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Detailed Design Document

Institution Name: MUS101

Project Name	MUS101: Elements of Music	**Date**	April 9, 2025
Client	Institution Name	**Designer**	Laura Lawson

Introduction and Background	
Executive Summary	*MUS101: Elements of Music is an engaging, media-rich online course designed for undergraduate students to explore the foundational building blocks of music—pitch, rhythm, dynamics, timbre, and texture. Developed in Canvas LMS and enhanced with custom-built Articulate Storyline360 activities, the course enables learners to identify, describe, and analyze musical elements through interactive simulations, guided listening, and application-based assessments.* *The course's design reflects Mayer's Multimedia Learning Theory by pairing narration, visuals, and user control to reduce cognitive overload and enhance retention (Mayer, 2009). Interactive modules such as the Pitch Explorer, Rhythm Analyzer, and Dynamic Activity allow learners to manipulate musical content in ways that promote deeper understanding and transfer of knowledge (Clark & Mayer, 2016).* *The instructional approach is grounded in adult learning theory, specifically Malcolm Knowles' principles of andragogy, emphasizing self-direction, real-world relevance, and respect for learner autonomy (Knowles, Holton, & Swanson, 2015). The course accommodates diverse learning preferences through Universal Design for Learning (UDL) principles by providing multiple means of representation, engagement, and expression (CAST, 2018).* *To ensure equity and inclusivity, all course components are WCAG 2.1 Level AA-compliant, enabling keyboard navigation, screen reader compatibility, and alternative text for all visuals. Interactive elements are mobile-friendly, self-paced, and chunked to reduce cognitive load and support sustained engagement.* ● ***Key outcomes include:*** ○ *Learners accurately identifying and describing musical elements* ○ *Increased confidence applying music vocabulary in academic and real-life contexts* ○ *Demonstrated mastery through interactive assessments and final analysis projects* ○ *By integrating best practices from instructional design, multimedia learning, and music pedagogy, MUS101 provides an impactful and scalable learning experience that supports academic success, learner engagement, and lasting musical literacy.* ***Learning Outcomes**:*

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- *Develop a working vocabulary of music terminology across five core elements*
- *Analyze musical examples in diverse genres using academic and intuitive listening*
- *Apply musical concepts to song selections and articulate the impact of each element*
- *Engage in reflective and collaborative activities to promote deeper learning and peer-to-peer exchange*

*This course exemplifies **learner-centered design**, enabling students to explore music actively rather than passively consume information. It supports equity and universal access, empowering a diverse range of learners to build foundational knowledge that connects academic learning to everyday experiences.*
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<tr><td>Project Overview</td><td>

- ***Goal**: To introduce undergraduate students to the foundational elements of music—pitch, rhythm, dynamics, timbre, and texture—through interactive, accessible, and multimodal learning experiences. By the end of the course, learners will be able to identify, describe, and apply these elements in both academic and real-world listening contexts, developing critical listening and analysis skills across musical genres.*

- ***Target Audience**: MUS101: Elements of Music is designed for **undergraduate students.** They are either assigned to this course, or choose to enroll in it as they are required to complete 3 hours of a fine art credit during their undergraduate degree(s).*

Maria: The New Student

***Age**: 18*
***Generation**: Gen Z*
***Role**: Undergraduate (Freshman)*
***Location**: Austin, Texas*
***Background**: Bilingual (English/Spanish), high school diploma with some community college coursework. Has 1 year of choir experience.*
***Musical Comfort**: Somewhat confident, but aware that she has much to learn. Little knowledge of musical notation.*

James: The Former Musician

***Age**: 22*
***Generation**: Millennial/Younger Gen Z*
***Role**: Undergraduate (Senior)*
***Location**: Orlando, FL*
***Background**: Working towards Bachelor's degree in business/HR. Analytical mindset. Grew up in band playing the trombone, feels like this class is a "blowoff" class.*
***Musical Comfort**: Very high. Comfortable with musical notation, rhythms, listening, instrumentation, and playing.*

Tina: Returns-to-School

***Age**: 43*
***Generation**: Gen X*
***Role**: Undergraduate*
***Location**: Laramie, Wyoming*
***Background**: Has returned to school to complete her degree after a 20+ year break. Deep institutional knowledge but less comfortable with musical knowledge.*
***Musical Comfort**: Moderate. Needs extra guidance navigating musical notation and instrumentation.*

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<td>Motivators: Trust, accountability, performance, and staying consistent. Wants to do the right thing, but needs clear, actionable steps.</td>
<td>Motivators: Efficiency, accuracy, recognition, advancement in his field, but also in anything; He considers himself competitive.</td>
<td>Motivators: Loyalty, supporting her team, ensuring fellow students feel taken care of during classes.</td>
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<td>Learning Preferences:
● Short video walkthroughs
● Mobile access during breaks
● Scenario-based learning (“What would I do in this situation?”)
● Values clarity over theory</td>
<td>Learning Preferences:
● Microlearning
● Interactive visuals and decision trees
● Clean UI/UX — hates clunky platforms
● Quick “how-to” demos and job aids he can save or screenshot</td>
<td>Learning Preferences:
● Printable guides/checklists
● Narrated walkthroughs
● Slower-paced, accessible navigation
● Wants reassurance she’s doing it “by the book”</td>
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<td>Training Need: She needs training that’s efficient, mobile-friendly, and gives her real examples of how to apply TD policy when an employee is injured on the floor.</td>
<td>Training Need: Wants a course that is well-structured, with clear decision paths and templates/tools to use in daily work.</td>
<td>Training Need: Needs training that feels supportive, non-technical, and allows repeat access to content at her own pace.</td>
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Context: This learning experience consists of one self-paced module, accessible through logging into Canvas via Student Login credentials. It is accessible through any device with internet (phones, tablets and iPads, laptops, and computers). This flexible delivery ensures that students can engage with the content at their own convenience. No prior knowledge is required. The learning experience incorporates interactive elements, scenario-based activities, multimodal elements, formative assessments, and summative assessments to help employees connect concepts to real-world situations. By embedding evidence-based strategies and techniques into daily practices, MUS101: Elements of Music serves as a bridge between learners’ knowledge and real-world application, reinforcing key principles in engaging, practical, and interactive ways.

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<tr><td>Needs Assessment Summary</td><td>As this course was designed for existing students, a Needs Assessment was not necessary.</td></tr>
<tr><td>Project Scope</td><td>MUS101: Elements of Music will develop one course followed by a summative assessment with the following pages:
1. Welcome to MUS101
2. Meet Your Instructors
3. Grading in MUS101
4. AI Usage Policy
5. Slack in this Course
6. The Building Blocks of Music
7. Elements of Music
8. Pitch
9. Rhythm and Tempo
10. Dynamics
11. Timbre
12. Texture
13. Discussion: Memorable Music</td></tr>
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14. *Module 1 Quiz*
15. *Module 1 Assignment*

***Other Deliverables** leading up to the Delivery of MUS101: Elements of Music, in this order:*

1. *Storyboard (via Google doc during iteration, shared via PDF upon final delivery)*
    - *A storyboard is a comprehensive, cohesive blueprint that outlines **all aspects** of the design, including content, functionality, graphics, accessibility, interaction(s), multimedia inclusions, and any other details of the learning experience. It ensures clarity, consistency, and efficiency in the development of MUS101: Elements of Music, serving as a critical guided reference for instructional designers, developers, SMEs, stakeholders, and project sponsors during project development. This storyboard includes:*
        i. *Structure & Organization:*
            - *Module & Page Breakdown:*
                - *The Left Menu provides an easy guide for identification and navigation of the course, page identification, and navigation throughout the storyboard. Green breaks symbolize page breaks, mimicking the intended course design and structure in Canvas. This system allows reviews to easily jump from one activity, page, or sequence to another quickly, promoting time efficiency and promoting a healthy team environment.*
            - *Course Settings & Consistent Typography, Visual Design, & Accessibility Guide*
                - *The storyboard includes detailed course settings and typography (consistent across all courses), as well as a Style Guide with HEX colors for Text, Background, and Accent colors to ensure consistent Visual Design for learners.*
                - *In addition, there is a brief accessibility guide for learners to quickly learn the built-in accessibility features of Canvas, which includes a link to a full-guide of all keyboard and accessibility features with this platform.*
            - *All Course Elements*
                - *From there, the storyboard includes all elements of the learning design. It includes:*
                    - *Course content (e.g., titles, paragraphs, any text form content)*
                    - *Graphics and file names*
                    - *All audio scripts, how it was recorded, the file name, and its Audio Transcript Link (if needed)*
                    - *Video Storyboards, the current YouTube link, its file name, and its Video Transcript Link (if needed)*
                    - *Articulate Storyline Storyboards, including the addition of hotspots, layers, variables, triggers, etc.*
                    - *Programming Notes*
                    - *Assessment Questions*
                        - *Correct Answers*
                        - *Answer sources for Assessment Questions*
                        - *Correct Feedback*
                        - *Incorrect Feedback*
                    - *Any additional details for the learning designer to develop the learning design properly.*
                    - *This follows integrity to prevent the risk of delays if the project needs to transition to a different learning designer.*
2. *Functional Prototype (Canvas)*
    - *Fully Developed Course: The functional prototype will be a fully developed and designed version of the course. All elements of the course (including interactive elements) will be tested to ensure functionality prior to the delivery of the functional prototype.*
    - *Technical performance: Compatibility will be tested across diverse devices (desktop, laptop, iPad / tablet, mobile devices) and browsers to ensure seamless access.*
    - *Iteration & Refinement: Feedback-driven adjustments will be made prior to the final delivery of MUS101: Elements of Music to enhance its usability and effectiveness.*
3. *Final Instructional Materials (Canvas)*
    - *This is the final delivery and publishing of MUS101: Elements of Music delivered through Canvas.*

Constraints:

- *Time Limitations: The project must adhere to the strict development timeline, with the final instructional materials delivered by June 15, 2025. This deadline necessitates efficient project management, proactive milestone tracking, and timely collaboration among the project sponsor, SMEs, and learning design and technology consultant to avoid delays.*
  - *Solution: built-in buffer in timeline + reminder emails*
- *Scope Boundaries: This project is limited to one course and does not include direct employee interactions or additional course(s) beyond those specified in the Scope of Work section.*
- *Platform Restriction: Canvas is the sole platform for content delivery, meaning there will be no allowance of integration with additional Learning Management Systems.*
  - *Solution: Pretesting on multiple devices to ensure success on a variety of platforms, such as Safari, Edge, and Chrome.*
- *Feedback Turnaround: The SME/project sponsor must provide feedback within the allotted time (one week for general feedback, four days for content review) to maintain timeline progress.*
  - *Solution: built-in buffer timeline + reminder emails, text messages, and phone calls*
- *Lack of Employee Engagement: There's always a risk of decreased learner engagement, given the shortened attention span of humans of all ages in today's online landscape.*
  - *Solution: embedded realistic interactive activities + gamified incentives.*
- *Accessibility Compliance: The course will meet WCAG, ADA Section 504 & 508 compliance standards, requiring double the design and development time to assure quality assurance measures have been followed accurately.*
  - *Solution: Accessibility QA will take place during each review. prior to delivery to the SME/project sponsor.*

Project Constraints for MUS101: Elements of Music

1. Technology Platform Constraints

- *The course **must be designed and delivered in Canvas**, limiting the use of advanced programming or external authoring tools (except where Storyline activities are embedded in HTML).*
- *Interactive elements must conform to **Canvas' native capabilities**, meaning complex branching or custom navigation is constrained.*
- *Accessibility must rely on **Canvas' built-in features**, which may not fully support WCAG 2.1 AA standards beyond the platform's default.*

2. Assessment Format and Hosting Constraints

- *The **summative assessment** must align with Rise's **non-freeform assessment types** (multiple choice, multiple response, fill-in-the-blank).*
- *The final course will be hosted in **Canvas**, with learner analytics being read by the professor of MUS101.*

3. Delivery Timeline Constraints

- *Deliverables must be submitted in a specific sequence:*
  - *DDD → Storyboard → Functional Prototype → Final Course*
- *Final delivery dates will be **non-negotiable** once approved, with all intermediate drafts submitted on a timeline to allow sufficient iteration, feedback, and refinement.*
- *Iterations will be limited to **two major review cycles**, after which minor edits can be accepted, but no structural overhauls will be accommodated.*

4. Branding and Style Guide Compliance

	● *Visual and textual content must comply with **institution brand style guide**, including:*
	  ○ *Consistent HEX color codes*
	  ○ *Typography rules*
	  ○ *Language tone (professional yet approachable)*
	● *Design must reflect the **existing identity of the institution** for consistency across all courses.*
	
	5. Learner Profile Constraints
	
	● *Content must be understandable and relevant for **adult learners** in frontline roles, some of whom may:*
	  ○ *Be unfamiliar with digital learning tools*
	  ○ *Have limited time to complete training*
	  ○ *Prefer practical, scenario-based learning over theory*
	● *Literacy, reading level, and accessibility considerations must align with corporate learning and DEI standards.*
	
	6. Content Source and Scope Constraints
	
	● *The course must be **exclusively based on provided materials**, internal SME feedback, and documented policies.*
	● *The scope is limited to **Elements of Music** and **not** broader music ideas or practices.*
	
	7. Review and Sign-off Constraints
	
	● *SME and client feedback must be consolidated before submission of final reviews; iterative feedback across departments or late-stage rewrites may not be supported.*
	● *All instructional decisions made in the Storyboard are **considered locked** unless a major instructional issue is identified.*
	
	8. Tool and Resource Limitations
	
	● *Approved software tools may be used: Canvas, Articulate Storyline, Canva, ASU Voiceover, Amazon Web Server, Google Docs/Slides, Pixabay, Voice Memos, and Audacity.*
	● *Audio/video must be scripted and sourced internally or through open-license repositories unless otherwise approved.*

Instructional Design Plan	
Learning Objectives	*By the end of this course, learners will be able to:* 1. ***Identify** the five basic elements of music—**pitch, rhythm, dynamics, timbre, and texture**—as they appear in a variety of musical excerpts.* 2. ***Describe** how each element contributes to the overall structure and emotional impact of a piece of music using appropriate musical vocabulary.* 3. ***Classify** musical examples by their dominant elements (e.g., identifying monophonic vs. polyphonic textures or differentiating between loud vs. soft dynamics).* 4. ***Compare and contrast** how musical elements vary across genres, time periods, or instrumentation using guided listening activities and discussion prompts.* 5. ***Apply** knowledge of musical elements to complete formative assessments (e.g., drag-and-drop, fill-in-the-blank, and scenario-based tasks)*

	with at least 80% accuracy. 6. ***Evaluate*** *a song of their choice by creating an original musical analysis that references all five elements and uses accurate terminology in a structured format.* 7. ***Create*** *a written or recorded reflection connecting personal music preferences to the elements of music learned in the course.*
Instructional Strategies	***The learning experience will have the following methods implemented:*** ● ***Interactive:*** ○ *Slider Activity* ■ *Includes video, audio, and textual elements* ● *Pages:* ○ *Pitch* ○ *Rhythm and Tempo* ○ *Dynamics* ○ *Tab Interaction* ■ *Includes video, audio, and textual elements* ● *Pages:* ○ *Rhythm and Tempo* ○ *Tab and Listen Interaction* ■ *Includes audio and textual elements* ● *Pages:* ○ *Textures* ● ***Multimodal****:* ○ ***Use of Graphics in the following:*** ■ *Graphic: Headshot* ● *Page:* ○ *Meet Your Instructors* ■ *Graphic: Rubric* ● *Page:* ○ *Grading of MUS101* ■ *Graphics: Elements of Music Infographic* ● *Page:* ○ *Elements of Music* ○ ***Use of Video in the following:*** ■ *Video:* ● *Pages:* ○ *Welcome to MUS101: Course Introduction Video* ○ *Timbre: To discuss meaning and application of Timbre* ○ ***Use of Audio in the following:*** ■ *All aspects of the course include audio for accessibility standards and means of representation.* ● *Pages: All Pages* ○ ***Use of multiple elements:*** ■ *Slider Activity* ● *Includes video, audio, and textual elements*

	○ *Pages:* ■ *Pitch* ■ *Rhythm and Tempo* ■ *Dynamics* ■ *Tab Interaction* ● *Includes video, audio, and textual elements* ○ *Pages:* ■ *Rhythm and Tempo* ■ *Tab and Listen Interaction* ● *Includes audio and textual elements* ○ *Pages:* ■ *Textures*
Assessment Plan	*Outline the assessment methods and tools you will use to measure learning outcomes.* ***Assessment methods:*** ● *Formative Assessments:* ○ *Discussions* ○ *Quizzes* ● *Summative Assessments:* ○ *Assignments*
Universal Design for Learning (UDL)	***Multiple Means of Engagement:*** ● *7.1 Optimize Choice and Autonomy → Applied through autonomous navigation through keyboard and mouse elements using the tab function, continue buttons arrows, keyboard functions, as well as the ability to return to a previous or future page, restart a simulation or experience, or retry an assessment.* ● *8.1 Clarify the meaning and purpose of goals → Applied through Explicitly stating the goals of the training and displaying them in multiple ways.* ● *8.5 - Offer action-oriented feedback → Applied through immediate feedback that is timely and specific during simulation assessments.* ***Multiple Means of Representation:*** ● *1.1 Support opportunities to customize the display of information → Applied to specific instructions to promote accessibility, e.g., about closed captions and pausing audio. This typography and style displays a specific font, size of text, character and line spacing, character width, background color, and text colors* ● *1.2 Support multiple ways to perceive information → Applied by adding Alt text to visual elements, closed captions, audio transcripts, and video transcripts to provide visual and auditory element(s) throughout the course.* ● *2.5 Illustrate through multiple media → Applied through the usage of text, graphics, video, interactive activities, reflections, and simulations,* ● *3,3 Cultivate multiple ways of knowing and making meaning → Applied through gradual chunking of information into smaller elements, from general topics to more complex ideas to prevent cognitive overload. Additionally, simulation activities that guide exploration and new understandings.*

	Multiple Means of Action & Expression: ● *4.1 Vary and honor the methods for response, navigation, and movement → Applied through embedded flexibility in the requirements for rate, timing, speed, and range of motor action required to interact with instructional materials, physical manipulatives, and technologies. For example, learners have an unlimited amount of time during all learning experiences to complete activities and they can select keys on the keyboard for full functionality (pausing, display captions/no captions, select answer(s), etc) instead of using a mouse only.* ● *4.2 Optimize access to accessible materials and assistive and accessible technologies and tools → In addition to keyboard functionality, the software(s) selected is fully functional using the tab function.* ● *5.2 Use multiple tools for construction, composition, and creativity → Applied by using speech-to-text software, human dictation, recording.* ● *6.4 Enhance capacity for monitoring progress → Applied by integrating prompts to guide self-monitoring, self-assessment strategies (e.g., simulations), and formative assessments like true/false activities.*
Development Plan	
Storyboard	*Access to the Storyboard is found here.*
Technology and Tools	● *Canvas* ● *Articulate Storyline360* ● *Canva* ● *Audacity* ● *Voice Memos* ● *Google Suite* ● *ASU Voiceover* ● *Amazon Web Services* ● *Microsoft Suite*

Media and Resources	● *Graphics from Canva will be developed using:*
	  ○ *Freehand and resources from Canva*
	  ○ *MagicMarker Generative AI Tool*
	  ○ *Infographics, Rubrics, and Graphics*
	● *Audio clips will be edited using Audacity.*
	● *Articulate Storyline360 .story files will be hosted in Amazon Web Services, and the HTML Editor will house the URL to embed the experience in Canvas.*
	● *Voice audio will be created using text-to-speech on ASU Voiceover.*

Implementation Plan	

Timeline

Date	*Item*
May 30th, 2025	*Storyboard Delivery (PDF)* *See storyboard details in the Project Scope section.*
June 2 - June 15, 2025	*Design development of MUS101: Elements of Music (including all videos, simulations, assessments, and elements included in the Storyboard).*
June 16th, 2025	*Delivery of the Prototype*
June 21 - August 1, 2025	*Adjustment and edits executed in course (as per requests)*
August 2nd, 2025	*Delivery of MUS101: Elements of Music*

Stakeholder Role(s)

[Insert Professor Name Here] – Project Sponsor and Subject Matter Expert (SME)

- *Responsibilities:*
  - *Oversee project progress and validate alignment with organizational goals.*
  - *Provide direction and guidance to the team in accordance with business mission.*
  - *Confirm content accuracy and approve instructional goals and objectives.*
  - *Uphold the role as the final decision-maker.*
  - *Review and approve all deliverables listed in the Project Deliverables and Delivery Schedule table.*
  - *Validate all resources utilized for content creation.*
  - *Collaborate with the Instructional Designer to define course content and validate that it aligns with patient-centered needs.*

Learning Designer Role

Laura Lawson – Learning Designer

Responsibilities:

- ***Instructional Design & Planning***
  - *Collaborate with subject matter experts (SMEs) to clarify training goals, audience needs, and content accuracy.*
  - *Analyze learning gaps and determine appropriate instructional strategies for adult learners in compliance-heavy roles.*
  - *Translate policy and process documentation into learner-friendly objectives and outcomes.*

eLearning Development (Articulate Rise & Storyline)

- *Design and develop interactive training modules using Canvas and Storyline, incorporating timelines, sorting activities, knowledge checks, and scenario-based learning.*
- *Build custom simulations, branching scenarios, and accessible interactive activities using Articulate Storyline 360.*
- *Ensure content is accessible (e.g., keyboard-navigable, screen reader-compatible) and aligned with WCAG 2.1 and Section 508 standards.*
- *Complete quality assurance checks to ensure validity, functionality, optimal design, accessibility, and a user-centered experience.*
  - *<u>Quality Assurance Checks</u>:*
    1. *Design Consistency QA*
       - *Course fonts and colors match Institution brand guidelines*

	● *All headings and text styles consistent across entire learning experience* 2. *Accessibility QA* ● *All custom Canvas and Storyline activities navigable by keyboard and mouse* ● *Alt text present for all images, colors are high in contrast (WebAIM)* ● *Closed captions toggle-able for all media; Audio is available for all text elements* ● *Screen reader functionality verified* 3. *Functionality* ● *All navigation buttons tested in keyboard experience and mouse experience* ● *Variables and triggers in Canvas and Storyline working as intended* ● *All links functional, media functional, interactions functional regardless of web platform* ● *Ensure it is functional and optimal on all devices* ● *Set password before final delivery* 4. *Content Accuracy* ● *SME sign-off on policy details and interactions* ● *Formative and summative assessments validated* ***Assessment & Evaluation*** ● *Design formative and summative assessments aligned with learning objectives, such as badge-based challenges or role-based scenarios.* ● *Develop feedback logic and layers (correct/incorrect/try again) to guide self-directed learning and remediation.* ● *Collaborate with stakeholders to define finalized success metrics to evaluate learner performance.* ***Project Management & QA*** ● *Manage design iterations, version control, and feedback loops using collaborative tools (e.g., Google Workspace, internal review cycles).* ● *Conduct usability and functionality testing across devices and browsers to ensure consistent learner experience.* ● *Maintain documentation (storyboards, alt text guides, accessibility checklists) to support transparency and handoff, if needed.*
Communication Plan	***Daily communication will occur via email:*** ● *LauraLawsonMT@gmail.com* ● *[Insert professor email here].* ***Urgent messages will occur via phone:*** ● *Laura: (817) 319-1820* ● *[Insert professor office phone here].* ***Regular meetings will take place biweekly via Phone Call or FaceTime.*** *Urgent meetings will be scheduled ad hoc.* *Biweekly reports and updates will be sent via email. Weekly reports will entail a specific outline of the current status, all current questions for [insert institution name here], and the next steps in the development of MUS101: Elements of Music.* .

Evaluation and Revision Plan

Formative Evaluation	***Content Reviews and Revisions:*** ● ***Biweekly Verbal Feedback:*** ○ *During scheduled weekly sessions, content will be reviewed via screen share, where I will prompt a discussion with the project sponsor/SME to discuss necessary changes.* ○ *These sessions will focus on content clarity, instructional effectiveness, accessibility, and alignment with learning outcomes.* ○ *Action items will be documented to track changes and ensure implementation and revisions.* ● ***Ongoing Feedback:*** ○ *The content will remain agile, with continuous input from the project sponsor/SME and learning designer.* ○ *Stakeholders will provide comments, suggest content edits, and approve updates interchangeably to refine course materials progressively.* ● ***Asynchronous Updates and Communication:*** ○ *Emails and individual text updates will be provided when updates are made for the appropriate party to review the update.* ○ *This ensures that the appropriate parties review and approve revisions in a timely manner without delaying progress.* ○ *Quick feedback loops will be encouraged through direct communication, allowing for immediate refinements when necessary.* *By integrating these formative evaluation methods, we will ensure that the course remains dynamic, effective, and aligned with the intended learning experience before full implementation.*
Summative Evaluation	***Module Reviews and Revisions:*** ● ***Stakeholder Review in Review360*** ○ *As modules are developed, they will be published into Canvas and assigned to the project sponsor/SME for evaluation.* ○ *A one-week review period will be provided, during which stakeholders will receive a direct link via email to access the course.* ○ *Reviewers can easily provide comments on individual pages, upload supporting documents, and tag other reviews, ensuring immediate, targeted feedback.* ● ***Biweekly Evaluation Meetings*** ○ *During weekly meetings, the learning designer and project sponsor/SME will assess:* ■ *All submitted comments and suggested edits from Canvas* ■ *Content flow, instructional and engagement effectiveness, and overall course status.* ■ *Assessment review will ensure formative and summative assessments accurately align with learning objectives.* ▪ *Any additional considerations or potential improvements will be discussed to enhance the learning experience.* *By integrating these formative evaluation methods, we will ensure that the course remains dynamic, effective, and aligned with the intended learning experience before delivery to the test learners.*

Success Metric Table

Category	Metric	Target
Quiz Grades	*85% or more of learners*	*≥ 80% on quizzes*
Song Analysis	*Learners correctly identify all five musical elements in an end-of-module song analysis.*	*≥ 90% of learners*
Discussion(s)	*Weekly discussion prompts and peer response activities*	*80% participation rate*
Learner Confidence (Self-Report)	*Increased confidence identifying musical elements in unfamiliar songs.*	*≥ 85% of learners*
Learner Satisfaction	*Learners resort that the course was relevant to their interests or general education needs.*	*≥ 4 out of 5*
Learner Engagement	*Average time-on-page (interactive modules) indicating thoughtful learner interaction with multimedia content.*	*≥3 minutes for interactive modules*

Continuous Improvement

Survey: *A Course Survey following each course will be available for ongoing course improvement and real-time feedback on course materials.*

- ***Quarterly Course Reviews:*** *The project sponsor/SME and learning designer will meet quarterly to assess content effectiveness and relevance.*
- ***Performance Data Analysis:*** *Learner progress and retention will be reviewed to identify areas of success, and areas for improvement.*
- ***Canvas for updates:*** *Alike to course development, updates will be published in Canvas, allowing stakeholders to provide direct feedback and suggest revisions.*
- ***Content Revisions*** *will be refined to enhance clarity, accessibility, and engagement.*

References

CAST. (2018). *Universal Design for Learning Guidelines version 2.2*. http://udlguidelines.cast.org

Clark, R. C., & Mayer, R. E. (2016). *E-learning and the science of instruction: Proven guidelines for consumers and designers of multimedia learning* (4th ed.). Wiley.

Knowles, M. S., Holton, E. F., & Swanson, R. A. (2015). *The adult learner: The definitive classic in adult education and human resource development* (8th ed.). Routledge.

Mayer, R. E. (2009). *Multimedia learning* (2nd ed.). Cambridge University Press.