

The Symbiosis and Mutual Interpretation of Music and Literature in Interdisciplinary Perspective

-- An example of deep integration teaching of high school music appreciation of "East of the Yangtze River"

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Abstract: Under the background of core literacy oriented high school curriculum reform, this paper takes the art song "Eastward Journey of the Great River", which was created by Qing master based on Su Shi's "Niannujiao · Chibi Huaigu", as the research object, and constructs a theoretical framework for the interdisciplinary integration of music and language. Through the three dimensions of comprehending music through literature, interpreting literature through music, and symbiosis of art and literature, we analyse the correlation between the literary context of the poetic text and the acoustic structure of the musical composition. Combined with the teaching practice cases, we propose a three-step modelling teaching strategy of "mutual interpretation of text - general sense construction - migration and innovation", exploring the integration paths of the two in the levels of cultural identity, aesthetic experience, and thinking cultivation, and providing a reference paradigm for the interdisciplinary teaching of music appreciation and literature in high school. It provides a paradigm for the interdisciplinary teaching of music appreciation and literature in high school.

Keywords: High School Music Appreciation, Interdisciplinary, Eastward March of the Yangtze River, Music Education.

1. Introduction

The magnificent words and chapters of Su Shi's "Going East on the Great River" have been composed by the Qingzhu, and the mood of the words and the rhythm of the melody are perfectly fused, which has achieved a classic that has been passed down to the world. In the context of the current deepening of core literacy education, breaking the boundaries of disciplines and realising the integration of knowledge have become an important direction of educational innovation. The interdisciplinary teaching of music and literature can not only help students appreciate the diversified charms of art, but also cultivate their composite thinking and comprehensive literacy. In this paper, we take the in-depth integration teaching of high school music appreciation "East to the Great River" as an example to explore the symbiotic and mutual interpretation relationship between music and literature, and to provide new ideas and references for the development of interdisciplinary teaching practice and theory.

2. Theoretical Foundation: Educational Philosophical Basis for Disciplinary Integration

2.1. Confucius' Tradition of Music Teaching: "Rise in Poetry, Establish in Rites, and Become in Music".

Confucius put forward the educational programme of "rising in poetry, establishing in rituals, and becoming in music" in the Analects of Confucius, which constructed the core framework of the music education tradition in ancient China. This system of thought takes "poetry" as the starting point for emotional enlightenment, "ritual" as the cornerstone

of social norms, and ultimately achieves the overall sublimation of the personality through the artistic melting of "music", which profoundly reveals the role of literature and music in education. This profoundly reveals the essential connection between literature and music in the practice of education, which "begins with symbiosis and ends with mutual interpretation". From an interdisciplinary perspective, the "rise in poetry" emphasises the awakening of life consciousness and the stimulation of aesthetic emotions by literature (poetry), while the "formation in music" points to the sublimation of the literary context and the deepening of moral emotions by music, both of which form the basis for the formation of an overall personality under the normative framework of the "rites". Under the normative framework of "ritual", the two form a dialectical unity of emotional experience and rational cognition, providing a theoretical basis for the interdisciplinary fusion of music and literature.

When the literary text of Su Shi's Nian Nujiao, Red Cliffs and the musical work "East of the Yangtze River" composed by Lord Qing form a pedagogical intertext, it is precisely the deep resonance between the literary imagery of "poetry" and the musical language of "music" at the emotional level. The "music teaching" advocated by Confucius is not an isolated teaching of artistic skills, but an educational process of "poetry and music in harmony" that enables students to complete the cognitive leap from the perception of linguistic symbols to the construction of aesthetic meaning through the experience of literary imagery and musical emotion, ultimately realising the concept of "The Records of Music". Ultimately, it will achieve the goal of human education as stated in the Book of Music: "When music is performed, the world will be peaceful, the ears and eyes will be clever, the blood will be peaceful, the customs will be changed, and the world will be peaceful".

2.2. Modern Cognitive Theory: Learning Transfer Theory

As a bridge connecting auditory art and language art, the interdisciplinary practice of music and literature is not only a two-way expansion of aesthetic experience, but also a cognitive advancement process of knowledge transfer and ability integration. Learning Transfer Theory provides a key theoretical anchor for this integration - the theory emphasises the two-way transfer of knowledge, skills and ways of thinking between different disciplines, and advocates that the transfer of knowledge, skills and ways of thinking between different disciplines can be achieved through the excavation of common elements (Thorndike's "Common Elements Theory"), and the refinement of general principles (Judd's "Generalisation Theory"). "Generalisation theory") to achieve the integration and reconstruction of cognitive structure. In high school music appreciation teaching, this migration mechanism is embodied in the symbiosis and mutual interpretation between the imagery interpretation of literary texts, the rhythm of language and the melodic construction and emotional expression of musical works, and its core goal is to break the cognitive inertia of disciplinary fragmentation, and to cultivate the ability of students to establish a meaningful correlation between the multiple symbolic systems.

The art song "The Great River Goes East" constitutes a typical carrier of this interdisciplinary migration. The original literary work constructs the historical philosophy with the magnificent imagery of "The Great River Goes East", while the musical work reproduces the emotional tension of the text through the fluidity of the piano weave and the dramaturgy of the tonal shift, and the two are in the "spatial and temporal imagery", "emotional logic" and "emotional logic". The two are deeply intertextual in terms of "spatial and temporal imagery," "emotional logic," "cultural context," and other dimensions.

3. Text Decoding: Interdisciplinary Analysis of the Artistic Characteristics of East of the Yangtze River

3.1. Understanding Music through Literature

First of all, both literary texts and music have language rhythms that correspond to the ups and downs of emotions. Take the first line of "Eastward the great river goes, the waves have exhausted all the characters of the ancient world" as an example. The opening line "The great river goes east" is "仄平平仄", starting with the word "great" in oblique tone, which is majestic and sets the tone of the whole lyric as majestic and magnificent. The word "waves are exhausted" is "oblique", alternating with "oblique", with a fast rhythm, and the word "exhausted" expresses the vicissitudes of history and the passage of time to the fullest extent. The word "Thousands of ancient characters" is "flat and oblique", the flat tone "Thousands of ancient" is soothing, and the word "characters" is changed to oblique tone, emphasising the fact that the word "thousands of ancient characters" has been changed to oblique tone, which makes it clear that the word "thousands of ancient characters" has been changed to oblique tone. The change to oblique tone emphasises the extraordinary status of the person being remembered, and in the change of tone, it triggers the feeling of remembrance for the historical heroes, and the

emotion gradually rises from a gentle tone.

Secondly, as different forms of symbol systems, words and music are both symbolic, with similarities in terms of expressing meaning, conveying information, and triggering emotional resonance. However, the difference is that text is a visual symbol with semantic meaning, and the meaning of text is relatively more certain and specific; music is an auditory symbol without semantic meaning, and the meaning expressed by music is more ambiguous and open-ended, and its meaning depends more on the listener's personal experience, cultural background, and the current state of mind and other factors. In Su Shi's Nian Nujiao, Red Cliffs and Ancient Times, visual images such as "Red Cliffs", "Big River", "Rocks" and so on have unique auditory transformation possibilities, which enriches the mood of the words and enhances the artistic impact of the work. This transformation enriches the mood of the words and enhances the artistic impact of the work. The specific location of the ancient battlefield "Red Cliff" is a visual imagery with a sense of historical weight, which can remind people of the fierce battle scenes in those years. When the reader faces the Red Cliff, it is as if he can hear the echoes of history, the sound of the clash of the golden spears and iron horses a thousand years ago, the shouts of the generals, and the roar of the river lapping against the banks of the Red Cliff, which are intertwined to form a low and powerful auditory sensation. The "Great River Going East" depicts the magnificent scene of the river rushing and rolling eastward, showing a grand and heroic visual impact, and its visual imagery can be transformed into the sound of surging waves, the sound of the river hitting the shore and the reef, and the sound of the water flowing against each other, conveying a majestic and heroic emotion, and also suggesting the passage of time and the change of history. The passage of time and the change of history are as unstoppable as the river. The "Stones Piercing Through the Sky" depicts the jagged and towering rocks along the banks of the Red Cliff, which give people a steep and strange visual impression, highlighting the majesty and bleakness of the ancient battlefield of the Red Cliff. The visual imagery can be transformed into the whistling sound of the wind through the rock crevices and the roaring sound of the river impacting the rocks. When the wind passes through the crevices of the rocks, it will emit a sharp whistling sound, just like the cries of the ghosts and the wolves, which adds a poignant and mournful atmosphere.

3.2. Interpretation of the Text with Music

Firstly, from the melodic pattern analysis, the song "Eastward Going of the Yangtze River" adopts a wavy melody, which is isomorphic with the flowing river depicted in the lyrics of "Eastward Going of the Yangtze River". This melodic line imitates the dynamics of the river's ups and downs, so that when students listen to the music, they seem to be able to see the picture of the river rolling eastward, which transforms the visual imagery in literature into the auditory imagery in music. The use of intervals in the song, such as the use of a four-degree progression in "Washed away", the progression from VI to II expresses the strength of "Washed away" acoustically. The quadruple progression has a strong impact and tension in the music, which shows the grand power of the passage of time and the change of history contained in "Washed away" in the form of music.

Secondly, from the tonal analysis, the master of the Qing dynasty adopted the traditional Chinese pentatonic mode,

which has a distinctive ethnicity, making the music with a strong Chinese traditional music colours, and "Nian Nujiao, Red Cliff and Ancient Memories", which is a classical poem with a cultural heritage, and laying down the foundation of the work's simple and elegant style from the level of the modal. At the same time, chromaticism is added to the melodic progression, such as the chromatic descent at the point of "I should be laughed at for being so affectionate". Chromatic progression is a commonly used technique in modern music, which can add delicate and euphemistic emotional colours and instability to the music. Here, the chromatic descent subtly expresses the lyricist's self-deprecation and emotion, and shows the complex emotion in the original lyric through the subtle change of music, realising the fusion of ethnicity and modernity, which not only preserves the classical flavour of the original lyric, but also gives the work a new dimension of emotion and artistic expressiveness.

Thirdly, from the analysis of the piano weave, the octave decomposition pattern is used in the prelude to simulate the grand scene of the rushing river, and the grand mood of "The Great River Goes East" is previewed. When played on the piano, the decomposed octave pattern can produce a broad and majestic sound effect, just like the surging and unrelenting water of the river, which brings the listener into the magnificent scene depicted in the original lyrics at the beginning of the piece and creates a majestic atmosphere for the whole piece. The finale adopts column chords, and concludes the piece with a firm and steady sound of "a bottle of libation to the river and the moon". The harmonic effect of column chords is full and heavy, giving a strong sense of termination, which symbolises the precipitation of the lyricist's emotion and deep thinking about history, and pushes the sadness at the end of the original lyric to the climax in the form of music, so that the listener can feel the lyricist's inner emotion and helplessness, as well as the deep understanding of life and history in the afterglow of the music.

3.3. Art and Literature Symbiosis - the Deep Connection between Music and Literature Mutual Interpretation

Firstly, in the dimension of emotional expression, the bold style of Su Shi's lyrics and the dynamic contrast in music creation form a highly compatible emotional resonance. From the literary level, the ancient poem takes the ancient battlefield of Red Cliff as an example of "rocks piercing through the air and waves lapping at the shore", which pushes the majesty of the natural landscape to the extreme through the extremely tense language, highlighting the typical qualities of the bold style of lyricism. From the musical level, the melody simulates the auditory image of the rushing river through the wave-like linear direction and the four degree jumping in, etc., with the strong rhythm and full harmony, it builds up the impassioned music passage, which is intertextual with the grandiose mood of the opening of the lyric.

Second, from a structural perspective, the division of the first section of Nian Nujiao: Huaigu in Red Cliff into sections of "landscape writing" and the second section of "lyricism" has a strict counterpoint to the logic of the presentation and development sections of a musical work. The first section focuses on the visual imagery of the ancient battlefield at Red Cliff, completing the spatial scene and rendering the atmosphere through the continuous descriptions of scenery,

such as "the great river going east" and "rocks piercing through the air", and building a grand historical stage for the expression of emotion; the second section moves from scenery to emotion, starting with a recollection of Zhou Yu's heroic deeds. In the second section, the admiration for Zhou Yu's heroic deeds turns to the feelings of his own life, realising the structural transformation from objective description to subjective lyricism.

4. Teaching Application: Activate Multiple Learning Dimensions

Table 1. Cross Dimensional Setting of Teaching Objectives

Subject dimension s	Knowledge and Skills	Process and method	Emotional Attitude and Values
Chinese	Analyzing the Imagery System of Bold Words	Comparative Reading of Text and Sound	Experience the wisdom of ancient people's life of "expressing emotions through scenery"
Music	Analyzing the piano accompaniment function of art songs	Synchronized sight singing of melodic lines and poetic rhythms	Experience the artistic charm of the fusion of Chinese and Western music techniques
Fusion	Establish an analysis model for "correspondence between arts and culture"	Cross media Art Expression Workshop	

4.1. "Three-steps-progressive "Teaching Strategy

4.1.1. Interpretation of Texts: Establishing a Coordinate System for the Connection between Art and Literature

This stage aims to build up the connection between music and literature through text comparison and analysis, so that students can understand the intrinsic connection between the two at a basic level.

-Task 1: Listen to the song, compare and contrast the original lyrics of Su Shi and the lyrics of Lord Qing, and analyse the musical and literary considerations of "Why is 'the waves have been exhausted' changed to 'the sound of waves has been exhausted'".

In the teaching process, the teacher first guides the students to listen to the song "Going East of the Yangtze River" composed by Qing master, and distributes Su Shi's original lyrics and Qing master's adapted lyrics for the students to compare and read. On this basis, the teacher organises group discussions with students to analyse the reasons for the change from "the waves are exhausted" to "the sound of waves is exhausted" from two dimensions: music and literature. On the musical side, the expression "the sound of waves is exhausted" makes the number of syllables and the rhythm of the lyrics better match the direction of the melody, enhances the match between the lyrics and the melody, and

makes the singing more fluent and natural; on the literary level, the addition of "the sound of waves" enriches the auditory imagery, and gives the words a fuller sense of picture and atmosphere. At the literary level, the addition of the "sound of waves" enriches the auditory imagery, making the words and phrases more full of the sense of picture and atmosphere, and better reflecting the sense of the Yangtze River's turbulent waves and the vicissitudes of history. Teachers can cite the theory of "the suitability of lyrics and melody" in music aesthetics and the theory of constructing imagery in literary creation to summarise and sublimate the students' analysis and help them understand the relationship between music and literature in creation, which are influencing and cooperating with each other.

-Task 2: Record the melodic direction of "Eastward Going of the Yangtze River" in pentatonic scores and analyse the overlap with the flat and oblique rhythms of the poems (-○-○-○).

Teachers guide students to use their musical knowledge to record the melody of the lyrics of "Eastward the Great River" on the staff, clearly presenting its pitch, rhythm and other elements. At the same time, explain to the students the knowledge of the rhythms of the poem, and let them analyse the pattern of "Going east by a big river". Afterwards, students will be organised to compare the melodic direction with the rhythm of the poem and explore the intrinsic connection between the two. For example, whether the appearance of the high notes in the melody corresponds to the emotionally charged words in the poem, and whether the speed of the rhythm corresponds to the changes in the levels and slopes of the poem. In this way, students can intuitively feel the consistency between the musical melody and the rhythm of the poems in the expression of emotions, and further deepen their understanding of the symbiotic relationship between music and literature. This process can be combined with the theory of melodic lines in music analysis and the theory of poetic meter, guiding students to analyse and summarise from a professional perspective.

4.1.2. General Sense Construction Stage: Opening up the senses and thinking channels

In this stage, through rich practical activities, students can experience the process of music and literature creation, promote the intermingling of senses and thinking, and deepen their understanding and perception of the works.

-Activity 1: Music Recital Competition - Students choose their own piano excerpts to accompany the poems, explaining the relationship between tempo, intensity and emotional expression.

The teacher will provide students with a number of piano clips in different styles, covering a wide range of moods, such as soothing, emotional, sad and so on. Students will choose the appropriate piano clips according to their own understanding of Su Shi's poem "The Great River Goes East" and recite it to music. During the preparation process, students were required to analyse the emotional connotation of the poem and think about how to better convey the emotion of the poem by adjusting the speed and intensity of the recitation, as well as the coordination with the piano music. During the competition, students were asked to explain their choice of music and their handling of tempo and intensity at the end of the recitation, explaining the reasons for their choice and handling, and how they fit with the emotion of the poem. Other students and the teacher evaluate the students' recitation performance and the content of their explanations,

and together they discuss the relationship between musical elements and the expression of literary emotions. In this way, students not only improve their musical perception and literary expression, but also experience in practice the synergy between music and literature in conveying emotions.

-Activity 2: "If I were Lord Qing" Composition Workshop - Designing a new piano texture for the passage "A Journey to my Homeland", explaining how it can be expressed through timbral variations. The self-deprecating mindset of "I should be laughed at for being so affectionate".[1-3]

The teacher will first lead the students to deeply interpret the meaning of the poem "A Journey to the Old Country" and analyse the self-deprecating mentality and complex emotions implied by "I should be laughed at by many feelings". Then, students will be introduced to the knowledge of piano weaves, including the characteristics and expressive power of different weaves. Students work in small groups to conduct a creative workshop to try to design a new piano texture for the passage. In the process of creation, students need to think about how to use different timbral variations, e.g. through the weak pedal, different ways of touching the keys, etc., to express the self-deprecating mindset of "I should be laughed at for being so sentimental". Upon completion of the composition, each group will send a representative to present their own design and explain in detail their creative ideas and the intention of the timbres used. The teacher organises discussions and exchanges with the students, evaluates and advises the creation of each group from the perspective of a music professional, and guides the students to further understand the relationship between timbre and emotional expression in music creation, as well as how to transform literary emotions into musical language, and realise the in-depth fusion of music and literature.[4]

4.1.3. Migration and Innovation Phase: Towards Interdisciplinary Meaning Generation

-Language group: Writing a short review on "The Ancient and Modern Evolution of Red Cliff Imagery".

Teachers in the language group guided students to consult relevant information, sort out the imagery of Red Cliff in literary works of different historical periods, and analyse the evolution of its connotation and symbolism. Students work in small groups to collate and analyse the information collected and write a short commentary on "The Evolution of Imagery in Red Cliffs in Different Historical Periods". In the process of writing, students are required to use the method of literary analysis, combined with specific examples of literary works, to explore in depth the cultural connotation and emotional value of the imagery of Red Cliff, as well as the historical, cultural and social reasons behind this evolution. Through writing short reviews[5], students can deepen their understanding of the use of imagery in literary works and improve their literary research and writing skills.

-Music Group: Adaptation of "East of the Yangtze River" to String Quartet Version

Teachers of the Music Group organise students to learn about the knowledge and performance techniques of the string quartet, and guide them to analyse the musical structure, melodic characteristics and emotional expression of the original piece of "Eastward Bound by a Great River". Students work in groups to adapt the original piece according to the characteristics of the string quartet. In the process of adaptation, students need to consider how to use the timbral characteristics and playing techniques of the string instruments to reinterpret the emotional connotation of the

piece, so that the adapted version of the string quartet retains the flavour of the original piece while presenting a new musical style. Upon completion of the adaptation, each group rehearses and performs the work, exchanges and learns from each other's experience, and improves their musical composition and performance ability.

-Integration of results: production of digital poetry books with audio and text, and exhibition of "dialogue between arts and literature".

The short commentaries written by the language group and the string quartet version of the piece adapted by the music group were integrated to produce a digital poetry book with audio and text. In the digital poetry book, the original poems and short commentaries were linked to the corresponding music audio, making it convenient for readers to listen to the corresponding music while reading the poems and short commentaries, thus realising a three-dimensional presentation of music and literature. At the same time, the "Dialogue between Art and Literature" exhibition was held, in which students demonstrated the results of their interdisciplinary learning and interacted with the audience by reciting poems, playing music and explaining short commentaries in various forms. Through the production of the digital poetry collection and the exhibition, students are able to display and disseminate the results of their interdisciplinary learning, further deepen their understanding of the symbiotic relationship between music and literature, and enhance their comprehensive practical and creative abilities[6-10].

5. Reflection and Prospect: The Deep Value of Interdisciplinary Teaching and Learning

5.1. Bottleneck Breakthrough in Current Practice

5.1.1. Teachers' Quality: Establishing an Interdisciplinary Lesson Planning Mechanism: "Music teachers Make up Literature Lessons, Language Teachers Fix Music Theory Lessons".

In interdisciplinary teaching practice, teachers' professionalism directly affects the teaching effect. At present, the knowledge structure of music teachers and language teachers has disciplinary limitations, which makes it difficult to realise the in-depth integration of music and literature teaching. In order to break through this bottleneck, an interdisciplinary lesson planning mechanism can be established, whereby "music teachers make up literature lessons and language teachers repair music theory lessons". Specifically, schools or education departments can regularly organise music teachers to participate in literature training, which covers the appreciation of ancient poems, theories of literary creation, and methods of literary criticism, etc., to help music teachers improve their literary literacy, so that they can interpret works from a literary perspective in music teaching and guide students to discover the intrinsic connection between music and literature. At the same time, basic music theory courses are offered to language teachers, including music theory, music appreciation and music creation, so that language teachers can understand the basic elements, expressive techniques and creative rules of music, so that they can incorporate music elements into language teaching and enrich the form of teaching. In addition, joint

lesson planning groups for music and language teachers have been set up to carry out regular collective lesson planning activities, discussing teaching content and designing teaching programmes, integrating disciplinary knowledge through exchanges and cooperation, complementing each other's strengths, and improving cross-disciplinary teaching abilities.

5.1.2. Integration of Teaching Materials: Exploring the Potentially Related Texts in the General High School Textbook: Music (Human Voice Edition) and Language (Unified Edition).

Teaching materials are important carriers for teaching, and effective integration of the contents of teaching materials is the key to interdisciplinary teaching. At present, music and language teaching materials are arranged independently of each other, lacking systematic interdisciplinary connections. Therefore, it is necessary to explore the potentially related texts in the textbooks of Music (Human Voice Edition) and Language (Unified Edition), such as Yangguan Sanjie and Sending Yuan Er to Anxi, and use them as an entry point to design interdisciplinary teaching units. In practice, teachers can develop comprehensive teaching objectives around related texts, combining the melody, rhythm and emotional expression of music with the poetic mood, language art and cultural connotation of language. For example, when teaching Yangguan Sanjie and Sending Yuan Er to Anxi, the language teacher first explains the creative background, content meaning and artistic characteristics of the poems and guides the students to understand the feelings of separation expressed in the poems; then the music teacher analyses the musical structure, melodic characteristics and singing skills of Yangguan Sanjie, so as to let the students feel how the music can reinforce the emotions of the poems through notes and rhythms. In this way, students can have a comprehensive and in-depth understanding of the works and enhance their comprehensive literacy in interdisciplinary learning. At the same time, teachers are encouraged to expand and supplement the content of the teaching materials appropriately according to the actual teaching situation, collect more music and literary works related to the teaching materials, enrich the teaching resources, and provide a broader space for interdisciplinary teaching.

5.2. Innovations and Discoveries at the Theoretical Level

5.2.1. Proposing the Teaching Model of "Symbiosis between Art and Literature": Literature Provides the Kernel of Meaning, Music Expands the Dimension of Perception, and the Two Generate New Aesthetic Experiences in Symbolic Transformation.

On the basis of interdisciplinary teaching practice, the "Arts and Letters Symbiosis" teaching model is summarised. The model emphasises the interdependence and mutual promotion of literature and music in the teaching process. Literature, as a language art, expresses thoughts, emotions and cultural connotations through vocabulary, phrases and chapter structure, providing a kernel of meaning for teaching. Through reading literature, students understand the stories, characters and themes, and build up their knowledge and understanding of the works. Music, as a sound art, conveys emotions and ideas in a unique way through elements such as melody, rhythm, harmony and timbre, expanding students' perceptual dimensions. Music can stimulate students' auditory association, so that students can get emotional resonance in

the feeling of sound, and deepen their understanding and experience of literature. In the teaching process, literature and music achieve symbiosis through symbolic transformation. For example, composing poems into songs transforms the textual symbols in literature into the sound symbols of music; or creating poems based on music transforms the sound symbols of music into the textual symbols of literature. In this process of symbolic transformation, literature and music are integrated with each other, generating new aesthetic experiences, enabling students to appreciate and understand works of art from multiple perspectives, and cultivating their aesthetic ability and creativity.

5.2.2. Revealing the "Third Space" Value of Interdisciplinary Teaching: Transcending the Boundaries of Disciplines, Cultivating Critical Thinking and Creativity at the Intersection of Knowledge.

Interdisciplinary teaching breaks the boundaries of traditional subject teaching and creates a "third space" that transcends subject boundaries. In this "third space", knowledge from different disciplines collide and merge with each other, providing students with a new learning perspective and way of thinking. Traditional subject teaching focuses on the systematicity and completeness of subject knowledge, and students are often limited to a single subject's mode of thinking in the learning process. Interdisciplinary teaching organically combines the knowledge of different disciplines and guides students to think and explore at the intersection of knowledge. For example, in the interdisciplinary teaching of music and literature, students need to use both music knowledge and literature knowledge to analyse the creative background, artistic characteristics and emotional expression of the work, which requires students to break through the limitations of disciplinary thinking and comprehensively use a variety of knowledge and methods to solve problems. In this process, students' critical thinking and creativity are effectively cultivated. Critical thinking enables students to think and judge independently about what they have learnt, not blindly accepting established views but analysing problems from multiple perspectives; creativity prompts students to generate new ideas and creativity in the fusion of interdisciplinary knowledge, giving new connotations and values to art works. The "third space" value of interdisciplinary teaching is not only embodied in the integration of knowledge and innovation, but more importantly, it cultivates students' comprehensive literacy and ability needed to adapt to the future development of society.

5.3. Extended Direction of Future Research

5.3.1. Neuroaesthetics Perspective: Verify the Synergistic Effect of the Integration of Music and Literature on the Activation of Students' Emotional Brain Areas through EEG Experiments

With the development of neuroscience, neuroaesthetics provides a new perspective for the study of art education. Future research can start from the perspective of neuroaesthetics and use EEG experimental technology to verify the synergistic effect of the integration of music and literature on the activation of students' emotional brain areas. The specific research programme can be designed as follows: a certain number of high school students are selected as experimental subjects and divided into experimental and control groups. Students in the experimental group receive interdisciplinary teaching of music and literature integration,

while students in the control group receive traditional single-subject teaching. Before and after the teaching, EEG experiments were conducted on the two groups of students, measuring the EEG signals of the students when they were enjoying music, reading literature, and learning the integration of music and literature, and focusing on the brain areas related to emotional processing, such as the amygdala and the prefrontal cortex, etc. The experimental group was divided into two groups. By comparing and analysing the EEG data of the two groups of students, we explored whether music-literature integration teaching can activate students' emotional brain regions more effectively and whether there is a synergistic effect of such activation. This study will provide a scientific theoretical basis for interdisciplinary teaching, further reveal the influence mechanism of music and literature integration on students' emotional development and aesthetic experience, and provide a reference for optimising interdisciplinary teaching strategies.

5.3.2. Cross-cultural Comparison: Comparing the Similarities and Differences of Interdisciplinary Teaching between Chinese Art Songs (e.g. "East of the Yangtze River") and Western Operas (e.g. Schubert's "The Devil's King")

Art works in different cultures have unique artistic styles and cultural connotations. It is of great theoretical and practical significance to carry out cross-cultural comparative research to compare the similarities and differences in interdisciplinary teaching between Chinese art songs and Western operas. In the future research, the Chinese art song "East of the Yangtze River" and the Western Schubert "The Devil's King" can be selected as the research objects, and in-depth comparative analyses can be carried out in terms of teaching objectives, teaching contents, teaching methods and teaching evaluation.

In terms of teaching objectives, we analyse the differences in the focus of interdisciplinary teaching on students' aesthetic ability, cultural understanding, and artistic creation ability in the two cultures; in terms of teaching content, we compare the ways and characteristics of combining musical elements (melody, rhythm, harmony, etc.) and literary elements (poetic structure, linguistic style, and thematic ideas, etc.) in the two cultures; and in terms of teaching methods, we explore the differences in teaching strategies and means adopted by teachers in different cultures. In terms of teaching methods, to explore the differences in teaching strategies and means adopted by teachers; in terms of teaching evaluation, to study the similarities and differences in evaluation standards and methods. Through cross-cultural comparative research, we summarise the experiences and characteristics of interdisciplinary teaching of music and literature in different cultures, which will provide useful reference for enriching the theory of interdisciplinary teaching and promoting the exchange and development of cross-cultural art education, and at the same time, help students to broaden their cultural horizons and enhance their awareness of cultural tolerance and cross-cultural communication skills.

6. Conclusion

The interdisciplinary teaching practice of "East of the Yangtze River" as an example deeply interprets the educational value of symbiosis and mutual interpretation between music and literature. In the mutual interpretation of the text, students gain an insight into the inner correspondence

between the music melody and the rhythm of the poems; in the construction of experience, they realise the intermingling of senses and thinking through practical activities; in the stage of migration and innovation, they break down the barriers of knowledge with the help of interdisciplinary projects, and complete the leap from the understanding of knowledge to the ability to create. This teaching mode breaks the boundaries of traditional disciplines, and allows students to build up a complex thinking system in the search for artistic rhythm, and deeply understand the cultural essence of "art and literature from the same source".

From the long-term perspective of education development, interdisciplinary teaching is not only an innovative path for in-depth learning of a single discipline, but also an important carrier for cultivating students' core qualities. It empowers students to cross disciplinary boundaries, enabling them to flexibly apply multidisciplinary knowledge and ways of thinking and creatively propose solutions when facing complex problems. Against the background of the growing demand for complex talents in today's society, this kind of teaching practice undoubtedly points out the direction for education in the new era, promotes the transformation of education from the transmission of knowledge to the cultivation of literacy, and helps students realise their spiritual abundance and growth in multicultural and complex situations. In the future, with the continuous innovation of educational concepts and the deepening of teaching practice, the interdisciplinary teaching of music and literature will certainly show more vigorous vitality, contributing to the cultivation of new generations with innovative spirit and cultural heritage.

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