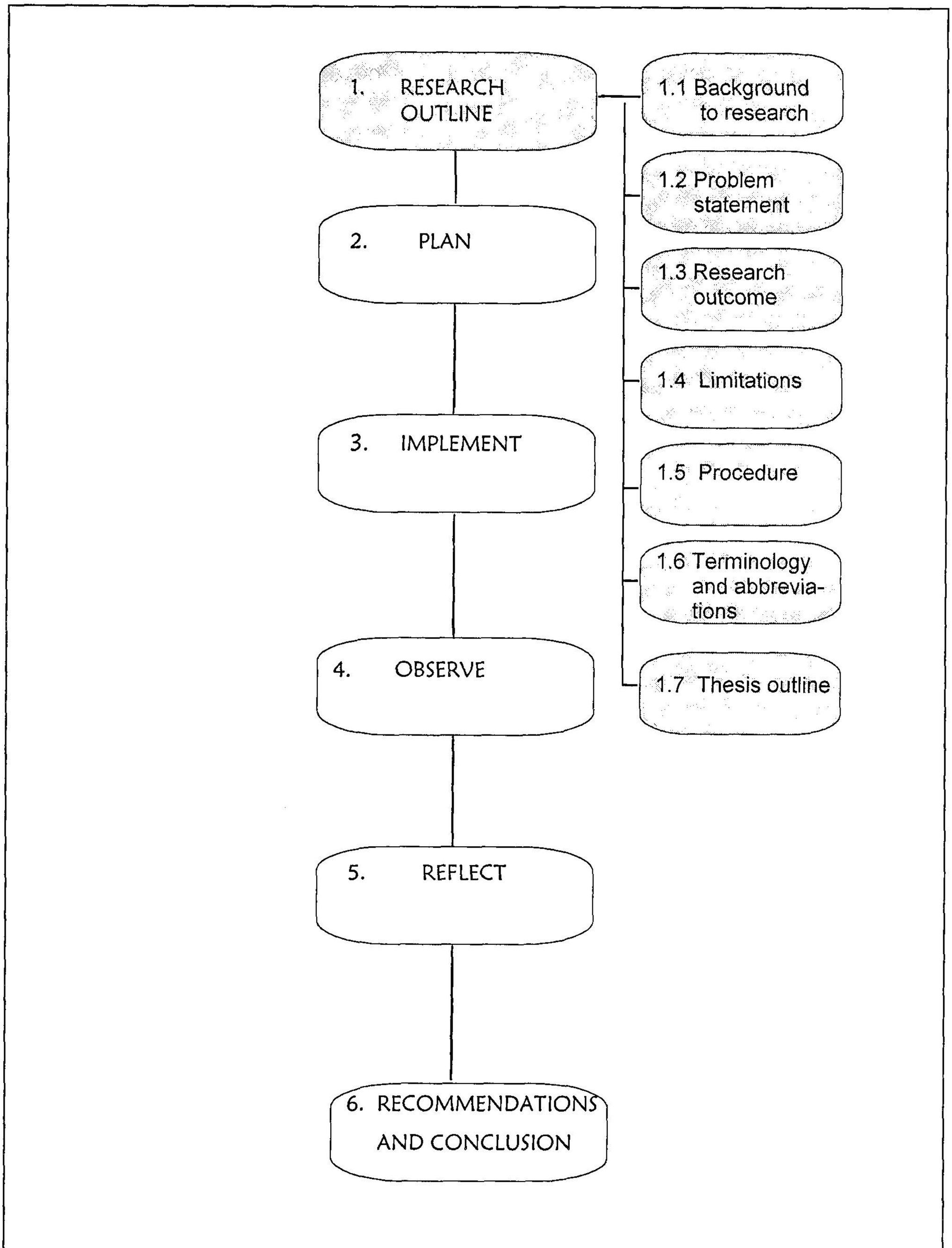
CHAPTER 1

RESEARCH OUTLINE



INTRODUCTION

This thesis reports on action research aimed to develop an instructionally designed Distance Music Education Programme (DMEP) for post-graduate Music Education learners at a tertiary institution. The application of instructional design principles to Music Education is a relatively new field of research. The dual characteristic of Music Education, theoretical and practical, affects the design of learning material. The knowledge or concepts and practical skills of Music Education should be facilitated in the design. Conveying these skills over a distance further exacerbates the problem.

In order to solve this problem, the writer, a Music Education specialist, applied the parameters of instructional design to the field of Music Education. The programme designed is to be used for a distance Music Education course.

1.1 BACKGROUND TO RESEARCH

As a background to this research the application of instructional design and distance education will be viewed from an international and national perspective as well as from the perspective of the University of Pretoria, its Music Department and Music Education.

1.1.1 International perspective

Internationally, conventional education systems are reassessed for a number of reasons. New methods and policies are developed to accommodate:

- rising costs involved in contact teaching;
- the growing number of learners; and the
- lack of resources at tertiary institutions to develop distance education courses.

With the development of media and technology, learning has become independent of time and space. The increasing number of learners interested in furthering their education at their own pace and time places a high demand on demographic, social and economic structures. More and more universities are considering distance

learning courses or a combination of distance and contact courses to deal with the ever increasing problems associated with conventional teaching.

> There may come a point at which there is no longer any significant distance between distance education and conventional education, when university education - as indeed that at other levels too - will be conducted by different means at different times and places according to the requirements of different groups of learners and the resources available to different institutions (Papo 1998:177).

As the concept of lifelong learning continues to grow and neither businesses or learners can afford full time study, increased flexibility is required in the educational system. The focus is therefore on the service that the educational institutions can provide in order for learning to take place.

1.1.2 National perspective

As international education systems are changing, South African education has also undergone significant changes, especially since the new political dispensation came into being in 1994. *The White Paper on Education and Training* (South Africa 1995a) propagates lifelong learning and equal learning opportunities for all South Africans. The result is that more learners will be studying at tertiary level than ever before. According to Steyn (1994:2), it is unlikely that these learners will be studying at contact education institutions. This is due to the lack of infrastructure at contact teaching institutes to accommodate large student numbers. In order to address this problem, tertiary institutions have to reconsider their methods and policies on teaching.

The National Commission on Higher Education: A Framework for Transformation (South Africa 1996) states that the key aspects of transformation on **tertiary level** should incorporate:

- the facilitation of equal study opportunities for all South Africans;
- the restructuring of learning strategies; and
- the development and expansion of programme presentations.

All South Africans can be given access to education through distance learning. This is, however, not a new proposition. Distance education has been part of the South African teaching strategy for many years. In 1837 the University of the Cape of Good Hope was established and became the University of South Africa (UNISA) in 1916. Since 1945 UNISA has been positioned as a university that specialises in quality distance education.

UNISA's move towards quality and accessible education, at a reasonable price, resulted in other distance education institutions being established. These include technikons and colleges of education. With various distance education institutions in place, education at a distance has become a favoured form of study in South Africa. According to Fraser (1993:31), the reasons for the increase in distance education numbers include the:

- escalating costs of courses and accommodation fees;
- desire of adults to improve their qualifications;
- overcrowding of residential campuses;
- raising of academic standards and criteria for admission; and
- distances of learners from residential campuses.

By presenting distance courses, learning can be made accessible and affordable to large learner numbers without necessarily sacrificing the quality of education.

1.1.3 University of Pretoria

The University of Pretoria is primarily an institution where contact education is practised both on a full time and part time basis. The expected increase in student numbers and limited existing facilities underline the necessity to reconsider the University of Pretoria's methods of instruction. New instructional programmes including distance education need to be incorporated. To investigate and head the possible changes, telematic education was approved as part of the mainstream activities of the University. The functions of the Telematic Education Department are to:

- promote the creation of teaching and learning opportunities, in co-operation with faculties and departments, for contact and distance education learners, using flexible delivery systems;
- create and maintain learner centred delivery systems, i.e. interactive and electronic education and televised teaching; and
- provide educational support for departments and faculties concerning telematic education.

Telematic education has been implemented from 1998. According to Brown (1997), the Telematic Education Department will be involved in:

- the development and designing of study materials;
- the provision of telematic facilities;
- client support and educational assistance; and
- research and development.

These services are presented through a number of diverse delivery systems which incorporate the whole spectrum of teaching modi. The modi include paper driven distance education programmes, web-sites, interactive multimedia and interactive television, as well as the facilitation of learning from virtual campuses. Through these systems the learning programmes of the University will be accessible to a number of educational environments: distance, contact or combination education on pre and post-graduate level. The University of Pretoria is therefore becoming a university which makes use of diverse delivery and educational systems.

1.1.4 Music Department

It was proposed that all the departments of the University of Pretoria should participate in the redesigning and restructuring of learning and learning programmes. The growing number of learners outside of Pretoria interested in furthering their Music Education studies, at post-graduate level, made distance teaching a reality.

The post-graduate, BMus Honours Music Education course is presented during three contact sessions per year. This is, however, not enough to ensure that learning takes place on a regular basis. Music Education lecturers needed to consider how they

are going to facilitate continuous and meaningful learning over a distance. The solution included the design of new learning material.

1.1.5 Instructional design for distance Music Education

The planning and design of a curriculum and learning programme for distance teaching purposes was the responsibility of the Music Education lecturers. The minimum requirement for such a distance Music Education programme involved the design of learning material and multi-media structures according to the principles of instructional design.

1.2 PROBLEM STATEMENT

The question on which this study is based was:

> What are the instructional design principles guiding the development of a distance Music Education programme?

In formulating the principal problem the following sub-problems were identified:

- What are the *theoretical* principles of distance education and instructional design?
- What are the *design* principles for distance education?
- What are the *motivational* principles involved in a distance education programmes?
- What principles determine the selection of an appropriate *technological* delivery mode?

1.3 RESEARCH OUTCOME

The outcome of this research is a distance Music Education programme compiled according to the parameters of instructional design and distance education.

This outcome will be reached by:

- discussing the parameters of instructional design and distance education;
- explaining the variables of Music Education;
- listing the design principles for instructionally designed Distance Music Education Programmes (DMEP);
- identifying the voids of the application of instructional design to the field of Music Education;
- designing a DMEP;
- assessing the success of the designed programme; and
- recognising the need for training of Music Educators in the application of instructional design to distance Music Education.

1.4 LIMITATIONS

The research took place with the following constraints:

- **The purpose of the package.** The DMEP was designed for the teaching of BMus Honours learners at the University of Pretoria's Music Department. The learner population, their needs and the facilitation of didactics as taught at this University were taken into consideration when the programme was designed. The DMEP can therefore not necessarily be used, as is, in another teaching environment.
- **The application of face-to-face modes and models of education to distance education.** The relatively recent combination of contact and distance education strategies at the University of Pretoria and the Music Department, resulted in

lecturers having inadequate guidelines on the methods and strategies that need to be employed for distance learning. Learning and teaching strategies for effective distance teaching needed to be formulated.

- **The use of outdated distance and contact strategies**. The material used as basis for the designed DMEP was outdated and based on contact teaching approaches.
- **The poor and even non-existent in-service training of lecturers in distance teaching theory and philosophy.** In-service training for lecturers in the disciplines of distance education and instructional design did not exist at the University of Pretoria.
- **A lack of literature on the structuring of a distance Music Education teaching package according to the didactic principles which apply to distance education.** No resources could be found highlighting the design of Music Education programmes. The design therefore had to be based on general instructional strategies.
- **The cultural diversity of the learner population.** The learners enrolled for the BMus Honours course in Music Education are from diverse educational and cultural backgrounds. At the moment the enrolled learners are predominantly African. There are, however, learners from other cultural and educational backgrounds. All these learners' learning needs had to be taken into consideration in the design of the distance Music Education programme.
- **The lack of communication facilities of learners in rural areas and South Africa's neighbouring countries.** The fact that many of the learners enrolled for this programme stay in rural areas of South Africa influenced the selection of media for the Music Education programme. A video machine and cassette player were stipulated as a minimum technological requirement for enrolment.
- **The language diversity of the enrolled learners.** The Music Education programme was written in English. Many of the learners enrolled speak first languages other than English. The learners' lack of communication skills and understanding of course content influenced the design and style of the programme.

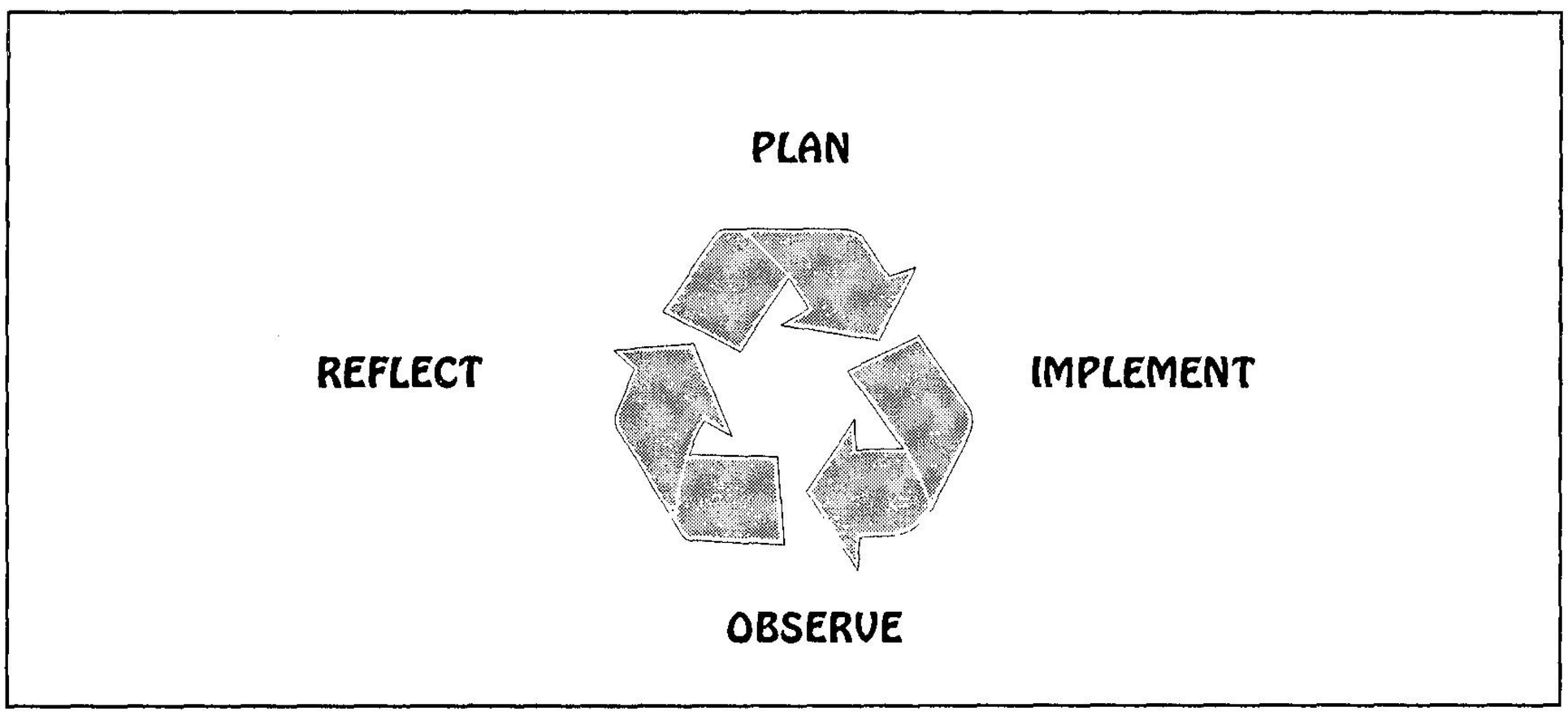
1.5 PROCEDURE

Action research was the main method followed in this study. Through action research in education the researcher tries to improve or change the educational situation. Kember & Gow (in Seels 1995:107) advocate an action research approach in which cycles of reflection, planning, action and observation contribute to interactive improvement. The work of action researchers can be summarised as an attempt to change conditions by improving:

- the rationality and justice of their own practices;
- their understanding of these practices; and
- the situations in which the practices are carried out.

Davidoff (1990:28) describes action research as a way of trying out ideas in action, understanding these actions, and then attempting to make some improvements. Action research facilitates a systematic planning of the action. The action is then taken, observed and reflected upon. This is known as the action research cycle. Figure 1.1 highlights the four steps of an action research cycle adopted from Davidoff (1990:46).

FIGURE 1.1: Action research cycle



- **Step 1: Planning**

- Formulate the general plan.
- Do a reconnaissance exercise.
- Negotiate with the relevant people.
- Access physical resources required.
- Plan method of work in the given time.
- Plan how to gather data.

- **Step 2: Implementation**

- Take plan.
- Design the action you want to try out.
- Put plan into practice.
- Observe outcomes.

- **Step 3: Observation**

- Gather information about the action.
- Use observations to study data.

- **Step 4: Reflection**

- Sort data for meaning.
- Critically evaluate the consequences of the action plan.
- Start with new cycle.

Action research is thus prompted by the question *how to improve or change a situation or behaviour in an education institution or learning environment* (Hauptfleish 1997:159).

1.6 TERMINOLOGY AND ABBREVIATIONS

1.6.1 Distance education

Learning strategies can be divided into three categories, namely contact instruction, non-contact instruction and a combination of contact and non-contact instruction. Non-contact instruction is generally referred to as distance education and is implemented to give more learners the opportunity to study.

Distance education is further characterised by the separation between the lecturers and their learners. The distance does not necessarily imply the actual physical distance between lecturers and learners, but refers to the absence of contact between them. When teaching from a distance, the lecturer has to convey the necessary information to learners without being able to discuss the work in person. The normal method of conveying didactic principles is therefore not possible.

Rowntree (1997:44) defines distance learning as being a technology (delivery mode). This technology enables learners to learn without being in the same place as their teacher. The technology of distance learning could involve prepared learning packages, conferencing and correspondence with the facilitator or tutor.

According to Mackintosh (1998:144), distance education refers to the planned form of education provision where the acts of teaching are separated from the acts of learning. Escotet (1992:89) explains distance education by separating the terms *distance* and *education.* The *distance* focuses on the learning procedure and the method or strategy of disseminating education. *Education,* on the other hand, is concerned with factors of cohesion and a continuity in cultural creation.

For the purpose of this study, distance education refers to a combination of contact and non-contact instruction at a tertiary institution.

1.6.2 Instructional design

Three books was found by the author who was particularly useful to the definition of Instructional Design.

Palmieri (1991:18) states that three aspects of instructional design are important:

- the process of design;
- the product designed; and the
- skills employed to present learning material.

When information is compiled in preparation for a lecture of any kind, instructional design has taken place. Palmieri (1991:18) continues by describing instructional design as: '... the art of presenting instructional material so that learners can learn

from it as effectively as possible'. The instructional designer therefore has to consider who the clients are, what they are expected to learn and how they are supposed to come by this information.

Balestri et al (1992:e) define the process of design as being:

- *constructive* - where the product meets some set of more or less defined specifications;
- *creative* - where a novel response to open-ended problems or solutions is required;
- *sustained, sequential and recursive* - where trial and error are included;
- *analytical* - where several perspectives are taken into account.

> It is generally understood that instructional design is a process by which the best instructional methods are selected to teach given outcomes under set conditions. The knowledge and skills that the outcomes require learners to attain are clearly explicated through task analysis. The conditions under which instruction is to occur are likewise made explicit through analysis of learners' existing knowledge and skills (Seels 1995:160).

Instructional design can therefore be considered to be a constructive, recursive process involving creative skills to present effective learning based on learners' existing knowledge and skills.

1.6.3 Music Education

In order to define Music Education, three leading international music educators' opinions will be given.

Regelski (1981:33) defines Music Education as the invention and establishment of musical and pedagogical environments, situations, and events for the purpose of inducing fruitful music actions. These musical actions, commonly referred to as skills, involve *singing, listening to music, playing on instruments, being creative, moving to* and *reading music.* Knowledge is thus conveyed through active involvement in the learning process as learners gradually develop their skills.

Elliot (1996:12-13) describes Music Education as having at least four basic meanings:

- education **in** music, involving the teaching and learning of music and music listening;
- education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history, etc;
- education **for** music involving teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, etc; and
- education **by means of** music, involving the teaching and learning of music in direct relation to goals such as improving one`s health, mind, soul, etc.

Reimer's (1989) opinion is the third to be considered. He states that the definition of Music Education is subject to the nature and value of the subject. In his opinion it is important to view Music Education philosophy as **a** philosophy and not **the** philosophy. 'A philosophy, then, must be conceived as being *of a time* and must also give recognition to the fact that it can only provide a point of departure for practitioners of that time' (Reimer 1989:2).

Reimer's philosophy can be thought of as being based on the following question: What is it about Music Education that really matters? He aims at answering this question by stating the values of Music Education in accordance with art. His philosophy of Music Education can therefore be described as being:

- Descriptive of human nature. 'The arts (music) may be conceived as being a means to self-understanding, a way by which a human's sense of nature can be explored, clarified and grasped' (1989:25).
- Related to feeling and communication. 'If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities' (1989:31).
- An aesthetically meaningful, educational experience. 'The experience of music as expressive form is the be-all and end-all of music education, for such experience is the only way of sharing music's aesthetic meaning' (1989:69).

Each of these educators reflect on the meaning and value of Music Education as a subject. For the purpose of this study, a combination of these three definitions was selected.

Regelski's theory of imparting knowledge through skills underlines the problem statement of this research. The fact that knowledge is conveyed through skills is important because that underlines the practical component of Music Education. Secondly, education *for* and *about* music, as stated by Elliot, is selected. The education *about* music focuses on teaching and learning of music knowledge components. This gives the learner the opportunity to study the facts before they are applied. Education *for* music enables learners to develop their teaching and learning skills. This encourages learners to become performers, composers and/or music teachers. Reimer's more philosophical approach to describing Music Education brings a humanitarian centre to the definition of Music Education. Music and humans cannot be separated. It is therefore important to note that Music Education is helping humans toward becoming music teachers, composers and performers. These humans have a need for expressing their feelings and aesthetically valuing their experiences. Music Education as used in this study also incorporates *group music* and *class music* as these are terms which are generally used as synonyms of Music Education.

1.6.4 Abbreviations

The following abbreviations were used:

– CD-ROM	Compact Disc-Read Only Memory
– DE	Distance Education
– DMEP	Distance Music Education Programme
– e-mail	electronic mail
– FDE	Further Diploma in Education
– HED	Higher Education Diploma
– Hons	Honours
– ID	Instructional Design
– PTD	Primary Teachers Diploma
– SPD	Senior Primary Diploma

– STD	Senior Teachers Diploma
– TED	Transvaal Education Department
– UED/UDE	University Education Diploma, University Diploma in Education
– URL	Uniform Resource Locator
– WWW	World Wide Web.

1.6.5 Notes to the reader

- At the beginning of each chapter a summary of the chapter content is given.
- The 'instructional designer', 'researcher' and 'facilitator' as used in this thesis refers to the same person responsible for the design of the DMEP.
- 'Learners' as used in this research refers to learners in general, including learners at tertiary institutions.
- The researcher experienced tension between academic and instructional design requirements regarding the page layout of the thesis. White space at the bottom of pages was therefore on occasion purposefully left, in order for tables to be placed on one page.
- Curriculum 2005 (South Africa 1997) refers to the new proposed curriculum for South Africa that should be in place in 2005. The curriculum is based on the principles of lifelong learning and Outcomes-Based Education.
- The Distance Music Education Programme (DMEP) designed for this research is attached as a condensed Addendum. When used as study material, it is in an A4 ring bound format with coloured cover, matching the cover of the accompanying video and audio cassette.
- The bibliography is left aligned in order for the electronic addresses to be written as they would be typed for an Internet search. All Internet addresses should be retyped without spaces including those given in the bibliography of this study, typed of necessity over two lines.
- A name and date given after a quotation without page numbers, implies that it is an Internet resource or notes that has no page markings.

1.7 THESIS OUTLINE

The research methodology explained in Chapter 1 forms the basis of the research outline of this thesis. The action research steps: **planning, implementing, observing** and **reflecting** (Davidoff 1990:46), form the outline of the chapters.

Chapter 2 is a literature review based on the **planning** of an instructionally designed distance Music Education programme. In order for the planning to take place, the parameters of instructional design, distance education and Music Education were defined and placed in context. Chapter 3 **implements** the guidance structures described in Chapter 2 by designing a DMEP, the whole of which is then attached as an Addendum. In Chapter 4 the implementation phase is **observed** and the effectiveness of the programme assessed. This is followed by a reflection in Chapter 5 where the research findings are listed. Recommendations are made in Chapter 6. The outline of this study is summarised by Figure 1.2.

FIGURE 1.2: Outline of the thesis