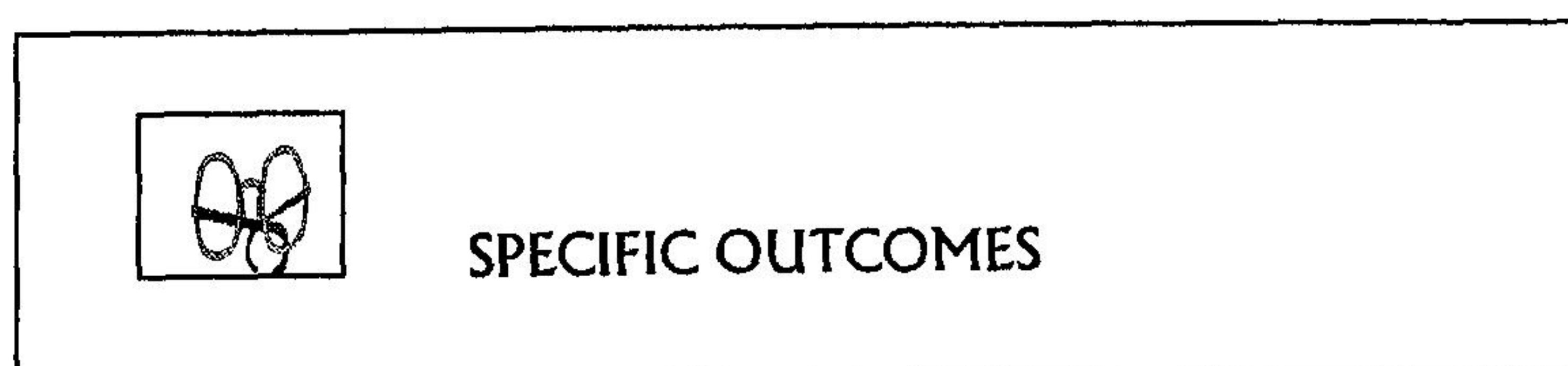
In the original text of the Music Education programme, goals were stated as part of the introduction to each topic. These goals were not clearly identifiable, making it difficult for the learner to see what was expected of him/her. With the design of the learning material these goals were rewritten as learning outcomes. In accordance with Curriculum 2005 (South Africa 1997) learning outcomes for each module were subsequently formulated. These outcomes are given at the beginning of each module and can be identified by recognising a highlighted box as shown in Figure 3.3.

FIGURE 3.3: Learning outcomes



Apart from the learning outcomes, specific outcomes were indicated to explain the outcomes of specific topics. In order for these outcomes to be easily identifiable, they were marked by an icon. By recognising the icon indicated in Figure 3.4, the learner can easily trace the specific learning outcomes.

FIGURE 3.4: Specific outcomes



The same icon and format for learning - and specific outcomes - are used throughout the learning material. This enables the learner to easily find the outcomes when they need to be revised. During the learning programme, learners are referred back to the outcomes so as to remind them of the reasons for studying a given topic. The icons help learners to identify and guide them through the different components of the written material. In order for the text to be understandable, it should be written and structured according to specific criteria.

3.2.2 Structure and style of text

The manner in which the text is written and presented has an influence on the learners' perception and understanding of the learning material. The presentation of the text is an important aspect of the design process. The instructional designer should remember that the text is a method of communicating with the learner. In order for maximum learning to take place, the text needs to be designed according to given principles. The following principles should be taken into consideration when text is compiled:

- Take learners' educational background and varying levels of expertise into consideration. The textual design should cater for all learner needs and styles.
- The text should be easily understandable and written in an uncomplicated format. This can be achieved by writing in the first person. The writer should talk to the learners as though they are attending a contact session.
- Short sentences and paragraphs facilitate easy reading and better understanding of the content.
- Divide the learning content into manageable chunks.
- Encourage learners to study one module at a time and to pace their learning. This will help to motivate them and keep them focused.

After writing the text according to learner needs, it should be designed so that good learning results can be facilitated. Whenever a layout is considered, the designer should ask whether the structure will enhance the learning process and how the learner will benefit from it. When text is designed, the promotion of interactivity should take preference. Learners should be prompted to become active participants in the learning process. This can be achieved by including a variety of activities in the learning programme. These activities should involve the development of cognitive,

affective and psychomotor skills. It is important that a variety of activities be included in order to cater for different learner needs and preferences. The ultimate purpose of these activities is the reaching of learning outcomes. Structured activities should be designed so as to facilitate the understanding and performing of difficult concepts and skills.

Information is explained by means of practical examples. By alternating text, illustrations and lists, reading is made interesting and enhances the understanding of difficult concepts. The learning process can be further enhanced by a user friendly page layout that encourages learning. By using white space (spacing) between headings and paragraphs, learners' eyes are led through the material. This helps them to distinguish between various text components. Headings should therefore be clearly numbered and highlighted so that learners can find their way and review information.

When the design is complete, the designer should assess the design and layout. The design should be attractive and functional, facilitating interesting and meaningful learning. In order to facilitate effective learning, the following checklist can be used.

The instructional designer should:

- write in the first person;
- alternate text and graphics;
- involve learning activities;
- explain difficult concepts by means of practical examples;
- make use of sufficient white spaces; and
- ensure that headings are visible and clearly numbered.

The application of these design elements to the DMEO will be discussed in the following paragraphs.


Application

The text of the distance programme was compiled for a broad spectrum of learners. The information needs to be presented so that all learners will benefit from it. To facilitate personalised learning, learners are encouraged to apply the information practically. By doing so, they familiarise themselves with the information and can

discover its application in their specific field of interest. Throughout the learning programme, learners are given a variety of assignments. These assignments involve the cognitive, affective and psychomotor domains. This ensures that maximum learning can take place. The given examples indicate the researcher's incorporation of various learning styles in the given assignments. It is however important to note that the headings given with each example are not included in the original copy of the learning material. The headings are included here to describe the example's purpose.

Figure 3.5 is given after the learner has completed a section on planning of a curriculum and formulation of learning outcomes. The outcomes of this assignment are to evaluate if the learners understood the concept of learning outcomes and to give them the opportunity to apply their knowledge. To complete this assignment, the learner has to make use of cognitive activities such as: define, list, name, observe and recall.

FIGURE 3.5: Cognitive assignment




Can you rewrite the following goals into outcomes?

1. To give pupils, through music, a short historic account of South Africa.

Outcomes:.....

.....

.....



Did you remember the

➔

➔

➔

➔

WHO?

ACTION?

WHEN?


WHAT?

This example also indicates how the learner should be addressed in the first person. The question is formulated as if it is stated for each individual learner. The light bulb is given to remind the learner of the different components that should be

incorporated when formulating learning outcomes. This will help the learner to formulate the correct answer.

Figure 3.6 highlights the application of the affective domain. After reading the material on the concepts of music, learners are asked to complete the assignment by utilising their knowledge concerning mood. Learners should evaluate how they respond, perceive and value the information. In order to complete this assignment successfully, learners should be able to relate to feelings evoked in them by certain pieces of music.


FIGURE 3.6: Affective assignment

	Name a piece of music that makes you feel:	
* HAPPY.....	* SAD.....	
* CALM	* ENERGETIC.....	

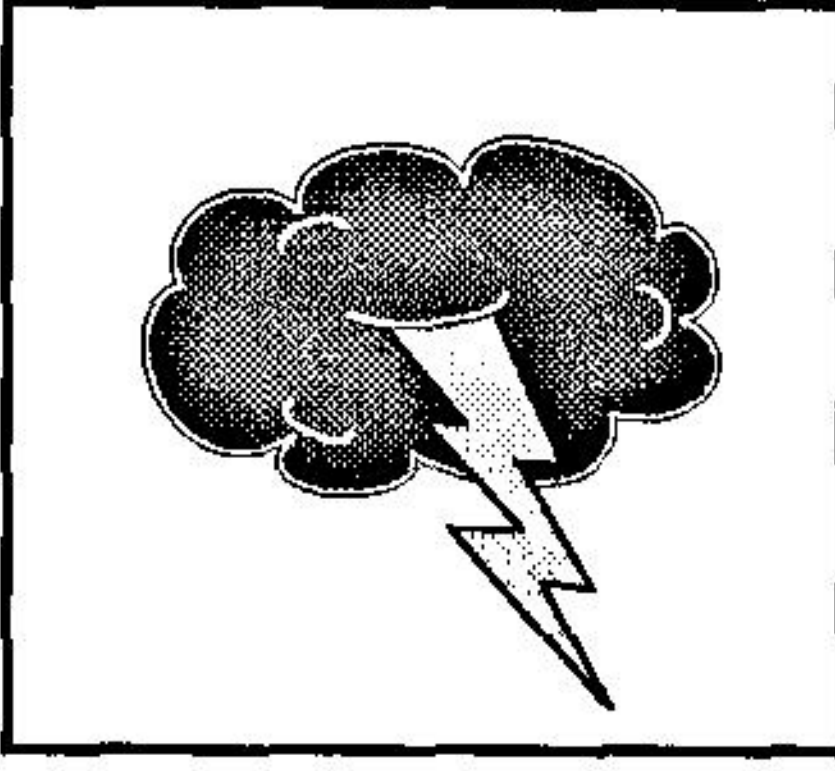
To complete this assignment, learners can select any example known to them. Through this assignment the learner gets the opportunity to apply the knowledge of his/her particular culture. The information studied will then become meaningful and will encourage learners to apply it in their teaching or working environment.

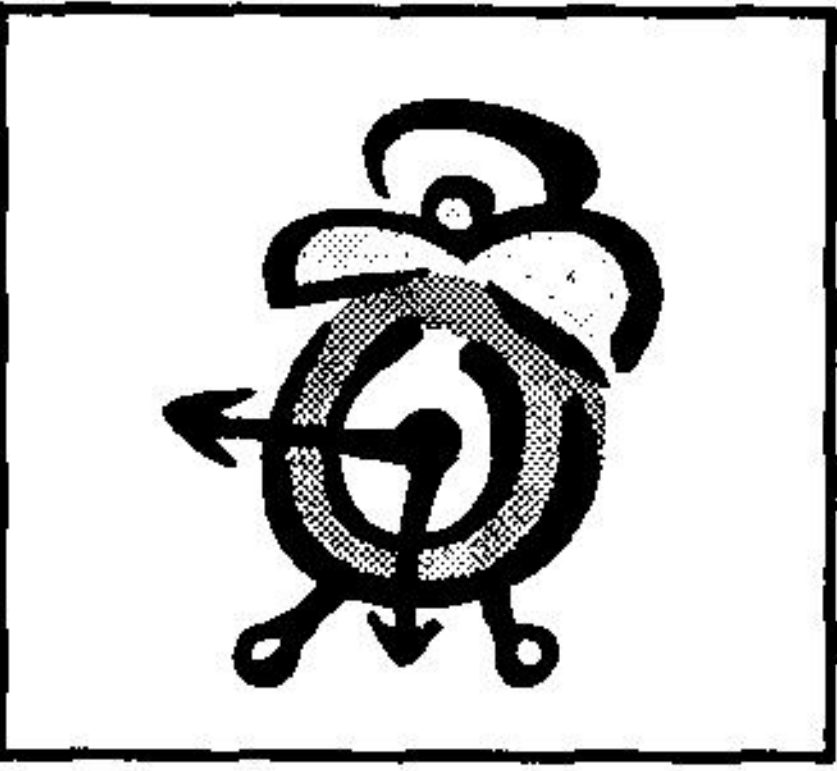
After studying the module on music skills, Figure 3.7 is given. Learners are then asked to perform a piece of music which they have created. For this assignment to be performed correctly, the psychomotor skills of the learners need to be incorporated. The learner therefore needs to be actively involved in the learning process by miming, playing on instruments and performing various types of movements.

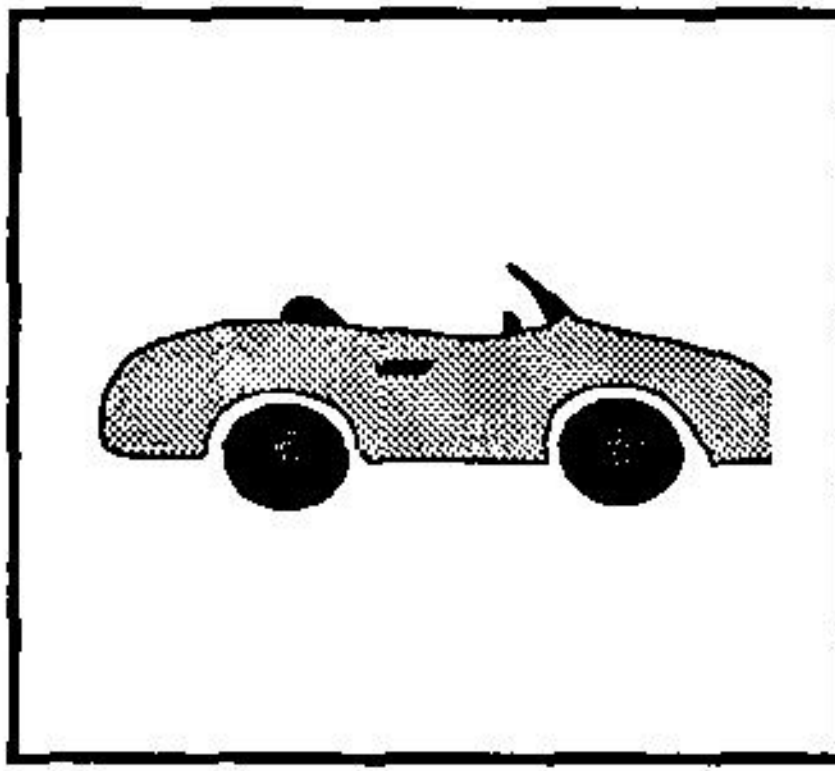
FIGURE 3.7: Psychomotor assignment



Look at the following pictures and imagine the sounds that are related to them. How can you portray these sounds by using body percussion, vocal sounds and instrumental improvisation? Perform them by yourself or with some friends.



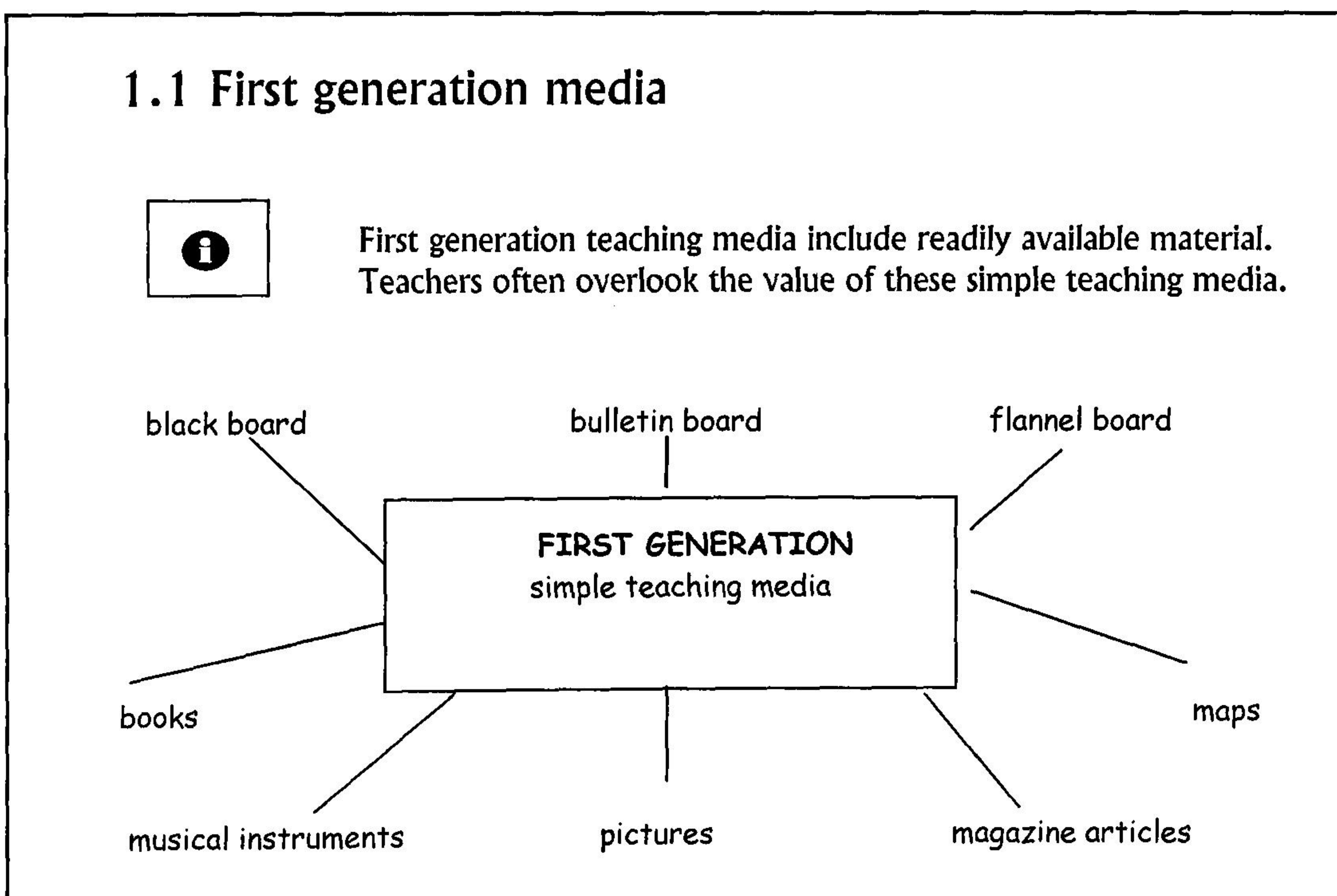




By performing this assignment in groups, the learners are encouraged to use this idea in their various teaching environments. Group work and social interaction are therefore facilitated.

Another important aspect of textual design is the use of white space, graphics and clear numbering. These are used to guide the learner through the structural components of the reading material and are illustrated in Figure 3.8.

FIGURE 3.8: Textual and structural design principles



Specific design methods or tactics were used in this example to facilitate understanding of the information. The design approach incorporated the writing of headings and numberings, the use of graphics and the use of white space. These design methods are now looked at in more detail:

- **Headings and numberings** - The heading and number are typed in a bigger font than the rest used on the page. No other numbers are used, so the learner will know that this is, in fact, the beginning of a new topic or section of the reading material.
- **Use of graphics** - Information should not be stated with bullets, but should be represented visually. The visual representation of the text will enable the learners to remember the information more easily. Making use of webbed, thematic graphic organisers offers the learner the opportunity to organise ideas around a key concept. This provides an understanding of ideas, themes and associations (Jensen 1995:189). By looking at the example, the learner will be able to form a global idea of first generation media and its different components. Mind maps and metacogging are employed to facilitate the understanding of complex concepts. According to Jensen (1995:193), researchers have found that graphic organisers, like mind mapping, help learners to understand and recall information better. By looking at a mind map, the learner forms a visual idea of the information and remembers it as a whole. The information is therefore more easily retrievable as it is not broken down into small chunks. In Figure 3.8 the mind map is given to provide learners with a one-off glance at the learning material that is to be discussed. The mind map is therefore used as a preview of information that is to come.
- **Use of white space** - by making use of white space between the heading and text components, information is highlighted. The learners' eyes can clearly distinguish between the various sections of importance. Although the learner is not consciously aware of the white space, it enables the subconscious to distinguish between the various textual components. This would not be as easy if the material were given as in Figure 3.9 'before'.

In order to demonstrate the effectiveness of white space a before and after example will be given. This should indicate what effect the correct use of white space has on

the learner's perception of the learning material. The before example was taken from the original compiled learning material before any design principles were applied.

FIGURE 3.9: Textual and structural design without the use of white space

3.9 Before

1.1 First generation teaching media

First generation teaching media include readily available material.

Teachers often overlook the value of these simple teaching media.

3.9 After

1.1 First generation media



First generation teaching media include readily available material.
Teachers often overlook the value of these simple teaching media.

The researcher has found that it is often useful first to view the page layout on the computer screen at 25% view. This gives a clear indication of the use of different fonts, white space and general page layout. This enables the designer to ensure that the page is attractively and effectively designed.

3.2.3 Guidance structures

An important task of the designer is to anticipate learning problems and to help the learner to overcome these problems. Structures should be put into place that can guide the learner through the learning process although the facilitator is not present. These structures include the use of:

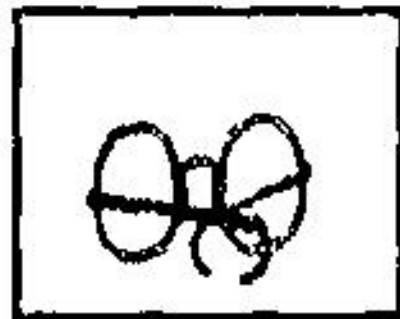




- icons;
- visual presentations;
- practical examples; and a
- modular structure.


Each of these guidance structures will be discussed individually, after which their application will be given by means of an example from the designed DMEP

- **Icons:** By using icons, the learner can be guided through the learning process. These icons should represent certain activities or tasks. The learner will come to identify these icons and will act accordingly. The icons therefore represent certain activities or headings in the text. By making use of icons the designer does not need to repeat similar headings in each chapter. The learner recognises the icon and associates it with a task or heading.

Application: A number of icons have been selected for this programme. These icons are explained in the preface of the study guide so that learners can familiarise themselves with the icons before embarking on the actual study. The icons are designed and selected for their ability to portray the text that would have been written out. The icons should therefore be self-explanatory. Figure 3.10 explains the icons and their meanings as given in the preface of the DMEP.

FIGURE 3.10: Icons and their meanings

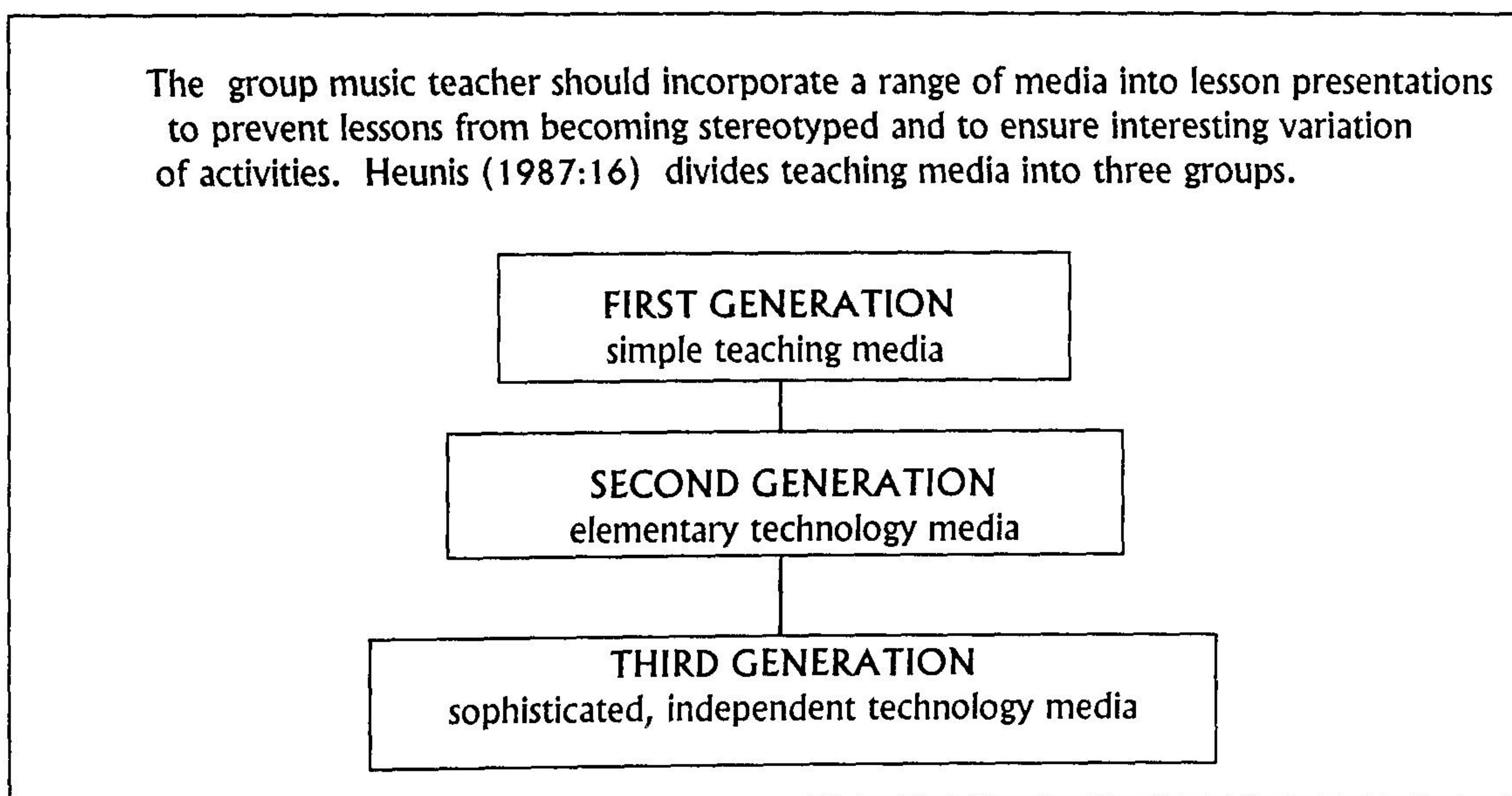
	The specific outcomes explain the outcomes of the selected headings of modules. These outcomes will help you to achieve the general learning outcomes.
	After a section a brief summary of content is given to ensure that you have understood the knowledge previously explained before continuing with another section.
	The given examples explain how the content will be applied in practice. The examples will also guide you in your problem solving.
	This icon indicates that you should complete the assignment. When you come across this icon you have the opportunity to evaluate your progress. If you have trouble completing this assignment, refer to the study material before continuing.
	This icon indicates that a definition of terminology is given.

When the learner recognises this icon  , for example, he/she should be able to recollect what the meaning of that specific icon is. In this example, the learner should interpret that an assignment will be given. The word *assignment* is not given after the icon, for this would result in a dual statement of the task at hand.

- **Visual presentations:** Illustrations and graphics can also be used to explain information in further detail. The illustrations should be as self-explanatory as possible, seeing that the facilitator is not present to guide the learner. By making use of illustrations, difficult concepts can be highlighted and viewed from another perspective, in order to help the learner to understand. The alternation between text and diagrams increases the readability and level of interest of the learner. By involving graphics and diagrams, the learners' attention can be directed to look at the information in a new or different manner. This leads to increased awareness.

Application: From the theory one can gather that the principle of graphic and illustration use should be to highlight and further explain the text. Diagrams are often used to summarise or preview the information that will be discussed. The diagram given in Figure 3.11 indicates the headings of the following paragraphs. By looking at the diagram, the learner can form an overview of the information that will be discussed.

FIGURE 3.11: The use of diagrams and graphics

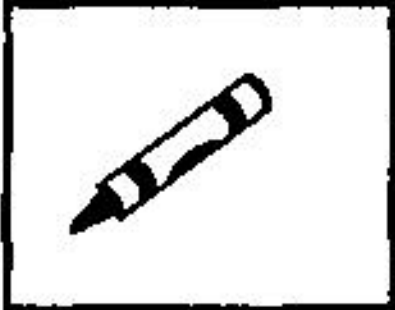


After presenting the three generations of instructional media in diagram form, each of the bold headings will be presented. The learner can thus assume that the three generations will be presented and explained in further detail.


- Practical examples:** For learners to fully understand the learning material, they should be given the opportunity to apply the information to a context that is relevant to them. Learning should therefore become personalised. Jensen (1995:294) describes the importance of personalised learning by stating that the highest priority is the demonstration of learning to the learner's own life. In his opinion it is not a question of information, but has to do with the integration of personal meaning into it.

Application: In Figure 3.12 the learners are given the opportunity to use their cultural and educational background as point of departure to complete the assignment. By doing so, the information becomes useful and meaningful.

FIGURE 3.12: Making use of learners' unique background




Can you name a folk song from your cultural background which deals with:




WORK

.....



LOVE

.....



RELIGION

.....

Through this assignment learners are encouraged to use their background knowledge. By using information that is known to them, they can easily assess if they have understood the concepts that were explained.

- **Modular structure:** A modular structure divides the learning material into smaller study units. Information is grouped according to topics. It is important that the learner knows how the modules were compiled and how they should proceed.

Application: Figure 3.13 was taken from the preface to the study material. In the preface the learner is introduced to the study guide and is guided in the use of the learning material.

FIGURE 3.13: Introduction to modular structure

How do you proceed?

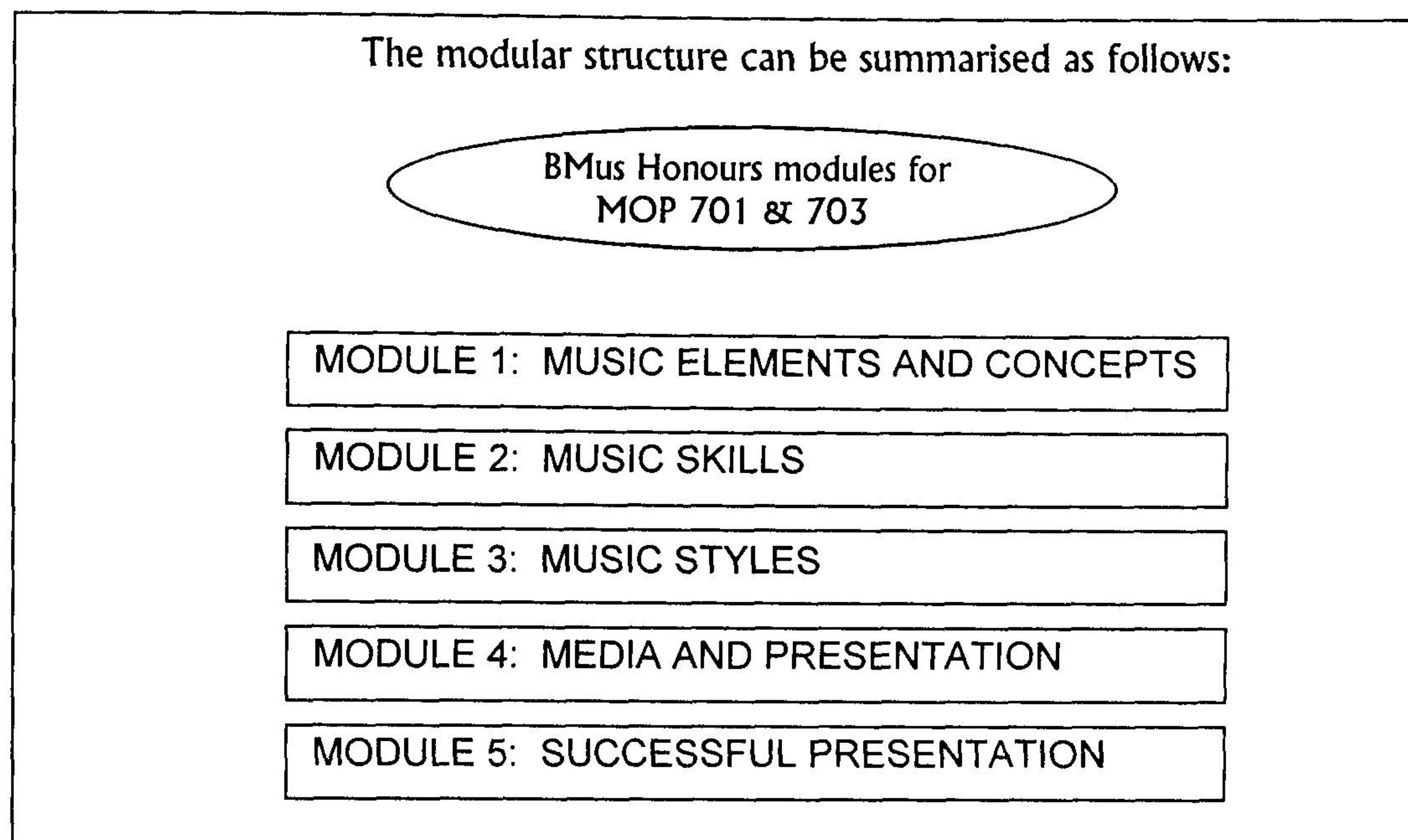
- 1** The study material is divided according to modules.
The modules should be completed in numerical order.

- 2** There are set learning outcomes for each module.
Self-evaluation assignments are given throughout the module so that you can monitor your progression.
The answers to these assignments are at the back of the study guide.

- 3** You must master all the outcomes before continuing with the module.

After the study procedure is explained, an outline of the modular structure is given. The learner is hereby given an overall glance at the course content. The modular structure of the Music Education course is outlined in Figure 3.14.

FIGURE 3.14: Modular structure



With the proposed guidance structures in place, active learning can be facilitated. Through an active learning process, learners are given the opportunity to discover and apply the given information. Learning by doing is therefore facilitated.

3.2.4 Facilitation of the practical components of Music Education

The facilitation of the practical skills of Music Education becomes problematic when teaching over a distance. The correct teaching method should be explained without the facilitator being able to demonstrate. The instructional presentation of these skills should be carefully selected. The instructional designer should facilitate the teaching of songs, playing on instruments, reading of notation, movement, creative activities and listening to music without being present. The facilitator should therefore be able to demonstrate the use and application of these skills in practice by making use of written guidelines.


According to Rowntree (1997:93), the lack of contact between learners and the facilitator should not hinder the inclusion of the practical aspects of a subject. He suggests that the facilitator determines the didactic approach that should be followed, selects the material and equipment needed for the teaching of the skills and decides on the method of assessment. This viewpoint is shared by Verduin

(1991:98) who states that 'people who say one cannot teach skills and practical subjects at a distance often assume that print alone is being used.' Although the learning may be based on written instructional material, the learners will often also receive a media kit that explains and demonstrates the practical skills in more detail. Rowntree (1997:93) suggests the following methods and/or tools to help facilitate the practical skills. The instructional designer could:

- Provide video and audio materials that demonstrate the procedures and talk the learner through practising them.
- Make use of resources available in the learners' work or learning context. This could include observations, data-collection and surveys.
- Encourage learners to do practical work in face-to-face sessions.
- Set up projects in which learners can share resources.

Application: In the designed DMEP the instructional designer aimed at a clear, step-by-step explanation of the didactics involved in teaching these skills. The skills are individually presented. Emphasis is placed on **why**, Figure 3.15, that particular skill is important and **how**, Figure 3.16, that skill should be presented. Examples taken from the designed programme will highlight the answers to these two questions.

FIGURE 3.15: Why is singing important?



The value of singing for pupils is a subject on its own. Only two aspects will be highlighted that are directly relevant to group music.

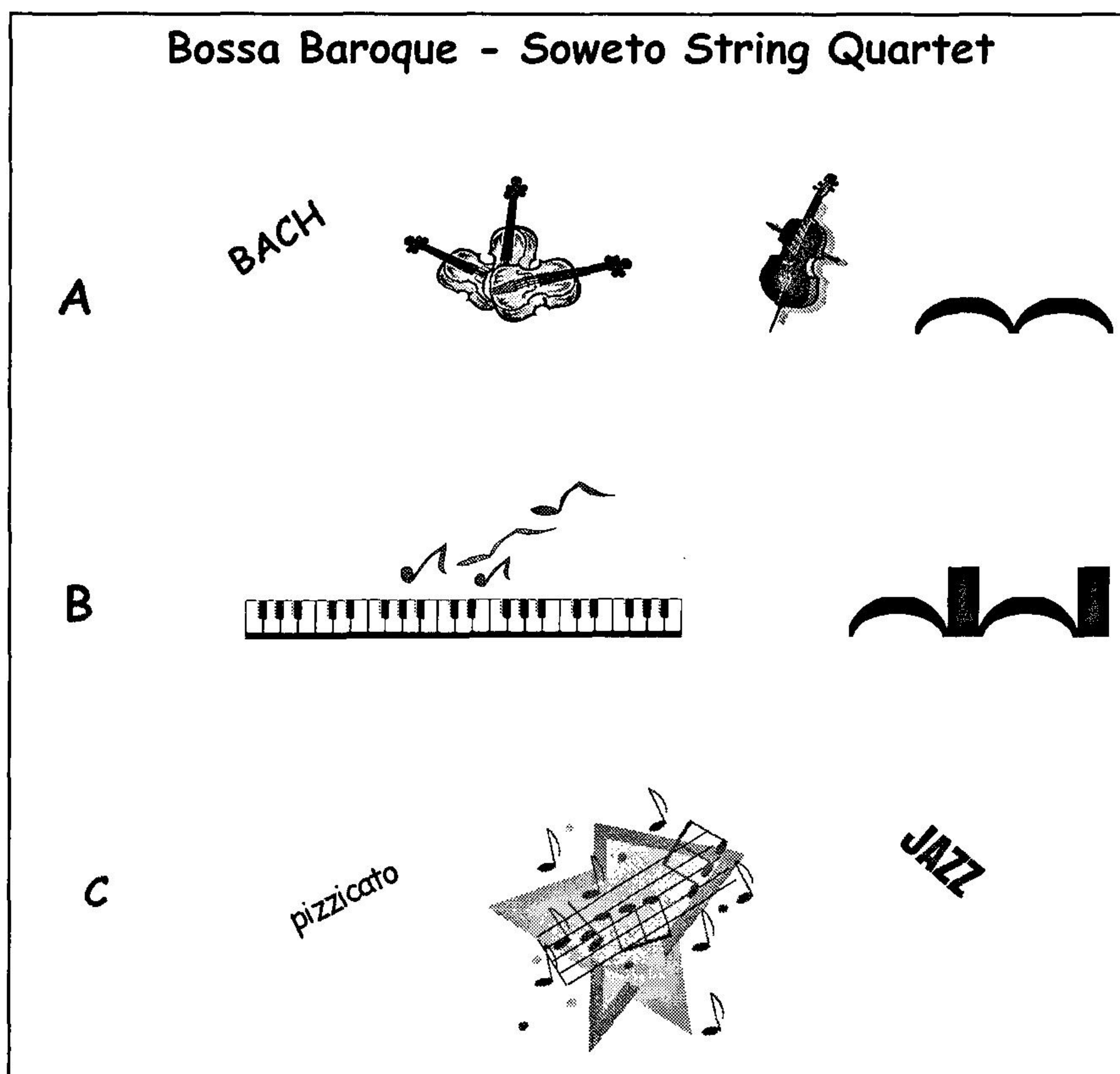
- Group singing binds the participants.
- Music concepts can be explained and taught through singing.

FIGURE 3.16: How to create a listening guide

- 1 Listen to the music repeatedly.
- 2 Write down the concepts that can be heard.
- 3 Decide on the concept/s that could serve as learning outcomes.
- 4 Design the layout of the transparency on a piece of paper.
- 5 As soon as the design is completed, listen to the music once again and check whether the guide is portraying the music.
- 6 Make the transparency.

After the guidelines are given, an example of a listening guide is included. Learners can then determine how the advice should be applied to the design of their own listening activities. Figure 3.17 is an illustration of a listening guide taken from the DMEP.

FIGURE 3.17: Example of a listening guide (Potgieter 1995)




Learners are encouraged to design their own listening guides by making use of the media that are available to and affordable for them. Learners who do not have access to a computer can draw their own illustrations or can make use of cut out pictures. The listening guides can therefore be presented on a black board, poster or transparency. The same design principles apply to all of these media.

Assignments are given in all the skills. Learners are thereby introduced to the facilitation of the skills. The accompanying video and audio cassettes are utilised as a further explanation on the topics discussed in the DMEP. The video clips include material on successful presentations, successful sounds, music styles, instrumental playing and choir conducting.

By looking at the video the learner can see teachers in action, presenting the skills in a practical teaching environment. Learners are encouraged to consider these teachers to be role models. The introduction and correct use of different media is highlighted in the section on successful sounds. Learners who have not yet been introduced to these advanced media can become aware of their functions before being asked to use them in the contact sessions. Learners are made aware of the different types of media so that they can become knowledgeable about them, even though they do not necessarily have the equipment in their teaching environments.

The **music styles** are introduced through colourful presentations on the way of life, fashion, visual arts and music customs of each particular era. The video's dual function of presenting audio and visual stimuli at the same time makes it an appropriate and useful medium to introduce this complex concept of music. Video clips on different folk dances, traditions and costumes are also included to highlight the learners' awareness and understanding of folk music. To ensure that the video aids the learning process, learners are asked to answer questions whilst watching the video. The video is therefore used as a supplement to the text of the DMEP. Figure 3.18 will be completed whilst watching the video clip on music style.

FIGURE 3.18: Music style

 Watch the video clip on music styles and complete the following table.

<u>BAROQUE</u>	
STYLE	GENRES
.....
.....
.....
COMPOSERS	INSTRUMENTS
.....
.....
.....

By completing assignments and watching the video, learners are prepared to present the skills. The emphasis in the three contact sessions per year is placed upon the refining of the presentation of the skills. The facilitator can then perform the skills so as to highlight the didactic principles involved. Learners are also encouraged to present their prepared material. By practising the skills, learners can access their own standard of presentation and can determine which method can be applied to their unique teaching environment. Learners are also encouraged to discuss their work and experiences in order to determine the success of their teaching approaches.

Learning by doing is promoted by giving learners tasks to complete. These tasks are formulated so as to develop the learners' didactic skills. Although the application of information in various contexts is a form of evaluation, the learners should be able to assess whether they have completed a task successfully. Seeing that the facilitator is not always present, self-assessment questions and activities should be drafted in order to determine if the learning process was indeed successful.

3.2.5 Facilitation of self-assessment questions and activities

In a traditional, contact learning situation, the teacher can readily respond to learners' reactions to the learning content. By monitoring the learners' responses and behaviour, the facilitator can determine if the learners have grasped the learning content. Assessment therefore becomes a continuous process of evaluation and immediate reaction.

The absence of the facilitator in distance education necessitates another form of evaluation. The only person who can determine if the learning process was successful is the learner him/herself. This assessment can be done by making use of self-assessment questions and assignments. Through the course of the learning programme learners should be given the opportunity to assess themselves.

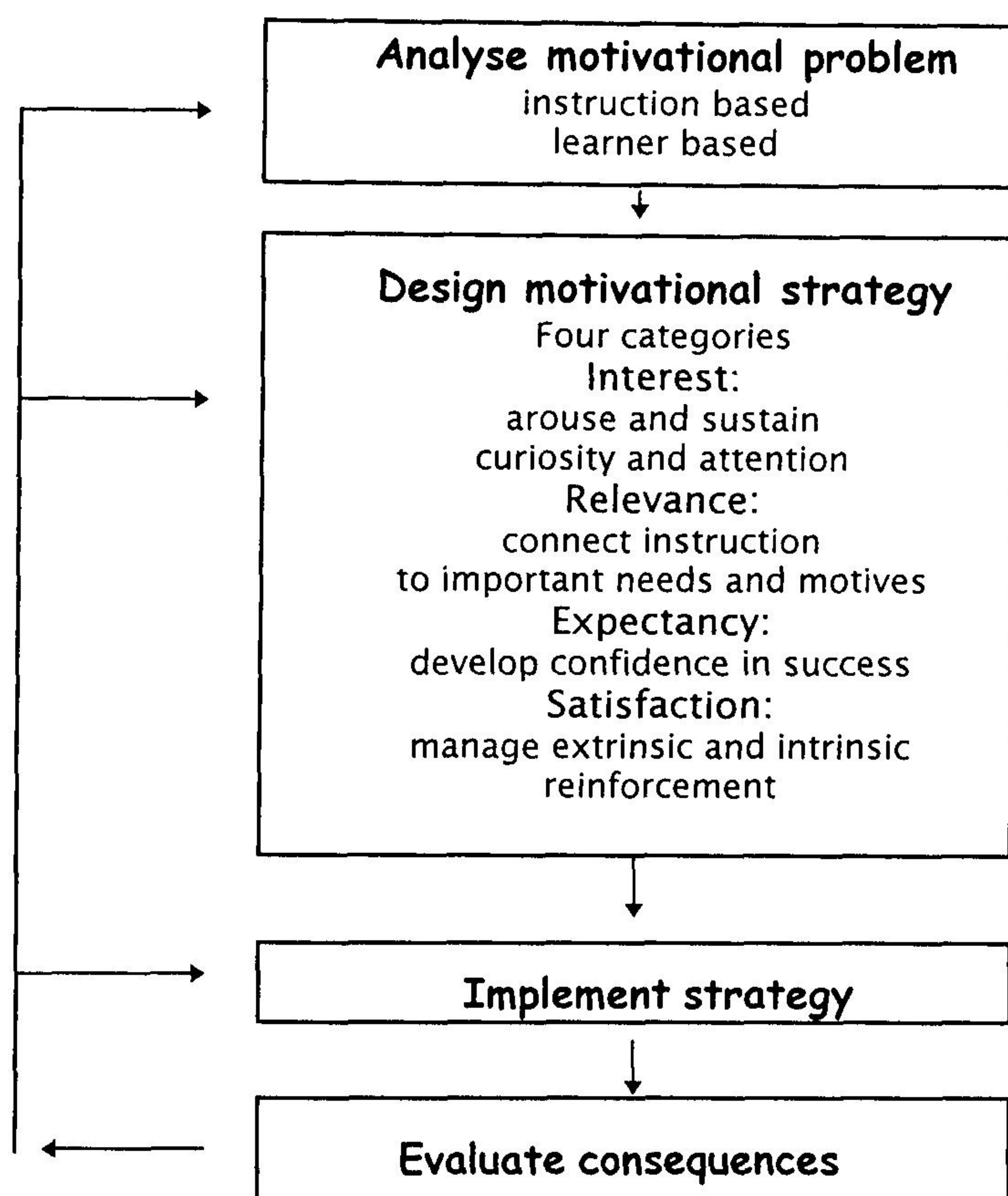
The absence of regular, personalised feedback makes it difficult for the distance learner to stay motivated. One should bear in mind that the learners' only method of assessing their progress is through feedback. In a distance course where the facilitator has very little or no contact with the learners, the feedback should be motivating and inspiring. 'Feedback is the key to quality in education and training' (Rowntree 1997:58). A lack of motivation can easily result in learners becoming uninterested and ultimately giving up on the learning process. Other forms of motivation need to be employed to encourage distance learners.

Although feedback can be built into the learning programme, Rowntree (1997:58) states that the learner needs to have positive feedback from the facilitator as well as from other learners and tutors. It is therefore important to consider how motivation can be facilitated. According to Keller (1983:395), there are four basic categories of motivational conditions that the instructional designer must understand and respond to in order to offer instruction that is interesting, meaningful, and appropriately challenging. By incorporating these elements into the learning process, learner motivation can be facilitated.

To underline the importance of the mentioned motivational factors, they can be combined to form a motivational model. The model serves three purposes. Firstly, it provides a theoretically based model for integrating strategies for increasing motivation. Secondly, this model facilitates the effort to integrate motivation theory

and strategies with instructional design theory. Thirdly, it allows a problem-solving approach to identifying the solving of motivational problems. The interrelationship of these three elements will result in the compiling of an instructional motivational model. Such a model can be compiled through facilitating the different components of Figure 3.19.

FIGURE 3.19: A model for designing motivational instruction



The motivational model suggests that learners can be motivated by involving interest, relevance, expectancy and satisfaction. The instructional designer should ensure that the four components of the motivational model are facilitated in the learning programme.

Application: In order to facilitate learner motivation, stimulative elements should be included in the learning process. This can be achieved by asking the following questions:

- How can interest be aroused and maintained?
- Is this information important and relevant to the learning context?
- Will the learner gain from this information?
- Will the learner be able to apply the information in his/her work context?

If these questions have positive outcomes, it can be assumed that Keller's motivational aspects will help to stimulate and motivate the learner. Learners will be able to relate to the studied information and will be encouraged to use it in their working environment. This is, however, not the only suggested method.

Like Keller, Spitzer (1996:47) indicates that motivation can be facilitated if certain motivators are built into the learning text. Spitzer's motivators are action, fun, choice, social interaction, error tolerance, measurement, feedback, challenge and recognition. By incorporating these motivators as part of the learning process, learners will be stimulated and prompted to become active participants in the learning process. Spitzer suggests the use of a motivational action plan for the incorporation of the following principles:

- **Action** - Motivation is considered to be an active rather than a passive activity. 'A body at rest tends to remain at rest, a body in motion remains in motion - and the brain usually follows' (Spitzer 1996:47). It is therefore important to facilitate activities so that learners can become active participants in the learning process.
- **Fun** - Fun energises people and motivates them to become enthusiastic learners. Fun can be facilitated by incorporating humour and surprises.
- **Choice** - Learners should be given the opportunity to make decisions concerning the learning process. A choice of assignments or choice of learning method could be incorporated.
- **Social interaction** - Humans usually have a desire for social contact. By involving co-operative learning experiences, motivation can be facilitated.
- **Error tolerance** - Mistakes are an inevitable part of the learning process, and could present valuable learning opportunities. Learners should be stimulated and guided to improve their mistakes.
- **Measurement** - Learners should be aware of the assessment criteria that will be used and should be prompted to take part in various forms of evaluation.

- **Feedback** - For learners to be able to develop, they should be given feedback and encouragement on a regular basis. The feedback commentary should reinforce the positive rather than concentrating on the negative.
- **Challenge** - Outcomes should be stated as reasonable challenges. Learners should also be given the opportunity to set their own outcomes.
- **Recognition** - To sustain motivation learners should be given recognition of their efforts and progress made.

Instructional designers should be aware of the value of these and other motivators in the learning programme and should aim to facilitate as many as possible in the learning process. By doing so, learning can be transformed from a place where learners 'do their time' into a place where learners actually 'want to do their best' (Spitzer 1996:48). The facilitator should take into consideration that the 'place' where learning occurs can be a variety of locations for the distance learner. It is therefore important for the instructional designer to be able to determine if learners are doing their best. By making use of the suggested motivational structures, by introducing the learning material and by formulating self-assessment questions and assignments, the facilitator can aim at motivating the learners. It is, however, the learners' responsibility to assess their learning progress. To facilitate successful assignment completion, the following guidelines should be remembered:

- Assignments should be clearly stated to help learners complete them successfully.
- Learners should be provided with possible model answers or guidelines on how to answer the questions.
- Learners need to practise skills, procedures and processes that they are learning.
- The exercises and questions should be presented throughout the text.
- Ensure that the questions, or exercises, cover the critical areas of the text.
- The questions/exercises should be placed at the end of sections.
- The answers should be grouped together at the back of the package.
- It may help to show a method of reaching the answer by giving an example.
- If there is not a right or wrong answer, the learners should be guided as to the type of information that is wanted (Canada 1995:16).

In order to assist learners with the completion of assignments, an answer-wizard is given at the back of the study guide. By reading through the answer-wizard, the learner will know what type of answer is expected of him/her.

By incorporating these principles, the learners should be able to determine if they are successful in their learning endeavours. It also helps to motivate the often isolated distance learner. It is, however, important to remember that the success of the assessment activities is determined by thorough planning and purposeful facilitation.

3.3 DEVELOPMENT

After the analysis process of learners' needs and learning outcomes was completed and the programme was designed, the programme needed to be developed. The criteria gathered from the analysis and design attempts needed to be co-ordinated in order to develop the learning programme.

In the development stage, the information and guidelines gathered through the analysis and design process were combined to create a programme that could be applied to a specific course and target group. The main concern of the development stage is the method of application or choice of delivery mode that should be used. The question at hand is: what type of media should be selected to present the learning material? The decision should be based on the target group, their knowledge and educational background, the availability and cost of different media as well as the time it takes to develop the learning material and the 'timelessness' of the selected media. Media should therefore be selected that:

- are consistent between lessons;
- can communicate information successfully;
- are available to all learners;
- stimulate and facilitate learning;
- interact with the learner; and
- enhance learning.

The selection of appropriate media that fit the above mentioned characteristics, is not always an easy task. The programme design should be of such a nature that it would not need to be revised every year. In order to be cost effective, it should be

applicable to a number of student audiences and learning situations. The information included in the programme should be up to date so that it need not be changed every year. One can therefore gather that the ideal delivery mode is low in production costs and easily upgraded.

To keep up with modern media trends, the facilitator needs to consider the latest media developments. The facilitator would therefore begin by considering a CD-ROM as delivery mode. It should be taken into consideration that the number of learners involved in the learning programme does have an influence on the cost effectiveness of the learning material production. CD-ROM's are high in production cost and not easily upgraded. The more learners enrolled in a course, the more CD-ROM's would be needed. This would mean that production costs would drop and the development price would become cost effective. The number of learners enrolled for the course is therefore an important factor to be considered. It is, however, also important to determine if the learners have the necessary equipment to run or view the media that were selected. In the case of CD-ROM's, the learners should all have access to computers with a CD-drive.

From the analysis of the target group, the instructional designer can gather that a relatively small learner group will be making use of the developed material. It can also be assumed that many of these learners would not have access to a computer. A CD-ROM was therefore not an economical and functional option for the DMEP. Other delivery modes therefore had to be considered for the DMEP.

Dijkstra (1997:384) suggests the ACTIONS model for deciding which media should be used in the learning process. ACTIONS indicate the capital letters of the following factors:

- **A** Access: Where will students learn: home, work, local centres?
- **C** Costs: What are the capital and recurrent, fixed and variable costs?
- **T** Teaching functions: What are the presentational requirements of the subject; required teaching and learning approaches?
- **I** Interaction and user-friendliness: Do students and teachers require a great deal of training to use the technology?
- **O** Organisation: What changes in organisation will be required to facilitate the use of a particular technology?
- **N** Novelty: To what extent will the trendiness of the technology stimulate funding and innovation?
- **S** Speed: How quickly and easily can material be updated and changed?

The ACTIONS model gives the instructional designer a clear guidance structure for selecting the appropriate media. The theory suggests that if a small, diverse and specialised learning corps is enrolled, as is the case with the Music Education course, then a self-paced, print-based instructional medium is ideal. The costs involved in developing and distributing such material could be kept as low as possible. A printed manual, which is ring bound, can also be cheaply and easily updated.

Application: After considering all the different theoretical aspects concerning media selection, it was decided to make use of a paper-driven format for the presentation of the DMEP. The small learner numbers, their diverse backgrounds and lack of computer facilities made this an obvious choice. In order to stimulate and enhance the learning process, a video and audio cassette are included. These cassettes can be used as supplementary material, which highlights and further explains the printed material. A feasible entrance requirement for each learner is thus a video machine and audio cassette player.

Both the video and audio cassette were compiled for teacher in-service training and are being used as a trial model. The compiling of these products was therefore not part of the developmental costs. By using these cassettes, learners could be given access to the music examples used in the DMEP.

The video includes a number of programmes linked to the modules in the study guide. These programmes include footage on art and folk music as well as the correct use of teaching media. By looking at the video, the learner can be introduced to more information concerning these modules and can see the practical use of teaching media. A balanced learning experience involving different senses is therefore possible.

The cassette gives the learner the opportunity to follow the listening questionnaires and guides given in the learning programme. The learner can thus compare the visual components with the sound. After following the charts and listening to the music, the learner is asked to compile his/her own charts accordingly. By making use of the sound cassette the sequence of hear, do and see is made possible. The learners hear the music, see the example and are then asked to create their own.

To evaluate the applicability of the DMEP, the questions of the ACTIONS format should be answered:

■ **Where will learners learn: home, work, local centres?**

The learners involved in the Music Education course are distance education learners with three contact sessions a year. Learning will therefore mostly take place at home.

■ **What are the capital and recurrent, fixed and variable costs?**

Fixed costs include the one-off development and instructional design of the programme. The variable costs are the number of learning packages that need to be prepared and posted. This includes the copying of the video and audio material. The paper-driven material becomes the learners' property, but the video and audio cassettes need to be handed in after completion of the course. Additional and damaged cassettes would thus need to be provided and replaced.

■ **What are the presentational requirements of the subject; required teaching and learning approaches?**

Active participation should be facilitated by the learning material. By watching the video and listening to the audio cassette, the practical and auditive characteristics of the music can be presented to the learner. The paper-driven materials were

compiled according to the principles of Curriculum 2005 (South Africa 1997). The teacher becomes the facilitator and the learner the doer. The learner should thus be encouraged to take control over the learning process by carefully facilitated exercises and assignments.

▪ **Do learners and teachers require a great deal of training to use the technology?**

No, the technology involved is elementary and should be easily accessed by both experienced and less-experienced learners.

▪ **What changes in organisation will be required to facilitate the use of a particular technology?**

The use of these particular media is facilitated through the text. The learner is thus guided as to the purpose and use of the different media. The organisational aspects include the control over cassette return and copying of required material.

▪ **To what extent will the trendiness of the technology stimulate funding and innovation?**

The use of audio and video cassettes is no longer trendy and will not have the same funding possibilities as, for instance, CD-ROM's. The media were, however, selected on account of the learners' background and often limited financial resources.

▪ **How quickly and easily can material be updated and changed?**

The ring-bound format of the paper-driven material enables the facilitator to change easily any section of the learning content. A page or pages can be replaced by rebinding the package. The content of the video and audio cassette will not require continuous updating. The material is compiled of music characteristics and presentation principles that have been in use for many years.

The ACTIONS model for choosing the appropriate media helps the instructional designer in the development of the learning programme. As soon as the material is bound and video and audio cassettes copied, the programme can be implemented.

3.4 IMPLEMENTATION

After the design and development of the programme was completed, the next phase of the action research model - implementation - could be incorporated. At the beginning of 1998 the designed DMEP was implemented, for the first time, as part of the BMus Honours course. Learners received the instructionally designed paper-driven material as well as a video and audio cassette. At the beginning of 1999 the newly enrolled learners also received a copy (c.f. Addendum). The DMEP has therefore been implemented for two consecutive years.

CONCLUSION

The instructional design of a learning programme is a perpetual process. In order to successfully design a programme, the instructional designer should be knowledgeable about the different components involved in the design process. By being aware of the theory prescribed for a design process, the instructional designer can attempt to eliminate possible difficulties.

By fulfilling the roles of the instructional designer and the Music Education specialist, the writer has aimed to increase the understanding of the practical components of a Music Education programme. The application of the instructional design theory to the field of Music Education could therefore be completed in a short period of time.

After implementation, the evaluation data can be collected. This includes the evaluation of the programme by indicating what the parameters of a successful learning programme are and how the learners experienced learning from it. This will be the focus of Chapter 4.