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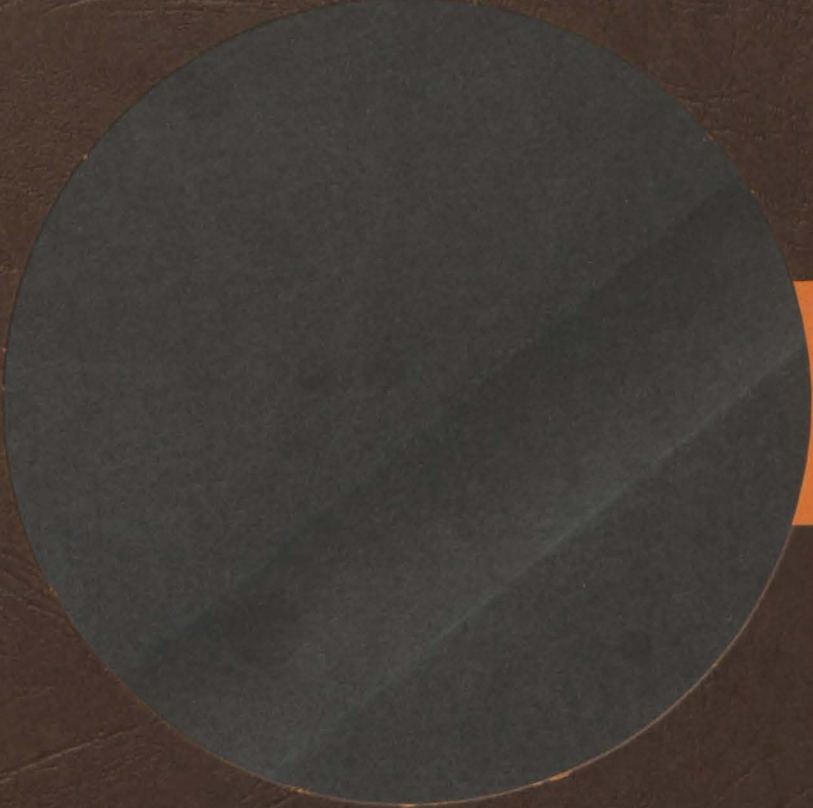
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**University of Minnesota**

PROPOSED UNIVERSITY-COMMUNITY  
PRE-SCHOOL MUSIC PROGRAM  
FOR INNER-CITY CHILDREN  
FROM LOW-INCOME BACKGROUNDS

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Department of Music  
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### ABSTRACT

This proposed program is one which will operate to enrich the life circumstances of low-income, inner-city, pre-school children by helping them to learn through music and the arts in the context of play. While most enrollees will benefit primarily in terms of enhanced general learning, some will create foundations for careers in music. Respect for, and pride in, ethnic artistic expression can be fostered at an early age. The support of parents can be secured through presenting the program as a quality educational service. Because the success of the program will greatly depend upon contractually-arranged services from University of Minnesota students, it will create opportunities for contributive student roles while providing the occasion for curriculum reform, thus sparking academic renewal. If generalized, this program could have a significant impact upon increased institutionalization of music and the arts, public support for music and the arts, new art forms and participation modes, and cross-cultural communication via the arts.

Funds are sought for an intensive pre-school phase, part of an ultimate multi-phase program extending up to fifteen years for some gifted children and youth. The initial phase will not be limited to gifted children only. It will stress the provision of a learning service to the children of low-income families. Methods of identifying musically gifted children will be tested.

Learning sites which meet several tests of acceptability will be selected. Duties and qualifications of the staff are described, and the development of class activities is outlined. There is a need for a research and evaluation component, and the development of a proposal for funding of subsequent follow-up phases is described.

### Needs for the Program

This proposal arises from a cluster of perceived needs which are not now being satisfied through established means or channels. These include the need for experimentation and research in methods of early childhood education, the need for modification of the instructional and community service missions in higher education, and the need for change in the arts.

### Low-Income Children and Early Learning

Silverman notes that "...it is common to find the 3- to 4-year old children of well-to-do parents in some form of nursery school program" and she further emphasizes that "...most early childhood education programs, except for kindergarten, do not exist as publicly supported formal educational programs; in short, they are not institutionalized."<sup>1</sup> Yet it is precisely the institutionalized forms of education which are available to the children of low-income families, since options requiring money are simply out of the question. While some children are participants in Head Start, Title I (ESEA) pre-kindergarten efforts, and various day-care programs, the children of poor parents are almost totally excluded from the sort of sophisticated educational approach represented by this proposed pre-school music program. Yet the Research and Policy Committee of the Committee for Economic Development, in a July, 1968 statement, emphatically noted:

"We believe that early schooling is probably desirable for all children and that it is a necessity for the children of culturally disadvantaged areas. We, therefore, recommend extensive experimental activity in preschooling, not only in the substance and process of instruction but also in organization, administration, and finance. We urge the establishment of public and private nursery schools, especially in the neighborhoods of the disadvantaged."<sup>2</sup>

A major guiding idea for Office of Education early education efforts has been described in the following terms:

"Ultimately, the overriding objective of early education should be the optimal development of every child from birth through the early primary years. At the present time, the home experiences of many youngsters facilitate their development and serve as an adequate preparation for the school experiences to follow, whereas the experiences of most disadvantaged youngsters do not."<sup>3</sup>

#### Research About Early Learning

Certainly, the concern evidenced by these statements is well supported by research findings and the experiences of professionals. Katz, when discussing disadvantaged black parents, arrives at a conclusion equally applicable to white parents who are poor. He points out that, although their values are no different from those of middle-class parents concerning the importance of education, they do not "know how to encourage intellectual behavior in their children, or how to recognize it when it occurs."<sup>4</sup> A good deal of research indicates that lower-class mothers, for the most part, cannot provide the elements of middle-class training that are necessary for academic achievement.<sup>5</sup> Thus, lower-class parents, in particular, need and want for their children the assistance

and service which can be found in pre-school programs.

Certainly, when it comes to language development, early efforts are essential. Mukerji points out that "...the early childhood years are the root years for language development. Although there can be thought without language, many kinds of thought are intimately linked with, and dependent upon, language...In analyzing the causes of difference in language development between children of different classes, many researchers point out that the middle-class children are flooded with words in their environment and that they have many opportunities to talk with adults. Disadvantaged children, on the other hand, lack this extensive verbal stimulation."<sup>6</sup> While indisputably important, language as the primary focus in pre-school educational efforts has been challenged by some observers. Kohlberg, for example, reasons as follows:

"Most persons focusing on preschool language stimulation have assumed that advances in language will cause advances in cognition. There is no direct experimental demonstration of this assumption, nor is there as yet any evidence that language-focused preschool programs are of any greater value than any other preschool program in leading to improved cognitive functioning...The structures that characterize thought have their roots in action and in sensorimotor mechanisms deeper than linguistics.

The more the structures of thought are refined, the more language is necessary for the achievement of elaboration. Language is thus a necessary but not sufficient condition for the construction of logical operations...it is clear that the stimulation of cognitive development involves something much more refined than the focus upon verbal labeling and grammar characterizing current preschool language stimulation programs."<sup>7</sup>

#### The Importance of Early Learning

The significance of the early years in concept formation is stressed by Hunt: "It now looks as though early experience may be even more important for the perceptual, cognitive, and intellectual functions



than it is for the emotional and temperamental functions."<sup>8</sup> Mukerji describes these early years as those when "...curiosity impels the child to reach out into his environment, to touch, to squeeze, to taste, to ask the interminable 'why' --to try to know. His primary strategy for intellectual growth is active, manipulative and sensory. He utilizes concrete material and active intercourse to build his conceptual scheme of the world."<sup>9</sup> The work of Piaget, Bruner, Jersild and others often is cited as evidence that children cannot move toward abstract structure unless they have a broad base of direct experiences from which to abstract and generalize. For that reason, early childhood programs must be "...rich and diversified in concrete, manipulative, and sensory learning experiences."<sup>10</sup> There seems to be little doubt that a kind of free-wheeling exploration and manipulation of materials and ideas is the first stage in the development of creativity of any sort.<sup>11</sup> The positive link between perceptual training and reading achievement has been noted by several researchers.<sup>12</sup> Some assert that, to develop achievement behavior, the child must perceive performance in terms of standards of excellence and must experience pleasant or unpleasant feelings about meeting or failing to meet those standards.<sup>13</sup> They argue that feelings of pleasure originally attendant upon mild changes in sensory stimulation become associated with early efforts at independent mastery, and that this is the kernel of achievement motivation.<sup>14</sup> Others stress the importance of early success in functioning--as, for example, in a pre-school program--in the development of a positive self-image as an acceptable and adequate individual.<sup>15</sup> An environment which accepts and labels as "successful" the musical responses of children as a personally satisfying and enjoyable means of

encouraging a child to have positive feelings about himself.<sup>16</sup> High levels of responsiveness to music on the part of young children have been observed,<sup>17</sup> and it is suggested that the spontaneous expression of musical feeling may facilitate social adjustments and help to dissipate emotional disturbances.<sup>18</sup> The significance of auditory training is described by two researchers in these terms:

"Auditory and other perceptual discriminations are also a part of, and precede, much of the training found in code-emphasis reading methods. The fact that we can teach children to discriminate sounds is thus of pedagogical significance; for this study suggests that the teaching of primary discriminations can help to move a child to the next, higher level of reading functioning."<sup>19</sup>

The arts are described as highly suitable for preschool programs since "...rhythmic movement and rhythmic sounds are basic to a young child's way of life."<sup>20</sup>

#### Value of New Experimentation

Existing research and experience, then, suggests that the preschool music program offers potentialities. If provided to the children of low-income families, it can fill a critical need for early education arising from home experiences inappropriate for later success, particularly in school. Effective use of music will elicit favorable responses from children. Both sensori-motor development and language development--so important to later growth, learning and adaptation--can be rewarded in the context of play, exploration and experimentation. The fund of cognitive, sensori-motor and language experiences upon which subsequent growth and learning may be built can be enlarged. Early achievement motivation can be implanted and the origins of a positive self-image may emerge. Sharpening of auditory discrimination can lead

to improved reading functioning. Finally, the effectiveness of a pre-school music program can be tested for modification and possible application elsewhere.

It is clear, then, that low-income children stand to benefit especially from pre-school programs, that such programs can make valuable contributions to the progress of early learning, and that music would be a useful focus for experimentation in pre-school education.

#### Higher Education in Transition

Another need stems from the contemporary plea for relevance in higher education. Toynbee<sup>21</sup> asserts that "...the traditional system of higher education does not meet, any longer, the educational needs of a more and more rapidly changing society." Since our universities are the institutions most central to the lives of many young activist adults, some of whom are terribly alienated, they have been the target of articulate criticism, disruptive rebellion, and even bombings. Campus disruptions have become a symbol of discontent with American life, and they have signalled a withdrawal of support--federal, state and private--for higher education on the part of those who interpret what has happened on campuses as a threat to traditional values and life-styles. Yet some observers, including John Gardner, argue that critiques of some large institutions miss the mark:

"The large institution has been much maligned of late. I have been surprised by the censorious tone with which some critics now refer to large institutions, almost as though in growing to their present size these institutions had deliberately chosen to do an evil thing. This is ridiculous. The critics may, if they wish, attack the American people for being so numerous and so fertile. They may, if they wish, attack the society generally for holding such a liberal view concerning who should go to college. But they should not attack institutions that are simply trying to accomplish

a well-nigh impossible task the society has handed them. The institutions being scolded for largeness today are the ones that have been most responsive to the American eagerness to broaden educational opportunities. We should have the grace to live with the consequences of our choices."<sup>22</sup>

### Curriculum Reform

Central to the continuing adaptation of higher education institutions is reform of the undergraduate curriculum, considered to be a key to effective change. It involves thorough exploration of the possibilities of new teaching methods, more widespread use of independent study, continuous efforts to utilize interdisciplinary studies, and development of opportunities for students to utilize their idealistic urges in constructive projects.<sup>23</sup> The large urban university, such as the University of Minnesota, not only has relatively easy access to the social problems of the inner-city, but also has enormous influence upon the economic, cultural and political life of the city.<sup>24</sup> In many ways it is in a remarkably strong position to initiate new ways of linking community needs to the desires of many young people for participation in positive solutions to contemporary problems. John D. Rockefeller 3rd, reporting the results of private research, concludes that there exists a solid basis for cooperative effort between young people and the "Establishment", but that most young people do not want to be cogs in a national program, preferring instead a form of organization that can move flexibly to targets of opportunity at local and regional levels.<sup>25</sup>

The University of Minnesota has recently completed two years of varied experience in responding to the needs of the larger community and in increasing the constructive interaction between faculty and students, on the one hand, and those dealing directly with major public problems, on the other hand.<sup>26</sup> Hence, it is in a particularly good

position to undertake additional experimentation of the sort proposed here. It has responsibilities to a very large student body, to an inner-city complete with all the difficulties of the poor and the disadvantaged, and to a vital intellectual and artistic community. Thus, we may conclude that relevance in higher education through curriculum reforming is needed and possible at the University of Minnesota and that a pre-school community music program would provide valuable opportunities for experience and learning by University students.

#### Changes in the Arts

Another need arises from changes in the arts. Today, the arts are characterized as being responsive to contemporary values and influences. Indeed, it is increasingly held that the arts have a public nature, in contrast to earlier eras when they were the creatures and the captives of a small, wealthy elite.<sup>27</sup> In recent years, colleges and universities have become major consumers of the arts, and it appears that this change represents a new channel of distribution through which music, art, dance, and theater reach their publics.<sup>28</sup> While much economic support goes to perpetuate traditional art forms, there is increasing experimentation and innovation in the arts, ranging from the eclectic, assimilative style of Penderecki to attempts to redefine the lyric theater to more comfortable styles of dress on the part of artists presenting public concerts.<sup>29</sup>

The arts are credited with helping to integrate individuals into subcultures within the larger society, with providing a running critique of social policy, with influencing value systems that accelerate or retard change, and with educating individuals to new role possibilities and styles of life.<sup>30</sup> But, whether they are characterized as reflective

of the social order or a stimulus thereto, the arts in America have always survived in the midst of recurring economic crises. Periodic threats to the well-being of the arts in America have prompted appeals for public support, but there has been little response from government. The arts are inherently expensive, since craftsmanship and human talent are largely irreplaceable ingredients, and the consequence has been regular dependence upon private subsidy. However, today's public--concerned as it is with national priorities, quality of life, and improved public education--might be persuaded that the arts can be an effective means of helping children learn and that the arts can play a substantial role in improving the quality of life and the quality of education. If the arts were to become a secure part of the systematized educational process, it is obvious that the general public would benefit. Also benefitting, although perhaps not so obviously, would be those exceptionally talented low-income and minority group citizens who are not likely to find ways to pursue careers in the arts without a means to gain access to them. Therefore, a pre-school music program for inner-city children from low-income families could demonstrate new educational and social uses of music which might, if broadly applied, lead to increased support for the arts and to new means of entry into the professional musicians career.

### Proposal Rationale

This is a proposal for a University-community pre-school music program for inner-city children from low-income backgrounds. It will be a useful addition to the educational and cultural fabric of the Twin Cities because the limiting effects of poverty tend to exclude these children from participation in the music and the arts and because the arts can be utilized in ways which are especially productive in the learning process. Children participants will benefit--some from the enhancement of general learning and some from the encounter with stimuli and resources which will lead to ultimate careers in music. The program will foster intercultural understanding and acceptance, thus strengthening inter-croup cohesiveness. Parents will gain because the program will be offered as a free, quality service to their children. University students will gain through vital community service and learning experiences which will be linked to on-campus instruction in a way that will draw greater meaning from the higher education process. The University will gain through renewal of its instructional mission and through new research findings. The arts establishment will gain from a new vehicle to help gifted but disadvantaged children find their place in music, and it may profit from a broadened base of public support.

### The Limiting Effects of Poverty

Inner-city children from low-income families encounter many barriers to success in today's world. The influences of economic segregation, crowding, family difficulties in particular, and the entire complex of poverty impediments in general often seem to conspire to prevent these children from acquiring the sort of learning experiences

that ultimately would be useful in a career or in complex social situations. Almost all such children have potentialities which may go unrealized if early experiences are too restricted. Many of these children are prevented by social class or ethnicity from positive interaction with those from different backgrounds; as a consequence, they may be blocked from perceiving the wide spectrum of social and behavioral opportunities and choices which ought to be the birthright of every American.

Early learning experiences frequently do not provide these children with a firm encounter with cognitive and creative experiences which could facilitate success in later life. Low-income homes typically do not offer easy access to educational toys, books, and other guides to learning, and far too often such environmental handicaps as a broken home, family disorganization, and interpersonal tensions caused by overwhelming life pressures operate to remove opportunities for easy conversation between parent and child which could be the foundation for early success in learning. Then, too, low-income parents themselves frequently have not had a particularly satisfying and rewarding childhood and schooling experience and find themselves poorly equipped to help their children learn.

The recent emphasis upon pre-school programs such as Headstart and the television program Sesame Street are a reflection of growing awareness of the need to make a substantial commitment to the enhancement of early learning in order to prevent subsequent human failure.



Learning Stimulation Through the Arts

One way to stimulate learning for the pre-school child is to make it possible for him to develop expressiveness and creativity through the arts. In the context of play, pre-school children can be shown how to clap and count, to sing, to dance, to play special musical instruments, to recognize different kinds of music, to draw and color, to learn what are the differences between musical notes, to act and, in general, to develop a wide range of personal expressiveness. There are no federally-funded pre-school programs utilizing the "learning-music-through-the-arts" approach suggested here. Most such efforts in this country occur only in private schooling arrangements where relative family affluence is a prerequisite, yet childhood learning through music for a wide segment of the population is not so rare in Europe (where Orff and Kodaly methods are used) and in Asia (where Suzuki originated). One major reason for tardy experimentation with pre-school music and arts programs for the no-so-affluent in this country may be the influence of a pragmatic Yankee attitude which holds that the arts are "frilly", non-productive, and irrelevant to the task of earning a living. But if participation in music, especially during the early years, enhances general learning, its effect could be indispensable during an epoch when change and the ability to adapt to it are so critical to success. Research demonstration of the value of pre-school music experiences in the United States would be useful. It may be expected that most children can benefit from these experiences in ways which will help them master such cultural tools as mathematics and language in their early formal schooling and which will provide meaning for some of the public school curricula which they will encounter. They may never become performing

artists, yet they will gain the basis for a comprehension and appreciation of the arts and, therefore, a means of communicating with persons from more affluent origins.

#### For Some, Possible Artistic Careers

For another, probably smaller, group of inner-city children these experiences can be the underpinnings for lives and careers centered around the arts. The future promises opportunities for public school music, art, and drama teachers, as well as for performing artists, musicians, dancers, and actors, but the development of creative and re-creative ability necessary for success in these competitive fields hinges precariously upon early identification and long-term stimulation of talent which may not be possible for children from low-income families without special arrangements. The foundations built through pre-school music and arts experiences need not lead, of course, only to careers as serious artists. Children who will later become captivated by the vast range of popular music, for example, can profit from early encounters with music fundamentals when they begin to develop careers as professional entertainers or when they simply enjoy music as amateurs with their peers in the process of growing up.

#### Respect and Pride Through the Arts

Pre-school music and arts experiences also can be shaped to build respect and pride for distinctively ethnic artistic expressions such as Afro-American music, traditional American Indian singing and dancing, and the Singing, guitar-playing and pottery-making of Chicanos. At an early age, children with a particular ethnic identity can learn to view their own group's unique mode of artistic expression within the context

of the totality of the arts. At the same time, majority children can become involved in minority group cultures through the arts, and thereby acquire ability to relate to culturally different people.

#### Success Through a Quality Service Approach

Implanting success with early learning can do much to build a sense of confidence and optimism within children from low-income families, especially if the support and encouragement of their parents is solicited and if the learning occurs within their own neighborhood setting. However, this proposal does not suggest a parental/resident board of directors nor does it suggest the employment of parents or neighborhood residents in the effort. Rather, it suggests that parents voluntarily decide whether or not to enroll their child in a program designed to provide a special service for the child. In this way, it is believed that the perversion of program goals because of factionalism and political activity arising from the economic and psychological needs of adults will be avoided, and the program can be allowed to succeed or fail on the basis of the quality of service which it provides to the children. Of course, great care would be taken to establish a warm and cordial relationship with the child's family, and it is suggested that University students might play a vital role here. Parents would be encouraged to attend the classes when possible, visits to homes to report problems and progress would be a regular part of the program, and efforts would be made to help parents find ways to encourage and reward their children.

Change in Higher Education

Besides serving to stimulate early learning for children from low-income circumstances, this proposed project would endeavor to create changes in the structure and process of higher education, so that students who will become teachers of music and the arts could gain first-hand experience with low-income children, their families, their communities, and methods of early music education while they are being academically prepared with courses about such contemporary concerns as ethnicity, poverty, social class and educational methods. In this manner the relevance of on-campus instruction could be tested by the college student against his real-life experiences. University students concerned about the improvement of social conditions would have opportunities to exercise and implement their concern and commitment. Rather than being forced into a posture of open rebellion or sullen alienation by the detachment of traditional campus instruction, University students would be placed into the community in contributive roles where they could observe and participate in the society which is the subject of so much of the social sciences and which they want so earnestly and so correctly to influence. Adjustments and innovations in curriculum and methods of higher education could be stimulated by involved academic personnel so that the indispensable element of renewal and revitalization in the learning process at the University of Minnesota could be enhanced. Research and evaluation of the pre-school music approach not only would add to what is known about pre-school education but also would serve to "tune" and adjust the project proposed here so that it would become most effective. In this way the beneficiaries of the program--the children, the University students, the faculty, and music professionals and professional educators at large--would be better served.

Service to Established Cultural Interests

Finally, this proposed project offers the prospect of service to the Twin Cities arts establishment and, insofar as it becomes a general model, to the development of the arts across the country. Many observers believe that music and the arts in this country are trapped in a long-term struggle for survival in terms both of economics and of acceptance. The number and strength of wealthy patrons and corporate givers diminishes as other demands for support intrude, and these traditional supporters of the arts find it difficult to pressure for government subsidy because of their economic and political conservatism. A broad base of community support for music and the arts which can be translated into demand for federal support has been slow to develop principally because the arts are too often seen as the exclusive property of intellectuals and the very affluent. If education in the arts were viewed by the general population not only as a desirable improvement in the quality of their lives but also as a practical necessity for the enhancement of learning, stronger pressures might arise for public support of the arts and for increased institutionalization of music education. In this way, broader support for, and wider participation in, music could emerge and, as a possible consequence, the appalling shortage of black musicians in America's symphony orchestras could be alleviated. It is even possible to suggest that broader participation could result in the alteration of art forms and participation modes. To the extent that the music and the arts can be used to improve communication across social class barriers, the larger sense of community may be strengthened. With so much diversity in contemporary American life and so much discord arising from emerging sub-cultures, more opportunities are needed to bring together people with diverse orientations so that they can discover possibilities for a life

with positive cross-cultural linkages. Mutual participation in music and the arts could serve this purpose if the traditional elitist aura of the arts could be diminished to allow such participation.

#### Program Configuration

The program outlined here rests upon a substantial pre-school foundation of music education utilizing other art forms to teach musical techniques and concepts. For the many reasons delineated earlier, the focus of this program will be upon the pre-school years. Without the many rewarding experiences available through the program, it is doubtful that very many low-income, inner-city children could effectively utilize subsequent opportunities in music. But, equipped with a rich and varied sampling of music acquired when quite young and motivated toward the pursuit of specific modes of artistic expression by early rewards, the older child can be assisted to find ways to establish links with the exceptionally broad range of cultural opportunities which exists in the Twin Cities. This proposal seeks funding for a pre-school research and demonstration music project in a service setting which might be called Phase I of a multi-phase effort extending up to fifteen years for some musically gifted children and youth. Although funding is not being sought at this time for follow-through phases, these program stages will be described later in order to suggest an ultimate program configuration which might optimally serve the special needs of the gifted low-income, inner-city child.

This multi-phase concept suggests the process nature of arts education being suggested, and it indicates the necessity to make a commitment to the enhancement of continuous learning, rather than allowing

developing creativity to be chopped off in the primary years with the hope that, somehow, it will reappear later.<sup>31</sup> Available research and observations indicate that early childhood creative imagination peaks between four and four and one-half years and that it drops at about age five when the child first enters school. Assuming that this decline in creative activity is a cultural phenomenon, the importance of an appropriate supplementary means of nurturing creativity becomes evident.<sup>32</sup>

### Phase I

Phase I is the initial, and probably most important, step in the total music education process which will be described here. Important elements of this phase include the selection of children, services to parents, selection of learning sites, staff and non-paid participants, class activities, participation and learning of student service staff, research and evaluation efforts, and development of subsequent phases.

### Selection of Children

To start the program, major emphasis will be placed upon the recruitment of three-year-old children from inner-city target areas in Minneapolis and St. Paul. Introduction to the program at such an early age is believed to be crucial since the greatest positive outcomes from intervention seem to accrue when it happens in the earliest possible years following the development of language.<sup>33</sup> (If insufficient three-year-olds are available, recruitment will be opened to four and five-year-old children.) Of course, such recruitment is largely a matter of recruiting the parents of children, and primary considerations in the acceptance of a child into the program will be the desire of parents to enroll their children for the services offered and to commit themselves to supporting the effort at home. Since the new learning should be

relatively long-term in nature in order to be effective, some indication of family and residential stability may be required. Initial contacts with the parents of prospective enrollees can be arranged through indigenous persons and organizations, such as settlement houses and neighborhood centers. Existing pre-school classes in low-income neighborhoods may be utilized, where mutually satisfactory arrangements can be made. During these initial contacts, the service nature of the program will be carefully explained, and it will be pointed out that, while the program does not offer opportunities for community control or employment of low-income adults, there will be many efforts to include parents in the program as supporters of their children's learning, as observers, and as interested adults who want to find out more about ways to improve their children's chances of success.

Since techniques for identifying gifted children from these circumstances are inadequate, Phase I will permit enrollment of any child who appears to be able to profit from the experience, rather than being limited to gifted children only. A major goal of Phase I will be the development of techniques for identifying musically gifted children. Some children may have physical problems requiring remedy before they can participate effectively, and it is planned that a medical examination will precede enrollment.

#### Services to Parents

As noted before, the program is viewed as a mechanism to provide a special kind of learning service to the children of low-income, inner-city families. Besides the arts classes, benefits to parents will include medical examinations for the child, the transportation or escort of children to and from classes (where non-regular pre-school classes



must be established), the long-term assignment of a University student to develop relationships and facilitate communication with the child and the family, formal and informal progress reports, suggestions of ways to improve the child's general learning, and developing learning sessions for parents structured around their expressed desire for more knowledge or information about problems they believe to be related to their child's future--such as nutrition, housing, consumer economics, educational opportunities, etc. Periodically, parents will be invited to visit the classes as spectators, and evidence of the achievement of their children will be pointed out to them at such times. Another feature of the program can be viewed as a service, and that is the low visibility planned for Phase I. Instead of a highly-publicized, oversold program introduced and imposed with a great deal of pressure, the program will be introduced slowly and in such a manner that its value as a response to a need will become recognized by members of the community it is intended to serve.

#### Establishment of Learning Sites

Suitable sites for the classes will have to be found within the target areas. It is expected that existent facilities such as churches, public school buildings, community centers, settlement houses, and storefront locations will be available at reasonable rentals or that on-going pre-school classes can be utilized. It is important that the sites ultimately selected meet several tests of acceptability.

First, they must be acceptable to the parents of the children who are enrolled, and this likely will be related to the physical distance of the site from their homes and to the general reputation of the facility's regular occupants within the low-income community.

Second, arrangements with the regular occupants of the facility must be firm, so that classes will not have to be cancelled because of conflicting scheduling.

Third, facilities should be comfortable during seasonal extremes, should be pleasantly and cheerfully decorated, and should be relatively free from interfering noise and other interruptions.

Fourth, the facility should provide a secure storage area where such items as musical instruments, record players, and art materials can be kept free from theft and unauthorized utilization. Fifth, the facility should offer additional space for periodic meetings. Fifth, the facility should offer additional space for periodic meetings of parents, staff and student facilitators. The utilization of these facilities should be governed by a written agreement.

### Staff

There will be professional, clerical and non-paid staff members serving the program. Sufficient staff for five community locations to conduct seven one-hour classes per week (with three sessions each week per class) for forty weeks is proposed. These dimensions require the following staffing schedule:

Program Sponsor. The Program Sponsor will be a University of Minnesota Professor who is actively teaching in music and who is interested in the development of new ways to stimulate learning and creativity at all levels through music. Ultimate fiscal, academic, community and research responsibility for the project will rest with the Program Sponsor, although he may delegate most or all of the operational aspects of these responsibilities to other staff members or University organizations as it is appropriate. Basic decisions about the Program design, structure, and conduct will be his to make, although he may choose to depend upon the expert advice of Program staff members and professionals from other organizations, both inside and outside the University. A principal responsibility of his will be the design, introduction and implementation of University curriculum changes based upon the special

learning opportunities offered through the Program, the emerging academic needs of non-paid student staff members, research and evaluation feedback to the Program, the needs of in-service teachers in public and private schools, the needs of teachers in training at the University, and the needs of other institutions and community members for special training. He will exercise control over staffing of the Program, including the selection and tenure of non-paid staff members. He will receive no compensation for these Program responsibilities other than his normal University salary as a Professor. He shall have the option of constituting a special Advisory or Review Board to assist him in policy determination and Program governance.

Program Director. The Program Director will have principal responsibility, under the general direction of the Program Sponsor, for actuating the Program. He will supervise the Registrar-Secretary, he will coordinate the activities of the Professional Teachers, he will supervise and coordinate the services and on-site learning of the non-paid student staff members, he will maintain the Program budget, he will establish and maintain favorable community relations, he will make necessary transportation arrangements, he will arrange and supervise necessary staff training sessions, he will authorize the administration of Program research instruments and in other appropriate ways assist the Research and Evaluation component of the Program. He will establish such procedures as are necessary for the effective functioning of the Program. He will develop close working relationships with community arts organizations, schools, private teachers, and others, so that useful linkages with these persons and organizations will exist for the gifted children who finish the pre-school Program and need more specialized arts experiences and education. He will secure and maintain appropriate

capital equipment. He will hold an academic appointment at the University and will be responsible, as directed by the Program Sponsor, for establishing mutually beneficial relationships with appropriate academic persons and departments at the University. The Program Director is the central paid staff member, since his position requires a high degree of autonomous action, coordination of others' efforts, and facilitation of Program activities. He should hold at least a Master's degree in such fields as the arts, education, liberal arts, or administration, and he should have work experience indicative of success in this assignment.

Professional Teachers. The Professional Teachers will be persons from the Minneapolis - St. Paul area who have had considerable experience with pre-school music education and with the arts. They should be familiar with (or become familiar with) the Orff, Kodaly, Suzuki, and other methods of teaching music to pre-school children. They must be able to relate well to inner-city low-income children and their parents. Working with the Program Sponsor and the Program Director, they will develop and implement patterned methods of stimulating creativity and learning among pre-school children using the arts. They will cooperate with research and evaluation efforts. In order to maintain Program flexibility and in order to attract the best available Professional Teachers, these staff members will be paid on a per-service basis, rather than on a regular salaried basis. They will participate in special coaching and training sessions for non-paid student staff members, and they may participate in special training sessions for in-service teachers. They will help develop ways to identify children who are gifted in the arts.

Registrar - Secretary. The Registrar - Secretary will be responsible for typing correspondence, business forms, memoranda, and reports. She must be able to make spelling and grammatical corrections when typing from rough drafts or dictation. Under the supervision of the Program Director, she must be able to use a great deal of independent judgment in such matters as scheduling meetings and appointments, functioning as a receptionist with visitors and in-coming callers, ordering and organizing office supplies for use by other staff members, establishing and maintaining pre-school enrollees' records and records about other staff members, and establishing and maintaining an appropriate filing system. She will answer telephone calls, take messages, and relay calls to the appropriate persons. She will maintain budgetary records and initiate and process appropriate business forms to implement the Program. This position requires a person with at least some college or business college education, with two or more years of general office experience, with interested and cooperative work attitudes, with excellent typing and organizational skills, and with the social skills to deal effectively with low-income community people, vendors, University staff persons, University students, and others.

Student Service Staff. Student service staff members will be on-campus University undergraduate and graduate students who will serve without pay for a period of at least one academic year in such capacities as understudy teachers, social and program facilitators and assistants with the evaluation and research processes. They will enter into specific, written agreements with the Program, whereby in exchange for their services to the Program they will receive "living-learning" opportunities as well as on-campus credit course arrangements related to

the community experiences they are to acquire. They will be expected to develop and facilitate productive relationships between the Program and its child enrollees and their parents, to participate in research and evaluation efforts, to suggest ways periodically for program improvement based upon their observations and experiences, and to participate in special learning sessions devised for them. They will be compensated only for transportation expenses.

Research and Evaluation Coordinator. The Coordinator of Research and Evaluation will be a faculty member at the University of Minnesota whose research and evaluation interests and experience provide assurance of competence in this position. This person must be skilled in techniques of research and evaluation design and methodology, and must be able to effectively direct and coordinate the efforts of a Research Fellow and a Statistical Clerk. He must be skilled in methods of data collection, and he must be able to devise ways of training and utilizing Student Service Staff members as participants in research and evaluation efforts. He must work closely with the Program Sponsor and the Program Director in coordinating his activities with the operational aspects of the Program. He must devise ways of feeding back evaluation results into the Program so that operating personnel can gauge their progress toward the Program's goals. He must be skilled in writing and presenting research findings to various groups and particularly to interested faculty at the University of Minnesota. The Coordinator of Research and Evaluation will be employed full time for the duration of the six-month planning period and half-time thereafter.

Research Fellow. The Research Fellow will be an advanced graduate student at the University of Minnesota, majoring in a discipline related

to the Program's content. He will have general research and evaluation interests and experience and will have had considerable training in statistical methods. He will assist the Research and Evaluation Coordinator in designing the Program's research and evaluation plans. Under the Coordinator's direction, he will construct and pre-test research instruments and evaluation devices. He will have principal responsibility for data collection and computer analyses. He will prepare and submit initial drafts of research summaries and reports for final editing by the Coordinator. He will have responsibility for the Program research and evaluation records, although much of the actual maintenance may be performed by the Statistical Clerk. He will assist the Coordinator in training and utilizing Student Service Staff members as participants in research and evaluation. The Research Fellow will be employed at three-fourths time for the duration of the six-month planning period, and half-time thereafter.

Statistical Clerk. Under the supervision of the Research Fellow, the Statistical Clerk will make statistical computations, construct tables, complete periodic reports, type narrative summaries and reports, maintain research and evaluation instruments, and perform related duties. The Statistical Clerk will be a high school graduate with exceptional computational ability and one to two years of relevant experience and/or some college preparation. The Statistical Clerk will not be employed during the six-month planning period, but will be employed full-time thereafter.

#### Class Activities

As indicated previously, specific class activities will be structured by the Professional Teachers, working with the Program Sponsor,

the Program Director, and appropriate Consultants. Basic design decisions will be made or ratified by the Program Sponsor. Activities should advance important continuous and cumulative aspects of learning during the early years, and they should flow from the goals established for Phase I. A suggested set of Phase I goals is listed below. (These, of course, may be modified before the Program actually starts if additional experience or research evidence warrants change.)

- help to develop in the child a firm foundation for future intellectual growth.
- help to improve the child's verbal facility so that concepts can be retrieved and communicated and feelings can be expressed symbolically.
- help to foster internal control and the ability to plan so that auxiliary skills necessary for academic achievement will not be lacking.
- help to provide specific experience with music and the arts so that personal expressiveness can develop, artistic talent can grow, and gifted children can be identified.
- help to build the child's self-concept or self-image so that his orientation to himself is strongly positive.
- help to encourage the acceptance of ethnic differences in artistic expression and thereby develop channels for intercultural communication.
- help to stimulate sensori-motor development through activities drawn from the arts.

The development of sensori-motor functioning is viewed in this Program as being at least as important as specific instruction, naming and the development of discriminatory capability. At the same time, attempts will be made to stimulate each child's verbal facility, particularly by a natural process of talking to the child on a one-to-one basis (the Student Service Staff may be of particular help here), thereby eliciting and reinforcing verbal responses from him. There will be attempts to use music and the arts as vehicles for the communication



of basic knowledge of self. If a child can sing what he feels about himself, he has come closer to an understanding of what he is. Arts activities, such as music and dance, which involve motor skills, can provide a child with opportunities to be successful in achieving and creating. All these experiences can become valuable factors in the construction of a positive self image. Class activities can be structured to give special attention to the modes of artistic expression associated with Black Americans, Indian Americans, and Chicano Americans, so that ethnic pride for minority children can be developed and so that non-minority children can acquire understanding and acceptance of cultural diversity. Special techniques and materials for teaching the arts can be developed by the staff, with the assistance of Consultants, and elements of existing methods (such as Orff, Kodaly, and Suzuki) can be incorporated. Structuring of class activities for the three-year period will require decisions about class size, teacher-pupil ratios, research and evaluation design, techniques and materials, special arrangements for dealing with the gifted child, and the relationship between Professional Teacher and Student Service Staff roles (e.g., will instruction be delegated to University students and, if so, under what circumstances?).

#### Participation and Learning of Student Service Staff

A major product of this Program, insofar as the University of Minnesota is concerned, will be improvement of the University's undergraduate and graduate student instructional mission. Besides adding to the fund of knowledge about pre-school education using music and the arts, the Program will provide opportunities for University students to relate in a useful way to low-income families and their children, to

to participate in the data-gathering process, to learn how to become a pre-school music teacher, to combine real-life experiences in a poor community with traditional on-campus learning about race, poverty and social class, and to suggest ways for Program improvement. These experiences, which might carry with them special "living-learning" credit, would appeal not only to University students majoring in music and education, but to a much broader range of liberal arts and other students. Student desires to contribute to educational reform and to participate effectively in solving social problems would be welcome in this Program.

Students may be asked to serve as Program Facilitators. They might take the responsibility for getting children to and from classes. Since the distances from the class sites to the childrens' homes will not be great, the children will be within supervised walking distance to class if the weather permits. University students who perform this valuable transport function also may develop relationships with the parents and families of the children in order to be able to inform parents about the Program and their child's progress in it, to encourage parents to visit the classes occasionally to see how they are conducted, to feed-back parental attitudes about the Program to the staff, to organize groups of parents around common problems bearing upon the education of their children and to aid them in securing help with these problems.

In addition to collecting assessment data from the parents and families of the children, University Student Service Staff members could serve as Research Participants for the larger research and evaluation designs affixed to the Program. They might, for example, participate in

systematic observation of the children's behavior for clues about exceptional talent, they might search the literature for indications about the utility of proposed Program additions, or they might analyze the responses of parents to questions about problems with living to see if common threads emerge. In a somewhat different role, they might be asked to critique the Program after spending sufficient time as staff members to form meaningful opinions.

Finally, Student Service Staff could assist the Professional Teachers as Understudy Teachers in working directly with the children during class sessions, thereby observing and practicing the role of pre-school music teacher. This role might include assisting in the development of teaching techniques and materials.

Besides fulfilling specific Program roles as determined by contractual agreements between the Program and the students, Student Service Staff will be enrolled in on-campus courses in such subjects as race, poverty and social class, and they may be enrolled for credit in independent study arrangements. As experience with on-campus and off-campus learning mounts, the Program Sponsor will have prime responsibility for stimulating curriculum changes which seem to be needed, so that appropriate institutional responses to the learning needs of University students may occur.

One recommended credit plan for Student Service Staff is described as follows:

All students involved as Student Service Staff in the pre-school program will be enrolled in a specially designed academic program. A sequence of three (three credit) "learning-service" courses related to

the education of the pre-school child will be provided. Each of the courses will complement the learning opportunities inherent in the service activities being performed by the students. The three learning-service courses in this package include:

Fall Quarter - 553-970y Interdisciplinary Study of the Pre-school Child

This course will explore the behavioral dynamics of the pre-school child from the disciplines of child psychology, sociology, and anthropology. Faculty experts from each of the disciplines will offer selected seminars in their respective areas.

Winter Quarter - Arch Z Community Creative Arts Seminar

The creative arts seminar will consist of nine mini-workshops on the use of various arts in working with children. The arts that will be presented include; painting, music, theatre, mime, photography, film, etc.

Spring Quarter Creative Educational Seminar (Differential Approach to the Education of the Pre-Schooler)

This seminar will review basic principles of innovative methods of educating the pre-schooler. Specific evaluation of Montessori and Sunnehilian method will be included.

Each of the proposed courses will be held weekly for two-hour sessions. The student's service activities will be credited as academic hours invested in laboratory work. Additionally all students will be required to attend orientation and supervisory meetings related to the administrative and service component of the program.

Research and Evaluation Component

Since this Program is to test the utility of arts-focused early education for inner-city children, it is very important that fundamental research become a part of its operations. Research evidence from this Program would be of value not only to those directly involved with the

Program but also to many professional educators seeking new learning pathways for children. Since the Program is structured into Phases extending beyond the pre-school Phase I, there will be possibilities for longitudinal research into the impact the Program has upon individual lives. In addition, the Program provides a means of examining some basic questions about early learning. Silverman<sup>34</sup> notes that some of the most pressing research questions yet to be answered include:

"What specific skills and attitudes must a child have acquired in his development to be ready academically and socially at age 5 or 6 for the school program?"

"What specific unfavorable events or influences can occur during a child's development that will prevent him from reaching skill levels necessary for school readiness?"

"Can interventions of a specified character change the developmental patterns of youngsters who are not developing in ways which have been shown to be related to school success? What is the nature, scope and sequence of materials and experiences necessary to effect such changes?"

Research has affirmed that early intervention produces positive effects, but researchers now must turn to determining what kind of intervention produces specific effects in different children.<sup>35</sup>

Because a thorough search of the literature, the formulation of research hypotheses, the development of an appropriate research design, the construction of effective research instruments, and the generation of a useful evaluation system requires lead time, it is proposed that a six-month planning period be funded so that the operating staff and the research and evaluation staff may work together in the final developmental stages before the Phase I classes actually start.

During the initial two or three months of the planning period, the research and evaluation staff should prepare an appropriate and thorough literature search, so that a substantial basis for hypothesis formulation

and the development of a research design will exist. At the end of the first three months, the operating staff should have a reasonably firm program implementation schedule, so that the research and evaluation staff will be able to plan the collection, analysis, interpretation and reporting of data. The construction of appropriate research instruments can occur simultaneously with the development of an evaluation system.

Research efforts and evaluation efforts have different purposes and, for the most part, should proceed independently. However, the technical qualifications of research personnel and evaluation personnel are quite similar, the two efforts require some minimal coordination so that data collection will be optimally efficient, and it would be unnecessarily costly to maintain two separate staffs; therefore, it is proposed that one staff group become responsible both for research and for evaluation.

While research work will be aimed at developing a fund of basic knowledge about pre-school arts education for disadvantaged urban children, evaluation work will be intended to improve decision making by relating results to measurable goals. This requires a systematic process of collecting, processing and interpreting relevant information. The evaluation scheme should accomplish (1) the reporting of whatever evaluation data the funding source requires, and (2) the feed-back of operating staff. To be useful, an evaluation system should be thought of as a contributive part of the Program and not as something which remote and anonymous persons want or as something needed to justify the Program's existence. In order to ensure that the evaluation scheme provides a valuable input to the Program, the following steps should

be taken:

1. At the beginning of the Program, specific goals must be established. These goals should be defined in terms which lend themselves to objective measurement.
2. The evaluation component must be structured as an integral part of the entire Program and not as a subordinate activity. The use of Student Service Staff as data collectors and evaluators is one means of accomplishing this.
3. The evaluation scheme should be so designed as to simultaneously meet the needs of decision makers in the Program, at the funding agency, and, perhaps, in related institutions in the community.

The advantage of clear-cut, operationally defined objectives is that they help to provide the basis for systematic planning and controlling at all levels of the Program. By establishing well-defined goals, it becomes possible to have:

- unified and integrated planning.
- the establishment of a rational control system.
- positive human motivation based upon a sense of accomplishment in terms of known and accepted goals.
- well-defined delegation and decentralization activities.
- coordination of activities between various operating units within the organization.

In practice, carefully defined goal statements are rare. Frequently what happens is that the goals are either so grandiose as to be meaningless or they are so immediate and narrow that they are of little significance. Phrases such as "assisting the economically disadvantaged so that they may become economically and culturally self-sufficient" and "breaking the poverty cycle by creating new life styles" should be eliminated in favor of explicit definitions of what is meant by "self-sufficiency" and "breaking the poverty cycle." It is a legitimate

task of the evaluation component to assist the project in the establishment of such goals.

Development of Subsequent Phases

At the close of the second operating year, it will be the responsibility of the Program Sponsor, the Program Director, and the Research and Evaluation Coordinator to design appropriate Program phases to serve as follow-up efforts for the gifted children identified in Phase I. By that time, there should be sufficient experience with the pre-school Phase I to suggest what sort of follow-up Phases are needed. In the process of structuring appropriate music education tracking for these exceptional students, it will be necessary for the staff to inventory opportunities for linkage with music and other arts organizations in the Twin Cities. During the final year of Phase I, specific arrangements must be made with these organizations for the inclusion of gifted children, so that they may receive more advanced instruction and experiences. A partial list of such organizations, prepared for illustrative purposes only, follows:

Twin Cities Youth Orchestras  
 Twin Cities Institute for Talented Youth  
 Public Libraries Music Rooms  
 Church Music  
 Minnesota Childrens' Theater  
 University of Minnesota Summer Arts Institute  
 Minnesota Music Teachers Association  
 Irregular Chamber Concerts  
 University of Minnesota and Other Area College  
     Music Department Program Recitals and Chamber  
     Music Concerts  
 Bach Society Festival  
 Ives Festival  
 Mozart Festival  
 Minnesota Orchestra Regular and Youth Concerts  
 Minnesota Orchestra "Coffee Chats" with Conductors  
 St. Paul Chamber Orchestra  
 Metropolitan Opera  
 Choral Concerts



A proposal for funding of subsequent phases will be formulated during the final Phase I year. It will contain funding items for such direct and supportive assistance as the following:

Clothing  
 Private music lessons  
 Instruments  
 Sheet music  
 Uniforms  
 Tape recorders  
 Books  
 ; Transportation costs  
 Concert expense (e.g., hall rentals, program printing)  
 Servicing and repair of instruments  
 Concert tickets  
 Tuition and fees  
 Entrance fees for contests

Although it is not possible to specify the nature of the follow-up phases at this time, some hypothetical phases are described here for illustrative purposes only.

### Phase II

Age:	six to ten
Objectives:	skill development
Design of Instruction:	Private instruction - one hour per week for 40 weeks General class - one hour per week for 40 weeks
Equipment and Materials:	Standard musical instruments More sophisticated materials for related arts More books and records
Staff:	Exceptional teachers from the community
Locations:	Private homes, libraries, churches, recreation centers, schools.

Phase III

Age: eleven to fourteen

Objectives: Performance and product

Design of  
Instruction: Private instruction - one hour per  
week for 40 weeks  
General class - one hour per week  
for 40 weeks  
Concert attendance - two hours per  
week for 40 weeks

Equipment and  
Materials: More sophisticated than in Phase II.  
Brass and woodwind instruments.

Staff: Same as in Phase II.

Locations: Same as in Phase II, but with  
greater use of public education  
facilities.

Phase IV

Age: Fifteen to seventeen

Objectives: Artist performance and artist  
product

Design of  
Instruction: Same as Phase III with the addition  
of master-level classes for  
one hour per month.

Equipment and  
Materials: Same as Phase III

Staff: Artist teachers from community

Locations: New arts education center.

SIX-MONTH PLANNING BUDGET

Personnel

Program Director	\$6,500.00
Research and Evaluation Coordinator	6,000.00
Research Fellow (3/4 time)	3,603.60
Professional Teachers	
30 one-hour planning sessions X \$20 X	
5 teachers	3,000.00
Fringe: 10.4% academic	1,674.77
Health Benefits: \$15.62 per man-month	281.16

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21,059.53

Consultants

7,500.00

Office Expenses

Contract typing, duplication, zexxing, supplies, telephone, etc.	1,000.00
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Transportation

Staff travel	2,000.00
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Overhead

35% of salaries	5,636.26
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TOTAL	\$37,195.79
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FIRST YEAR BUDGET

Personnel

Program Sponsor - Professor of Music serving with  
no additional compensation.

Program Director	\$13,000.00
Registrar-Secretary	5,000.00
Research and Evaluation Coordinator (half-time)	6,000.00
Research Fellow (half-time)	4,804.80
Statistical Clerk	5,200.00
Professional Teachers 7 classes per week X 3 sessions = 21 sessions per week X 40 weeks = 840 sessions per year X \$20 =	16,800.00
Fringe: 10.4% academic	2,475.70
9.2% civil service	938.40
Health benefits \$15.62 per man-month	752.76
	55,971.66

Consultants

5,000.00

Office Expenses

Supplies	1,000.00
Telephone	1,000.00
Postage	400.00
Brochures and Publicity	1,000.00
Computer time	750.00
Zerotyping	500.00
	4,650.00

Transportation

(Based upon student attendance at 5 weekly  
sessions - 3 regular, 2 special)

St. Paul: \$.60 X 10 weekly rides per student = \$6.00 five students per class two St. Paul locations \$6 X 5 X 2 weekly = \$30 \$30 X 40 weeks	1,200.00
Minneapolis: \$.30 X 10 per student = \$3 five students per class three locations \$3 X 5 X 2 = \$45 \$45 X 40 weeks =	1,800.00
VW Bus Fuel and maintenance, insurance	750.00
Staff travel	1,800.00
	5,550.00

FIRST YEAR BUDGET - CONTINUED

School Expenses

Rent of facilities for classes which must be created	\$2,400.00
Insurance	1,000.00
Medical examinations for enrollees	2,100.00
Miscellaneous and contingencies	1,500.00
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	7,000.00

Capital Expenses

Office equipment:	
4 desks @ \$200 =	800.00
4 desk chairs @ \$50	200.00
6 visitor chairs @ \$50	300.00
2 electric typewriters @ \$600.00	1,200.00
2 typewriter stands @ \$35	70.00
4 filing cabinets @ \$95	380.00
Miscellaneous standard equipment	200.00
	<hr/>
	3,150.00

Musical instruments:	
5 sets of Orff instruments @ \$850	4,250.00
5 sets of assorted rhythm outfits (30 pupil outfits) @ \$25	125.00
25 toy drums @ \$3	75.00
5 sets of Montessori bells @ \$25	125.00
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	4,575.00

Books and Instructional Materials:	
Materials for arts activities	2,000.00
Partitions, cubes, displays	1,000.00
Special instructional toys and graphics	1,400.00
Charts and books	1,050.00
5 Kodaly charts	125.00
	<hr/>
	5,575.00

Electronic and Other Equipment:	
5 stereo sets @ \$400	2,000.00
5 tape recorders @ \$150	750.00
5 slide projectors @ \$150	750.00
5 screens @ \$35	175.00
5 children's record players @ \$35	175.00
Records and tapes	500.00
Camera	
VW Bus	2,800.00
	<hr/>
	7,150.00

Overhead 11,901.68

FIRST YEAR BUDGET TOTAL \$110,523.34

SECOND YEAR BUDGET

Personnel

Same as first year	\$50,804.80
6% increase	3,108.35

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53,913.15

Fringe: 10.4% academic	2,624.24
9.2% civil service	1,014.21

Health benefits: 6% increase	797.93
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58,349.53

Consultants

2,000.00

Office Expenses

Same as first year	4,650.00
6% increase	279.00

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4,929.00

Transportation

Same as first year	5,550.00
6% increase	333.00

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5,883.00

School Expenses

Same as first year	7,000.00
6% increase	420.00

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7,420.00

Office Equipment

Repair and replacement (15%)	472.50
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Musical Instruments

Repair and replacement (15%)	686.25
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Books and Instructional Materials

Replacements and additions	3,000.00
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Electronic Equipment

Repair and replacement (20%)	895.00
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Overhead

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12,615.82

SECOND YEAR BUDGET TOTAL

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\$96,251.10

THIRD YEAR BUDGET

Personnel

Same as second year	\$53,913.15
6% increase	3,234.79
	<hr/>
	57,147.85
Fringe: 10.4% academic	2,781.69
9.2% civil service	1,075.06
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Health benefits: 6% increase	845.81
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	61,850.41

Consultants

2,000.00

Office Expenses

Same as second year	4,929.00
6% increase	295.74
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	5,224.74

Transportation

Same as second year	5,883.00
6% increase	353.98
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	6,236.98

School Expenses

Same as second year	7,420.00
6% increase	445.20
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	7,865.20

Office Equipment

Repair and replacement (15%)	472.50
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Musical Instruments

Repair and replacement (15%)	686.25
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Books and Instructional Materials

Replacements and additions	3,000.00
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Electronic Equipment

Repair and Replacement (20%)	895.00
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Overhead

13,372.73

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THIRD YEAR BUDGET TOTAL

\$101,603.81

#### FOOTNOTES

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