Reviving Classical Music Through Interdisciplinary Teaching:

A Cognitive Integration Approach

by

Nathan Hunter Smith

A thesis presented to the Honors College of Middle Tennessee State University in partial fulfillment of the requirements for graduation from the University Honors College.

Fall 2020

Reviving Classical Music Through Interdisciplinary Teaching:

A Cognitive Integration Approach

by Nathan Hunter Smith

APPROVED:

_____

Dr. Joseph E. Morgan, Thesis Director
Associate Professor, School of Music

Dr. John L. Carter, Second Reader
Assistant Professor, College of Education

_____

Dr. John R. Vile, Thesis Committee Chair
Dean, University Honors College

Dedication

To Dr. Christine Kim, Milica Obucina, and all of the music educators that helped shape my passion for classical music. The inspiration and motivation for this project came out of the learning experiences you provided.

Acknowledgments

I want to thank Dr. Joseph E. Morgan and Dr. John Lando Carter for their advice

throughout this entire process. The unforeseen circumstances that 2020 threw at us

required this project to progress with agility and adaptability, and with my advisors' help,

I believe we were successful.

Abstract

This paper provides a brief overview of classical music's value in society with primary focus on the decline of music appreciation among modern audiences. This issue is complicated by the decline of arts education programs, which have been forced to adapt with current educational and economic expectations. Consequently, interdisciplinary programs have increased in implementation and have proven successful in many classrooms. However, using Bresler's (1995) analysis of interdisciplinary approaches, the majority of these programs approach arts integration in a subservient approach, rather than the more actively engaging cognitive integration approach. This project involves the design of a course that equally engages students in the subjects of music and literature through the study of tone poems and their source literature. The success of this proposed curriculum is supported by post-course surveys, but the results were limited due to issues in the course administration, supporting the need for a larger-scope pilot study.

Table of Contents

1 | INTRODUCTION

When discussing the cultural status of classical music in society, the typical answer carries a foreboding diagnosis. Generally, compared to the consumption of other genres of music, classical music is commonly described as inevitably dying out. There are many factors that could contribute to this phenomenon, but according to musicologist Josiah Fisk (1998), the decline of classical music is a product of two primary issues: the degradation of music appreciation and negative changes in the classical music industry. Together, these two issues combine into what Fisk describes as the "Tourist Factor".

To describe the state of classical music, Fisk uses an extended metaphor to compare the state of classical music to a small American town. In its glory days, the town was rich in local culture that was cultivated by the locals who lived there. Eventually, however, exposure devolved the town into a tourist destination. As Fisk describes the town, "it has gone from being a relatively insular world largely run by and for its residents…to one that is at the mercy of its tourists, most of whom do not know or care much about it and are not interested in changing that" (1998, p. 208). Compared to its glory days, what was once genuine, local culture is now cheaply manipulated to make money.

With this metaphor, Fisk argues that there are two kinds of classical music listeners in the world: locals and tourists — the defining difference between them is the issue of music appreciation. As Fisk describes, it is the local that genuinely cares for classical music. The locals, often being musicians themselves, actively seek enjoyment in listening, playing, and interacting with classical music. Conversely, while the tourist may too be spotted alongside locals in a symphony audience, they don't find the music to be at

all meaningful to the extent that a local would. To Fisk, the tourist "doesn't recognize the existence of music beyond his own use for it" (1998, p. 210). These are the kinds of listeners who only interact with music for a specific purpose, like a student who studies with classical music in the background. Even for tourists who express more than just a utilitarian relationship with classical music, it is the music appreciation of locals that sets them apart for hailing classical music as a true necessity to them.

Of course, Fisk is not arguing that everyone should live as a local. Different people have different tastes and there will always be both locals and tourists in the world of classical music. The larger issue, however, is that the industry of classical music has shifted to disproportionately favor tourists over locals. By focusing more on the profit of music rather than the music itself, the industry has increasingly prioritized the quantity of ticket and record sales rather than the quality of genuine music appreciation being created. Fisk compares this argument to museums across the country. He argues that while increased museum attendance may imply an increased cultural appreciation of the exhibits, it more or less indicates the success of their gift shop.

One reason why the tourist factor has shaped the world of classical music stems from widely recognized economic struggles facing the fine arts industry. Commonly depicted as the real doom-and-gloom diagnosis of classical music, the economic funding issue in fine arts was famously described in the economic study, *Performing Arts: The Economic Dilemma.*

Considered to be the landmark study that founded the subfield of cultural economics, this work more famously originates the foundational economic concept of Baumol's Cost-Disease. The cost-disease describes any industry in which the means of

production cannot improve at the same rate by which other industries are advancing. While one industry prevails, improving its productivity and contributing to the overall economic growth of a society, the lagging industry relies on a level of productivity that is terminally stagnant. As a result of this unbalanced growth, the costs of the lagging industry must increase in order to keep up with the overall upward direction of the total economy. Thus, when a particular industry begins to stand out as disproportionately cost-inefficient, many begin to diagnose it with Baumol's Disease.

Baumol and Bowen (1966) first applied this idea to the performing arts industry. Their famous metaphor generally goes as such: whereas a factory can make improvements to generate more product with less workers, a string quartet can never be performed with less than four people. They asserted that because the productivity of a performance cannot be changed (like in other industries), the costs of performance will inevitably increase. In their conclusion, classical music finds itself in a "crisis." They go on to argue strongly for increased government funding of the arts — the only remedy they say that can save classical music.

Landing on the front pages of newspapers around the world (Shepard, 1966), this study indeed contributed to the general belief that the clock is ticking for classical music. Conversely, however, some authors like Dr. Gregory Besharov (2005) criticize the overbearing pessimism of Baumol and Bowen's conclusions. For example, while Baumol and Bowen concluded that the unbalanced growth causes rising costs in the lagging industry, Besharov points out that one could just as easily argue instead that the unbalanced growth causes prices to lower in the excelling industry. Musicologist Leonard Botstein also combats the pessimism brought about by the cost-disease by saying "If

classical music is in trouble, it is because its advocates are behaving as though it were terminally ill" (Botstein, 2008, p. 174).

Regardless of criticism of the cost-disease argument, long term data does support the general findings of Baumol and Bowen. For example, Dr. J. Dennis Rich (2012) analyzed income data among performance artists from 2004 to those in 1964. In support of the cost-disease, he identified the same pattern of disproportionate income gaps in the fine arts industry that Baumol and Bowen identified. Overall, Rich found that classical music's financial status is in a precarious position due to an increasing budgetary reliance on ticket sales. Despite the cost-disease, Rich also observed areas of growth in the industry. The number of orchestras, for example, grew by more than 350 with an annual failure rate of only 0.2%. This implies that while the cost-disease is indeed prevalent in classical music today, changes are being made to orchestras in order to financially survive it. Regarding Baumol's Disease, Rich concludes, "If Professors Baumol and Bowen were correct in the diagnosis, American managers and governing boards have found effective treatment" (2012, p. 105).

This "treatment" that Rich describes is precisely the kind of changes to the classical music industry outlined by Fisk. Under financial stress and an increasing dependance on ticket sales, orchestras are forced to increase their ticket sales by attracting a larger audience. However, beyond increasing the number of attendees, Fisk would argue more needs to be done to ensure this larger audience is actively engaging with the music being performed.

Essentially, the key to offsetting the tourist factor is a refined focus on music appreciation. A similar movement occurred in the 20th century, but as Fisk argues, this

movement failed to encourage genuine appreciation. He states, "Music appreciation's fatal problem was that it gave the impression that a working understanding of music could be gotten on the cheap" (Fisk, 1998, p. 209). Therefore, in order to create a successful music appreciation movement today, it needs to be approached with a much more structured and focused organization.

1.1 Music Education in Today's Economy

The obvious progression of this idea is a focus on music education. Making positive changes in this sector could not only pave a path for more impactful music appreciation among young people, but it would also certainly satisfy all previous arguments that government funding for the arts should increase. However, at the same time that classical music has found itself in a pressing (though not doomed) financial situation, music education is not much better off.

In an economic analysis of music education, Dr. José Luis Aróstegui (2020) finds that declines in music education spur from economically driven policies since the 1980s. Generally, he finds that the capitalist, free market-driven beliefs of neoliberalist economists in the late 20th century fostered the widespread belief that education exists to prepare the workforce. As a result, school systems have been gradually redesigned to serve the economy, yielding major policy changes at the local and federal level. By analyzing schools under a lens of standardized results and economic efficiency, subjects more in line with profitability and productivity have been prioritized more so than others. Subjects within the humanities, like arts and music, for example, are seen as less financially necessary. For this reason, Aróstegui argues that music education programs

are in need of reform in order to prove more importance in general education. One way

this is already occurring, he observes, is to support the knowledge economy- the

increasingly dominant technology sector in today's market. He finds that according to

neoliberalists, in order for education to more adequately serve the knowledge economy,

such things as creativity in the workforce are beginning to see revitalized prioritization.

All of this implies that music education (among other non-STEM subjects) must adapt to

become more malleable and innovative in order to prove its importance in schools.

1.2 Interdisciplinary Arts Education

The primary example of this strategy of music education reform is interdisciplinary (or

integrated) teaching. There are countless case studies across the world that show isolated

examples of success in interdisciplinary arts programs, most of which focus on utilizing

the arts to more effectively teach other subjects. One successful Tennessee educator, Dr.

Nan L. McDonald says, "I prefer the word 'infusion' when we're talking about

this…infusing the very best of the arts into the curriculum" (Powers, 2013, p. 32). This

has been seen in many forms, tying in connections between dance, music, and visual art

to subjects like science, history, and linguistics. Prior research also suggests this

interdisciplinary structure yields better test results than traditional education (Powers),

indicating that such reform would prove very economically ideal. Such is also the goal of

STEAM educators who advocate for implementing arts into STEM education,

challenging the STEM vs non-STEM argument that Arostegui observed (Liao). However,

little research has been done to suggest the success of interdisciplinary arts education at

the level of higher education, as well as if this education is actually effective at providing Josiah Fisk's idea of genuine music appreciation.

Looking more closely at the structure of interdisciplinary arts education, Dr. Laura Bresler (1995) outlines four distinct models of integrated teaching observed over the last century: (1) the subservient approach; (2) the co-equal, cognitive integration style; (3) the affective style; and (4) the social integration style. The primary difference among these models is their definitive purpose and how that purpose is executed. The subservient approach is defined as using the arts as a tool to stimulate the learning of other subjects. This is arguably the direct opposite of the co-equal, cognitive integration style, which promotes the equal and simultaneous learning of both the arts and another subject. Rather than mixing curricula at all, the affective style involves a passive use of the arts to impact the teaching environment, whether that means soothing background music during a test or using arts activities as a brief change-in-pace. Similarly passive is the social integration style that encourages art on a larger community level. For example, this style might involve the allocation of class time to prepare for a performance at an upcoming social function.

Of these four styles, the first two can be truly considered "interdisciplinary" for their balance of arts and non-arts curriculum. Conversely, while the last two approaches still encourage the arts in the classroom, they demonstrate little to no actual relationship between multiple subjects in terms of curriculum. That does not, however, undermine their importance, as many educators rely on them to stimulate learning in their classrooms.

In designing an interdisciplinary course with a focus on genuine music appreciation, the cognitive integration style would appear to be the most effective. This is due to its involvement of the most active and direct integration of arts curriculum in the teaching of another subject. However, Bresler observes that this is the style least-often implemented in schools, due to a lack of time and resources needed to fully cross-train the teacher. What this implies is that the numerous integrated arts programs reporting success in prior research are not actually succeeding in furthering appreciation for the arts. Even Dr. McDonald's depiction of "infusion" more accurately describes the subservient approach's utilization of the arts and not the genuine appreciation proposed by Fisk.

Therefore, in order to successfully implement a cognitive integration curriculum, the problems observed by Bresler regarding the lack of time and resources must be accommodated. The reason why clear solutions have not been largely demonstrated in current research could involve the lack of implementation beyond primary and secondary education. Alternatively, cognitive integration could flourish under the increased flexibility and funding typical of higher education compared to that of grade school education. A college-level course may also better reflect the ideals of Fisk, who describes the understanding of classical music to be much more complex than what previous attempts at music appreciation strategies have taught.

2 | METHODOLOGY

In designing an effective interdisciplinary course that will promote music appreciation, there are many subject pairings from which to choose. However, in order to promote actively engaged learning in the co-equal, cognitive integration style, the problems outlined by Bresler must be evaluated. In order to minimize the effort to cross-train the educator, it would be optimal to choose a pairing in which both subjects share more common connections with each other. For example, classical music history would have a more effective arts integration with general history than it would with biology. When reviewing possible pairings, the subject pairing most approachable to this style of interdisciplinary teaching is tone poems and literature.

2.1 Program Music and the Tone Poem

Storytelling in classical music is achieved through a type of composition called program music. This category of music is generally defined as portraying some sort of clear narrative or atmosphere. For example, Camille Saint-Saens's *Carnival of Animals* takes the listener through an imagined zoo, with each movement depicting a different animal.

In the context of an interdisciplinary course, the study of program music has been used before in conjunction with creative writing programs. Education professor Dr. Thomas Kite (1994) led one such program, which involved students listening to specific examples of program music and using what they heard to inspire creative writing. Regarding typical integrated learning, Kite had similarly concluded that "music has been used to support learning in other subject areas, but little or no emphasis has been placed

on the content base of music as a focal point for leaning in the general curriculum" (Kite, et al, 1994, p. 33). To achieve the more integrated approach, he designed his course to be more engaging with the actual music material, having students analyze such things as the dynamics (volume) and tempo of the music. Not only did Kite report success in this teaching method, his students also reported "that listening was critical to their appreciation of program music" (1994, p. 36), which directly implies that Kite succeeded in promoting Fisk's idea of genuine appreciation. Although this course was given to student teachers to apply such methods in elementary school education, this connection has potential for refinement and improvement in an implementation in higher education.

This connection between classical music and literature can be further strengthened by focusing on tone poems. In the Salem Press Literature Encyclopedia, Rebecca Kivak (2019) defines a tone poem as a freeform work of music used for the express purpose of telling a story. Unlike program music, which is used to convey general ideas, tone poems convey the story of a specific literary source. For example, Tchaikovsky's *Romeo and Juliet* is a musical depiction of Shakespeare's play of the same name. By focusing on music that directly tells an already published story, there exists more areas of curriculum that can be explored.

Starting with Kite's design as a foundation, tone poems could also be used as creative writing inspiration. However, because tone poems have the same story as a published source material, more discussion opportunities should be available. For example, students could take compare-and-contrast analysis further by discussing the composer's effectiveness at adapting the literature. Further, tone poems allow this course to also build upon traditional language arts curriculum already used in classrooms. In the

same way that students analyze the literary elements of a written story (e.g. themes, plot, tone), they can then do the exact same with the story elements of a tone poem.

For example, Shakespeare's *Romeo and Juliet* is often used to teach tragedy as a form of drama. Shakespeare accomplishes this by juxtaposing love and loss from the formation of Romeo and Juliet's relationship to their emotional deaths. Tchaikovsky in his adaptation similarly accomplishes this by using the "Love Theme" both in a major key towards the beginning of the piece and in a minor key at the end of the piece, conveying a similar arch of love to loss.

In terms of overall scope, this stronger connection would involve a more active and in-depth engagement in both subjects simultaneously. Thus, such a course would more accurately implement the cognitive integration approach when compared to current examples of integrated teaching. This increased engagement would also allow for more potential curricula and regional standards to be taught in lesson plans. Such wide range of opportunities would help promote practicality in the implementation of this course in current education systems. Finally, with the strong engagement in this course, more success is expected in promoting genuine music appreciation. In the same way that language arts classes are traditionally used to stimulate a love for reading in students, it would be the hopes of this course to achieve the same effect for the love of classical music.

2.2 Course Design

In selecting the source material for this course, the practicality of curriculum has to be considered. Thus, the source of literature must be somewhat well-known. Additionally, the tone poem selected must also be somewhat well-known, as more complementary teaching material (e.g. concert programs, musicological analyses, etc.) would be available to the educator. Refer to Table 1 for some examples of potential source material (also included are operas and ballets, which differ in that they involve a visual performance as well, but still depict literary works).

Table I. Examples of Curricular Tone Poems

Title	Author	Composer
Hamlet	William Shakespeare	Pyotr Tchaikovsky
Hamlet	William Shakespeare	Franz Liszt
Macbeth	William Shakespeare	Richard Strauss
Romeo and Juliet	William Shakespeare	Pyotr Tchaikovsky
The Tempest	William Shakespeare	Pyotr Tchaikovsky
Orpheus	Greek myth	Franz Liszt
Prometheus	Greek myth	Franz Liszt
Daphnis and Chloe / Daphnis et Chloé	Greek myth	Maurice Ravel
Faust	Goethe	Franz Liszt
Inferno / Dante	Dante Alighieri	Franz Liszt
Don Juan	Spanish legend	Richard Strauss
Don Quixote	Miguel de Cervantes	Richard Strauss
Also sprach Zarathustra	Friedrich Nietzsche	Richard Strauss

The material chosen for this project's course design is *Don Quixote* written by Miguel de Cervantes (1605) and composed by Richard Strauss (1898). The use of this work in curriculum was found to be uncommon in examples of interdisciplinary curriculum. However, there have been educational programs published by professional orchestras that primarily cover the musical depiction of the story.

In two examples from the Chicago Symphony Orchestra and the Nashville Symphony, classroom materials were created for the purpose of better preparing elementary and secondary age students for a field trip to see the performance of *Don Quixote.* Similar to Kite's program, both Chicago and Nashville involved general engagement with the music to describe story elements. The Chicago program, for example, focused on the central theme of how courage could be represented in music. Both ensembles engage the students more in-depth than Kite's curriculum, providing general elements of the same questions asked in this project's course. However, in the same regard that these programs more deeply engage music than Kite and other common integrated education practices, these programs are less successful at applying the literature and more complex language arts skills.

2.3 Administration: Participants and Platform

This course was administered over the online D2L platform in the Summer 2020 term at Middle Tennessee State University. A small group of nine undergraduate students were selected to take the course on their own time and at their own pace over their academic summer break, totaling a time period of two months. The choice of this platform and timing format was mostly inspired by the course administered by Kite, who found

students needed more time to fully engage both the music and the writing process. Thus, administering this course online and at the students' pace would allow them to take as much time as necessary for their personal engagement.

2.4 Lesson Plans

The overview of the course's structure involves five individual activities to be done in order. The order of these activities is designed to become progressively more engaging in the music-literature connection as the students work through the course. Because literary analysis is more often taught in classrooms than music analysis, not every student is expected to be familiar with the study of tone poems. Thus, the first two activities serve as a necessary orientation to music analysis for everyone. The remaining three activities then fully introduce them to the music-literature connection by first analyzing the music, then incorporating the literature, and then finally evaluating the connections between the two. See Appendix A for the original course materials.

1. Introduction to Music Analysis: Carnival of the Animals

To introduce the students to the idea of focused listening and analysis, the first activity follows more along the lines of general program music like in Kite's course. As explained earlier, Saint-Saens composed *Carnival of the Animals* in a way that each movement depicts a different animal. For this activity, the students were provided recordings of five different movements from this piece. The titles of the movements were absent from the recordings, but a randomly ordered word bank of animals was provided, requiring them to evaluate which animal was depicted by each movement.

2. Music as a Form of Storytelling: Peter and the Wolf

While the Saint-Saens was used in the previous assignment to introduce students to the idea of music representing specific thoughts or ideas, this activity serves to home in on the concept of musical story telling. Sergei Prokofiev was commissioned to write and compose the story of *Peter and the Wolf* to engage children in classical music. The general plot involves a boy named Peter who goes out into the woods, befriends the animals there, and deals with the villainous wolf. To help the students make the connection between the story and the music, they were provided a video link of *Peter and the Wolf* animated with Prokofiev's music serving as the soundtrack. They were then asked critical thinking questions about the music, including what they thought of the storytelling effectiveness and the changes to it that they might propose.

3. Music to Words: Interpreting Strauss

As a starting point for the students' engagement with tone poems and their relation to literature, this activity is designed to introduce them first to the music of *Don Quixote.* Very similar to Kite's course, this activity involves creative writing inspired by what they hear.

Richard Strauss composed the tone poem version of *Don Quixote* with an instrumentation centered on casting Cervantes's characters. As Paul Schiavo from the Seattle Symphony describes, "The initial portion of the composition presents several thematic 'characters' that will assume major roles in the musical telling of Cervantes' tale" (Schiavo, n.d, p. 2). For example, throughout the entire piece, solos are featured in the cello and viola, with the cello representing Don Quixote himself, and the viola

representing his sidekick Sancho Panza. The structure of the piece begins with an introduction, followed by the presentation of three themes. These themes serve as motifs that introduce and describe the three main characters: Don Quixote (the clumsy but well-intentioned hero of the story), Sancho Panza (the humorous, but smart sidekick), and Dulcinea (the imaginary beauty who motivates Don Quixote in his adventures). Then, the soloists and the accompanying orchestra play a total of ten variations that highlight signature moments from the book.

For the third activity, the students were provided eight recorded excerpts taken from a performance of the tone poem. They were not informed of the composer or the connection to Cervantes, but they were given a brief description of what to listen for from each recording and the general story elements being conveyed in each recording. For example, the first recording is the solo cello introducing the Don Quixote theme. Rather than being told that this excerpt represents Cervantes's main character, they are told that this excerpt represents a general main character who should inspire their own creative writing. They are instructed to pay attention to such factors as the tone of the music and the emotions it conveys, as to guide them to crafting a complete short story of their own. Each recording, ordered chronologically, covers a different part of the book.

4. Literary Analysis of Cervantes

In this activity, students are provided specific excerpts from the original Cervantes form of *Don Quixote.* The selection of literature excerpts correlates directly to the selection of music excerpts. This is intended so that the exact same story elements are being presented to the students in both forms. Upon reading the excerpts, students were asked to analyze

specific plot points in a similar fashion in which they analyzed the music. For example, in the same way they were asked to describe the type of character depicted by Strauss, they are asked to evaluate the character traits presented by Cervantes.

5. Words to Music: Strauss vs. Cervantes

In this final assignment, the students are presented with an explanation regarding the common source material for both the music and literature. They are then asked questions about specific connections, primarily the effectiveness of Strauss's adaptation and any differences they observe between the two accounts of Don Quixote's adventures. In the story's conclusion, for example, the two adaptations arguably diverge. As cellist Daniel Lee from the St. Louis Symphony Orchestra (2015) describes, the story concludes as Don Quixote "realizes his delusions and thinks beyond ideals. He finds truth" (p. 25). Strauss approaches this realization with a very somber finale in which the solo cello (Don Quixote) resolutely plays its last renditions of the previous themes, depicting somewhat of a positive self-reflection on the part of the main character. In the original work, however, Cervantes depicts Don Quixote's realization as a moment of bitter regret, condemning the man he used to be.

2.5 Survey Data Collection

The primary source of data in judging the effectiveness of this course was a pre-course and post-course survey. In the preliminary survey, background information was collected on such topics as reading habits, interaction with classical music, and experience with interdisciplinary courses. Conversely, the post-course survey asked the students not only

how they would rate the effectiveness of this course, but also if this course would

encourage them to change their habits regarding literature and classical music. These

surveys offered the students the opportunity to provide free-response feedback regarding

the course and their experience taking it. See Appendix B for the original surveys.

3 | RESULTS

Background Habits of Students

The pre-course survey was intended to collect information on students' daily habits. Questions 2 and 4 (see Figure 1) specifically asked about the engagement of both literature and classical music in the students' spare time.
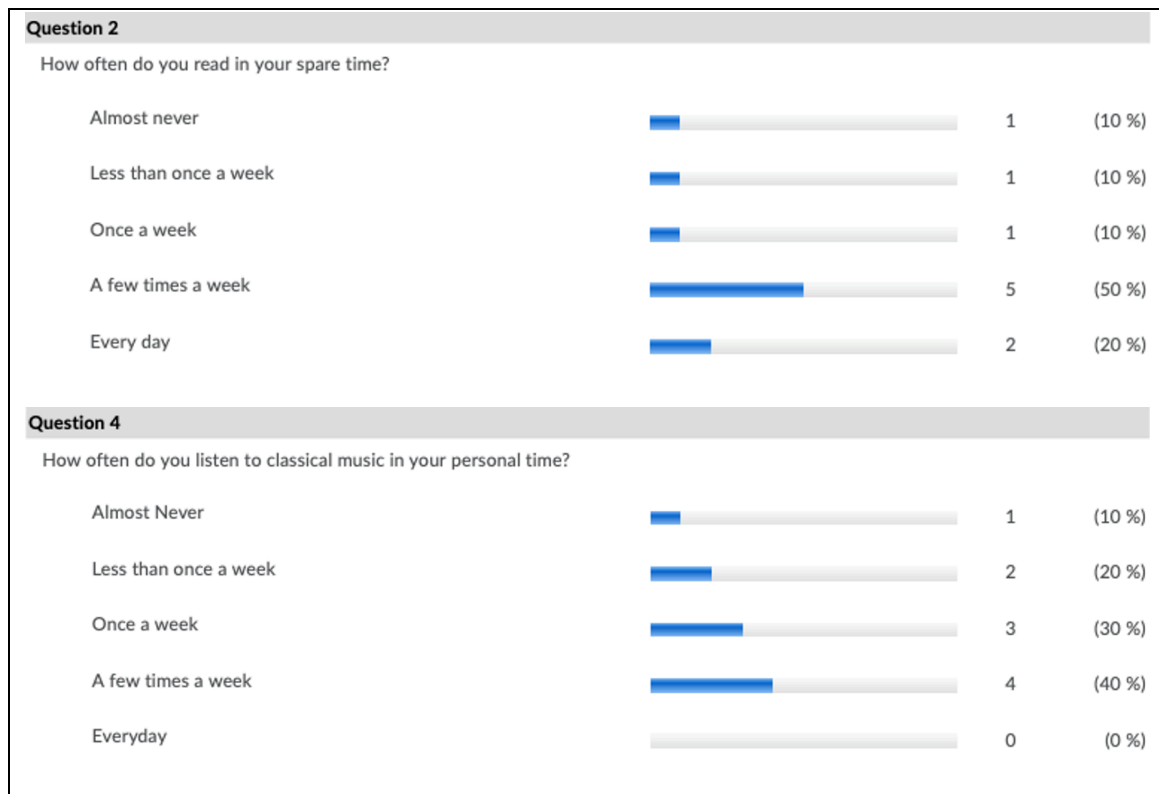

Figure 1. Key questions in pre-course survey.

The majority of participants reported being somewhat avid readers, with 70% reporting that they read on multiple occasions throughout their average week. Twenty percent even reported that they read every day. Conversely, the students reported significantly less

engagement with classical music in their free time, with 60% reporting that they listen to classical music once a week or less.

General Effectiveness of the Course

The post-course survey was intended to gather student feedback on the course's effectiveness. When asked to rate the course on a 1-5 scale (5 indicating the highest level of satisfaction), students reported an average rating of 3.67 out of 5, or 73.4%.

In terms of the general perception of interdisciplinary learning, 100% of students reported that the approach of learning two subjects together is more effective than learning two subjects separately.

In the free-response section of the post-course survey, students discussed issues they experienced with the course's implementation. Primarily, multiple students reported that the activities required more time than they had initially expected. In regard to course participation, out of all 45 of the activity submissions required of the participants, 29 submissions were collected, yielding an overall participation rate of 64.4%.

Likeliness of Increased Engagement

The post-course survey also served to compare directly with the pre-course survey by asking how their daily habits might change after this course. Questions 1 and 2 (see Figure 2) specifically asked students how likely they were to change their reading and listening habits upon concluding this course.

Figure 2. Key questions in post-course survey.
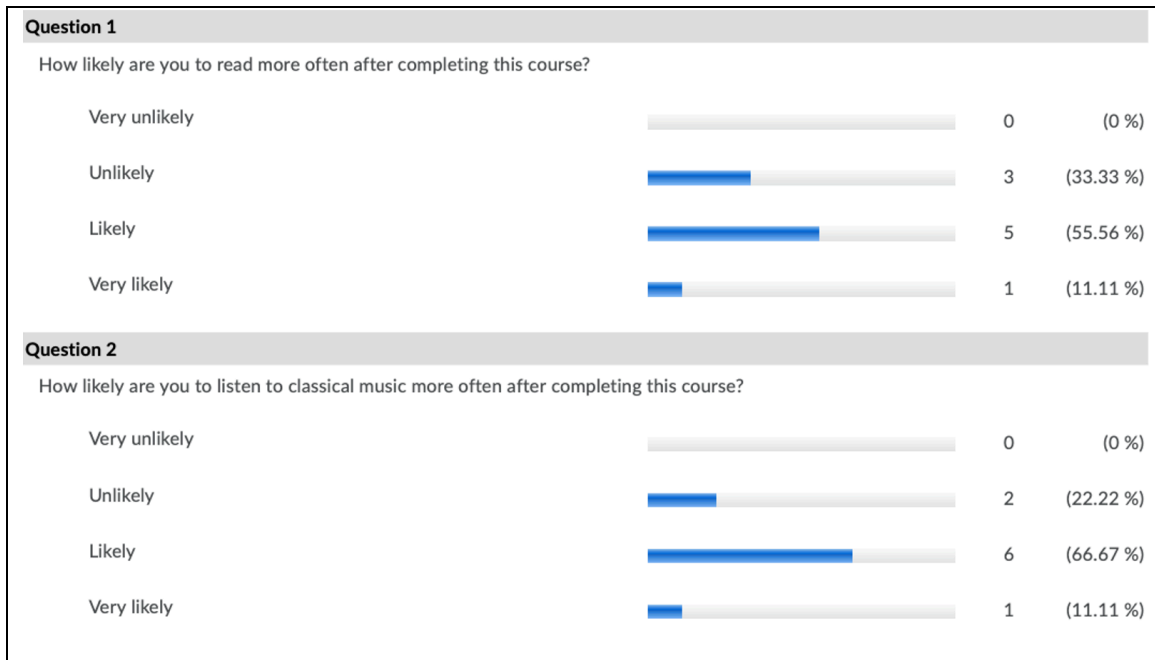
Looking at the responses, similar results were yielded from both questions. When asked about their prospective reading habits, 67% of students chose "likely" or "more likely" in regard to reading more often. Similarly, 78% of students chose these same responses in regard to listening to classical music more often as well.

See Appendix B for comprehensive survey data.

4 | DISCUSSION & CONCLUSIONS

Highlights of Course Success

In general, the students' rating of this course can be seen as reasonably average, and such was more or less expected. However, the key focus of this project's success should highlight the student reports on their habit changes, primarily being that a majority of students reported that they would be likely to listen to classical music more often after this course. This indicates that this course was successful in applying the cognitive integration approach to further classical music appreciation among young people. In addition to music appreciation, it is important to note that students also reported that they would be likely to read more often after this course. This further supports the effectiveness of this course's approach in that both subjects were integrated in a way that positively impacted students. The unanimous support for interdisciplinary education reported by students also supports the growing movement of adopting integrated arts programs in educational institutions across the country.

Resolving Areas of Improvement

Despite the positive findings of this course, there are multiple indications that the results could have been more accurate. For example, inconsistencies were found between the number of students and the number of survey responses, indicating that a student may have submitted multiple responses and thus skew the overall results. Unfortunately, however, due to the anonymity of the surveys, student responses cannot be individually analyzed and therefore no conclusions can be made on the extent of this inaccuracy.

The low student participation also indicates that the students did not engage the material to the extent initially intended. When applying this limitation to the surveys, the quality of some results come into question. In general, the survey results are intended to reflect the impact of this course on the students, but if some students failed to complete this course in its entirety, conclusions on its impact cannot be accurately made. For example, the post-course survey asks students to rate the course on a 1 to 5 scale. A student who completed all of the work would be able to give an accurate rating of the overall course, but a student with incomplete work would lack the full experience of this course and thus would not be able to provide an accurate response to this question.

This issue of low participation stems from particular elements of the course's design and how it was implemented. Because this course was fully administered by a student researcher, student participation was explicitly optional and such things as course credit could not be offered in exchange for their participation. Also, while the online format and student-focused pace of this course were expected to be assets for participation, they ultimately provided the course with a lack of administrative structure to keep students motivated. On top of all of this, the timing of this course during the summer of 2020 could have very well been negatively impacted by the global COVID-19 epidemic. All of these factors could have contributed to the low participation rate reported but should not completely undercut the course's results.

In addition to low participation, this study was limited by the size of the participant population. With only nine participants, any potential inaccuracy in the results could be magnified by the response of just one student. Thus, with a much larger pool of participants, potential errors like the ones discussed could be better monitored and

23

accounted for, and thus the accuracy of the overall results would be more secure. More participants would have also allowed for more diverse results to be collected. For example, with a very large population, an experimental group could have been selected and the results of this integrated course could be compared with those of a more traditional one.

Final Thoughts

The overall results show general implications of success in this course's ability to increase music appreciation through integrated learning. However, the low participation rate and the small pool of participants somewhat hinder the ability to form concrete conclusions regarding the results. What the results do definitively support is the need to perform a larger-scope implementation of this course. For example, applying this project's design to a professor-operated pilot course would expect much more motivated participation amongst students. In such a course, a professor with more authority on administering grades and awarding college credit would have a greater ability to keep students engaged in the course. The inclusion of awarded credit would also be expected to boost the number of participants, as more students would have the incentive to enroll and fulfill their requirements to graduate. Moreover, a pilot course of this nature should expect to see stronger conclusions regarding the success of cognitive integration in furthering genuine music appreciation.

REFERENCE LIST

Aróstegui, J. L. (2020). Implications of neoliberalism and knowledge economy for music

education. *Music Education Research, 22*(1), 42–53.

http://dx.doi.org/10.1080/14613808.2019.1703923

Baumol, W. J., & Bowen, W. G. (1966). *Performing arts, the economic dilemma; a study*

of problems common to theater, opera, music, and dance. Twentieth Century

Fund.

Besharov, G. (2005). The outbreak of the cost disease: Baumol and Bowen's founding of

cultural economics. *History of Political Economy*, *37*(3), 413-430.

https://doi.org/10.1215/00182702-37-3-412

Botstein, L. (2008). Music in times of economic distress. *The Musical Quarterly, 90*(2),

167-175. https://doi-org.ezproxy.mtsu.edu/10.1093/musqtl/gdn023

Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and

their implications for the arts. *Arts Education Policy Review, 96*(5), 31–37.

de Cervantes, M. *Don Quixote*. (J. Ormsby Trans.) Project Gutenberg.

http://www.gutenberg.org/ebooks/996 (Original work published 1605)

Chicago Symphony Orchestra. (2017). *Teacher's guide: Don Quixote*.

https://cso.org/globalassets/institute/pdf/teachers_guide_2-003.pdf

Fisk, J. (1998). Classical music and the tourist factor. *The Hudson Review, 51*(1), 206-

212. https://doi.org/10.2307/3853162

Kite, T. S., Smucker, T., Steiner, S., & Bayne M. (1994). Using program music for

interdisciplinary study. *Music Educators Journal*, *80*(5), 33.

https://doi.org/10.2307/3398747

Kivak, R. (2019). Symphonic poem (tone poem). *Salem Press Encyclopedia of Literature.*

Liao, C. (2016). From interdisciplinary to transdisciplinary: An arts-integrated approach to STEAM education. *Art Education*, *69*(6), 44–49. https://doi-org.ezproxy.mtsu.edu/10.1080/00043125.2016.1224873

Nashville Symphony. (2015). *Nashville Symphony: Young People's Concerts, Don Quixote.* https://www.nashvillesymphony.org/media/1565/15-16-curriculumpacket-donquixote-v3.pdf

Powers, K. (2013). Mixing the message: The rewards and challenges of interdisciplinary music education. *Teaching Music, 21*(2), 28–33.

Rich, J. D. (2012). Baumol's disease in America. *Megatrend Review*, *9*(1), 97–105.

Schiavo, P. (n.d) *Richard Strauss: Don Quixote, Op. 35.*

http://www.seattlesymphony.org/~/media/files/notes/straussdonquixote.pdf

Shepard, R. F. (1966, November 21). Performing arts found to require rise in gifts: Tripled contributions needed by 1975, according to study for 20th century fund 'cultural boom'. *New York Times*, p. 1.

St. Louis Symphony Orchestra (2015). *Concert Program, September 25-26, 2015.* https://www.slso.org/globalassets/connect/sls-sept15-insert3-3---final.pdf

Strauss, R. (1898). *Don Quixote: Phantastische Variationen über ein Thema ritterlichen Charakters* [Don Quixote: Fantastic variations on a theme of knightly character]. Munich: Joseph Aibl.

I. Lesson 1

Activity 1

The subject of this first activity is a piece of music designed to emulate the sounds and traits of different animals. For students that are unfamiliar with interpreting music, analyzing this piece will help you develop a general understanding of how to draw conclusions on what you are hearing.

Instructions: In D2L under this activity, there should be a collection of recorded excerpts for you to listen to. Choosing from the word bank provided below, write which animal you believe each excerpt represents. (Note: each excerpt represents one animal and all animals are used only once.) In addition, write a short response to why you chose that animal. Pay attention to the tempo (speed) and dynamics (volume) of the music, the emotions the music evokes, and the instruments being played. How might these musical qualities represent these animals in terms of their sounds, movements, or other traits.

Word Bank:

Elephant	Donkey	Swan	Kangaroo	Birds

Excerpt A – Flute

Excerpt B – Bass

Excerpt C – Piano

Excerpt D – Cello

Excerpt E – Violins

Activity 2

Now that you've completed Activity 1, here are the answers, along with possible explanations:
   A. Birds: the flute itself is a bird-like instrument and the way the music slides in pitch up and down portrays an image of a bird's flight.
   B. Elephant: the low pitch and heavy tone of the double-bass represents the massive size and weight of an elephant.
   C. Kangaroo: the way the piano "jumps" up and down in pitch mimics the jumping of a kangaroo.
   D. Swan: The swan is usually associated with beauty and grace, qualities evoked by this rich cello solo.
   E. Donkey: The violins playing very high notes and then very low, heavy notes mimics the "hee-haw" sound that donkeys make.

Moving along with this idea that music can represent animals, let's get to know music as a way to tell a story. Sergei Prokofiev was a 20th Century Russian composer. In 1936, he was commissioned to write a symphony for children. This piece is called Peter and the Wolf. The music is paired with narration so that a story is told in both words and music. It was intended to serve as a way to teach children about the different instruments of the orchestra, but you are going to focus more on the storytelling aspect of it.

Instructions: Please watch the video posted in D2L with this activity. Note that it is a shortened version of the actual piece put on top of an animated cartoon version. In some parts of the video, the music does not line up perfectly with the cartoon, but the effect of exposing you to this simple way of musical story telling is still there. After watching the video, please respond to the following prompts with at least 1-2 paragraphs.

   1. In what ways was the composer successful in using music to tell a story? What would you change to the music to make this piece more effective?
   2. Peter and the Wolf is intended for schoolchildren. How do you think more complex stories could be told to an older listener, such as yourself?

Music to Words

In Assignment 1, you were introduced to the idea of music that tells a story. This is what musicologists would call a **tone poem**, or a piece of classical music that is intended to convey a story, poem, painting, etc. You can think of it as a musical adaptation of something. In the same way directors adapt books in movies, composers adapt books into tone poems. This exercise is designed to challenge you creatively to do the opposite: adapt a piece of classical music into a story.

Instructions: By end of this assignment you will have summarized a story with the following elements:
- Exposition: an introduction to the main characters.
- 3 Plot Points: events or challenges your characters experience.
- Conclusion: how your characters end their story in reflection of what has passed.

Your musical subject and inspiration for the story is in the form of recorded excerpts in D2L, labeled accordingly. Focus on the qualities of music we've touched on before, like the dynamics, tempo, and emotions evoked. If it helps, you can think of what would be happening in a movie if this music was the soundtrack. To help you analyze the music and visualize a story, each heading will give you tips on what to listen for and things you can think about when you hear the excerpts. For each story element, write 1-2 sufficient paragraphs. While it is not expected of you to write an entire novel, you should be able to write a well-developed plot summary.

1. **Exposition:** Listen to the three excerpts titled "Exposition Part 1", "Exposition Part 2", and "Exposition Part 3".

Part 1 introduces your main character and Part 2 introduces their sidekick or best friend. Your main character is represented by a solo cello, and your sidekick character is represented by a bass clarinet and viola.

Each of these excerpts represents that character's **theme**. As the music continues in the next excerpts, you will be able to recognize these themes being played, representing the characters going on through their story.

Part 3 will give you an idea of what the relationship between these characters is. You will hear both characters' themes in a duet, followed by a third theme from the violins at around 00:23. This third theme represents what the characters are fighting for- what drives them.

What to listen for: You can imagine that these instruments are fully embodying their character, playing solos that represent their characters, monologuing about their identity and purpose. Does the music make them sound evil? Heroic? Strong? How does Part 3 describe their relationship? Based on the third theme in the violins, what motivates them in this story?

2. **Plot Point 1:** Listen to the excerpt titled "Plot Point 1 Action" and "Plot Point 1 Response". This will tell of your characters' first adventure together.

What to listen for: The "Action" excerpt starts with the same duet of the characters. What do they stumble upon? What happens in their first adventure? The "Response" excerpt represents how your characters react to what happened in the "Action" excerpt. Listen for any of the 3 core themes.

3. **Plot Point 2:** Listen to the excerpt titled "Plot Point 2".

What to listen for: the sounds that start of this excerpt represent the 2nd adventure of your main characters. Hint: the composer intended for these sounds to mimic real-life sounds, so you might ask yourself, "what does this sound like?" The theme arising in the strings at around 00:47 is another variation of your main character theme. What do they experience?

4. **Plot Point 3:** Listen to the excerpt titled "Plot Point 3".

What to listen for: The beginning of this excerpt sets the scene for what is going on in this final plot element. View this as the story's climax. While you may hear some of the previous themes in the beginning of this excerpt, listen for the solo cello around 00:47 and 01:00 to hear how your main character is doing. Like for the previous plot points, describe what is happening here. How does this plot point differ than the previous 2? By 02:17, you should have a clear idea of what has happened to your main character. From this point on you should hear the tuba play the sidekick's theme, with the solo viola and cello sharing a dialogue that repeats their original themes. What could they be saying? How does the sidekick react to what has happened to your main character?

5. **Conclusion:** Listen to the excerpt titled "Conclusion".

This excerpt is on the longer side than the previous ones. Rather than try to apply a specific plot to every moment of this ending, think more about the general feelings that it evokes, and decide how it portrays the end to your story.

What to listen for: The solo cello is the primary instrument in this ending. It represents your character's reaction to Plot Point 3, as well as to the story as a whole. Think of this excerpt as your main character's overall reflection of his adventures. Because this is a reflection, you will likely hear many of the previous themes one final time. Note that from 04:25 to 04:53, your main character (the solo cello) makes their final appearance in the story.

Don Quixote
Miguel de Cervantes

The goal of this assignment is to get you familiar with the assigned reading. Because the story in its original form is significantly long, the assigned reading is composed of a few excerpts of Don Quixote's adventures. That being said, you may encounter places in the text where a character references something that happened outside of the provided excerpts. Try not to focus on these minor details as they relate to the overall elements of the story.

Instructions: After reading the excerpts of Don Quixote, please answer the following questions with short responses of at least 1 paragraph.

1. How would you describe Don Quixote's and Sancho Panza's characters? How would you describe their relationship with each other?

2. What is the main motivational force behind Don Quixote's journey?

3. What was the general plot of Don Quixote's misadventure with the windmills? How did Don Quixote react do his mistake?

4. Similar to Question 3, what was the general plot of Don Quixote's misadventure with the sheep?

5. How was Don Quixote's battle with the Knight of the White Moon different than his previous misadventures? How does the tone of the story change?

6. Compared to the beginning of the story, what do you think of the ending? How did Don Quixote change throughout the story?

Words to Music

So far, you've responded to both music and literature excerpts that tell stories in their own ways. While these two mediums are different in how they tell stories, the two materials given to you actually tell the same story. Before reading Miguel de Cervantes's Don Quixote, what you heard was Richard Strauss's Don Quixote. Strauss was thoroughly inspired by de Cervantes and composed his own musical adaptation of the famous story. In fact, the excerpts you responded to actually correlate to each other directly.

Instructions: Please respond to the following prompts with at least one to two paragraphs. Feel free to go back and reexamine the excerpts provided to you. For example, re-reading the text with the music playing in the background may help you see connections between the two. Try to utilize specific examples in both the text and the music to make your points.

1. In the Exposition excerpts, the first theme in the solo cello represents Don Quixote while the second theme represents Sancho Panza. Do you think Strauss successfully adapted de Cervantes's characters? If not, what would you do to improve the music?

2. In the Plot Point 1 excerpts, the spinning windmills are represented by the repeating three notes at 00:20. As in the book, the solo cello Don Quixote swoops into action and the sweeping harp and percussive thud at 00:31 represents his comical fall to the ground. How successful do you think Strauss adapted this scene? How is Don Quixote's response to his blunder in the book different than the solo cello's monologue in the Plot Point 1 Response excerpt?

3. In the Plot Point 2 excerpts, the noisy section at the beginning represents the herd of sheep that Don Quixote mistakes for an army. Thinking back to the first activity with animals represented in music, do you think Strauss was successful in musically describing sheep?

4. Compared to the previous adventures of Don Quixote, his battle with the Knight of the White Moon is understandably much more serious and darker in tone. Comparing it to the previous musical excerpts, do you think Strauss was successful in changing the tone in the Plot Point 3 excerpt.

5. The most noticeable difference between both representations of Don Quixote is in their endings. How does Strauss's adaptation deviate from de Cervantes? How would you rewrite the book to reflect Strauss's music? Which ending do you prefer?

6. Looking back to your story that you interpreted from the music, compare and contrast your ideas to de Cervantes's story. Do you think major differences in the two reflect any fault in Strauss's adaptation?

APPENDIX B: ASSESSMENT SURVEYS

I. Pre-Course Survey

Question 1

How much do you like classes involving the study of literature?

Dislike very much	2	(20 %)
Dislike somewhat	0	(0 %)
Neither like nor dislike	1	(10 %)
Like somewhat	2	(20 %)
Like very much	5	(50 %)

Question 2

How often do you read in your spare time?

Almost never	1	(10 %)
Less than once a week	1	(10 %)
Once a week	1	(10 %)
A few times a week	5	(50 %)
Every day	2	(20 %)

Question 3

How much do you enjoy classes involving the study of music?

Dislike very much	0	(0 %)
Dislike somewhat	1	(10 %)
Neither like or dislike	2	(20 %)
Like somewhat	1	(10 %)
Like very much	6	(60 %)

Question 4

How often do you listen to classical music in your personal time?

Almost Never	1	(10 %)
Less than once a week	2	(20 %)
Once a week	3	(30 %)
A few times a week	4	(40 %)
Everyday	0	(0 %)

Question 5

How many interdisciplinary courses have you taken?

none	0	(0 %)
1	2	(20 %)
2	1	(10 %)
3	0	(0 %)
more than 3	7	(70 %)

Question 6

How interested would you be in taking an interdisciplinary course?

Not at all interested	0	(0 %)
Somewhat interested	3	(30 %)
Very interested	7	(70 %)

Question 7

Please write below any additional comments you may have regarding the subjects of interdisciplinary learning, literature studies, and/or classical music studies.

II. Post-Course Survey

Question 1

How likely are you to read more often after completing this course?

Very unlikely		0	(0 %)
Unlikely		3	(33.33 %)
Likely		5	(55.56 %)
Very likely		1	(11.11 %)

Question 2

How likely are you to listen to classical music more often after completing this course?

Very unlikely		0	(0 %)
Unlikely		2	(22.22 %)
Likely		6	(66.67 %)
Very likely		1	(11.11 %)

Question 3

Did you find it more effective to learn two subjects together or to have taken separate courses for each subject?

Learning two subjects together is more effective.		9	(100 %)
Learning two subjects separately is more effective.		0	(0 %)

Question 4

How would you rate this course from 1 to 5, 5 being the highest?

1		0	(0 %)
2		0	(0 %)
3		5	(55.56 %)
4		2	(22.22 %)
5		2	(22.22 %)

Question 5

How interested would you be in taking an interdisciplinary course implemented into your college course requirements?

Not at all interested		1	(11.11 %)
Somewhat interested		2	(22.22 %)
Very interested		6	(66.67 %)

Question 6

Please provide below any additional comments you may have regarding your experience with this course and any improvements you may suggest.

IRB APPROVAL LETTER

IRB

INSTITUTIONAL REVIEW BOARD
Office of Research Compliance,
010A Sam Ingram Building,
2269 Middle Tennessee Blvd
Murfreesboro, TN 37129

MIDDLE TENNESSEE STATE UNIVERSITY

IRBN007 – EXEMPTION DETERMINATION NOTICE

Sunday, April 12, 2020

Principal Investigator	**Nathan Smith** (Student)
Faculty Advisor	Joseph E. Morgan
Co-Investigators	NONE
Investigator Email(s)	*nhs2h@mtmail.mtsu.edu; joseph.morgan@mtsu.edu*
Department	Shool of Music
Protocol Title	***The Classical Comeback: An interdisciplinary Educational Approach to Introducing Young People to Classical Music***
Protocol ID	**20-1163**

Dear Investigator(s),

The above identified research proposal has been reviewed by the MTSU Institutional Review Board (IRB) through the **EXEMPT** review mechanism under 45 CFR 46.101(b)(2) within the research category *(2) Educational Tests* A summary of the IRB action and other particulars in regard to this protocol application is tabulated as shown below:

IRB Action	**EXEMPT from furhter IRB review*****	Date	**4/12/20**
Date of Expiration	12/31/2020		
Sample Size	50 (FIFTY)		
Participant Pool	**General Adults (18 years or older): MTSU Students**		
Exceptions	Online consent followed by online survey via Qualtrics (weblink on file) is permitted		
Mandatory Restrictions	1. Participants must be 18 years or older 2. Informed consent must be obtained from the participants 3. Identifying information must not be collected		
Restrictions	**1. All restrictions for exemption apply.** **2. Mandatory active informed consent with age-verification.** **3. NOT approved for in person data collection.**		
Approved IRB Templates	IRB Templates: Online Informed Consent and Email Recruitment Non-IRB Templates: Recruitment scripts		
Funding	NONE		
Comments	Refer to Post-Approval action section for important COVID-19 instructions		

***Although this exemption determination allows above defined protocol from further IRB review, such as continuing review, MTSU IRB will continue to give regulatory oversight to ensure compliance.

Summary of Post-approval Requirements:

The investigator(s) indicated in this notification should read and abide by all applicable post-approval conditions (refer "*Quick Links*" below for more information):

- PI must close-out this protocol by submitting a final report before **12/31/2020**; if more time is needed to complete the data collection, the PI must request an extension. NO REMINDRES WILL BE SENT. **Failure to close-out (or request extension) may result in penalties** including cancellation of the data collected using this protocol or withholding student diploma.
- IRB approval must be obtained for all types of amendments, such as:
  - Addition/removal of subject population and sample size
  - Change in investigators
  - Changes to the research sites – appropriate permission letter(s) from may be needed if the study will be conducted at a non-MTSU location
  - Alternation to funding
- Modifications to procedures must be clearly described in an addendum request form and the proposed changes must not be incorporated without an approval
- The proposed change must be consistent with the approved protocol and comply with exemption requirements
- Research-related injuries to the participants and other events , such as, deviations & misconduct, must be reported within 48 hours of such events to compliance@mtsu.edu

Post-approval Protocol Amendments:

The current MTSU IRB policies allow the investigators to implement minor and significant amendments that would not result in the cancellation of the protocol's eligibility for exemption. *Only THREE procedural amendment requests will be entertained per year. This amendment restriction does not apply to minor changes such as language usage and addition/removal of research personnel.*

Date	Amendment(s)	IRB Comments
NONE	NONE.	NONE

Post-approval IRB Actions:

Date	IRB Action(s)	IRB Comments
04/12/2020	The FA is given the administrative authority to make the necessary amendments to protection the health and welfare of participants during the COVID-19 National Emergency. The FA must notify the changes to the IRB via simple email or through standard amendment documentation after such changes were made. The IRB will audit the process and will suggest remedial measures if needed at a later date. .	COVID-19

Mandatory Data Storage Requirement: All research-related records (signed consent forms, investigator training and etc.) must be retained by the PI or the faculty advisor (if the PI is a student) at the secure location mentioned in the protocol application. The data must be stored for at least three (3) years after the study is closed. Additionally, the Tennessee State data retention requirement may apply (*refer "Quick Links" below for policy 129*). Subsequently, the data may be destroyed in a manner that maintains confidentiality and anonymity of the research subjects. **The IRB reserves the right to modify/update the approval criteria or**

37

change/cancel the terms listed in this notice. Be advised that IRB also reserves the right to inspect or audit your records if needed.

Sincerely,

Institutional Review Board
Middle Tennessee State University

Quick Links:
- Post-approval Responsibilities: http://www.mtsu.edu/irb/FAQ/PostApprovalResponsibilities.php
- Exemption Procedures: https://mtsu.edu/irb/ExemptPaperWork.php
- MTSU Policy 129: Records retention & Disposal: https://www.mtsu.edu/policies/general/129.php