

IDENTIFYING GIFTED AND TALENTED STUDENTS IN MUSIC

Cindy McCallum – Limon
Annette Lambrecht – Sterling
Lee Lippstrew – Fleming
Karen Kendig – Gifted Education Regional Consultant



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Screening and Identification Procedures in Music

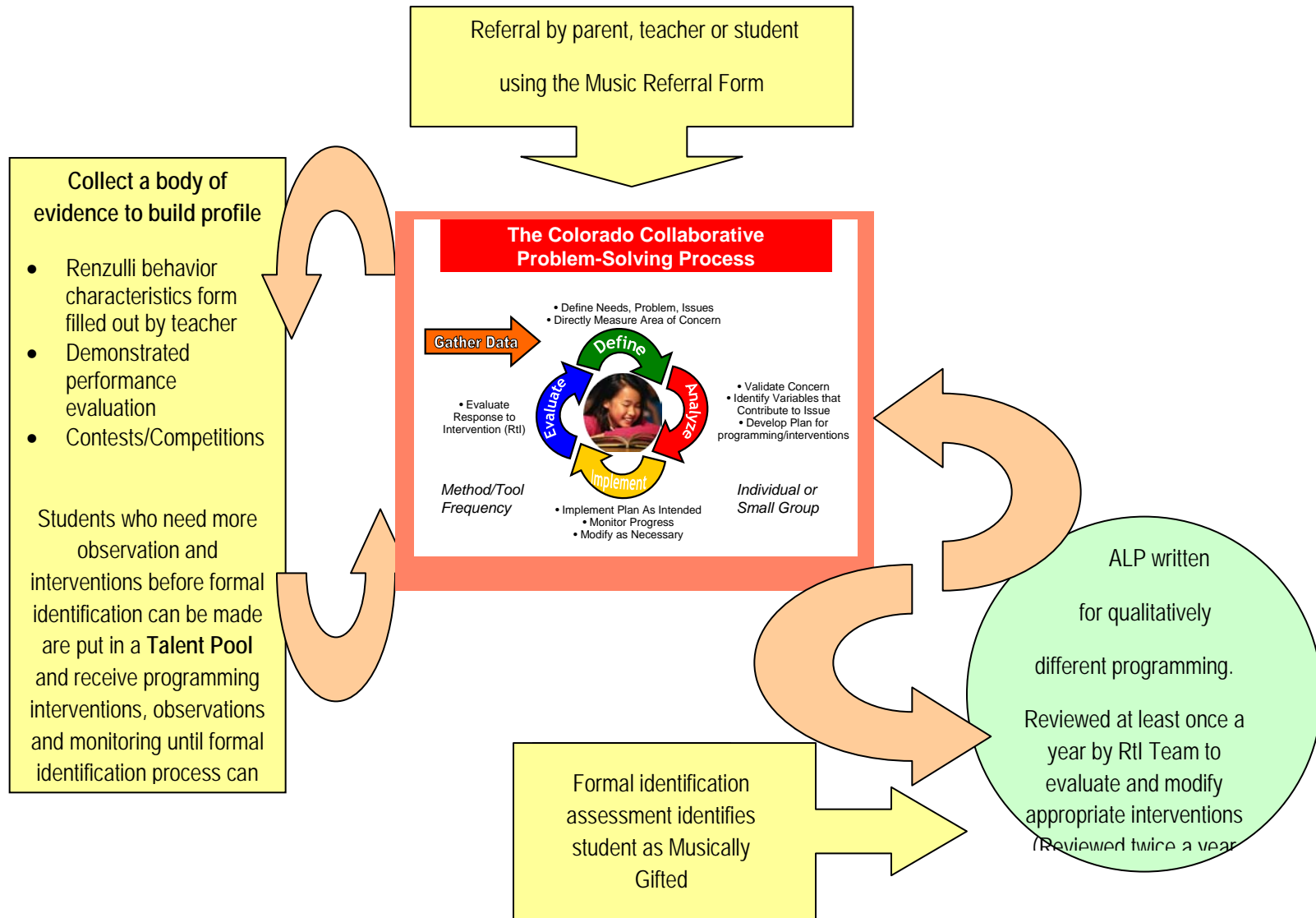
Screening and Identification Process Overview

The screening and identification process for identifying students gifted in music includes the following components:

1. Referral of the student for assessment
2. Evaluation of the student using an approved behavioral checklist
3. Evaluation of the student using a performance evaluation or contest/competition results

A graphical representation of a sample screening and identification process is provided as a Response to Intervention (RtI) problem-solving flowchart on the next page of this handbook. The flowchart diagram assumes school districts will complete the behavioral checklist process before moving to the performance evaluation. However, school districts may choose to reverse this order. The flowchart shows each step in the problem-solving process that should be followed, depending on the outcome of each prior step of the process.

Gifted Education Integrated with RtI in Rural Schools: MUSIC



Referral Component

Typically, a referral triggers the screening and identification process. A student may refer him or herself, or be referred by an educator, parent, or peer. School districts are strongly encouraged to make special efforts to solicit referrals of students from populations that are underrepresented among students identified as gifted.

Please note that a referral is required to start the process only if the school district is not conducting “whole grade” screening efforts in which all students in a given grade will be screened. Because the outcome of all screening and identification evaluations must be reported to parents and because student interest and ability in music varies widely, most school districts will choose to follow a referral-based screening process rather than conducting whole grade screening.

After a student is referred, permission should be obtained from the student’s parents to begin the screening/identification process. If a student is referred by his or her parent, permission for the school district to screen/assess the student in this area is implied. If a parent signs the referral form, a separate permission form is not required.

A sample referral form is provided on the following page. School districts may also develop their own forms for this purpose.

MUSIC Referral Form

Instructions: Place a checkmark in the box next to each behavior or attribute you have observed in the student being referred. Write additional observations you think may be relevant on the bottom or back of this form or attach additional pages.

MUSIC

- Matches pitches accurately
- Is able to duplicate complex rhythms correctly
- Demonstrates unusual ability on an instrument including voice
- Has a high degree of aural memory/musical memory
- Displays compulsive musical pursuit

Date Submitted: _____

Student's Name: _____

District: _____ Building: _____

Grade: _____

Name of Person Referring: _____

Relationship to Student: (Circle one) Parent Teacher Peer Self

PERMISSION TO SCREEN/ASSESS (Complete only if parent refers student)

I give my permission for my child _____ to participate in assessment for possible identification of giftedness in music.

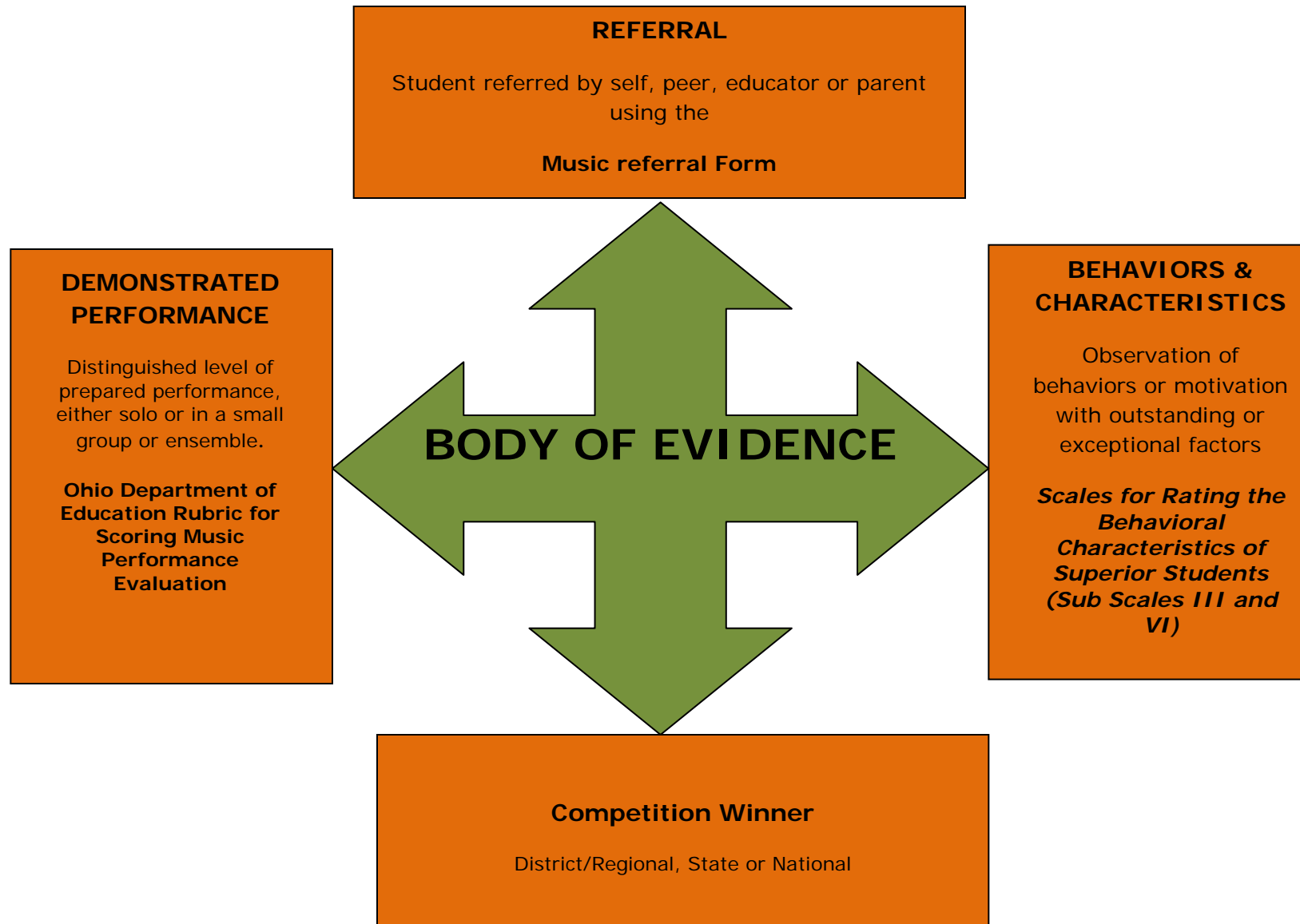
Parent Name: _____

Parent Signature: _____

Date: _____

Additional observations and/or comments can be made on the back:

MUSIC IDENTIFICATION TOOLS



Body of Evidence

To be identified as gifted in music, a student must score in the identification range on the Gifted Student Profile Form for music. Items on the profile include:

Behavioral Checklists

Many districts in the Northeast Region are using the Scales for Rating the Behavior Characteristics of Superior Students as a screening checklist for academic identification. To cut down on costs and try to keep the identification procedure consistent, the same checklist is included in this tool kit for use in identifying students gifted in music. Districts are free to choose another behavioral checklist if it better suits their needs.

Instrument

Scales for Rating the
Behavior Characteristics of
Superior Students
Creative Learning Press
P.O. Box 320,
Mansfield Center, CT, 06250

Screening Score Range

Rating scale II (Determine local norms for
qualifying score)

Performance Evaluation Component

ODE has developed a performance evaluation rubric that may be used to identify students who are gifted in the performing arts. The rubric is provided at the end of this handbook, and may be photocopied. Suggested screening score range on the rubric is 12-15. Suggested identification score range is 18-21. (It should be noted that score ranges were lowered somewhat to accommodate orchestral and classically trained musicians who don't normally improvise.)

The ODE rubric contains evaluation criteria for the performance evaluation. It is the responsibility of the school district to develop appropriate protocols for the performance evaluation. Because of the wide range of age, experience and environments among students in K-12 schools, districts will need to develop flexible protocols so that evaluation activities will be appropriate for each student. School districts should not include elements in the protocols that require students to be able to sight read music to limit the risk of excluding students with high potential, but little training or experience, from possible identification.

The protocols should include an opportunity for the student to give a prepared or rehearsed performance, either solo or in a small group or ensemble. Scoring criteria should be shared with students before the performance evaluation. Younger or less experienced students may need assistance selecting an appropriate musical composition for this part of the performance evaluation. The protocols should also include other activities designed to afford the rater opportunities to fairly evaluate the student on the criteria on the rubric. An effective protocol is one that allows the rater to observe a student performing to the best of his or her ability on each criterion on the rubric.

Screening/assessment activities may include (but are not limited to):

- Solo or small group performances (in formal or informal settings);

- Free improvisation;
- Structured audition activities (for example, asking a student to listen to a few measures of music and then replicate the rhythm or improvise a few measures,
- Small group activities.

It is acceptable to include formal performances, such as concerts, competitions and recitals in the performance evaluation. Judges at interscholastic rated competitions should not be asked to complete rubrics for the performance evaluation. However, these individuals may serve as raters for the performance evaluation in another venue.

Contest/Competition Winner

at the local, district, regional, state or national level.

Students who score within the screening range on the music profile can be placed in a creativity talent pool to participate in district music programming and re-administered the music profile instruments the following year for possible identification or continued programming, if scores show growth, but not yet in the identification range.

Guidelines for Trained Individuals Assessing Performance

Trained individuals should be instructed to score students in comparison to other students of similar age, training and environment. Therefore, it is recommended that the trained individual(s) evaluating a performance be provided with relevant background information about the student's age, training, and environment. An example of a form that may be used for this purpose is provided on the next page of this handbook. School districts may also develop custom forms for this purpose.

It may be helpful to instruct trained individuals evaluating performances/auditions to consider the following questions:

- Am I objective about assessing the natural ability of this student, regardless of my past knowledge of, or relationship with, the student?
- Am I assessing the audition/performance in comparison to others performed by students of a similar age?
- Am I assessing the audition/performance in comparison to others performed by students of similar experience?
- Am I assessing the audition/performance in comparison to others performed by students of similar environment?
- Have I had adequate experience observing student performers to allow me to make valid comparisons?
- Are my written comments legible, clear, and understandable?
- Are my comments professional in tone and word choice?
- Are my comments and criticisms specific and constructive?

Definitions of Rubric Criteria

Expressiveness: the degree of sensitive response displayed to the requirements of music.

Engagement: The degree of involvement displayed by the student during the performance as indicated by energy, focus and confidence.

Technique: The degree of technical skill displayed considering the student's age and training
Overall Performance: The degree of effectiveness of a prepared piece when compared to children of the same age and training.

Rhythm: The degree of ability displayed to maintain a steady beat and replicate complex rhythmic patterns.

Melody: The degree of ability displayed to replicate new melodic phrases at graduated levels of assistance.

Improvisation: The degree of effectiveness of a rhythmic and/or melodic improvisation when compared to children of similar age, training, and environment.

Music Student Profile Sheet

This form may be completed by the student, teacher, or parent.

Name of Student _____ Age: _____

Grade: _____ School District _____ Building _____

Completed by (Name) _____ Relationship to Student _____

Date Completed _____

1. Has this student taken private lessons?

_____ No _____ Yes How many years? _____

Name of studio or teacher _____ Method _____

2. Is this student enrolled in music courses related to their area of identification?

_____ No _____ Yes How many years? _____

List courses taken or currently taking:

Course	Date Taken	How often does class meet?
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

3. Has this student had opportunities in class to discuss and critique his or her musical art form?

_____ No _____ Occasionally _____ Often

4. Does this student participate in music-based extracurricular activities or clubs?

_____ No _____ Yes How many years? _____

List them: _____

Write additional relevant information on the back of this form or attach additional pages

Ohio Department of Education Rubric for Scoring Music Performance Evaluation for Grades K-12

CRITERIA	EMERGING (0 Points)	TYPICAL (1 Point each)	ABOVE AVERAGE (2 Points each)	SUPERIOR (3 Points each)
Rhythm	Infrequently able to replicate complex rhythmic patterns while sustaining a steady beat	Occasionally able to replicate complex rhythmic patterns while sustaining a steady beat	Generally able to replicate complex rhythmic patterns while sustaining a steady beat	Consistently able to replicate complex rhythmic patterns while sustaining a steady beat
Melody	Only with considerable assistance can independently replicate a new melodic phrase	With repeated hearing and moderate assistance can independently replicate a new melodic phrase	With minimal assistance can independently replicate a new melodic phrase	Without assistance can independently replicate a new melodic phrase
Improvisation	Spontaneously creates an ineffective improvisation as compared to those by students of the same age or experience	Spontaneously creates an acceptable improvisation that is typical of students of the same age or experience	Spontaneously creates an effective improvisation that is advanced for students of the same age or experience	Spontaneously creates a highly effective and innovative improvisation that is extremely advanced for students of the same age or experience
Expressiveness	Occasionally responds to the requirements of the music, but not with sensitivity	Responds to the requirements of the music, but not with sensitivity	Generally responds with sensitivity to the requirements of the music	Consistently responds with nuances and sensitivity to the requirements of the music
Engagement	Performs with little energy, focus, and/or confidence	Performs with some energy, focus, and/or confidence	Performs with a great deal of energy, focus, and confidence	Performs with an unusual amount of energy, focus, intensity, and conviction
Technique	Technique is typical of students of a younger age or of less training	Technique is typical of students of the same age or training	Technique is advanced compared to students of the same age or training	Technique is superior compared to students of the same age or training
Over-All Performance	Performance is typical of students of a younger age or students with less training	Performance is typical when compared with students of the same age or training	Performance is advanced when compared with students of the same age or training	Performance is superior when compared with students of the same age or training
	Emerging Total Points _____	Typical Total Points _____	Above Average Total Points _____	Superior Total Points _____