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Application Summary

Competition Details

Competition Title:	Textbook Transformation Grants, Round Thirteen (Spring 2019-Spring 2020)
Category:	University System of Georgia
Award Cycle:	Round 13
Submission Deadline:	01/14/2019 at 11:59 PM

Application Information

Submitted By:	Esther Morgan-Ellis
Appplication ID:	2879
Application Title:	420
Date Submitted:	01/15/2019 at 7:35 AM

Personal Details

Institution Name(s):	University of North Georgia
Applicant First Name:	Esther
Applicant Last Name:	Morgan-Ellis
Applicant Email Address:	esther.morgan-ellis@ung.edu
Applicant Phone Number:	2063716359
Primary Appointment Title:	Assistant Professor of Music History and World Music
Submitter First Name:	Esther
Submitter Last Name:	Morgan-Ellis
Submitter Email Address:	esther.morgan-ellis@ung.edu
Submitter Phone Number:	2063716359
Submitter Title:	Assistant Professor of Music History and World Music

Application Details

Proposal Title

420

Final Semester of Project

Spring 2020

Requested Amount of Funding

$30,000

Type of Grant

No-or-Low-Cost-to-Students Learning Materials

Course Title(s)
Music Appreciation

Course Number(s)
MUSC 1100

Team Member 1 Name
Esther Morgan-Ellis

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Team Member 2 Name
Rebecca Johnston

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Team Member 4 Name
Alexandra Dunbar

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alexandra.dunbar@ung.edu

Additional Team Members (Name and email address for each)
Louis Hajosy, louis.hajosy@ung.edu

David Peoples, david.peoples@ung.edu

Serena Scibelli, serena.scibelli@ung.edu

Philip Snyder, philip.snyder@ung.edu

Bart Walters, bart.walters@ung.edu

Sponsor Name
Benjamin Schoening

Sponsor Title
Associate Professor of Music and Chair of the Music Department

Sponsor Department
Music

Original Required Commercial Materials (title, author, price)

Music: A Social Experience (Second edition), Steven Cornelius and Mary Natvig, $114.95

Average Number of Students per Course Section Affected by Project in One Academic Year
29.375

Average Number of Sections Affected by Project in One Academic Year
40

Total Number of Students Affected by Project in One Academic Year
1,175

Average Number of Students Affected per Summer Semester
60

Average Number of Students Affected per Fall Semester
597

Average Number of Students Affected per Spring Semester
518

Original Total Cost per Student
$114.95

Post-Project Cost per Student
$0

Post-Project Savings per Student
$114.95

Projected Total Annual Student Savings per Academic Year
$135,066.25

Using OpenStax Textbook?
Yes

Project Goals

This project will create a new Music Appreciation textbook that is not only no-cost but also embodies a novel approach to the subject matter. Because we seek to provide students with a cohesive and focused narrative throughout, this textbook will not reuse any existing OER materials. Our curricular design also makes it impractical to rely on existing materials. Instead of offering a chronological survey of Western art music, this text will integrate examples drawn from art music, popular music, and non-Western music into an exploration of the role of music in human societies. There is growing scholarly consensus in support of this approach, and it has already been implemented at the University of North Georgia with great success. This approach also better supports our desired learning outcomes. We want this course to change the way students perceive and understand music. In terms of perception, students should develop new skills for discerning, identifying, and describing what they hear. In terms of cognition, they should know or question the purpose and impact of different types of music. All currently-available OER textbooks focus exclusively or principally on the history of the Western art music tradition. Following extended discussion, our faculty have concluded that this approach does not support our desired learning outcomes. Instead, we want to incorporate more of the music that college students already know and love, deemphasize historical trivia, and refocus on the development of perceptive and cognitive skills. This new textbook will be shaped by the instructors currently delivering the course and will reflect our collective decades of working with UNG students.

This text will also form the basis for a new online section to be offered by UNG. We will be developing the online course alongside the text. The online materials will include quizzes, exams, discussions, and video lectures. The quizzes and exams will be developed by Rebecca Johnston, our assessment specialist, in collaboration with the rest of the team. The discussion assignments will be adapted from those already in use by myself and other instructors. I will produce the video lectures using PowerPoint slides that will be developed to accompany the text and made openly available.

Most traditional Music Appreciation textbooks—including the OER textbook currently published by UNG Press, Understanding Music: Past and Present—offer a chronological survey of the development of Western art music, with perhaps occasional or ancillary references to popular and/or non-Western repertoire. Our text will be quite different, and will reflect scholarly ideas from the field regarding how a Music Appreciation class should be structured and what it should accomplish. Music Appreciation pedagogy has been the subject of intensive study for some decades, and researchers have made a number of recommendations, each backed by empirical data. These include avoiding the chronological approach and instead starting with the music that is the most familiar (Hash 2009; Wallace, 2013), favoring personal engagement with music over intellectualization (Woody & Burns, 2001; Lewis & Schmidt, 1991), emphasizing cultural context instead of analysis (Zalanowski, 1986), favoring depth over breadth (Kelly, 2013), and focusing on the skills that students need to understand and appreciate what they hear (Wallace, 2013). Our approach is most strongly influenced by the work of Steven Cornelius and Mary Natvig, who authored the text currently used in most UNG sections (Cornelius & Natvig, 2018) and have written compellingly about their philosophy (Cornelius & Natvig, 2013). Their approach—and ours—emphasizes cultural context, embraces works in a range of styles, and encourages students to apply critical listening skills to the music they know and love.

The primary goal of this project, therefore, is to offer students a no-cost text in support of a Music Appreciation course that takes a topical (non-chronological) approach to the task of developing an understanding of the role music plays in societies around the world and an appreciation of music as a form of art, expression, and entertainment.

Another goal of this project is to standardize the Music Appreciation curriculum offered at UNG. I serve as Coordinator of Music Appreciation, and in that role I oversee various facets of our program. Currently, I encourage instructors to adopt Music: A Social Experience (Cornelius & Natvig), which is the only textbook on the market to take the approach described above. Unfortunately, at $114.95, it is very expensive. While this text is widely used, I grant instructors liberty to make their own selections. The other texts currently in use are Listen to This! (Bonds), A Concise History of Western Music (Forney & Machlis), Music: An Appreciation (Kamien), and Understanding Music (Yudkin). All of these texts take a chronological approach, and all deal primarily or entirely with the Western art music repertoire. While I am committed to ensuring that our instructors have a say in what they teach, I want to discourage the approach embodied in these texts. The creation of a new text will maintain instructional freedom while bringing all sections into alignment. Because the proposed text will rely on contributions and feedback from the entire Music Appreciation faculty, as Coordinator of Music Appreciation I will ultimately require that it be adopted by all sections.

Statement of Transformation

During 2018, a total of forty sections of Music Appreciation were taught at the University of North Georgia, enrolling a total of 1,175 students. These sections were taught by eighteen different instructors on four campuses and online. Music Appreciation satisfies the Area C requirement in the USG Core Curriculum.

The UNG Music Department enrolls more students in Music Appreciation than in any other course by an order of magnitude. Most of these students will never enroll in an upper-level music course or ensemble, meaning that Music Appreciation will constitute their only academic contact with the discipline. For these reasons, we consider Music Appreciation to be the most important course offered by the Music Department. However, we have faced significant challenges in providing a uniformly excellent Music Appreciation experience due to the breadth of the subject matter, the varied statuses of the instructors, and the geographic dispersal of the campuses.

To begin with, there are many different ideas about what should be included in a Music Appreciation curriculum, and many different ideas about the purpose of such a course. Our faculty—most of whom have years of experience teaching this course—completed extensive reading on the topic and met to discuss these questions at an all-day retreat in early 2018. We concluded that Music Appreciation should be immediately relevant to students in their daily lives and should lead them engage more thoughtfully with all varieties of music. For this reason, we have chosen to abandon the prevailing "music history lite" model in which students are expected to consume a historical overview of the development of Western art music. While we still teach much of the same repertoire, the focus has shifted to emphasize our desired learning outcomes: the ability to perceive musical elements and to position musical products in their social contexts.

I planned and conducted the 2018 retreat in part to address the problem of our institution's geographic dispersal, which had thus far made conversation among instructors on the topic of Music Appreciation pedagogy impossible. At UNG, Music Appreciation is offered on the Cumming, Dahlonega, Gainesville, and Oconee campuses. Many instructors teach at only one campus. In addition, most instructors are adjunct faculty, meaning that they do not attend faculty meetings or retreats. This has made it difficult for us to discuss the curriculum, materials, and learning goals associated with this class. During the past year, I made an effort to coordinate in-person and online discussions about Music Appreciation. Over the course of these discussions, we agreed on the above-mentioned learning outcomes and addressed matters of curriculum and assessment. We ultimately determined that no satisfactory textbook exists and committed to create one. While this text will be suitable for similar courses taught throughout the USG and at non-USG institutions, it will be uniquely tailored to UNG students and will facilitate the learning outcomes desired by the UNG faculty.

In my role as Coordinator of Music Appreciation, I am able to determine the curriculum and assessment measures across all sections. I have chosen to provide our instructors with maximum freedom in designing and delivering their courses. While I do maintain a list of required curricular and assessment elements, I encourage instructors to teach to their own strengths and interests. I have also allowed them to choose their own texts. This approach has produced a variety of lively and informative classes, but as a result there is no single Music Appreciation curriculum at UNG. By collaborating on a textbook, the instructors will be able to develop and adopt a unified curriculum that embodies the best of all current approaches.

While instructors are at liberty to select their own textbooks, I encourage them to use Music: A Social Experience, by Steven Cornelius and Mary Natvig. This is the only text on the market that reflects our shared vision for the course. It approaches the subject matter from a practical perspective, examining the role that music plays in daily life around the world. This text offers equal attention to classical, popular, and folk traditions, and does not try to force the material into a chronological narrative. While Music: A Social Experience is an excellent resource, at $114.95 it is prohibitively expensive. 28.7% of UNG students are Pell Grant recipients, meaning that they come from low-income families (UNG Quick Facts, 2018). One recent study found that 85% of all students delay purchasing or fail to purchase required college texts due to cost, resulting in lower levels of academic performance (McKenzie, 2017). Although we have not collected data specific to our institution, anecdotal reports indicate that a significant number of students are not purchasing the text, indicating that the cost of Music: A Social Experience is harmful to learning.

Unfortunately, it has so far not been possible to replace this text with an OER. While there are several OER Music Appreciation texts available, including Understanding Music: Past and Present (published by UNG Press) and Music Appreciation (funded by Affordable Learning Georgia), none takes the approach to the course favored by our faculty. Understanding Music is a typical chronological history of Western Art Music, with a concluding chapter that addresses popular styles. Music Appreciation is essentially a music theory text, and is not at all appropriate for our course. Other OERs exhibit similar shortcomings.

The proposed OER textbook will take the same approach as Music: A Social Experience, although it will favor Western art and popular music traditions more heavily and will reflect the interests and expertise of UNG faculty. Our text will organize the material based on the roles music plays in society (music for dancing, music for spiritual expression, music for public entertainment, etc.), and will lead students to engage with a wide variety of examples in each category. In the process of getting to know each example well, students will also acquire elements of terminology and critical theory. The focus, however, will always be on the listening experience and social context. My

review of all available low- and no-cost textbooks, combined with our collective experience teaching the above-named text, has revealed that there is a profound need for an OER Music Appreciation text conceived along these lines. Other products will include PowerPoint slides, discussion questions, and test banks to accompany the text, and a complete online course designed around the text.

Transformation Action Plan

The team working on this textbook has already been in conversation for over a year. We have met in person, exchanged emails, and examined the proposed book outline. On January 12, 2019, we gathered together to discuss this project. During the meeting we assessed the outline, added topics and example, identified all tasks that will need to be completed, reviewed the timeline, and designed a workflow. Each member has clearly indicated the extent to which they wish to be involved, and each brings unique expertise to the project. I will be writing most of the text (indeed, I have already begun) in a series of Google Documents to which all team members have access. As I write, I will leave queries and requests for media using the Comments function. All team members will be responsible for periodically reviewing the text and providing feedback, and all team members will be responsible for ensuring that the text meets their requirements. In addition, team members will have the opportunity to write about specific musical examples that they desire to include in the text. Specific team members will be responsible for completing research in assigned areas, collecting images, identifying streaming media sources, editing, creating graphics, and building the online course. The roles of each team member are as follows:

Esther Morgan-Ellis

- Role: project manager, primary author, subject matter expert (Western art music, world music), creation of lecture videos, instructor of record
- Qualifications: PhD in music history, published monograph and articles, six years teaching music appreciation, Managing Editor for the Journal of Popular Music Studies

Rebecca Johnston

- Role: subject matter expert (music cognition), assessment developer, PI for textbook effectiveness research
- Qualifications: PhD in music education, published work on music cognition, assessment expert (Assistant Director of the UNG Center for Teaching, Learning, and Leadership)

Arielle Crumley

- Role: subject matter expert (opera and art song), general research and writing, graphic design, instructor of record
- Qualifications: MA in music history, experience teaching music appreciation

Alexandra Dunbar

- Role: subject matter expert (early Western art music, popular music), editor, instructor of record
- Qualifications: DMA in music performance, experience teaching music appreciation, experience teaching popular music

Louis Hajosy

- Role: subject matter expert (Western art music), general research and writing, instructor of record
- Qualifications: PhD candidate in music history, fifteen years teaching music appreciation

David Peoples

- Role: subject matter expert (contemporary music), general research, graphic design, instructor of record
- Qualifications: DMA in music composition, professional graphic designer, experience teaching music appreciation

Serena Scibelli

- Role: subject matter expert (symphonic music), general research, media collection, instructor of record
- Qualifications: DMA in music performance, experience teaching music appreciation

Philip Snyder

- Role: subject matter expert (popular music), curriculum content advisor, media collection, instructor of record
- Qualifications: DMA in music performance, seven years teaching music appreciation

Bart Walters

- Role: subject matter expert (contemporary music), online course development, editor, media collection, instructor of record
- Qualifications: DMA in music performance, minor in musicology, experience teaching music appreciation, experience teaching popular music

With the support of this team, I will essentially be creating a textbook to accompany the course as I already teach it. My curriculum has been in place for two semesters, and is supported by an array of materials that I have already created, including PowerPoint slides, discussion questions, listening quizzes, factual exams, and a curated video collection. Currently, I include all factual and analytical details on my slides so that they can serve as a reference for the students when they prepare for exams. However, this is poor pedagogical practice, and was intended only as a stop-gap solution while I piloted the curriculum. Now that the curriculum has proven effective, we are prepared to create the textbook. At the completion of this project, students will be able to refer to the text for factual information, while the slides can be revised for in-class use only. Rebecca Johnston will create new and superior assessments to replace the quizzes and exams that I currently use.

In addition to GALILEO Open Learning Materials, I will submit the completed textbook to MERLOT and upload it to two scholarly repositories: the Nighthawks Open Institutional Repository and the American Musicological Society repository on Humanities Commons.

Quantitative & Qualitative Measures

The population represented in the study to follow publication and use of the proposed text will consist of undergraduate non-music majors who choose to enroll in a music appreciation course at a large Southeastern university. Participants will include undergraduate students who voluntarily choose to enroll in one of two sections of the course (non-random assignment). Data will be collected using research-designed survey instruments administered prior to initiation of the course and after completion of the course. A non-equivalent control group model will be utilized in which one section of the course will use a version of the text traditionally used in the course (control group) and another section of the course will utilize the newly published Open Educational Resource (experimental group). Both control and experimental group instruction will be conducted by the same instructor in an attempt to control for the variable "instructor."

The purpose of this research will be to measure course outcomes including student satisfaction, student performance, and course-level retention reflected by drop, fail and withdrawal rates. After the drop-add period has ended and course rosters are stabilized, the researchers will administer a demographic survey instrument (DSI) for the purpose of obtaining information regarding participant characteristics including year of study, gender, and age. Extant studies have indicated that persons with musical training have higher preference for art music, that persons from higher social classes like a greater number of different music genres, and that persons with musical training are more omnivorous in their musical preferences than persons without such training (Elvers, Omigie, Fuhrmann & Fischinger, 2015; Schuessler, 1948; Keston & Pinto, 1955; Baumann, 1960; Kelly, 1961; Birch, 1963; Hargreaves, et. al., 1980; Geringer, 1982; Koen van Eijck, 2001; Peterson & Kern, 1996; Emmison, 2003; Geringer & McManus, 1979; Price & Yarbrough, 1987). Greater preference (herein defined as "liking" of a stimulus) for the music studied in the course may have an impact on measures of student satisfaction, as the construct "satisfaction" may be representative of both cognitive and affective domains (Oliver, 1993; Swan, 2006). To attempt to control for any effects that previous music instruction may have on self-report measures of student satisfaction, the DSI will also include items intended to measure the number of years of private music instruction and the number of years of formal ensemble participation.

Immediately after participation in the course, a research-designed satisfaction survey instrument (SSI) will be administered to participants in both the control and experimental groups. All items will be measured on a Likert-type scale ranging from 1-6 so that participants must respond directionally to each item. The SSI will include items designed to measure satisfaction with the textbook itself: ease of use of text, clarity of text, clarity of course assessments, degree of liking of the text, and satisfaction with the way the course material is organized, as well as satisfaction with instructor and instruction. Resulting data will be quantified and analyzed and data from the control group will be compared to data from the experimental group. The specific statistical analyses to be conducted will depend upon numbers of participants in each section and measures of skewness and kurtosis, although it is probable that t tests will be utilized. Student performance as measured via comparison of formative and summative course assessment data for both control and experimental groups will be calculated and compared, as will course-level retention as measured by drop, failure and withdrawal rates. Both student performance and course-level retention rate data will be collected via Banner.

Finally, immediately following completion of the course, all students will be invited to participate in one of six focus groups conducted by researchers for the purpose of collecting qualitative data to be utilized in convergent (concurrent) analysis. Focus group participants will again be asked the questions presented in the SSI, but will be encouraged to provide more nuanced responses than were possible to obtain via individual survey. Responses will be coded and researchers will identify and present trends in response.

This study will require IRB approval. Rebecca Johnston (PI) and Esther Morgan-Ellis have both completed all required training for human subjects research.

Timeline

January 12, 2019: team members meet to finalize textbook outline and roles

February 11, 2019: chapter 1 draft completed, including text, images, and streaming media

February 25, 2019: Esther Morgan-Ellis and Rebecca Johnston attend the Kickoff Meeting

March 11, 2019: chapter 2 draft completed, including text, images, and streaming media

April 8, 2019: chapter 3 draft completed, including text, images, and streaming media

May 6, 2019: chapter 4 draft completed, including text, images, and streaming media

June 3, 2019: chapter 5 draft completed, including text, images, and streaming media

July 1, 2019: chapter 6 draft completed, including text, images, and streaming media

July 29, 2019: chapter 7 draft completed, including text, images, and streaming media

August 26, 2019: chapter 8 draft completed, including text, images, and streaming media

September 23, 2019: chapter 9 draft completed, including text, images, and streaming media

October 11, 2019: all text revisions completed and appendices assembled

October 14, 2019: manuscript goes out for peer review

November 25, 2019: ancillary materials (PowerPoint slides, test banks, discussion questions, and video lectures) are completed

December 16, 2019: online course is fully developed in D2L

January 13, 2020: peer review reports due to UNG Press

February 3, 2020: revisions due to UNG Press

February 10, 2020: copyright clearance process commences

February 24, 2020: peer reviewers confirm that revisions are adequate

March 9, 2020: revisions and editing completed; layout and design process commences

April 20, 2020: UNG Press delivers proofs to authors for corrections

May 4, 2020: proof corrections due to UNG Press

May 11, 2020: proof corrections completed, textbook ready for publication

Fall 2020: study of impact of new OER textbook upon achievement of student learning goals is completed

Budget

Personnel expenses:

Esther Morgan-Ellis - $5,000 stipend

Rebecca Johnston - $3,250 stipend

Arielle Crumley - $2,250 stipend

Alexandra Dunbar - $2,250 stipend

Louis Hajosy - $2,250 stipend

David Peoples - $2,250 stipend

Serena Scibelli - $2,250 stipend

Philip Snyder - $2,250 stipend

Bart Walters - $2,250 stipend

Other expenses:

Travel - $800

Peer Review (UNG Press) – $2,600

Book Design/Layout and Copyright Clearance (UNG Press) – $2,600

Total: $30,000

Sustainability Plan

Upon completion, this text will be adopted by all Music Appreciation sections at the University of North Georgia. As the University grows, it will continue to impact ever larger numbers of students. I will also promote it to other instructors active in the Pedagogy Study Group (PSG) of the American Musicological Society. I intend to present on the text and its impact at the annual Teaching Music History Conference and to write an essay for the PSG blog, The Jigsaw. In addition, Rebecca Johnston and I plan to evaluate the impact of this text on student success and publish our findings in a peer-reviewed journal, as outlined above in the Qualitative and Quantitative Measures section. We are both experienced SoTL researchers with backgrounds in data collection and analysis.

While the factual material in this textbook will not require updating, the audiovisual resources will need to be periodically revisited. Like all OER authors in the field, we will be relying on publicly-available streaming media. Although many of us have based our teaching on streaming media for years and have learned which sources can be relied upon, some of these sources will certainly become unavailable over time. The UNG Music Appreciation Coordinator (currently, myself) will be responsible for checking media availability and updating links in the text and the online course. None of the text will be tied to specific media sources, however, and links to sources will be provided in an easily-updated Appendix.

Acknowledgment

Grant Acceptance

[Acknowledged] I understand and acknowledge that acceptance of Affordable Learning Georgia grant funding constitutes a commitment to comply with the required activities listed in the RFP and that my submitted proposal will serve as the statement of work that must be completed by my project team. I further understand and acknowledge that failure to complete the deliverables in the statement of work may result in termination of the agreement and funding.

January 11, 2019

Affordable Learning Georgia
Textbook Transformation Grants

To Whom It May Concern:

It is with great enthusiasm that I write today in support of Dr. Esther Morgan-Ellis's Textbook Transformation Grant application for the development of a new and sustainable music appreciation text.

In the spring of 2018, the music appreciation faculty met to discuss teaching ideas, strategies, methodologies, course materials, and best practices as part of a comprehensive review to improve the course for our students. Out of this process came an initiative to develop a new text for use in the Music Appreciation course at the University of North Georgia. This text will reflect the values of our faculty and endeavor to approach the subject from a new vantage point, different from that of traditional music appreciation texts. In addition, the desire is to create a text that is either low or no cost, making the course more affordable to the student populace. While there are several quality texts on the market for music appreciation courses, most of these take a traditional historical survey approach to the subject and many of them are exceedingly high cost to purchase or use e-text versions. The development and implementation of this new text will initiate a shift in practice by which all music appreciation courses will teach from the same text, allowing for consistency between courses and instructors. The idea for the creation of this new text has been received with enthusiasm by the music appreciation faculty, many of whom will work on its development, the Department of Music, which continually looks to improve the learning experience and find more affordable solutions for students, and by the University of North Georgia Press, who has eagerly signed on to the project.

This textbook project promotes sustainability in several ways. First, the book is being constructed as an e-text, giving easy and convenient access to students and saving on the resources necessary to print paper copies. Second, given the format, the text will be easy to update frequently, allowing for the renewal and addition of course content, adjustments to structure, and the updating and incorporation of new listening examples. Finally, the UNG Department of Music offers over forty sections of music appreciation each academic year, ensuring that this new text will be well used for years to come. In addition, other institutions might choose to adopt this text as well.

In conclusion, I believe this project is a worthwhile endeavor that will provide a high quality and sustainable text in this area for years to come that will benefit not only the University of North Georgia but other institutions as well.

Most Sincerely,

Benjamin Schoening, DMA
Chair, Department of Music
University of North Georgia

Textbook Transformation Grants, Round Thirteen (Spring 2019 –Spring 2020)

Proposal Form and Narrative

Notes

- The proposal form and narrative .docx file is for offline drafting and review. Submitters must use the InfoReady Review online form for proposal submission.
- The only way to submit the official proposal is through the online form in Georgia Tech's InfoReady Review. The link to the online application is on the Round 13 RFP Page.
- The italic text we provide is meant for clarifications and can be deleted.

Applicant, Team, and Sponsor Information

The **applicant** is the proposed Project Lead for the grant project. The **submitter** is the person submitting the application (which may be a Grants Officer or Administrator). The submitter will often be the applicant – if so, leave the submitter fields blank.

Institution(s)	University of North Georgia
Applicant Name	Esther Morgan-Ellis
Applicant Email	Esther.morgan-ellis@ung.edu
Applicant Phone #	206-371-6359
Applicant Position/Title	Assistant Professor of Music History and World Music
Submitter Name	
Submitter Email	
Submitter Phone #	
Submitter Position	

Please provide the first/last names and email addresses of all team members within the proposed project. Include the applicant (Project Lead) in this list. Do not include prefixes or suffixes such as Ms., Dr., Ph.D., etc.

	Name	Email Address
Team Member 1	Esther Morgan-Ellis	Esther.morgan-ellis@ung.edu
Team Member 2	Rebecca Johnston	Rebecca.johnston@ung.edu
Team Member 3	Arielle Crumley	Arielle.crumley@ung.edu
Team Member 4	Alexandra Dunbar	Alexandra.dunbar@ung.edu
Team Member 5	Louis Hajosy	Louis.hajosy@ung.edu
Team Member 6	David Peoples	David.peoples@ung.edu
Team Member 7	Serena Scibelli	Serena.scibelli@ung.edu
Team Member 8	Philip Snyder	Philip.snyder@ung.edu

If you have any more team members to add, please enter their names and email addresses in the text box below.

Bart Walters, bart.walters@ung.edu

Please provide the sponsor's name, title, department, and institution. The sponsor is the provider of your Letter of Support.

Benjamin Schoening, Chair, Music Department, University of North Georgia

Project Information and Impact Data

Title of Grant Project	An Inclusive and Skill-Oriented Textbook for Music Appreciation
Type of Grant	No-or-Low-Cost-to-Students Learning Materials
Requested Amount of Funding	$30,000
Course Names and Course Numbers	MUSC 1100: Music Appreciation
Final Semester of Project	Spring 2020
Average Number of Students Per Course Section Affected by Project	29.375
Average Number of Sections Affected by Project in One Academic Year	40
Total Number of Students Affected by Project in One Academic Year	1,175
Average Number of Students Affected per Summer Semester	60
Average Number of Students Affected per Fall Semester	597
Average Number of Students Affected per Spring Semester	518
Title/Author of Original Required Materials	Steven Cornelius and Mary Natvig, *Music: A Social Experience*, second edition (Routledge, 2018)
Original Total Cost Per Student	$114.95
Post-Project Cost Per Student	$0
Post-Project Savings Per Student	$114.95
Projected Total Annual Student Savings Per Academic Year	$135,066.25
Using OpenStax Textbook?	Yes

Narrative Section

1. Project Goals

This project will create a new Music Appreciation textbook that is not only no-cost but also embodies a novel approach to the subject matter. Because we seek to provide students with a cohesive and focused narrative throughout, this textbook will not reuse any existing OER materials. Our curricular design also makes it impractical to rely on existing materials. Instead of offering a chronological survey of Western art music, this text will integrate examples drawn from art music, popular music, and non-Western music into an exploration of the role of music in human societies. There is growing scholarly consensus in support of this approach, and it has already been implemented at the University of North Georgia with great success. This approach also better supports our desired learning outcomes. We want this course to change the way students perceive and understand music. In terms of perception, students should develop new skills for discerning, identifying, and describing what they hear. In terms of cognition, they should know or question the purpose and impact of different types of music. All currently-available OER textbooks focus exclusively or principally on the history of the Western art music tradition. Following extended discussion, our faculty have concluded that this approach does not support our desired learning outcomes. Instead, we want to incorporate more of the music that college students already know and love, deemphasize historical trivia, and refocus on the development of perceptive and cognitive skills. This new textbook will be shaped by the instructors currently delivering the course and will reflect our collective decades of working with UNG students.

This text will also form the basis for a new online section to be offered by UNG. We will be developing the online course alongside the text. The online materials will include quizzes, exams, discussions, and video lectures. The quizzes and exams will be developed by Rebecca Johnston, our assessment specialist, in collaboration with the rest of the team. The discussion assignments will be adapted from those already in use by myself and other instructors. I will produce the video lectures using PowerPoint slides that will be developed to accompany the text and made openly available.

Most traditional Music Appreciation textbooks—including the OER textbook currently published by UNG Press, *Understanding Music: Past and Present*—offer a chronological survey of the development of Western art music, with perhaps occasional or ancillary references to popular and/or non-Western repertoire. Our text will be quite different, and will reflect scholarly ideas from the field regarding how a Music Appreciation class should be structured and what it should accomplish. Music Appreciation pedagogy has been the subject of intensive study for some decades, and researchers have made a number of recommendations, each backed by empirical data. These include avoiding the chronological approach and instead starting with the music that is the most familiar (Hash 2009; Wallace, 2013), favoring personal engagement with music over intellectualization (Woody & Burns, 2001; Lewis & Schmidt, 1991), emphasizing cultural context instead of analysis (Zalanowski, 1986), favoring depth over breadth

(Kelly, 2013), and focusing on the skills that students need to understand and appreciate what they hear (Wallace, 2013). Our approach is most strongly influenced by the work of Steven Cornelius and Mary Natvig, who authored the text currently used in most UNG sections (Cornelius & Natvig, 2018) and have written compellingly about their philosophy (Cornelius & Natvig, 2013). Their approach—and ours—emphasizes cultural context, embraces works in a range of styles, and encourages students to apply critical listening skills to the music they know and love.

The primary goal of this project, therefore, is to offer students a no-cost text in support of a Music Appreciation course that takes a topical (non-chronological) approach to the task of developing an understanding of the role music plays in societies around the world and an appreciation of music as a form of art, expression, and entertainment.

Another goal of this project is to standardize the Music Appreciation curriculum offered at UNG. I serve as Coordinator of Music Appreciation, and in that role I oversee various facets of our program. Currently, I encourage instructors to adopt *Music: A Social Experience* (Cornelius & Natvig), which is the only textbook on the market to take the approach described above. Unfortunately, at $114.95, it is very expensive. While this text is widely used, I grant instructors liberty to make their own selections. The other texts currently in use are *Listen to This!* (Bonds), *A Concise History of Western Music* (Forney & Machlis), *Music: An Appreciation* (Kamien), and *Understanding Music* (Yudkin). All of these texts take a chronological approach, and all deal primarily or entirely with the Western art music repertoire. While I am committed to ensuring that our instructors have a say in what they teach, I want to discourage the approach embodied in these texts. The creation of a new text will maintain instructional freedom while bringing all sections into alignment. Because the proposed text will rely on contributions and feedback from the entire Music Appreciation faculty, as Coordinator of Music Appreciation I will ultimately require that it be adopted by all sections.

2. Statement of Transformation

During 2018, a total of forty sections of Music Appreciation were taught at the University of North Georgia, enrolling a total of 1,175 students. These sections were taught by eighteen different instructors on four campuses and online. Music Appreciation satisfies the Area C requirement in the USG Core Curriculum.

The UNG Music Department enrolls more students in Music Appreciation than in any other course by an order of magnitude. Most of these students will never enroll in an upper-level music course or ensemble, meaning that Music Appreciation will constitute their only academic contact with the discipline. For these reasons, we consider Music Appreciation to be the most important course offered by the Music Department. However, we have faced significant challenges in providing a uniformly excellent Music Appreciation experience due to the breadth of the subject matter, the varied statuses of the instructors, and the geographic dispersal of the campuses.

To begin with, there are many different ideas about what should be included in a Music Appreciation curriculum, and many different ideas about the purpose of such a course. Our faculty—most of whom have years of experience teaching this course—completed extensive reading on the topic and met to discuss these questions at an all-day retreat in early 2018. We concluded that Music Appreciation should be immediately relevant to students in their daily lives and should lead them engage more thoughtfully with all varieties of music. For this reason, we have chosen to abandon the prevailing "music history lite" model in which students are expected to consume a historical overview of the development of Western art music. While we still teach much of the same repertoire, the focus has shifted to emphasize our desired learning outcomes: the ability to perceive musical elements and to position musical products in their social contexts.

I planned and conducted the 2018 retreat in part to address the problem of our institution's geographic dispersal, which had thus far made conversation among instructors on the topic of Music Appreciation pedagogy impossible. At UNG, Music Appreciation is offered on the Cumming, Dahlonega, Gainesville, and Oconee campuses. Many instructors teach at only one campus. In addition, most instructors are adjunct faculty, meaning that they do not attend faculty meetings or retreats. This has made it difficult for us to discuss the curriculum, materials, and learning goals associated with this class. During the past year, I made an effort to coordinate in-person and online discussions about Music Appreciation. Over the course of these discussions, we agreed on the above-mentioned learning outcomes and addressed matters of curriculum and assessment. We ultimately determined that no satisfactory textbook exists and committed to create one. While this text will be suitable for similar courses taught throughout the USG and at non-USG institutions, it will be uniquely tailored to UNG students and will facilitate the learning outcomes desired by the UNG faculty.

In my role as Coordinator of Music Appreciation, I am able to determine the curriculum and assessment measures across all sections. I have chosen to provide our instructors with maximum freedom in designing and delivering their courses. While I do maintain a list of required curricular and assessment elements, I encourage instructors to teach to their own strengths and interests. I have also allowed them to choose their own texts. This approach has produced a variety of lively and informative classes, but as a result there is no single Music Appreciation curriculum at UNG. By collaborating on a textbook, the instructors will be able to develop and adopt a unified curriculum that embodies the best of all current approaches.

While instructors are at liberty to select their own textbooks, I encourage them to use *Music: A Social Experience*, by Steven Cornelius and Mary Natvig. This is the only text on the market that reflects our shared vision for the course. It approaches the subject matter from a practical perspective, examining the role that music plays in daily life around the world. This text offers equal attention to classical, popular, and folk traditions, and does not try to force the material into a chronological narrative. While *Music: A Social Experience* is an excellent resource, at $114.95 it is prohibitively expensive. 28.7% of UNG students are Pell Grant recipients, meaning that they come from low-income families (UNG Quick Facts, 2018). One recent study found that 85% of all students delay purchasing or fail to purchase required college texts due to cost, resulting in lower levels of academic performance (McKenzie, 2017). Although

we have not collected data specific to our institution, anecdotal reports indicate that a significant number of students are not purchasing the text, indicating that the cost of *Music: A Social Experience* is harmful to learning.

Unfortunately, it has so far not been possible to replace this text with an OER. While there are several OER Music Appreciation texts available, including *Understanding Music: Past and Present* (published by UNG Press) and *Music Appreciation* (funded by Affordable Learning Georgia), none takes the approach to the course favored by our faculty. *Understanding Music* is a typical chronological history of Western Art Music, with a concluding chapter that addresses popular styles. *Music Appreciation* is essentially a music theory text, and is not at all appropriate for our course. Other OERs exhibit similar shortcomings.

The proposed OER textbook will take the same approach as *Music: A Social Experience*, although it will favor Western art and popular music traditions more heavily and will reflect the interests and expertise of UNG faculty. Our text will organize the material based on the roles music plays in society (music for dancing, music for spiritual expression, music for public entertainment, etc.), and will lead students to engage with a wide variety of examples in each category. In the process of getting to know each example well, students will also acquire elements of terminology and critical theory. The focus, however, will always be on the listening experience and social context. My review of all available low- and no-cost textbooks, combined with our collective experience teaching the above-named text, has revealed that there is a profound need for an OER Music Appreciation text conceived along these lines. Other products will include PowerPoint slides, discussion questions, and test banks to accompany the text, and a complete online course designed around the text.

3. Transformation Action Plan

The team working on this textbook has already been in conversation for over a year. We have met in person, exchanged emails, and examined the proposed book outline. On January 12, 2019, we gathered together to discuss this project. During the meeting we assessed the outline, added topics and example, identified all tasks that will need to be completed, reviewed the timeline, and designed a workflow. Each member has clearly indicated the extent to which they wish to be involved, and each brings unique expertise to the project. I will be writing most of the text (indeed, I have already begun) in a series of Google Documents to which all team members have access. As I write, I will leave queries and requests for media using the Comments function. All team members will be responsible for periodically reviewing the text and providing feedback, and all team members will be responsible for ensuring that the text meets their requirements. In addition, team members will have the opportunity to write about specific musical examples that they desire to include in the text. Specific team members will be responsible for completing research in assigned areas, collecting images, identifying streaming media sources, editing, creating graphics, and building the online course. The roles of each team member are as follows:

Esther Morgan-Ellis

- Role: project manager, primary author, subject matter expert (Western art music, world music), creation of lecture videos, instructor of record
- Qualifications: PhD in music history, published monograph and articles, six years teaching music appreciation, Managing Editor for the Journal of Popular Music Studies

Rebecca Johnston

- Role: subject matter expert (music cognition), assessment developer, PI for textbook effectiveness research
- Qualifications: PhD in music education, published work on music cognition, assessment expert (Assistant Director of the UNG Center for Teaching, Learning, and Leadership)

Arielle Crumley

- Role: subject matter expert (opera and art song), general research and writing, graphic design, instructor of record
- Qualifications: MA in music history, experience teaching music appreciation

Alexandra Dunbar

- Role: subject matter expert (early Western art music, popular music), editor, instructor of record
- Qualifications: DMA in music performance, experience teaching music appreciation, experience teaching popular music

Louis Hajosy

- Role: subject matter expert (Western art music), general research and writing, instructor of record
- Qualifications: PhD candidate in music history, fifteen years teaching music appreciation

David Peoples

- Role: subject matter expert (contemporary music), general research, graphic design, instructor of record
- Qualifications: DMA in music composition, professional graphic designer, experience teaching music appreciation

Serena Scibelli

- Role: subject matter expert (symphonic music), general research, media collection, instructor of record
- Qualifications: DMA in music performance, experience teaching music appreciation

Philip Snyder

- Role: subject matter expert (popular music), curriculum content advisor, media collection, instructor of record
- Qualifications: DMA in music performance, seven years teaching music appreciation

Bart Walters

- Role: subject matter expert (contemporary music), online course development, editor, media collection, instructor of record
- Qualifications: DMA in music performance, minor in musicology, experience teaching music appreciation, experience teaching popular music

With the support of this team, I will essentially be creating a textbook to accompany the course as I already teach it. My curriculum has been in place for two semesters, and is supported by an array of materials that I have already created, including PowerPoint slides, discussion questions, listening quizzes, factual exams, and a curated video collection. Currently, I include all factual and analytical details on my slides so that they can serve as a reference for the students when they prepare for exams. However, this is poor pedagogical practice, and was intended only as a stop-gap solution while I piloted the curriculum. Now that the curriculum has proven effective, we are prepared to create the textbook. At the completion of this project, students will be able to refer to the text for factual information, while the slides can be revised for in-class use only. Rebecca Johnston will create new and superior assessments to replace the quizzes and exams that I currently use.

In addition to GALILEO Open Learning Materials, I will submit the completed textbook to MERLOT and upload it to two scholarly repositories: the Nighthawks Open Institutional Repository and the American Musicological Society repository on Humanities Commons.

4. Quantitative and Qualitative Measures

The population represented in the study to follow publication and use of the proposed text will consist of undergraduate non-music majors who choose to enroll in a music appreciation course at a large Southeastern university. Participants will include undergraduate students who voluntarily choose to enroll in one of two sections of the course (non-random assignment). Data will be collected using research-designed survey instruments administered prior to initiation of the course and after completion of the course. A non-equivalent control group model will be utilized in which one section of the course will use a version of the text traditionally used in the course (control group) and another section of the course will utilize the newly published Open Educational Resource (experimental group). Both control and experimental group instruction will be conducted by the same instructor in an attempt to control for the variable "instructor."

The purpose of this research will be to measure course outcomes including student satisfaction, student performance, and course-level retention reflected by drop, fail and withdrawal rates. After the drop-add period has ended and course rosters are stabilized, the researchers will administer a demographic survey instrument (DSI) for the purpose of obtaining

information regarding participant characteristics including year of study, gender, and age. Extant studies have indicated that persons with musical training have higher preference for art music, that persons from higher social classes like a greater number of different music genres, and that persons with musical training are more omnivorous in their musical preferences than persons without such training (Elvers, Omigie, Fuhrmann & Fischinger, 2015; Schuessler, 1948; Keston & Pinto, 1955; Baumann, 1960; Kelly, 1961; Birch, 1963; Hargreaves, et. al., 1980; Geringer, 1982; Koen van Eijck, 2001; Peterson & Kern, 1996; Emmison, 2003; Geringer & McManus, 1979; Price & Yarbrough, 1987). Greater preference (herein defined as "liking" of a stimulus) for the music studied in the course may have an impact on measures of student satisfaction, as the construct "satisfaction" may be representative of both cognitive and affective domains (Oliver, 1993; Swan, 2006). To attempt to control for any effects that previous music instruction may have on self-report measures of student satisfaction, the DSI will also include items intended to measure the number of years of private music instruction and the number of years of formal ensemble participation.

Immediately after participation in the course, a research-designed satisfaction survey instrument (SSI) will be administered to participants in both the control and experimental groups. All items will be measured on a Likert-type scale ranging from 1-6 so that participants must respond directionally to each item. The SSI will include items designed to measure satisfaction with the textbook itself: ease of use of text, clarity of text, clarity of course assessments, degree of liking of the text, and satisfaction with the way the course material is organized, as well as satisfaction with instructor and instruction. Resulting data will be quantified and analyzed and data from the control group will be compared to data from the experimental group. The specific statistical analyses to be conducted will depend upon numbers of participants in each section and measures of skewness and kurtosis, although it is probable that t tests will be utilized. Student performance as measured via comparison of formative and summative course assessment data for both control and experimental groups will be calculated and compared, as will course-level retention as measured by drop, failure and withdrawal rates. Both student performance and course-level retention rate data will be collected via Banner.

Finally, immediately following completion of the course, all students will be invited to participate in one of six focus groups conducted by researchers for the purpose of collecting qualitative data to be utilized in convergent (concurrent) analysis. Focus group participants will again be asked the questions presented in the SSI, but will be encouraged to provide more nuanced responses than were possible to obtain via individual survey. Responses will be coded and researchers will identify and present trends in response.

This study will require IRB approval. Rebecca Johnston (PI) and Esther Morgan-Ellis have both completed all required training for human subjects research.

5. Timeline

January 12, 2019: team members meet to finalize textbook outline and roles

February 11, 2019: chapter 1 draft completed, including text, images, and streaming media

February 25, 2019: Esther Morgan-Ellis and Rebecca Johnston attend the Kickoff Meeting

March 11, 2019: chapter 2 draft completed, including text, images, and streaming media

April 8, 2019: chapter 3 draft completed, including text, images, and streaming media

May 6, 2019: chapter 4 draft completed, including text, images, and streaming media

June 3, 2019: chapter 5 draft completed, including text, images, and streaming media

July 1, 2019: chapter 6 draft completed, including text, images, and streaming media

July 29, 2019: chapter 7 draft completed, including text, images, and streaming media

August 26, 2019: chapter 8 draft completed, including text, images, and streaming media

September 23, 2019: chapter 9 draft completed, including text, images, and streaming media

October 11, 2019: all text revisions completed and appendices assembled

October 14, 2019: manuscript goes out for peer review

November 25, 2019: ancillary materials (PowerPoint slides, test banks, discussion questions, and video lectures) are completed

December 16, 2019: online course is fully developed in D2L

January 13, 2020: peer review reports due to UNG Press

February 3, 2020: revisions due to UNG Press

February 10, 2020: copyright clearance process commences

February 24, 2020: peer reviewers confirm that revisions are adequate

March 9, 2020: revisions and editing completed; layout and design process commences

April 20, 2020: UNG Press delivers proofs to authors for corrections

May 4, 2020: proof corrections due to UNG Press

May 11, 2020: proof corrections completed, textbook ready for publication

Fall 2020: study of impact of new OER textbook upon achievement of student learning goals is completed

6. Budget

Personnel expenses:

Esther Morgan-Ellis - $5,000 stipend

Rebecca Johnston - $3,250 stipend

Arielle Crumley - $2,250 stipend

Alexandra Dunbar - $2,250 stipend

Louis Hajosy - $2,250 stipend

David Peoples - $2,250 stipend

Serena Scibelli - $2,250 stipend

Philip Snyder - $2,250 stipend

Bart Walters - $2,250 stipend

Other expenses:

Travel - $800

Peer Review (UNG Press) – $2,600

Book Design/Layout and Copyright Clearance (UNG Press) – $2,600

Total: $30,000

7. Sustainability Plan

Upon completion, this text will be adopted by all Music Appreciation sections at the University of North Georgia. As the University grows, it will continue to impact ever larger numbers of students. I will also promote it to other instructors active in the Pedagogy Study Group (PSG) of the American Musicological Society. I intend to present on the text and its impact at the annual Teaching Music History Conference and to write an essay for the PSG blog, *The Jigsaw*. In addition, Rebecca Johnston and I plan to evaluate the impact of this text on student success and publish our findings in a peer-reviewed journal, as outlined above in the Qualitative and Quantitative Measures section. We are both experienced SoTL researchers with backgrounds in data collection and analysis.

While the factual material in this textbook will not require updating, the audiovisual resources will need to be periodically revisited. Like all OER authors in the field, we will be relying on publicly-available streaming media. Although many of us have based our teaching on streaming media for years and have learned which sources can be relied upon, some of these sources will certainly become unavailable over time. The UNG Music Appreciation Coordinator (currently, myself) will be responsible for checking media availability and updating links in the

text and the online course. None of the text will be tied to specific media sources, however, and links to sources will be provided in an easily-updated Appendix.

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