

# MUSICAL PROJECT AS A PHENOMENON PRESENTING SECONDARY SCHOOL STUDENTS' TALENTS

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## Abstract

The study presents authentic results of an original qualitative music education research conducted at a Czech high school (Matiční gymnázium Ostrava, p.o.). The research overlaps with music psychology and initially monitored a sample of 33 high school students actively participating in a school musical project; later another 7 from the same group were observed. The primary objective was to detect seemingly talented students and to diagnose in detail their recognized talents. Subsequently, both levels were compared. The study declares a significant potential of the musical project as a phenomenon presenting secondary school students' talents.

## Keywords

Diagnosics – music education – musical project – nomination – talent

## Introduction – Contextual Presentation of Subject-Matter

The traditional concept of music education and education through music (Poledňák, 1984) is based on establishing a separate subject called “music” at Czech schools. Elementary school pupils (aged 6–15) attend at least one lesson of music per week in each of their nine compulsory years of school. On the other hand, in secondary school education, which is optional and diversified, music is represented to a minimum degree only. It is taught only at high schools (four-year, six-year, or eight-year general education schools preparing students for university studies) and secondary teacher training schools (four-year schools preparing teachers of children in kindergartens – aged 3–6). Since 1976, the concept of music education has been based on a so-called ‘activities approach’, *i.e.*, on the active development of four key vocal, instrumental, music and movement, and listening activities (Poledňák & Budík, 1969). The purpose is to interconnect and harmonize them together. The aim of the subject is individual complex music development.

The method of project education and the music and dramatic form of the musical seem to be an ideal means of performing a synthesis of the requirements and aims of the school subject of music. Their integrated form, the musical project, can effectively and attractively develop students' personalities, not only in the field of music. The method builds upon the practical practice of all music activities and on the creativity and development of many kinds of talents (Škrabánková, 2014). The method has a distinctive motivation potential with students actively participating in the focus of the project and partially managing it too. It also has a self-fulfillment potential stimulating overall individual acceleration.

However, in real practice at Czech schools, musical projects, and project education in general are performed to a minimum degree only. The reasons for this are: time pressure, overlapping with children's and teachers' leisure activities; high demands on the teacher leading the project in terms of his creative input, work flexibility, and interdisciplinary training; increased requirements for communication with school management, students, and parents. Within the monitored area – the statutory city of Ostrava (a regional and university city with approximately 290,000 inhabitants, the third largest city in the Czech Republic), there are 103 elementary schools, 14 high schools, and 1 secondary teacher training school. However, only one of them (Matiční gymnázium Ostrava, p.o.) consistently conducts musical projects aimed at complex student development (specific musical projects since 2001: *Jesus Christ Superstar*, *Grease*, *Musical Melodies*, *Chicago*, *Evita* – from 2015 to 2016).

Matiční gymnázium Ostrava, p. o., is a state institution providing full secondary education culminating in a state school-leaving examination. It is the oldest secondary school in Ostrava using the Czech language for instruction and was established in 1897. Studies at this school are perceived as selective, *élite*, frequently representing a family tradition. The interest of applicants is very high and selection involves an entrance examination governed to a national standard. The success rate in entrance examinations is about 30% and only students with excellent results are accepted. The high school is attended by approximately 600 students with about 40 teachers. The rate of success in state school-leaving examinations is high, usually 100%. The high school graduates are equally successful in entrance examinations to university studies. The high school students are perceived as talented. They are excellently suited for studies; they have good work habits; they are motivated to perform; they have high personal ambitions; they want to develop progressively beyond the scope of ordinary school teaching. The school takes account of this and offers its students a broad scale of leisure activities, clubs, and courses. The school is active in problematic student behavior prevention. The school also prefers a cultivated environment; it strives to build a positive climate and accelerates the complex personality development of its students according to the school motto of “Tradition – Quality – Future for the 21<sup>st</sup> Century”.

The original qualitative music education research, unique in its subject matter in the Czech region, was performed in the mentioned high school between 2015 and 2016 (Šňupárková, 2017) and was based on the assumption that the participants in local musical projects were talented. The research objective was to find seemingly talented students employing a specific musical project (*Evita* – Andrew Lloyd Webber and Tim Rice) and to study a selected number of their talents. The research results gave rise to an analysis of the musical project as a supporting phenomenon effectively presenting secondary school students' talents.

## Theoretical Basis of Research and Literature Used

In terms of theoretical preparation, the research builds upon lessons in the historical development of talent research (Galton, Binet, Simon, Terman, Spearman, Thurstone, Guilford, Cattell, Gardner, Sternberg, Renzulli, Mónks, Czeizel, Tannenbaum, Gagné), including the Czech and Slovak professional trendsetters (Lazníbatová, Musil, Dočkal, Škrabánková, Hříbková, Jurášková, Fořtík, Fořtíková). The research strives to exactly define the terms of project education, music, musical projects, and talent. In the area of psychology and music psychology terminology, the research logically keeps to the Czech semantic usage (Říčan,

1975, Nakonečný, 1997, Holas, 2001, Dočkal, 2005, Franěk, 2005, Hartl & Hartlová, 2009). The general and music education terms are based on original Czech works (Tomková & Kašová & Dvořáková, 2009) and on translated foreign titles (Bean, 1995). The authors worked with thematically related foreign titles in electronic online versions (Freeman, Gagné, Galton, Renzulli & Reis, Salovey & Mayer, Sternberg & Zhang, Urban) and in book versions (Deutsch, 1999, Freeman, 1998, Landau, 1999, Sternberg, 2005, Urban, 1982). The methodology of the education research and the diagnostics of talents were protected by Czech and Slovak titles from professional trendsetters (Gavora, Hendl, Hříbková, Chráska, Jurášková, Laznibatová, Pelikán, Průcha). The music talent diagnostics accepted and significantly innovated the concepts and methods suggested and evaluated by František Sedlák (1989) and Milan Holas (1994), referring to tests developed by Seashore, Wing, Bentley, Kwalwasser and Dykem, Gordon, Révész, and others.

The research continues the authors' long-term personal experience in the performance of school musical projects (since 2001) and partial music education research in contemporary Czech schools (since 1997). It capitalizes on their experience with education, projects, grants, lectures, publishing, and conferences.

## **General Research Characteristics and Ideological Basis, Researched Problem, Main and Partial Research Objectives**

The research was defined as qualitative research based on long-term (March 2015 through October 2016) intensive contact with the field and a group of individuals. The research workers endeavored to get an integrated view of the researched subject matter and contextual logic. They used relatively low standardized methods of data acquisition and cooperated with a number of disciplinary experts. They endeavored to isolate the topic while trying to keep the topic within the context of other data.

The main research objective was to clarify whether the musical project encourages secondary school students' talents, and if so, what kinds of talents. The resulting picture of the problem arose from inductively analyzed and interpreted data.

The ideological basis of the research was the long-confirmed view that school musical projects at the selected high school are entered by seemingly talented students. They are evaluated as talented by their classmates, teachers, musical project leaders, and project spectators and reviewers.

The researched topic was solved through the accomplishment of the following partial research objectives.

- Research Objective 1  
To select secondary school students perceived by the nominating persons as talented in the specific musical project using three nominations (by students – the musical project actors, high-school teachers, and the musical project leader) and to identify their kinds of talents perceived by the nominating persons.
- Research Objective 2  
To diagnose the nominated students' talents in four areas markedly demonstrated in the musical project: intellectual, artistic (music, fine arts, literary-dramatic), movement, and social talents.

- Research Objective 3  
To confront and compare the apparent talents with the proven talents.
- Research Objective 4  
To define the influence of the musical project on the ability of secondary school students to show their talents.

The first research objective was performed on all the musical project participants. A detailed review of the four areas of talents demonstrated in the musical project (the second research objective) was performed on a small group of selected-nominated students. The analysis and comparison of the nomination results and the actual diagnostics (the third research objective) were performed on the same sample of students. Finally, the analysis and synthesis of all the data acquired in the research gave rise to a definition of the musical project's influence on the presentation of secondary school students' talents (the fourth research objective).

## Research Methodology

The actual research was performed in two separate stages. The first stage consisted of a three-level nomination of seemingly talented students (December 2015 through January 2016). The second stage consisted of detailed diagnostics of the selected kinds of talents in the group (March through August 2016).

### Nomination of Seemingly Talented Students

The nomination stage began with a sample of all the students participating in the musical project. The nomination aimed to select those individuals who had shown abilities, skills, and attitudes exceeding the other participants' performance during the project. Performance was monitored in the intellectual, music, artistic, literary-dramatic, movement, and social areas. The three-level nomination of seemingly talented students guaranteed the necessary objectivity and validity. The first level of nomination was performed by the participants (without the possibility of nominating themselves). The second level was performed by the high school teachers working with the students within ordinary school instruction. The third level was performed by the musical project coordinator and guarantor, who is also a high school teacher and the main researcher.

The three separate nominations used non-standardized, semi-structured, open-ended questionnaires with a fixed structure and a defined purpose of questioning. The nominating persons could use narrative comments. The group from which the nominated persons were selected consisted of 33 musical project participants aged between 12 and 19, of which 22 were girls and 11 were boys. All the nominated participants knew each other, were in intensive everyday contact, and were nominated with interest and conscientiousness. Two types of nomination records were created, evaluated, and used: A Questionnaire to Nominate Talented Individuals by Project Participants (completed by all the 33 students involved) and A Questionnaire to Nominate Talented Individuals by Teachers (completed by 29 of the 38 teachers involved); the questionnaires differed in their form and extent

but their contents and subject matter corresponded. The third level of nomination – by the musical project coordinator and guarantor – used the variant intended for project participants (Šňupárková, 2017).

The nomination monitored the following segments: music abilities and skills (especially vocal and instrumental skills), fine arts abilities and skills (aimed generally at visual arts, including computer animation, design, fashion, and photography), literary-dramatic abilities and skills (acting skills, a convincing attitude to drama, the ability of expression, the ability to work with and interpret text), movement abilities and skills (especially artistic), intellectual abilities (verbal, logical and analytic abilities, quick judgment, conscientious preparation, good results), and social abilities and skills (communication and organizational abilities, leadership abilities, and abilities to motivate others). Within the students' and the musical project coordinator and guarantor's nominations, the nominated persons were instructed to select five adept students for each defined segment. The teachers' nomination evaluated at least five project participants in all the segments; the maximum number of selected nominated persons was not defined. Each selection was supplemented by verbal reasoning.

The evaluation of the three nomination levels was performed in isolation, applying the principle of cross-reference. The monitored segments and the individual nominated students' results within the segments were evaluated separately. All the data were processed first in detailed overview tables and graphs and then in qualitative comments on the individual segments and students. Afterward, the data were compared. The nominated persons received points for each of the three nominations with the total determining their success in being nominated. The nominated persons with the highest number of votes then put together a seven-member group of seemingly talented students.

## Diagnosics of Nominated Students' Talents

The seven nominated seemingly talented students underwent a detailed analysis of their talents. The general objective of this was to establish whether the nominated students were talented or only appeared to be talented, *i.e.*, to compare the nomination stage with actual reality. The specific objectives of the analysis were to establish the kinds of talents in each of the nominated students and the quality of such talents. Focus was placed on the following kinds of talents demonstrated within the selected phenomenon – the musical project: the intellectual, artistic (music, fine arts, literary-dramatic), movement, and social talents.

Preparation of the talent analysis was markedly demanding in terms of content and organization being performed concurrently with the nomination stage of the research. It consisted in a very specific qualitative research method based on direct testing of individuals. Based on a qualitative analysis of the data acquired in the testing of the individual kinds of talents, a detailed personal analysis of each tested and nominated student was performed and the students were acquainted with their detailed results reports. Testing was performed pursuant to disciplinary standards, along the lines of research work ethics, with the tested persons' and their legal representatives' consent. The evaluation of the acquired data, including the comparison of the nomination and diagnostics results, led to a narrative evaluation in the form of a detailed description of the monitored students' talents.

The diagnostics of the nominated students' talents used non-standardized history questionnaires with open-ended questions, scaled questionnaires, structured and non-structured

interviews, narrative procedures in the form of essays, and skills, performance and knowledge tests. Disciplinary experts were invited to perform the testing and to create their own research procedures based on disciplinary customs and their expert and practical experience. The aim was to describe the quality of the selected kinds of talents in nominated students as effectively and precisely as possible. The only exception was the diagnostics of the intellectual level of the nominated students, which used standardized I-S-T 2000 R and extended Amthauer's I-S-T 70 intelligence tests. The diagnostics was performed by Pedagogicko-psychologická poradna, Ostrava-Zábřeh p.o. [Educational and Psychological Counselling Centre], detached office at Ostrava-Poruba. The diagnostics of fine arts talents was performed by Marcela Pelikánová, a curator and teacher at Galerie výtvarného umění v Ostravě, p.o. [Gallery of Fine Arts in Ostrava]. The diagnostics of literary-dramatic talents was performed by Pavel Gejguš, a director and the art director of Stará aréna, a theater in Ostrava. The area of movement was diagnosed by Alena Skupinová, a dance teacher at an Elementary School of Arts in Ostrava. The social talents were diagnosed by Jana Trčková, a guidance counsellor at Matiční gymnázium, Ostrava, p.o. The diagnostics of music talents was performed by the authors of this study based on a modification of disciplinary standards in this area for the purposes of this research. Each of the diagnostics was discussed with disciplinary specialists at the place of research. The individual diagnostics were performed in isolation; however, their evaluation was complementarily related to each of the individually examined nominated students' personalities (Šňupárková, 2017).

## Analysis and Discussion of Research Results

The research results had to be presented in two blocks corresponding to the two research stages.

### Results of Nomination of Seemingly Talented Students

The results of the nomination stage are recapitulated in Table No. 1 Outline of Students and Number of their Nominations in Three Nomination Levels. The table is supplemented by a Graph, Outline of Students, and the Number of Nominations Acquired in their Individual Levels of the Nomination Survey. The table and graph include only students who acquired at least one nomination point. There were 15 students out of a total of 33 monitored students.

The most frequently nominated students were no. 32 (7 nominations in 3 nomination levels), no. 9 (6/3), no. 15 and 28 (both 5/2), and no. 5, 16 and 28 (4/3, 4/2, 4/2). The nominated students with the highest votes formed a seven-member group of seemingly talented students. The group was significantly coherent. It consisted of four seventeen-year-old and three eighteen-year-old students, three eight-year high school students and one four-year student, four girls and three boys. The 7 students were all nominated at least twice, *i.e.*, they were nominated by the musical project coordinator and guarantor and by at least one project participant. Four of the students were nominated in all three levels of nomination (no. 5, 9, 28, and 32).

Student no. 5, Marie, was nominated in intellectual and music abilities and skills. Comments included her excellent results, flexibility, communication, diligence, responsibility, helpfulness, and interest in arts.

Student no. 9, Jan, was nominated in intellectual, music, fine arts, and social abilities and skills. His analytical and problem-solving abilities, responsibility, diligence, and interest in arts were accentuated. His under-average study results in natural science disciplines were compensated by his humanities results. Comments included his study pragmatism, work effectivity, and leadership abilities in peer groups.

Student no. 15, Adéla, was nominated in fine arts, movement, and social abilities and skills. Her under-average study results in natural science disciplines were compensated by her aesthetics, movement, and language disciplines. Her preparation for school was non-systematic owing to her large number of out-of-school interests. Comments included her communication and organizational abilities and self-sacrifice for others.

Student no. 16, Veronika, was nominated in music, literary-dramatic, and social abilities and skills. She excels in languages and aesthetic subjects. She was assessed as an emphatic, conscientious, helpful, and organizationally capable person.

Student no. 25, Radek, was nominated in music and literary-dramatic abilities and skills. His under-average study results were mentioned, especially in natural science disciplines. He was assessed as a charismatic person who specializes in the arts and art sciences. Comments included his above-standard number of leisure activities.

Student no. 28, Matěj, was nominated in music, literary-dramatic, and movement abilities and skills. His creativity, activity, empathy, and close focus on the arts were highly appreciated.

Student no. 32, Valentina, was nominated in fine arts, literary-dramatic, movement, and social abilities and skills. Comments included her excellent school results, creativity, organizational abilities and skills, independence, self-discipline, self-confidence, communication competencies, and problem-solving abilities.

## Results of Diagnostics of Nominated Students' Talents

The results of the partial diagnostics of the seven nominated students in the monitored kinds of talents, *i.e.*, the intellectual, artistic (music, fine arts, literary-dramatic), movement, and social talents, were elaborated on by the disciplinary experts in extensive written records (114 pages). The records were subsequently archived, completed, challenged, compared, and summarized into seven diagnostic reports containing complex analytical characteristics of the examined students. Each of the eleven- to twelve-page reports was internally structured into four or seven chapters corresponding to the four or seven monitored sub-kinds of talent (Šňupárková, 2017). The summary of facts is included in Table No. 2 Overall Results of Diagnostics of Seven Nominated Students' Talents.

## Tables and Graph Supplementing the Analysis and Discussion of Research Results

Table No. 1: Outline of Students and Number of Their Nominations in Three Levels of Nomination

	<b>Nominations by Project Participants</b>	<b>Nominations by Teachers</b>	<b>Nominations by the Author and Project Coordinator</b>	<b>Total Number of Nominations</b>
1	0	0	1	1
5	1	1	2	4
7	0	1	2	3
<b>9</b>	<b>1</b>	<b>1</b>	<b>4</b>	<b>6</b>
12	0	0	1	1
14	0	0	2	2
<b>15</b>	<b>2</b>	<b>0</b>	<b>3</b>	<b>5</b>
<b>16</b>	<b>1</b>	<b>0</b>	<b>3</b>	<b>4</b>
19	0	1	0	1
<b>25</b>	<b>2</b>	<b>0</b>	<b>2</b>	<b>4</b>
27	0	0	1	1
<b>28</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>5</b>
31	0	0	2	2
<b>32</b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>7</b>
33	0	0	1	1

Graph: Outline of Students and Number of Their Nominations Acquired in Individual Levels of Nomination Survey

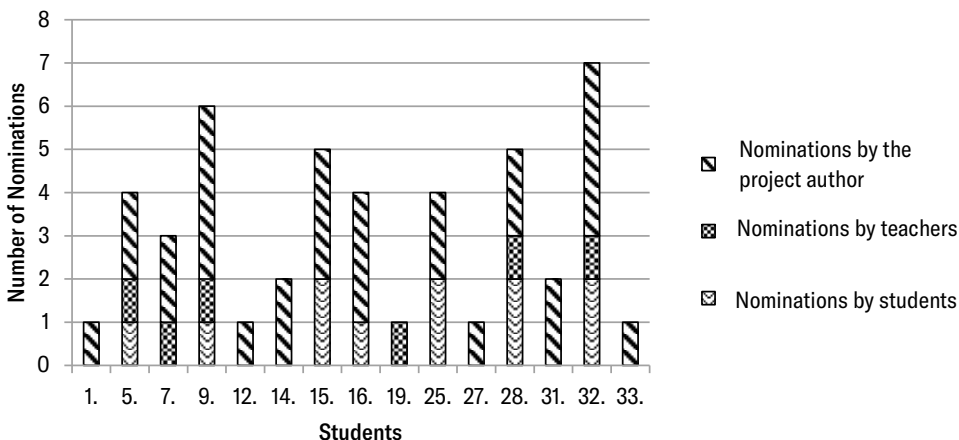


Table No. 2: Overall Results of Diagnostics of Seven Nominated Students' Talents

	KINDS OF TALENT					
	Intellectual	Artistic			Movement	Social
		Music	Fine Arts	Literary-Dramatic		
No. 5, Marie	Above average	Extraordinarily high performance	Average	Above average	Above average	Above average
No. 9, Jan	High performance	High performance	Above average	Above average	Above average	High performance
No. 15, Adéla	Average	Above average	Between average / above average	Above average	High performance	High performance
No. 16, Veronika	Above average	High performance	Average	Above average	Above average	Above average
No. 25, Radek	Above average	High performance	Above average	Extraordinarily high performance	Above average	Above average
No. 28, Matěj	Average	Extraordinarily high performance	Average	High performance	Average	Above average
No. 32, Valentina	Average	Above average	Above average	Above average	Between high / extraordinarily high performance	Extraordinarily high performance

## Discussion of Results and Key Research Findings

The accomplishment of the two first research objectives (objective 1 – three-level nomination, and objective 2 – detailed diagnostics) enabled the subsequent accomplishment of the third and the fourth research objectives: first, to confront and compare the apparent and the diagnosed talents of the musical project participants (research objective 3); second, to define the influence of the musical project on the presentation of secondary school students' talents (research objective 4).

### Confrontation and Comparison of Seeming Talents with Diagnosed Talents of Secondary School Students Participating in the Musical Project

The results of the 3<sup>rd</sup> research objective were evaluated for the individual nominated students and for the individual diagnosed segments.

#### Confrontation and Comparison of Intellectual Talents

None of the monitored students were nominated in the first nomination stage (by project participants). However, the highest number of votes was gained by students no. 5, Marie, and no. 32, Valentina. In the second and third nomination stages (by teachers and the author and project coordinator), the highest number of votes was gained by students no. 5, Marie, and no. 9, Jan. Their general intellectual abilities and skills were emphasized.

The detailed diagnostics of intellectual talents evaluated the overall intellectual level of each individual and monitored the results of testing of the individual types of intelligence.

Within the overall intellectual level, only the performance of student no. 9, Jan, could be interpreted as a talent. The other students were within the range of above average or average. All the monitored subjects achieved significantly above-average results, especially in the field of verbal intelligence. The verbal abilities of students no. 9, Jan, and no. 25, Radek, were evaluated within the range of extraordinarily high performance.

### **Confrontation and Comparison of Artistic Talents**

The three kinds of this type of talent – the music, the fine arts, and the literary-dramatic talents – were diagnosed, confronted, and compared separately.

The area of musical talent was very significant for the focus of the musical project and the diagnostics paid great attention to this. During the nomination, the nominating persons expressed their detailed opinions on the music abilities and skills of the nominated individuals; it was evident that the musical element is very strongly represented in the genre of the musical and was relevant for the project participants. Students no. 5, Marie, no. 9, Jan, no. 25, Radek, and no. 28, Matěj, were selected in the first stage of nomination (by project participants). The nomination by the author and project coordinator added student no. 16, Veronika. Student no. 28, Matěj, was highly appreciated in this area by the teachers.

As results of the detailed diagnostics of music talents, the performance of students no. 5, Marie, no. 9, Jan, no. 16, Veronika, no. 25, Radek, and no. 28, Matěj, may be interpreted as a talent. The evaluation of students no. 5, Marie, and no. 28, Matěj, was within the range of extraordinary high performance. The other monitored students were within the range of above average. It was apparent from the comparison of the results achieved in the testing of the individual types of talents considered in the diagnostics that the area of music talent comprised the largest number of talented project participants.

In the nomination of fine arts talents, the project participants reflected especially the abilities and skills closely related to the performance and focus of the project (scenic artistic processing of the musical work, costumes, and activities associated with production and promotion). Only student no. 32, Valentina, was described as talented in the group of monitored students. The author and project coordinator nominated no. 9, Jan, no. 15, Adéla, and no. 32, Valentina. The teachers did not nominate any fine arts talents in any student and a detailed diagnostics did not prove fine arts talents in any of the students. The nominated students' performance level was within the range of above average or average. This may be explained by the definition of fine arts abilities and skills used within the musical project being much too close. Students with fine arts talents generally do not choose this kind of project as a method of realization of their skills.

Great attention was paid to the nomination of literary-dramatic talents. The nominating persons usually added a brief comment on the nominated students' abilities and skills to justify their choice. They considered this talent to be important for the performance of the musical project. Students no. 25, Radek, and no. 28, Matěj, gained the highest number of nominations in the first nomination stage (by project participants). The author and project coordinator nominated students no. 15, Adéla, no. 25, Radek, and no. 28, Matěj. The teachers nominated student no. 25, Radek.

A detailed diagnostics of literary-dramatic talents confirmed the nominations of students no. 25, Radek, and no. 28, Matěj. Extraordinarily high performance was proved in student no. 25, Radek. It was apparent that he is deeply interested in literature and dramatic

arts; his significant abilities, skills and knowledge in this field were ascertained. His results corresponded also to his extraordinarily high values achieved in his verbal intelligence tests. On the other hand, the performance of student no. 15, Adéla, and of the other examined individuals in the area of literary-dramatic talents was only within the range of above average.

### **Confrontation and Comparison of Movement Talents**

The movement talent is undoubtedly closely connected with the musical. Considering the nature of the project, the diagnostics focused especially on artistic movement expression and sports abilities.

Nomination by the project participants reflected movement and dance as a significant part of the musical and the specific musical performance at school. The nominating persons added brief verbal comments; they substantiated their assessment and nominations and paid great attention to it. There was explicit consent in all three levels of nomination: students no. 15, Adéla, and no. 32, Valentina, were nominated.

A detailed diagnostics of the movement talent, focusing especially on artistic movement and dancing, proved a talent in both the nominated students. The overall performance of no. 32, Valentina, was extraordinarily high. Student no. 15, Adéla, was evaluated within the range of high performance. The other monitored students achieved above-average or average levels.

### **Confrontation and Comparison of Social Talents**

The research in the area of social talents focused especially on the nominated students' social competencies, interpersonal abilities and skills, and social behavior in peer groups. Social competencies were very important for the long-term, organizationally demanding musical project.

The results in the individual nomination levels were considerably uniform and consistent. Nominations by project participants generated students no. 9, Jan, no. 15, Adéla, and no. 32, Valentina. The author and project coordinator nominated no. 9, Jan, no. 15, Adéla, no. 16, Veronika, and no. 32, Valentina. Teachers nominated students no. 9, Jan, and no. 32, Valentina.

A detailed diagnostics proved talents in students no. 9, Jan, no. 15, Adéla, and no. 32, Valentina. Student no. 32, Valentina, achieved the level of extraordinarily high performance. The other students were assessed within the range of above average.

### **Influence of Musical Project on Presentation of Secondary School Students' Talents**

A detailed talent diagnostics performed on a sample of seven nominated students unambiguously proved talents in various areas in all the nominated students. The research confirmed, without doubt, the assumption that musical project participants in the monitored school are talented.

The research proved that the talents of four of the nominated students (no. 9, Jan, no. 15, Adéla, no. 25, Radek, and no. 28, Matěj) overlap and are interrelated. A music talent and

a literary-dramatic talent were proved in students no. 28, Matěj, and no. 25, Radek; a movement talent and a social talent were demonstrated in students no. 15, Adéla, and no. 32, Valentina. The most versatile student was no. 9, Jan, who was identified as having intellectual, musical, and social talents. On the other hand, a talent in only one of the monitored areas was proved in students no. 5, Marie, and no. 16, Veronika.

The selected areas of artistic talents, *i.e.*, the music, literary-dramatic talents and movement talents, contentually resonate with the typological definition of the genre of the musical. Therefore, it was important to monitor these kinds of talents separately and to evaluate them in the nominated students. The most significantly represented talent was the music talent. The range of extraordinarily high performance was identified in two of the nominated students (no. 5, Marie, and no. 28, Matěj); the range of high performance was identified in three students (no. 9, Jan, no. 16, Veronika, and no. 25 Radek). A literary-dramatic talent was identified in two students (no. 25, Radek, with extraordinarily high performance, and no. 28, Matěj, with high performance); a movement talent was identified in student no. 32, Valentina, between high performance and extraordinarily high performance, and in student no. 15, Adéla, in the range of high performance. The music talent clearly shows a link between the talented students and the musical project.

In the context of genre characteristics of the musical and in the light of the interpretation of the obtained research results, it is possible to say that the musical project has a significant influence on the presentation of secondary school students' talents. As a result of the confrontation and comparison of the nomination and diagnostic research stages, the musical project can visualize talents and even exaggerate talents within the range of above average and average. This was most notable in student no. 32, Valentina, who gained the highest number of nominations. She gained a record-breaking 7 nominations – 2 nominations by project participants, 1 nomination by teachers, and 4 nominations by the author and project coordinator. She seemed to be the most talented one of all the 33 monitored participants. However, a detailed diagnostics proved only her social talents within the range of extraordinarily high performance; she achieved the border of high and extraordinarily high performance in the area of movement talent. She was evaluated as average in the area of intellectual talents and within the range of above average in each of the three areas of artistic talents. The fact that she was the only nominated person to be evaluated in the range of extraordinary performance in two of the diagnosed areas could apparently influence the view that she seemed to the nominating persons to be talented in more areas than was proven by the diagnostics. She seemed to be talented even in areas where her performance was evaluated as average or above average. This phenomenon was confirmed also by student no. 9, Jan. He was not described as extraordinary in any of the diagnosed areas but his performance was high in three areas – his intellectual, musical, and social talents. He gained the second highest number of votes – 6 nominations, which could have been caused by the diversity of his talent, which was projected in three areas. The cumulation of excellent (extraordinarily high) performance and talents (high performance in several kinds of talents) predetermines the bearers of such talents to be perceived as more talented in musical projects than they really are.

## Conclusions Resulting from Research, including Praxeological Outcomes and Educational Recommendations

The main research task was to clarify whether the musical project encourages secondary school students' talents and to identify these kinds of talents. This task was completed.

The three nominations selected 7 secondary school students who seemed to the nominating persons to be talented in a specific musical project. The individual kinds of talents perceived by the nominating persons were identified.

7 nominated students were diagnosed in detail in four areas of talents significantly demonstrated in the musical project: intellectual, artistic (music, fine arts, literary-dramatic), movement, and social talents.

The apparent and diagnosed talents of the 7 nominated musical project participants were confronted and compared.

Results from the research showed the musical project had a significant influence on the presentation of secondary school students' talents – it enabled their talents to be excelled, emphasized, and even exaggerated.

The musical project involves a great variety of content for school performances. It can address students with diverse interests, contribute to the development and deepening of their talents, knowledge, and abilities, practical and organizational skills, and working habits, motivational and activation aspects of activities and social competencies, and form an environment inspiring creative work well beyond the scope of ordinary school duties. The musical project seems to be an effective way for highly selective high schools to prefer politeness, build a positive climate, and develop the complex personalities of their talented students. Such schools should logically use the musical project as a means of self-fulfillment of talented students.

In light of the context, it is necessary to see the fundamental potential of further continued research. It is necessary to diagnose the self-fulfillment of talented students within the monitored musical project. The objective of such research could be to find out how the group of 7 nominated and diagnosed students analyze and interpret their methods of self-fulfillment provided to them by the musical project and its management at school. It would be desirable to monitor the areas and the means and methods of accomplishment of self-fulfillment. Such research should be methodologically based on the analysis and interpretation of narrative materials and data, *i.e.*, on group interviews and essays.

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