

# IDENTIFICATION OF CHILDREN WHO ARE GIFTED IN MUSIC

## Implementation Handbook For Educators



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## Introduction

*Identification of Children Who Are Gifted in Music: Implementation Handbook for Educators* provides arts specialists and gifted coordinators with procedures for identifying students who are gifted in music. All personnel who are developing district identification procedures and trained individuals who will be involved in the screening and identification of gifted children in the area of music should read this handbook.

To be effective, the screening and identification process requires participation by personnel with expertise in the characteristics of gifted students, assessment, and music. Therefore, the involvement of the gifted coordinator and district arts specialists in identifying students gifted in music is highly recommended.

The handbook begins with an overview of the law and how it relates specifically to the visual and performing arts. The next section provides an overview of screening and identification procedures in music. The final section of the handbook explains the identification procedures in detail, including instructions for the use of the Ohio Department of Education (ODE) performance evaluation rubric.

## Related Ohio Law and Rule

State law requires school districts to identify gifted students in grades K-12 in the visual and performing arts.

Ohio Revised Code (ORC) 3324.01(B) states:

“Gifted” means students who perform or show potential for performing at remarkably high levels of accomplishment when compared to others of their age, experience, or environment and who are identified under division (A), (B), (C), or (D) of section 3324.03 of the Revised Code.

Division (D) of ORC 3324.03 addresses the identification of students gifted in music, and states:

- (D) A student shall be identified as exhibiting “visual or performing arts ability” superior to that of children of similar age if the student has done both of the following:
- (1) Demonstrated through a display of work, an audition, or other performance or exhibition, superior ability in a visual or performing arts area;
  - (2) Exhibited sufficient performance, as established by the Department of Education, on an approved checklist of behaviors related to a specific arts area.

ORC Section 3324.02 relates to screening and assessment instruments and practices, and states:

- (A) The Department of Education shall construct lists of existing assessment instruments it approves for use by school districts, and may include on the lists and make available to school districts additional assessment instruments developed by the Department. Wherever possible, the Department shall approve instruments that utilize nationally recognized standards for scoring or are nationally normed. The lists of instruments shall include:

- (1) Initial screening instruments for use in selecting potentially gifted students for further assessment;
  - (2) Instruments for identifying gifted students under section 3324.03 of the Revised Code.
- (B) The Department, under Chapter 119 of the Revised Code, shall also adopt rules for the administration of any tests or assessment instruments it approves on the list required by Division (A) of this section and for establishing the scores or performance levels required under Section 3324.03 of the Revised Code.

Section 3301-51-15 of the Ohio Administrative Code defines the term “trained individual” as follows:

- (A)(4) "Trained individual" means a person who by training or experience is qualified to perform the prescribed activity, e.g., educator, private teacher, higher education faculty member, working professional in the field of visual or performing arts or a person trained to administer assessments/checklists to identify gifted ability in creative, visual or performing arts.

Section 3301-51-15 of the Ohio Administrative Code also provides the following definition of “visual or performing arts ability”:

- (A)(5) "Visual or performing arts ability" means ability in areas such as drawing, painting, sculpting, music, dance, drama.

Gifted coordinators and others involved in developing screening and identification procedures are encouraged to review OAC 3301-51-15 and ORC 3324, both of which are available from the Ohio Department of Education Web site at:

[http://www.ode.state.oh.us/exceptional\\_children/gifted\\_children](http://www.ode.state.oh.us/exceptional_children/gifted_children)

## **Overview of Screening and Identification Procedures in Music**

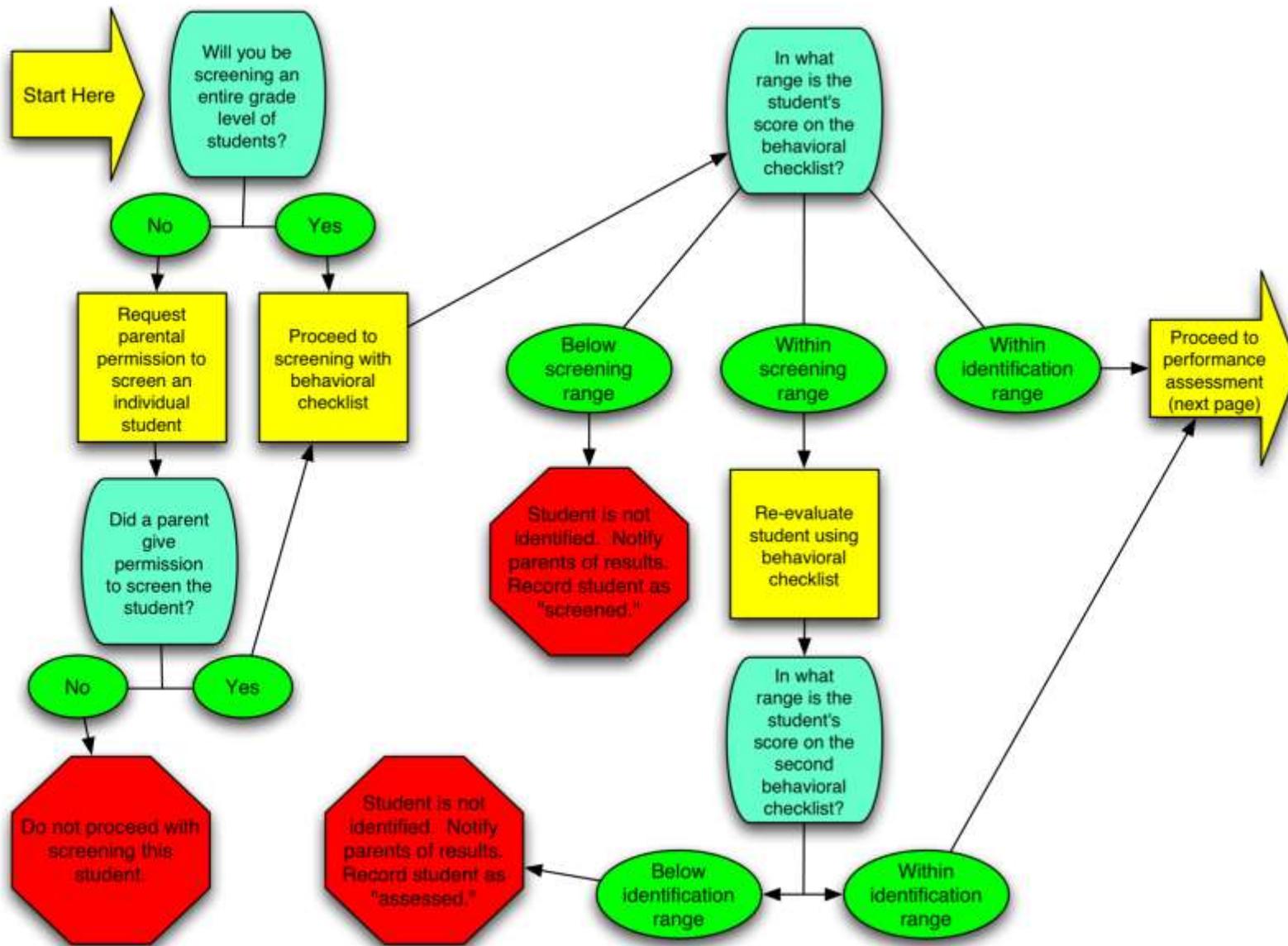
The screening and identification process for identifying students gifted in music includes the following components:

1. Nomination of the student for screening/assessment (except when every student in a given grade will be screened)
2. Evaluation of the student using an approved behavioral checklist (see page 10)
3. An evaluation of the student on a performance evaluation using an approved scoring rubric (see pages 12-17).

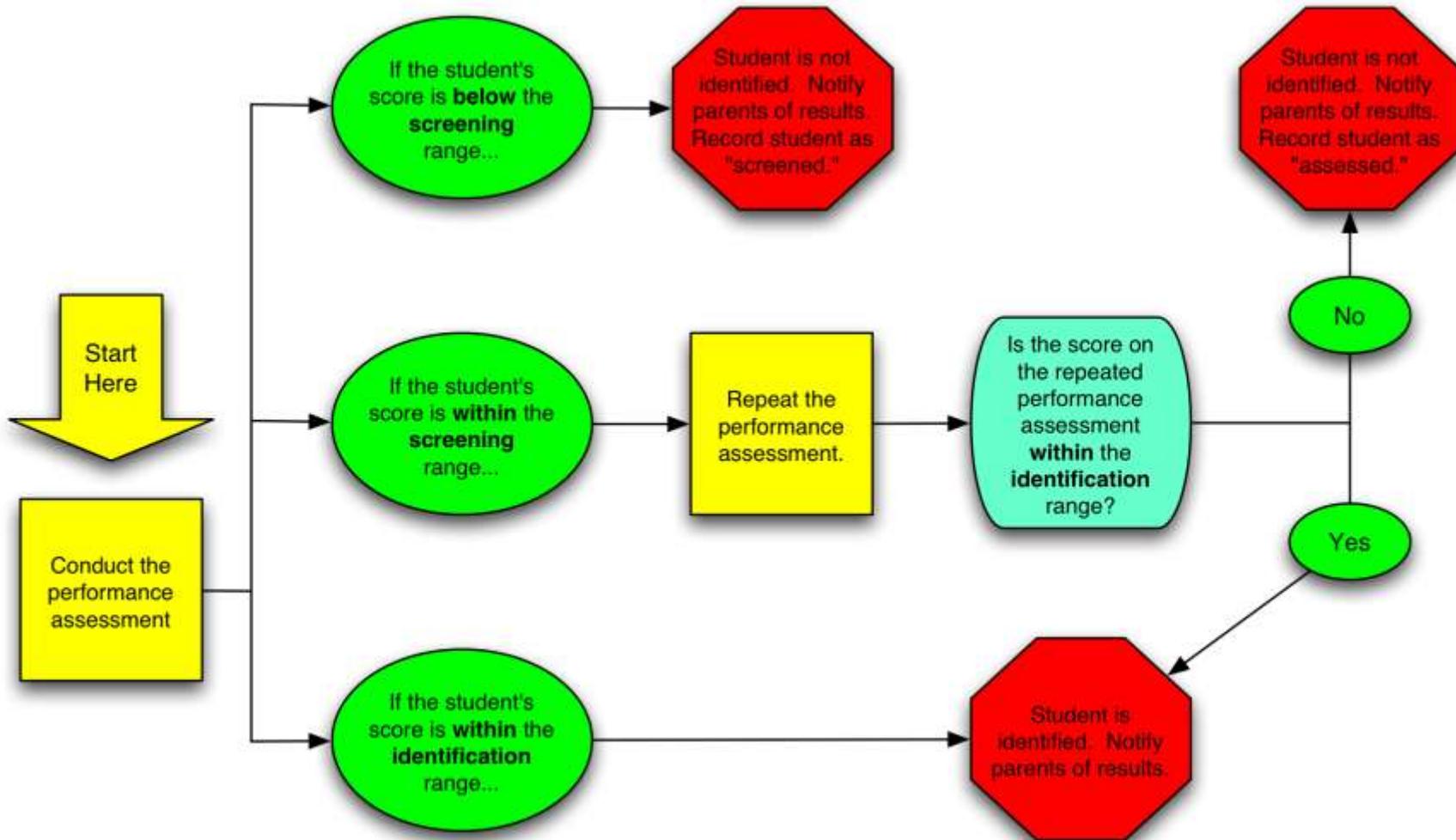
A graphical representation of a possible screening and identification process is provided on pages 7-8 of this handbook. The diagram assumes school districts will complete the behavioral checklist process before moving to the performance evaluation. However, school districts may choose to reverse this order.

The decision flowcharts show each step in the process of screening and identification that should be followed, depending on the outcome of each prior step of the process.

## Sample Identification Process Decision Flowchart – Part 1



## Sample Identification Process Decision Flowchart – Part 2



## Nomination Component

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

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

After a student is nominated, permission should be obtained from the student’s parents to screen the student before beginning the behavioral checklist and performance evaluation. If a student is nominated 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 nomination form, a separate permission form is not required.

A sample nomination form is provided on the next page of this handbook. School districts may also develop their own forms for this purpose.

## Visual and Performing Arts Nomination Form

Instructions: Circle the area (or areas) of the visual and performing arts in which you believe the student should be screened for possible gifted identification. Then place a checkmark in the box next to each behavior or attribute you have observed in the student nominated. Write additional observations you think may be relevant on the back of this form or attach additional pages.

### VISUAL ART

- Elaborates on other people's ideas and uses them as a jumping off point as opposed to copying from others
- Shows unique selection of art media for individual activity or classroom projects
- Has unusual and richly imaginative ideas
- Composes with unusual detail and skill
- Displays compulsive artistic pursuit

### 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

### DRAMA/THEATRE

- Readily shifts into the role of characters, animals or objects
- Communicates feelings by means of facial expression, gestures and bodily movements
- Uses voice expressively to convey or enhance meaning
- Easily tells a story or gives a vivid account of some experience
- Regularly seeks performance opportunities

### DANCE

- Demonstrates exceptional physical balance
- Performs sequences of movement easily and well
- Communicates meaning and feeling with movement
- Uses his/her body as an instrument of expression
- Volunteers to participate in movement activities and dances

Date Submitted \_\_\_\_\_ Student Name \_\_\_\_\_

District \_\_\_\_\_ Building \_\_\_\_\_ Grade \_\_\_\_\_

Name of Person Referring \_\_\_\_\_

Relationship to Student  Parent  Teacher  Peer  Self

#### Permission to Screen/Assess (Complete only if nominator is a parent of the nominated student)

I give permission for my child \_\_\_\_\_ to participate in screening/assessment for possible identification of giftedness in the visual and performing arts.

Parent Name: \_\_\_\_\_ Parent Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## Behavioral Checklist Component

To be identified as gifted in music, a student must score in the identification range on an approved behavioral checklist and on a performance evaluation. Consult the publisher's instructions regarding the appropriate use of the behavioral checklist.

If a student scores in the identification range on his or her first evaluation using the behavioral checklist, multiple evaluations using the checklist are not required.

If a student scores below the *screening* score range on the behavioral checklist, the student will not be identified and the school district may stop the screening/assessment process for the student. However, the school district must provide two opportunities for screening each year, and must re-screen the student if he or she is nominated again.

If a student scores within the *screening* score range on his or her first evaluation using the behavioral checklist, the student should be evaluated a second time by a different rater using the same behavioral checklist, or be evaluated a second time by the same rater using a different behavioral checklist. If the student scores in the *identification* range on the second evaluation, he or she has satisfied this requirement for identification, and must be identified if he or she also scores in the identification range on the performance evaluation. If the student scores in the screening score range or below the screening score range on the second evaluation using the behavioral checklist, he or she will not be identified and the school district may stop the screening/assessment process for the student. However, the school district must provide two opportunities for screening each year, and must re-screen the student if he or she is nominated again.

### **Approved Behavioral Checklists and Cutoff Scores**

ODE has approved two instruments for use as behavioral checklists for screening and identification of giftedness in the area of music:

<b>Instrument Name</b>	<b>Publisher Information</b>	<b>Screening Score Range</b>	<b>Identification Score Range</b>
Gifted and Talented Evaluation Scales (GATES)	Pro-Ed 8700 Shoal Creek Blvd. Austin, TX 78757-6897	57-77 on Section 5, items 41-50	78 and above on Section 5, items 41-50
Scales for Rating the Behavior Characteristics of Superior Students (SRBCSS)	Creative Learning Press P.O. Box 320 Mansfield Center, CT 06250	37-38 on Part VI	39 and above on Part VI

## **Performance Evaluation Component**

ODE has developed a performance evaluation rubric that may be used to identify students who are gifted in the visual and performing arts. The rubric is provided at the end of this handbook, and may be photocopied. The Music Talent Assessment Process (MTAP), published by Arts Connection, is also an ODE approved assessment instrument that may be used instead of the ODE rubric for the performance evaluation. The remainder of this handbook discusses use of the ODE rubric for screening and assessing students. For information on using the MTAP, review the publisher's instructions.

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);
- Workshop activities observed by the rater; and
- 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.

### ***Identification Criteria***

To be identified as gifted in the area of music, a student must receive a qualifying score on an approved behavioral checklist, and score in the "identification" range on the performance evaluation.

Students who score below the "screening" range on the performance evaluation should not be identified as gifted. These students should be considered "screened" in the school district's gifted screening data.

Students who score within the screening range on the performance evaluation should be given a second opportunity to complete the performance evaluation. The second performance assessment may be rated by the same individual who rated the first performance evaluation, or by a different trained individual. The second performance assessment should be conducted within a reasonable time following the first performance evaluation.

### **Definitions of Rubric Criteria**

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**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.

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### **Approved Performance Evaluation Instruments and Cutoff Scores**

<b>Instrument Name</b>	<b>Publisher Information</b>	<b>Screening Score Range</b>	<b>Identification Score Range</b>
Music Talent Assessment Process (MTAP)	Arts Connection Attn: Barry Oreck 120 West 46 <sup>th</sup> Street New York, NY 10036	See publisher’s instructions.	See publisher’s instructions.
ODE Rubric for Scoring Music Performance for Grades K-12	Rubric is included in this handbook. See page 15.	14-17 Points	18-21 Points

## ***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 page 15 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?

**Visual and Performing Arts 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 \_\_\_\_\_

This student is being assessed for ability in (check one):

Dance       Drama/Theatre       Music       Visual Art

1. Has this student taken private lessons in the area(s) checked above?

No

Yes      How many years? \_\_\_\_\_

Name of studio or teacher \_\_\_\_\_

Method \_\_\_\_\_

2. Is this student enrolled in a school arts program taught by a specialist?

No

Yes      How many years? \_\_\_\_\_

How often does the class meet? \_\_\_\_\_

How long are the classes? \_\_\_\_\_

3. Has this student has had opportunities in class to discuss and critique the art form checked above?

No

Occasionally

Often

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

No

Yes      How many years? \_\_\_\_\_

List them \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. 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**

Student \_\_\_\_\_ Grade \_\_\_\_\_ Age \_\_\_\_\_ Date \_\_\_\_\_

School District \_\_\_\_\_ Building \_\_\_\_\_

CRITERIA	EMERGING (0 Points)	TYPICAL (1 Point each)	ABOVE AVERAGE (2 Points each)	SUPERIOR (3 Points each)
Rhythm	<input type="checkbox"/> Infrequently able to replicate complex rhythmic patterns while sustaining a steady beat	<input type="checkbox"/> Occasionally able to replicate complex rhythmic patterns while sustaining a steady beat	<input type="checkbox"/> Generally able to replicate complex rhythmic patterns while sustaining a steady beat	<input type="checkbox"/> Consistently able to replicate complex rhythmic patterns while sustaining a steady beat
Melody	<input type="checkbox"/> Only with considerable assistance can independently replicate a new melodic phrase	<input type="checkbox"/> With repeated hearing and moderate assistance can independently replicate a new melodic phrase	<input type="checkbox"/> With minimal assistance can independently replicate a new melodic phrase	<input type="checkbox"/> Without assistance can independently replicate a new melodic phrase
Improvisation	<input type="checkbox"/> Spontaneously creates an ineffective improvisation as compared to those by students of the same age or experience	<input type="checkbox"/> Spontaneously creates an acceptable improvisation that is typical of students of the same age or experience	<input type="checkbox"/> Spontaneously creates an effective improvisation that is advanced for students of the same age or experience	<input type="checkbox"/> Spontaneously creates a highly effective and innovative improvisation that is extremely advanced for students of the same age or experience
Expressiveness	<input type="checkbox"/> Occasionally responds to the requirements of the music, but not with sensitivity	<input type="checkbox"/> Responds to the requirements of the music, but not with sensitivity	<input type="checkbox"/> Generally responds with sensitivity to the requirements of the music	<input type="checkbox"/> Consistently responds with nuances and sensitivity to the requirements of the music

<b>CRITERIA</b>	<b>EMERGING (0 Points)</b>	<b>TYPICAL (1 Point each)</b>	<b>ABOVE AVERAGE (2 Points each)</b>	<b>SUPERIOR (3 Points each)</b>
Engagement	<input type="checkbox"/> Performs with little energy, focus, and/or confidence	<input type="checkbox"/> Performs with some energy, focus, and/or confidence	<input type="checkbox"/> Performs with a great deal of energy, focus, and confidence	<input type="checkbox"/> Performs with an unusual amount of energy, focus, intensity, and conviction
Technique	<input type="checkbox"/> Technique is typical of students of a younger age or of less training	<input type="checkbox"/> Technique is typical of students of the same age or training	<input type="checkbox"/> Technique is advanced compared to students of the same age or training	<input type="checkbox"/> Technique is superior compared to students of the same age or training
Over-All Performance	<input type="checkbox"/> Performance is typical of students of a younger age or students with less training	<input type="checkbox"/> Performance is typical when compared with students of the same age or training	<input type="checkbox"/> Performance is advanced when compared with students of the same age or training	<input type="checkbox"/> Performance is superior when compared with students of the same age or training
	<b>Emerging Total Points</b> _____	<b>Typical Total Points</b> _____	<b>Above Average Total Points</b> _____	<b>Superior Total Points</b> _____

**Scoring**

**Total Points** \_\_\_\_\_

**Screening: 14- 17**

**Identification: 18 – 21**

**Rater Name:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Date** \_\_\_\_\_

<b>Comments</b>

