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)
## FSU Assessment Data Sources

- Supervising Teaching of Interns: Formal
- Supervising Teachers of Program’s Preparation: Formal
- Current Interns: Formal
- Alumni: Informal
- Music Supervisors: Informal
- Principals: Formal  (College of Ed.)
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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