



SLIDE: A FRAMEWORK

... a strong belief that educationalists are unwise to not identify and seek ways to specifically encourage young people with particular talents.



THE CURRENT CURRICULUM Pic of Curriculum

- Encouraged by the intensity, diversity and pragmatic music outcomes
- Teacher training modules reflect teacher registration requirements
- Preparation for delivering an effective pedagogy according to the 2007 curriculum is compressed.



SLIDE: WHY IS MUSIC SIGNIFICANT?

- music sustains a rich profile in gifted and talented literature
- dividends observable through self-directed learning involvement and fulfilment
- lifelong engagement
- creative output and performance
- specific nature of musical aptitude
- field-breaking capacity
- tenacity to survive volatile interaction about aesthetic integrity.



MUSIC HEARTLAND

- A project for musically gifted and talented children
- Ministry of Education Funded 2003-2006
- Worked across eight schools which meant cross school and vertical groupings
- Class time withdrawal involvement of children Year 4 – 8
- Approximately 60 children involved in a year long programme in each year.



MODEL OF RENZULLI AND REIS' THREE RING CONCEPTION.

- More comprehensive Level One experiences
- Ensemble and instrumental tuition closely linked
- Sustained group creative work
- A revolving door policy.



INTEGRITY OF PROVISION

You don't develop the potential of thousands of Leonard Bernsteins, Aretha Franklins, or Miles Davises without providing them with highly engaging opportunities that are typically only available in out-of-school opportunities and mainly to the children of the well-to-do (Renzulli, 2009, p. 14).



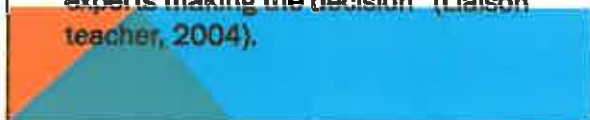
BEREITER & SCARDOMALIA (1993).

- Rate informal knowledge highly
- Formal learning offers a theoretical grounding and is more likely to reveal deeper insights
- However, formal knowledge and learning can mute equally important intuitive knowledge (Gardner. 1990).



SUPPORT FOR WITHDRAWAL PROGRAMME

- Teachers declared support for external expertise in regard to selection and the teaching
- Expressed limited personal confidence to make decisions
- "Well Heartland you know, they are the experts making the decision" (Lialson teacher, 2004).



SLIDE: COMING TO A PATTERN OF CORE TUTORS

Exasperated professor in gown

- Tutors with no teacher training as well as those with training proved to be invaluable at all levels.
- Some highly skilled and respected tutors in the community experienced a greater proportion of children making limited progress or withdrawing.
- Core tutors came to teach the first year and advanced ensembles, most instrumental learning and creative work.



THE THOUGHTS OF A SCHOOL LIAISON TEACHER

I think the quality of the Heartland programme runs from the fact that it's well resourced, comparatively, and has committed tutors with skills with a clear philosophical underpinning, and that really makes the thing fly to me. (Lialson teacher, 2004)



DIVERSITY OF TUTORS

- Definitive musical background
- Confidence to facilitate deeper skill learning and composition
- Commitment to offer broad and challenging musical development opportunities.



QUALITIES OF CORE TUTORS TO HEARTLAND

- An ability to involve and inspire
- Ability to foster acceptance of diverse abilities and social concern
- A diverse sense of musical integrity
- Act as models and advocates
- Willingness to reflect on what makes for rich musical development
- Confidently engage with schools and classroom teachers
- Surety to write and talk about musical development pathways for all children.

SLIDE: POINTS OF DIFFERENCE

- Tutors' calls for patience, flexibility of approach and broadening of what constitutes musical quality
- Meaningful interaction between Heartland and classroom teachers
- Integrity of relationship between tutor and child
- A child's music learning merging with a bigger learning picture.

MARIANNA (MINISTRY OF EDUCATION REPORT 2006)

STUDENT CONTENT DELETED

INTEGRITY OF SCHOOL PROGRAMME AND OBSERVATION

Classroom teachers did not appear to be thinking about music in a manner that inspired the necessary confidence to identify

Two questions come to mind concerning integrity.

- What is the musical integrity of the programme to which a gifted child is expected to add? Why should the child bother?
- What is in place to support the integrity of observation intended for the purpose of identification?

SO WHAT ABOUT IDENTIFICATION!

Significant Influences on Likelihood of Identification:

- Integrity of classroom programme
- Visibility
- Availability of peer modelling
- Meaningful engagement of children
- The musical tone in the school's community,



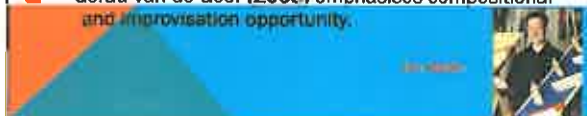
ENGAGEMENT OF GENERALIST TEACHERS

- Children included in Heartland proved to be great listeners....perceptive about how to get music working better
- Teachers can relax in the importance of discussion and questioning, and not only in support of literacy skills.
- Performances can be motivational of creative and oral language, but also the igniter for meaningful cultural and contextual investigation.



ENSEMBLE ADVOCACY

- Advocacy and involvement in what I think of as sustained ensemble work
- Seeking duration and higher expectations of individuals
- In ensembles we first see commitment, and children taking ownership of their music learning
- Ensembles can allow children to:
 - rapidly gain deeper understandings about musicality
 - gain subtleties of successful performance,
 - work with like-minded people,
 - confront more demanding challenges
- Gerard Van de Geer (2008) emphasises compositional and improvisation opportunity.



ENSEMBLES FROM THE PERSPECTIVE OF THE GIFTED CHILD

- A wider band of ability can be included (Renzulli, 2005; Subotnik & Jarvin, 2005)
- Allows stimulus from like-minded children (Fraser, 2004)
- Sustained and appropriate challenge gives latitude for musical gifts to emerge and flourish
- A sense of pride can emanate from children on reaching high levels of achievement and meeting authentic challenges and performance expectations.



A HARBOUR-SIDE SCHOOL ENSEMBLE

Student content deleted.



MUSIC PROVISION AND IDENTIFICATION POSE SPECIAL PROBLEMS FOR SCHOOLS

- Many Dunedin schools celebrate the incorporation of music specialist teachers to enhance musical integrity
- Heartland data indicates that there are identifiable attributes in teacher that make a dramatic difference... e.g. a holistic approach to the learner's musical growth
- Assumptions around classroom teachers being able to identify musical giftedness, and offer provision is a myth (Siske, 2009).



SO THE CHILDREN ARE WAVING YOU GOODBYE FOR AN HOUR OR MORE A WEEK

- Fundamentally no difference eventuated in achievement in other curricula
- Independent Education Plan data suggested noticeably improved independence, time management, leadership, and knowledge transfer



DARING TO CONSIDER WIDER IMPLICATIONS

- Do we ponder about New Zealand's adherence to a predominant home room situation?
- Clever children are able to slide through achievement cracks and avoid challenge (Keen, 2004, 2006).
- A less cellular education from Year 4 warrants investigation:
 - It fits with more flexible and even cross school staffing strategies
 - Allows pursuit of more challenging curriculum options for a greater number of children
 - We can add technology to enlist expertise for any learning, anywhere.



HOW DO OTHERS SEE US?



A PARENT WITH THE FINAL WORD

There are other things offered, like we have got science fairs for the science; that brings out extra things for the science. There are maths exams nationwide, worldwide, that the children are invited. There isn't anything extra to music. It's not brought into school. The school teachers say, 'Oh these children are really good at maths, we will put them into the Australian maths competition, and these ones are really good with science, there is a science thing going'. But there isn't a music thing that they say, 'Oh' until the project came along. (Parent Yr 2 child participant, 2005)



Pick Music ☺ Thank you!

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