Afterword

I would like to ask you the extent to which this book either lived up to or fell short of the expectations of you who were lured to (?) the trendy name e-Learning Fundamental and who went along with this book. Additionally, of the sections that "fell short," to what degree did you feel that they "fell short in a disappointing way and were a waste of time," or to what extent did they "fall short in a good way in resulting unexpected fruits for you?" This is a concern that has been on my mind since I finished writing this textbook.

This text is a **book designed to raise awareness of ID under the guise of e-Learning**. Various manuals on e-Learning trends and its technical aspects have come out. Conversely, I was encouraged by Hidekuni Komatsu (Visiting Professor at the National Institute of Multimedia Education [NIME] and President of the e-Learning Consortium Japan), who said that Japan lacks people who can write about ID, and that I should definitely write such a book. This text is a product resulting from his advice, and I am grateful for having received this wonderful opportunity. This allowed me to compensate for my insufficient study on the trends of ID over 15 years since 1987, when I returned Japan from the United States, just in a single stroke. President Komatsu personally lent assistance regarding discussions and considerations based on the actual state of corporate training (Chapter 1 and Section 2 of Chapter 2), which I had difficulty writing about. Likewise, Kiyoshi Nakabayashi (NTT-X), Japan's preeminent expert on trends in the standardization of e-Learning technology, lent me his assistance regarding that subject. I am grateful to these two people, on whose account I was able to somewhat supplement my conception of e-Learning.

This text was based on a version that was prepared over a brief time period for the SCS special lecture entitled "e-Learning Fundamental" sponsored by the Ministry of Education, Culture, Sports, Science and Technology (MEXT)'s inter-university research institute, National Institute for Multimedia Education (NIME), conducted from September 16 to 22, 2003. After the course was offered, corrections and revisions were made and the text was revised for use in this package. The sections "Participant Responses" were added at the end of each chapter, taken from comments by those who attended the special lecture. Also added were "Sample Answers" for the "Skill Diagnosis Assignment."

This special lecture was designed with the aim of creating ID colleagues in Japan, and the utmost effort was put into assuring that ID concepts were utilized in this lecture so that it would not be judged to "not practice what they preach" [refer to Chapter 13]. Back and forth exchange of an extremely high quality was carried out in the form of this synergistic product, the text with participants' inputs, perhaps because I was able to convey my enthusiasm, or perhaps it was due to the fact that enthusiastic people (in that they consented to the unfavorable condition of taking a five-day intensive course, though it was free) were gathered together from the very outset. The text was realized through the cooperation of all of the participants who willingly consented to having their work reprinted in the text without being paid for their writing, and which would be designated only by a nickname. I would like to thank them for their valuable contribution.

This text was combined with a pack of three CDs that were recorded and edited from the SCS special lecture and made into a package that was offered by the e-Learning Consortium Japan NPO (eLC). Furthermore, a blending course was planned and carried out for those who had studied this text (http://www.elc.or.jp/semina/semina031215.htm). Forethought was given to ensuring that this could be used as a preliminary learning text for the blending course as well as a complete self-learning introduction for people that will not take the blending course. Website for the blending course was provided through eLC. For those who don't take the blended course, e-Learning Fundamental Learning Support Site (http://www.et.soft.iwate-pu.ac.jp/eLF/) is publicly offered as part of activities to broadly raise general awareness of ID through my lab at the Faculty of Software and Information Science at Iwate Prefectural University (later from Kumamoto University, http://www2.gsis.kumamoto-u.ac.jp/eLF/). Readers are encouraged to use these sites in conjunction with this text.

When deciding whether or not to buy a book, I read the title (especially the subtitle), index, and foreword, then glance over the author's personal history written on the colophon, and next read the afterword. If the afterword can make me think "Aha!" then I buy the book and read over it carefully. I'm assuming that there are other readers that select books through the same process. That being the case, it would mean that this afterword should be solidly written.

While it was my intention to "solidly write" the above, I would like the reader to fill in any shortcomings by using the following text. This is a reprint of part of "Chapter 8. The Abilities of Instructional Designers" from my book *Instructional Designer Primer from the Use of Broadcasts* (1995, Japan Association for Educational Broadcasting: Out of print, [Available online] http://www.gsis.kumamoto-u.ac.jp/ksuzuki/resume/books/1995rtv/rtvcont.html), and spells out my thoughts and feelings on encountering ID. If this text has served as the first encounter with ID for each of its readers, then I sincerely hope that it was a positive first encounter. I would be pleased if I could get the reader to feel the same way as my first encounter to the extent possible. Furthermore, as it was assumed that the readers would be people in corporate training or higher education context, the term "instruction" used in school context in the following text may give readers a somewhat uneasy feeling, but I have gone ahead and left it as is. I would be happy if the reader could get a feel for the direction that I have taken in my activities so far in aiming to spread and raise awareness of ID as instructional design at actual school sites.

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1.　Does that mean you "design" instruction?

To start off with, what is referred to when someone says they "design" instruction, or mentions instructional design? Even if the term "design" is not used in particular, teachers still think about their daily lesson plans in carrying on with instruction. While calling the faces of the children to mind, they search for subject matter that could be used for instruction, organize the development and arc of instruction, and arrange prepared materials in attending to instruction. Weather broadcast programs are used or not, or for a special parents day's class or for a regular everyday classes, planning is accomplished differently to varying degrees of preciseness, and the teacher engages in class by visualizing instruction in their mind in advance. It may well be that the teachers always wish to approach their classes in a somewhat more deliberate manner, by studying instructional materials carefully, which may be difficult to attain amidst the day to day pursuit of their ordinary tasks and duties.

Once you have amassed teaching practice and have become a veteran teacher, then you can establish your own style of teaching, and you may come to be capable of getting by with less and less time needed for preparing your class. Or on the other hand, there is no shortage of people who, the more experience they accumulate and the more they think about classes, strongly come to feel that teaching is something that harbors a great deal of depth. There is an immeasurable abundance of things that can be learned from the teaching practices of a veteran, which is sustained by such long-lasting experiences and deeply reflected thoughts in teaching. Each and every teacher would see an ideal in such a veteran teacher, serving as an object of longing. One day, I would like to become a teacher who is admired by all others, respected by my teaching repertoires, deep consideration to the pupils, and effective and enthusiastic teaching practice, which in turn has strong enthusiasm by the pupils.

For instruction where students interact with a teacher and with one another to form a flow of class, it would be best to use the term "plan" rather than "design." That being the case, this is all part of what every teacher does everyday. Instruction is intrinsically a "living thing," owing to which teachers are not meant to do things like designing or planning out particulars in advance. The more that detailed plans are laid out, the harder it becomes to carry out dynamic instruction, and there is also the risk of the instruction becoming formulaic and flimsy in a sort of pre-established harmony (such as when students are on their best behavior for parents' day's open classes). The ability to peer into the faces of the children while bouncing a largely planned-out lesson plan off of them and organize instruction by changing it to adapt to the circumstances on the ground is an important skill for classroom teachers.

If it was around the time I was a student dreaming of becoming a school teacher, hearing the phrase "instructional design" would trigger such a response in me. At the time, I had the vague intention of becoming a middle school teacher, and investigated the possibility of obtaining teacher licenses for both mathematics and English. I encountered the English teaching method called GDM[1], which teaches basic English through pictures and context without using any Japanese, and decided to become a middle school English teacher.

After this, I came into know research field of audiovisual education and educational technology. I went to the United States and studied at the Florida State University graduate school, which emphasized systems approach to Instructional Design as its core. Likening it to Matsuo Basho's concept of "permanence and change," there the curriculum was structured from the standpoint that media is something that alternates along with the age (change), while the systems thinking behind instructional design is a valid method no matter what type of media is used (permanence). Just by putting the phrase instructional design, a term which I had heard before in Japan, into English made it feel exceptionally fresh and novel.

I believe that my own way of thinking has become extremely flexible due to this experience. Though it might sound somewhat strange when expressed in written words, this has allowed me the flexibility to think that the reasoning behind pedantic, rigid planning is not all bad. It would probably be best put by saying that I, who had adhered to methods of flexible instruction up until then, realized that in reality I was inflexible.

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[1] GDM is an abbreviation of Graded Direct Method. Refer to the following texts for details.
- Yoshizawa, Miho (1976) Procedures for Instruction via GDM. In K. Ito, *et.al.* (Eds.) *English Instruction Methods Handbook 1: Introductory Volume*. Taishukan Shoten
- Yoshizawa, Miho (1981) *Pattern Practice Using Pictures* (17th Ed.). Taishukan Shoten

2.   So you *don't* design instruction?

Instructional design refers to sketching out a blueprint for instruction.[2] It should bring to mind a "layout design" like the ones used when building a house. The living room should be as spacious as possible, and you want large windows. You also want to set the ceiling high, if possible. You want the kitchen to be a forward-facing type which would allow you to take part in family conversations while you prepare meals. While the sky's the limit when dreaming of your future house, the flip side is that reality can be harsh. If you cannot build an enormous house because your budget and/or plot of land is limited, then you have to sacrifice certain things in order to gain others. Maybe in return for making the living room wider, each bedroom inevitably becomes smaller; or you wanted a vaulted ceiling, but you had to abandon this in order to ensure some rooms on the second floor. You have to come to terms with these and similar conditions in creating the layout design. Once the layout design has been completed, checks are performed from technical standpoints, such as water circulation, wiring for electricity and gas, and structural strength of the house. Solutions such as necessarily having to place a free-standing pillar in the center of a room may be unavoidable in order to meet guideline of structural strength.

The term "design" incorporates the presence of technical conditions. When expressing the building of an ideal house in layout designs when you are building a house, all houses are furnished with common conditions such as water circulation and wiring diagrams, for example. While this is not to say that a great house can be built simply because a precise wiring diagram has been drawn up, preparing an electrical wiring diagram is one of the necessary conditions for building any house.

The same goes for when you are trying to teach people things. Every type of instruction should be equipped with common elements. For this, contrivances can be found in perspectives for helping children to learn, such as Gagné's Nine Events of Instruction, for example, which were introduced in Chapter 2.[3] There are various different issues depending on the person planning the instruction, such as what purpose will the framework be used for, or how will this be realized? However, so long as instruction is carried out with the objective of aiding in learning, then it is evident that it should be based upon the results of research on learning psychology that explains how people learns.

If instruction which furnishes such technical conditions has a higher potential to assist in learning than instruction which does not, then it would NOT be a bad idea to examine these conditions when planning instruction. Nor would it be objectionable to try designing instruction based on the technical conditions for instruction from such standpoints as audiovisual communication in order to reliably convey the instructor's intention, and/or theories of leadership in order to organize more effective learning activities for children in the classroom. Even if said technical conditions are furnished, then one may still not even come close to veteran-level instruction, but it may possibly allow you to grab hold of some sort of clues. This may possibly lead you to a framework for attempting to compare different types of instruction, or to what is so exceptional about instruction of veteran teachers. This was what I had come to believe to be benefit of learning the notion of systematic design of instruction.

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[2] Suzuki, K. (1989) Trends in Instructional Design Research Models in the United States; *Japan Society for Educational Technology Journal. 13* (1), p.5

[3] In this text, Gagné's Nine Events of Instruction are introduced in Chapter 9.

3.　Focus on a sense of balance and efficiency

In addition to including technical elements, the term "design" also implies a set of viewpoints. The first one is approaching the selection of constituent elements in order to preserve the balance of a part to the whole. When building a house, there are budgetary restrictions and the size of the land owned is not infinite. In the same manner, while there may be a ton of things that you would like to deal with in your class time, it does not mean that time is limitless for your classes. The children may also be limited in terms of their speeds in comprehension. On this account, while the teachers might feel a sense of relief when they cover everything that they needed to by speeding up to a breakneck pace, it may not produce any learning on the side of the children. Because there are limits on the lesson time, schemes for attempting to use time efficiently are needed. The concept of achieving the same things in as short a time as possible—in other words, the concept of focusing on efficiency, as related to the word "design"—was born from this.

Just because you have a rigid design does not necessarily mean that you become bound to the original design and cannot make changes. Rather, this produces the effect of bringing the advantages and disadvantages that accompany any prospective change in the design to light immediately. For example, if a certain lesson exceeds planned duration, but became heated, and you feel that an extension of the lesson time may be a good idea. Then, you must take into consideration the fact that by extending this lesson you would be placing a strain on lessons yet to come. Situations may often be found in which, despite the fact that a plan for the year exists, only two thirds of the textbook were completed. This would arise from the lack of a sense of balance. What should be thrown out and what should be incorporated are not assessed properly when extension on one part was decided. Unless there is a detailed plan, one cannot change it to adapt to the situation around them. In other words, without a plan, you cannot modify it, but are left with nothing more than a hit-or-miss approach.

When I go on a trip, I avoid organized tours as much as possible and try to spend my time in my own way. But before I depart, I scrupulously gather information on the trip and set up a precise plan. This is because I want to spend my precious time in the best way possible, and also because I believe that the process of setting up a plan itself is part of the fun of traveling. For example, if you were planning to be in Paris for two days, you wouldn't see much of the Louvre Museum in a single day. But if you were to spare another day of your schedule for Louvre, then you wouldn't be able to do anything else, for example to visit Chartres, a city on the outskirts of Paris. So you plan to spend one day at the Louvre and one day in Chartres. You always end up with finding yourself short of time at the actual places, so revisions must be made to the plan successively while you are on the ground. Of course, when you actually visit you might want to spend another day at the Louvre. You probably won't be able to make an accurate decision at the place, unless you have examined the details of the trip's itinerary in advance. By carefully looking over the plan, you can consider what else will be affected if you spend more time here than allotted in the schedule, allowing you to reach a decision by weighing what you stand to gain here and lose somewhere else. No matter which one I would choose, my conclusion is always that "I should come here again," which is why I'm never finished with my travels.

Whether it is instruction or travel, having limited time relative to the things that you would like to do is just the way the world works. Because of this I have come to think that it is difficult to do away with the perspectives of "efficiency" and "balance" on the obverse side of the term "design."

4.   Focus on achieving goals

The term "design" also hints at being a "reverse sequence." At the same time that a final finished work takes shape through the creation of a layout design, the sequence of building this is worked backwards from the objectives. It means not entering into detailed process plan of the instruction, before deciding what should have been done at the end of instruction. When building a house, before you worry about the raw materials or work schedule, you would have to give proper consideration to what type of house you would like to build. In the same manner, when designing instruction you have to begin by deciding what kind of change will the instruction produce on the side of the learners. That is to say, even before you examine how you go about with instruction, you must consider what should be learned and why it should be learned.

When setting up a design for instruction, the "instructional process for this class period," which is best left broadly defined, is often described in the greatest detail. Whereas overall goals should be discussed the most, such as "What sort of education should be carried out for social studies in the third year of middle school?" or "What should be clarified through studies in this academic year," they are oftentimes put aside by using flowery language. Careful consideration tends to be repeatedly carried out with regard to the wording of such rhetorical flourishes. But scrutiny of the most crucial point of how to go about realizing this in the midst of performing one's day to day instruction is diverted until the very end. In other words, connection between broad educational goal statements with hour by hour instruction is not made clear. By doing so, you fall into the trap of not being able to see the forest for the trees. You would become too busy covering from a certain page to this page in the textbook, in stead of trying to attain the lesson objectives leading toward the bigger goals of education.

If the term "design" is to be used, then instructional design should be a plan that is oriented toward achieving the preset overall goals. This method flexibly selects the best means for improvement on the basis of the conditions for drawing nearer to the goal from amidst a variety of possibilities. When faced with a situation of being short of time on a trip and deciding what to do, it is best to consider "which one would it be appropriate to select when viewed in terms of the trip as a whole." If you can view the broad goals then this will furnish you with the courage to resolutely abandon or cast aside certain things. And since the reasons for your selection are made clear, you can manage by regretting very little. I have come to fully sense the appeal of the line of thinking which emphasizes objectives and approaches them one step at a time.

(Omitted[4])

7.   A scientific methodology that I can use

"One thing that I keenly felt through my brief experience as a teacher in Kamaishi City is that a teacher's job cannot be carried out solely through affection for the children. Compared to those taught by a veteran, the children that I taught were in a sad state. Teachers need the knowledge and skills to affect sound learning on the part of the children." Based upon his own teaching experience, Ichio Numano set down roots for instructional design in Japan. His wish was for "a scientific teaching method that would, even without the genius of a Pestalozzi, at

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[4] Meagher's three questions are introduced herein. Refer to Chapter 5 of this text.

least allow me to teach the children with no major errors."[5] Now, in reflecting back over my research life in the United States which was devoted exclusively to acquiring an approach of "designing" instruction and its scholastic foundations, I realize that what I acquired was a "scientific methodology that I can use" in order to draw slightly closer to the veteran-level instruction which I had observed in Japan and aspired to.

(End of Afterwards)

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[5] Numano, Ichio (1986) *The Information Society and Roles of Teachers*. Kokudoshya Education Anthology 8, p.188

Introduction to the Writer/Editor

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