

# Data Informing Curriculum: The Tale of Two Universities

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# The Challenge of Change

Music educators must meet demands of multiple entities:

- Music Education Faculty
  - Music Courses and Ensembles
  - General Education Units
  - Imposed Administrative Agendas
  - Accreditation Mandates
  - Legislation
  - Demands of the Community
  - Students Themselves
- Change often is from the Top → Down (reactive change)
  - Change can be an organic part of a program or course (proactive change)

# Basis of Curricular Change?

- What are Curricular Data?
- Our purpose is to examine curricular change through the lens of music ed faculty members at two different universities
- CHANGE based on Collected Data

# Texas Tech – Reactive Example

- Legislative mandate = decrease hours from 138 to 124 to 120
- Entire music faculty involved in compromise
- Examination of which learning is critical
- Combining skills (instrumentation, conducting, more student choice)
- Data?
  - Passing rates on State Certification Exams
  - Graduate success reports
  - Survey of student perceptions

# Texas Tech – Proactive Example

- Change *within* a single class that is co-taught
  - Semester 1 – peer teaching
  - Semester 2 – K-12 teaching
  - Semester 3 – student teaching
- Student-centered, need to know, skill based, changing instructor roles
- Stimulated by consultation with Dr. Michael Raiber
- Data: Videos, plans, peer feedback, reflections, feedback from teachers in the field, student surveys (Killian & Dye, 2009)

# Texas Tech – Perceived Need Example

- Need: Increase student teacher communication
  - Geography and numbers of students
- Solutions?
  - Daily emails with University Supervisors and each other
  - Begin the daily email habit in pre-student teaching classes
  - Google Hangouts
- Data:
  - content of daily emails
  - exit surveys
  - job placement rates
  - comments from graduates and teachers (Dye & Killian, 2012)
  - pre/post student teaching concerns (Killian, Dye, & Wayman, 2013)

# FSU Intro to Teaching Music

- Functions as gateway to professional classes
- Focus on broadening current student experience
- Field placements non-traditional
  - Capital Children's Choir
  - MS Steel Pan Classes and Piano Classes
  - MS Jazz Outreach Program (teaching improvisation)





# Three Gates To Pass Through

- MUE 2040 – Introduction to Teaching Music (non Sequence course)
- Music Education Professional Sequence Curriculum
  - Complete Application
  - Cumulative G.P.A. 2.5/ Music G.P.A. 3.0
  - Applied Music Sophomore Jury
  - Faculty Recommendations from Music Ed. & Music Classroom Instructors
  - Pass General Knowledge Exam of the Florida Teacher Certification Exam (must pass both Professional Education and Music Subject knowledge to Intern)
  - Maintain a minimum B- in all Sequence courses

# Three Gates To Pass Through

- Internship

Placements throughout Florida

- Placements are done by College of Music through the COE

Placements based on:

- Data collected through experiences in Professional Sequence Curriculum
- Data on potential supervising teachers and their programs
- Look for “Goodness of Fit” personally, professionally, musically

# Power of Curricular Change Data

- Empowers students to examine their own learning
- Provides publication opportunities (handout)
- Encourages further curricular examination
- Revitalizes and re-energizes faculty through successful collaboration

# Questions & Comments Welcome

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