




## The interdisciplinary method of musical literacy, education and artistic sensibilization: Objectives, structure and evaluation

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### ABSTRACT

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The Interdisciplinary Method of Musical Literacy, Education and Artistic Awareness (MILMESA) aims to provide a holistic and interdisciplinary approach to education, integrating four artistic expressions (theatre, music, visual arts and physical/motor expression) essential for the development of skills such as creativity, expression and improvisation in a school context. The method aims to prepare adults who are in training for future practices aimed at children, young people or adults. MILMESA integrates 129 activities, classified by degree of difficulty, to improve personal and artistic skills, foster innovation and creativity, improve interaction and sociability, promote concentration and active listening, and improve rhythm, repetition, movement skills, expression and improvisation. A non-experimental methodology was chosen in which post facto questionnaire interviews were applied to 350 training participants. This method is a valuable tool for those looking to expand their artistic knowledge, as well as preparing them to educate and raise awareness among future generations. They also demonstrate the development of interdisciplinary artistic skills and practices in an educational context, the integral development of the individual, the connection and interaction between the arts and other areas of knowledge, and the improvement of skills in individuals who are training for future roles as teachers or artists.

**Contribution/Originality:** The study validates a conceptual structure that defines the guidelines of an original, unprecedented method with two decades of practical application. It also presents results that can guide the next steps and strategies for applying the method in question.

### 1. INTRODUCTION

Education is synonymous with learning, sharing, transmitting knowledge, and the art of effective communication. In the realm of active music teaching methods, unique and enjoyable educational experiences play a pivotal role. Examining ancient Greece, we observe how natural the values and principles guiding music educators were, and were, without a doubt, more pragmatic than those prevailing today. This is not to assert their superiority

but to highlight their reliance on practical, realistic, and straightforward considerations, with well-defined objectives and without subterfuge.

Contrary to the past, we acknowledge that the contemporary methodological framework has undergone significant development and adjustments. These changes aim to foster a more pluralistic, holistic, and interdisciplinary approach to music education within the arts. In bygone eras, luminaries in education, from Confucius to Pestalozzi, could never have imagined, and perhaps would not even have desired to imagine, the positive formation of character without the influential guidance of music over the personal development of children and adults. Contemplating an alternative perspective would have been deemed heretical.

The integral development of an individual, a topic extensively discussed, is clearly and prominently observable across all historical phases. A noteworthy example is Confucius, who assigned music a significant and foundational role in the education and training of young people. Through music, he envisioned their path toward civility and the comprehensive consolidation of individual aspects. Human virtues, integral to the construction and development of any society, have been emphasized by scholars such as Swanwick and Tillman (1986), Standley and Hughes (1997), Swanwick and Franca (1999), Candau (2002), Schellenberg (2004), Dos Santos (2007), Standley (2008), Benedetti and Kerr (2010), Hallam (2010), Hallam (2018), Pellegrino (2011), Dos Santos and Antunes (2012), MacDonald, Kreutz, and Mitchell (2012), Trainor, Marie, Gerry, Whiskin, and Unrau (2012), Foà and Ribeiro (2013) and Regelski (2018).

Despite the considerable appeal and noble objectives of numerous educational movements, their practical implementation has been somewhat neglected. In other words, there is a lack of a robust practical foundation or exemplariness to effectively elevate and address various problems and educational needs. This applies particularly to the realms of pleasure, motivation, and leisure integrated with education. The deficiency lies in the absence of a solid practical basis that serves as an example, fostering creativity and autonomy in individuals concerning work proposals or ideas for problem solving.

The term "method" implies a facilitated approach to achieving a specific objective (Crisol-Moya, Romero-López, & Caurcel-Cara, 2020). From the perspective of Reis, Sena, Rosa, Ivo, and Pinheiro (2022), the method is characterized as follows: "In the case of teachers, it is recommended to employ the active methods explored here and adapt them, if necessary, based on the content taught and the class profile [...], especially in higher education, given their effectiveness in facilitating and enhancing student learning" (p. 236).

The primary aim of this method is to educate and raise awareness among adults undergoing generalist and artistic training. However, its goal is to prepare these adults for future practical actions aimed at children, young people, or adults. Consequently, two fundamental challenges must be addressed. Firstly, there is a need to instruct adults without simplifying educational content and proposals. Secondly, careful consideration must be given to the content that these future educators, teachers, and artists will convey to raise artistic awareness among their students.

## 2. LITERATURE REVIEW

### 2.1. *Musical Education – A Playful Approach to Education in Portugal*

Authors such as Fernández Jiménez and Jorquera Jaramillo (2017), Cardoso, Morgado, and Silva (2018), Cardoso, Morgado, and Leonido (2023) and Bate (2020) leave us with the idea that music education can help develop aesthetic and civic sensitivity, the ability to form opinions and criteria, and encourage critical reflection and intellectual independence. The playful aspect is understood to be a “means of building knowledge, capable of demonstrating that the relationship between education and playfulness brings, or can bring, great and valuable contributions to the formation of human beings” (Leonido, 2005). However, “the paradigm of the playful approach in education, as a guiding thread and an important means of transforming the entire educational process into a more pleasurable path, is still (unfortunately) not conceivable and understandable on the part of today's society, as well as

throughout history” (Leonido, 2005). Music education in Portugal is in complete disarray, as there is only effective music education in the second cycle of basic and higher education, that is, in the other cycles it exists tenuously (first and third cycles of basic education) depending on the management of schools and their intention to promote, or not promote, subjects as options in some academic years (which happens very rarely). Having said this, we can determine the discontinuity of programmatic contents and structural disarticulation that occurs in these areas. There are other cases in which musical education exists, such as artistic training in secondary education (namely musical) but only in parallel with professional or articulated vocational education (the student's curriculum plan integrates the subjects of the general component and the vocational component of music). Other school stages have well-defined programs or areas; in the case of pre-school education, this is in the area of expression and communication and the first cycle of basic education (artistic and physical motor expressions, which are specific subjects for each of the expressions). Although there is some coherence and uniformity in the program from a theoretical conceptual point of view, in reality and in practice, contrary to the intended continuity and deepening of knowledge, music is recurrently used in themed school parties to present to the school community. As an alternative or a complement, this type of practice is used as an argument for the creation of "Music Corners", symbolically serving to fulfil the program and fill the students' "leisure time", which should be used for extracurricular activities. In pre-school education and in the first cycle of basic education, it is well-known that the programs in terms of compliance fall short of the legislator's assumption. On many occasions, their operationalization depends almost exclusively on the ACE (Activities Curricular Enrichment of the first cycle of basic education) from teachers with sensitivity to the area and theme and, sometimes, from educational assistants who provide musical education to children since some of the educators and teachers do not feel comfortable doing so. With this unencouraging reality, students arrive at university only prepared to initiate music (the same doesn't happen with other artistic expressions) and they almost never deepen or improve the techniques and theories associated with artistic practices, as indicated by laws, standards, regulations and programs.

## 2.2. Interdisciplinary Approach

The interdisciplinary vision presented in this study aims to demonstrate that it is possible to establish bridges and points of balance between curricular units and content areas, both in curricular and extracurricular programs (Abramo & Reynolds, 2015; Allsup, 2016; Auzani, Fernandes da Silva, Pereira, & Morgado, 2022; Cardoso et al., 2018; Corbisiero-Drakos, Reeder, Ricciardi, Zacharia, & Harnett, 2021; Fonseca & Tosta, 2019). In this case, the bridge that is being drawn is exclusively between the four artistic expressions taught in Portuguese and European universities (musical expression (in this case as the main element); dramatic expression (as the second most used element); plastic expression (as the third element) and motor expression). In the various laws and proposals for laws, the interdisciplinarity of the arts and beyond receives all the encouragement and attention (Cardoso et al., 2018). However, the practice demonstrates a scenario completely adverse to what the laws state. Therefore, higher education must intercede in these cases and create new mentalities and provide new ways of teaching based on the freedom of pedagogical action (Abramo & Reynolds, 2015; Auzani et al., 2022; Blanco & Peñalba, 2020; Cardoso et al., 2023; Leonido, Licursi, Cardoso, Rodrigues, & Morgado, 2020; Mateos, 2013; Oriola-Requena, Calderón-Garrido, & Gustems-Carnicer, 2022). It is essential to ensure that the training of teachers, educators and actors in the area of expression and communication is truly developed and equipped in order to guarantee the instruments of work and artistic intervention in the educational environment, among others.

## 3. METHOD

### 3.1. Methodology

This study adopts an exploratory and descriptive research design, aligning with Cohen, Manion, and Morrison (2017). The descriptive aspect involves the systematic documentation, comparison, and classification of

individuals, methodologies, and materials within the scope of the investigation. By employing participant observation as a key methodological strategy, an in-depth examination of naturally occurring phenomena is conducted. The choice of a non-experimental ex post facto methodology, as articulated by Cook and Campbell (1979), allows the investigation of groups previously formed for unrelated purposes. This approach is particularly advantageous as it facilitates a nuanced analysis of activities and events, offering insights into the underlying dynamics and enabling the identification of patterns. Through meticulous scrutiny of these observed occurrences, the study aims not only to comprehend specific incidents but also extrapolate valuable insights for future interventions and methodologies.

### 3.2. Participants

The study involves direct engagement with 350 individuals enrolled in both initial and advanced training programs. These participants serve as integral subjects for the investigation, offering a diverse and representative sample from which meaningful conclusions can be drawn. The composition of this group spans various demographic characteristics and educational backgrounds, enriching the depth and breadth of the study's findings. Additionally, indirect participants encompass the research team responsible for the execution and oversight of the study. The collaboration of this team adds a layer of reflexivity to the research process, acknowledging the influence and perspectives of those involved in the design, implementation, and analysis of the study. Through the inclusion of both the direct and indirect participants, the study aims to provide a comprehensive understanding of the multifaceted dynamics inherent in the exploration of the interdisciplinary method of musical literacy, education, and artistic awareness (MILMESA).

### 3.3. Instruments

An anonymous survey divided into two parts—self-assessment and methodological proposals—was utilized to classify various attitudes and qualities related to the method, its proposals, and its participants. The survey was administered to students enrolled in Teacher Training Courses and Artistic Training programs. For teacher training, the study focused on students most inclined to work in pre-school education, hereinafter referred to as "Early Childhood Education," with an emphasis on the curricular guidelines for early childhood education. Additionally, the study included students predisposed to undertake roles in the first cycle of basic education, hereinafter referred to as the "first cycle," with a focus on the curricular program.

Beginning in 2014, initial training became known as a Degree in Basic Education, offering various specialties leading to a master's degree (second cycle). This falls within the legal framework for professional qualification in teaching, covering pre-school education, basic and secondary education, and artistic education. The study also encompasses students pursuing a degree in Theater and Performing Arts (TPA) from a higher education institution in the north of Portugal.

### 3.4. Research Questions

The main research question of this study stems from the existence of a method that assesses its main contributions, strengths, proposals, and future adjustments. Therefore, a central research question was formulated: *Can MILMESA activities, in terms of their degree of difficulty, preference, framework and proposed changes (by the participants), help us to understand what they promote, what they develop and what they (MILMESA activities) imply in the field of the relationship between the arts and education?*

This question was drawn up based on three assumptions: 1. Limit the general idea (focus on a concrete and simple area or idea); 2. Refine the theme (go deeper and circumscribe the area or idea); 3. Recapitulate (review and close the general area or idea). The aim is to answer and substantiate the main conclusions and results of the study, which relate to interdisciplinary artistic practices, the integral development of the individual, interaction and

interdisciplinarity between the arts and preparation for the future profession chosen by the participants/students in initial or advanced training. Thus, the stages and data collection were defined and are presented in Table 1.

Table 1. Stage and order of data collected.

Order	Stage
1 <sup>st</sup>	Activities that are part of MILMESA by degree of difficulty
2 <sup>nd</sup>	Preference for the activities carried out
3 <sup>rd</sup>	Preference in relation to the activities carried out according to the course
4 <sup>th</sup>	Framework of areas
5 <sup>th</sup>	Framework of the areas in relation to the course
6 <sup>th</sup>	Importance of methodological proposals for the profession
7 <sup>th</sup>	Proposed methodological changes
8 <sup>th</sup>	Changes to methodological proposals according to course/group
9 <sup>th</sup>	Changes to activities
10 <sup>th</sup>	Changes according to course
11 <sup>th</sup>	Possible changes to MILMESA
12 <sup>th</sup>	Application of MILMESA proposals to other educational contexts
13 <sup>th</sup>	Skills developed by the methodological proposals
14 <sup>th</sup>	Capacities developed by the methodological proposals per course

### 3.5. Data Collection

When processing the data, two statistical software packages were employed: SPSS, and INFOSTAT 1.0. The data analysis unfolded across two distinct levels:

1. Descriptive Analysis: In this phase, the dataset was thoroughly examined. The outcome of this analysis encompasses the extraction and presentation of absolute and relative frequencies, mode, mean, standard deviation, minimum and maximum values, median, and factor analysis of correspondences.
2. Inferential Analysis: This was carried out utilizing various statistical tests:
  - a) Mann–Whitney Test: This non-parametric test was applied to compare two independent samples.
  - b) Kruskal–Wallis Test: Another non-parametric test, this was employed to compare two or more independent samples.
  - c) Chi-Square Test: This test scrutinizes the null hypothesis that, in a contingency table, the variables are not interrelated.
  - d) Binomial Test: This test was employed to compare proportions within a sample.

These rigorous analytical methods were chosen to ensure a comprehensive understanding of the data, encompassing both descriptive insights and inferences drawn from various statistical tests.

Table 2 presents the MILMESA objectives in sequential order, and Table 3 lists the MILMESA activities by degree of difficulty.

The methodological proposals (129 activities) attached to the method are grouped by degree of difficulty (I, II, III, IV) and are essentially oriented toward the following areas or domains: 1) development of personal and artistic skills; 2) innovation and creativity; 3) interaction and sociability; 4) concentration and hearing; 5) rhythm, repetition and movement; 6) expression and improvisation.

Table 2. MILMESA objectives.

Order	Objective
1 <sup>st</sup>	Develop general and artistic capabilities in an interdisciplinary way based on artistic expressions (Musical, plastic, motor and dramatic)
2 <sup>nd</sup>	Promote play and the playful aspect in education, and develop the notion, concept and achievement of artistic literacy
3 <sup>rd</sup>	Promote a broad sense of personal, social, artistic and educational resourcefulness through general artistic awareness
4 <sup>th</sup>	Create links between the arts and other areas of knowledge in a transdisciplinary way

Order	Objective
5 <sup>th</sup>	Give due importance to practice as a way of arriving at theory, that is, first practicing and then theorizing
6 <sup>th</sup>	View teaching in a pleasurable way and with intentional application of leisure to fully enjoy and experience the activities and proposals presented as skillful ways of seeking knowledge, and promote participation and collective creation as the basis of most of the artistic processes and products developed by students and teachers with levels of equal participation
7 <sup>th</sup>	Develop intervention capabilities in education and the environment in which education or educational action takes place; develop a spirit of respect for others and their differences, linked to all democratic and free practices promoted by this interdisciplinary method

Table 3. MILMESA activities by degree of difficulty.

Difficulty degree I
1. Paint the music; 2. Monkey of tones and semitones; 3. Mirror tools; 4. The surprise maestro; 5. The stairs of music; 6. How would I be if I were; 7. The sound of transport; 8. The worm in the sun; 9. A teacher in my own way; 10. Where for my match; 11. Beat the fly's wing; 12. The Maestro's secret; 13. Room sounds; 14. Short and long sounds; 15. High and low sounds; 16. Friendly fight; 17. The time; 18. Spaghetti dance; 19. Mirage; 20. Interrupted transmission; 21. It starts and I finish.
Difficulty degree II
22. Write to the instrument; 23. Activities—games and shadows; 24. Sounds of nature; 25. Rhythm of mathematics; 26. Musical forest; 27. Seasons of the year; 28. Sing the notes; 29. The presentation; 30. Connect things; 31. The fingers of the flute; 32. The sung professions and the "Enchanted Newspaper"; 33. The net detective; 34. Today I am the one who writes; 35. 100% creative; 36. Giant tariff; 37. The human xylophone; 38. A Piano from another world; 39. Musical dating; 40. Organize yourselves, please; 41. Singing poetry; 42. Wheel games; 43. Write with numbers; 44. Concert bar; 45. Recycling of materials; 46. Musical memory; 47. Musical Swedish; 48. "Rhyming to know"; 49. Musical collages; 50. Body beats; 51. Who is the most; 52. Safe code; 53. It's your turn; 54. Meet the neighbor; 55. The dog and the cat; 56. Ear that sees; 57. A repeating neighbor; 58. The piano that commands; 59. Musical journal; 60. Sound spaces; 61. Musical treasure hunt; 62. Filling geometric figures; 63. Chant the names; 64. Music in the world; 65. The music that dictates your steps; 66. In search of a quiet place; 67. The bag of sounds; 68. Tic Tac Toe, instruments and notes; 69. What instrument do I carry on my back; 70. Giant dice; 71. What is wrong; 72. Stop counting; 73. Write music; 74. Guess who I call; 75. Who sings like me; 76. Follow me.
Difficulty degree III
77. Finds what's already on the docket; 78. Gradual karaoke; 79. Radio programs; 80. Miscellaneous games—History of universal music; 81. The smells of music; 82. Orchestra of the body; 83. Musical hobby; 84. Repaint the music; 85. Musical football; 86. The composer computer; 87. The text of sounds; 88. Questioner languages; 89. A song for a text; 90. Peddy paper musical; 91. Emotional journey; 92. The musical day-to-day; 93. Regional identity; 94. The musical transit; 95. Imitate using memory; 96. I propose a choreography; 97. Musical typing; 98. Letter soup; 99. Mirror composer; 100. Radio soap opera; 101. Musical landscapes; 102. Multicultural canon; 103. Innovative instruments; 104. Guitar and piano chords; 105. Wise cards; 106. Instrument bingo; 107. Musical discussion; 108. Guess who sings and who speaks; 109. Game: test by trials; 110. Songs that remind you of countries; 111. Playing luck.
Difficulty degree IV
112. Giant panels based on musical themes; 113. Plaster sculptures of street musicians; 114. Musical theater "Rainbow of sounds"; 115. Musical theater "The singer of Bila"; 116. Educational music CD for children; 117. Congress "musical expression in childhood"; 118. Painting who does not know himself; 119. Playing instrument museum; 120. Musical "blue forest"; 121. University pop rock band; 122. Famous paintings; 123. Guess who we're listening to; 124. Spot the differences; 125. Musical "appearances"; 126. Musical "K7"; 127. Theatrical performance "Death by SMS"; 128. Musical traffic light; 129. Preparation and organization of scientific cultural events.

#### 4. DISCUSSION

The ages of the participants range from 17–25 years old, with 18 being the most prevalent age (46%, [n=161]). The majority of students (91.4%, [n=320]) are female, while only 8.6% ([n=320]) are male. Around 67.1% ([n=235]) are from the Early Childhood Education group, 31.1% ([n=106]) are from the first cycle group, and 1.7% ([n=6]) are on the Theater and Performing Arts course. Around 96% ([n=336]) do not have working student status, while 4% ([n=14]) have working student status. Attendance, operationalized through the number of absences, varies from no absences to five absences, the most frequent (82%, [n=287]) being no absence at all. Of the students who were absent, 6.0% [n=21] were absent once, 4.0%, [n=14] twice, 2.0%, [n=7] three times, and 6.0%, [n=21] four times. The number of activities actively participated in/performed per semester ranges from a minimum of four activities to a maximum of seven activities (62% [n=217] participated in seven activities, 22% [n=77] in six, 14% [n=49] in five, and 2% [n=7] in four activities).

Table 4 presents the participants' favorite activities.

**Table 4.** Preference in relation to the activities carried out.

Activity	N	%
Institute "Playing instrument museum"	41	11.7
Sculptures "Life-size street musicians"	45	12.9
Musical "Rainbow of sounds"	40	11.5
Musical "K7"	35	10.0
Musical "Dog's life"	30	8.6
Musical "The Bila singer"	23	6.6
Theatrical performance "Death by SMS"	30	8.6
Musical "Blue Forest"	43	12.3
Congress "Musical expression in infancy"	23	6.6
Giant panels "Musical motifs"	40	11.4
Total	350	100.0

We found that there is a more or less homogeneous distribution, with the following favorite activities being highlighted: "Life-size musician" sculptures (12.9% [n=45]); the Musical "Blue Forest" (12.3% [n=43]); the Playing Instrument Museum (11.7% [n=41]), the Musical "Rainbow of Sounds" (11.5% [n=40]), and the Giant Panels (11.4% [n=40]). The activities with the lowest scores (within the ten most voted) are the Musical "The Bila Singer" (6.6% [n=23]), the Congress "Musical Expression in Childhood" (6.6% [n=23]), the Theatrical Performance "Death by SMS" (8.6% [n=30]), the Musical "Dog's Life" (8.6% [n=30]), and the Musical "K7" (10% [n=35]).

#### 4.1. Comparison of Activity Preference in Relation to the Course

Using factorial correspondence analysis and the chi-square test ( $\chi^2=147.005$ ;  $gl=18$ ;  $p<0.001$ ), we can conclude that there is a significant relationship between preferences in relation to activities and the course.

Table 5 presents the preferences in relation to the activities developed according to the course.

Students in the first cycle group preferred the "Playing Instrument Museum" (17.4% [n=19]), the musicals "Dog's Life" (16.5% [n=18]), "K7" (20.2% [n=22]), "The Bila Singer" (14.7% [n=16]), and the theatrical performance "Death by SMS" (20.2% [n=22]). The Early Childhood Education group preferred the sculptures "Life-size street musicians" (17% [n=40]), the musicals "Rainbow of Sounds" (14% [n=33]), "Blue Forest" (17.0% [n=40]), the "Musical Expression in Childhood" congress (9.8% n=23), and the Giant Panels "Musical Motives" (15.7% [n=37]). The students on the Theater and Performing Arts course showed a preference for the Sculptures "Life-size street musicians" (50% [n=3]) and the Giant Panels "Musical Motifs" (50.0% [n=3]).

**Table 5.** Preference in relation to activities developed according to the course.

Activity	Kindergarten teachers		First cycle		TPA course	
	N	%	N	%	N	%
Institute "Playing instrument museum"	22	9.4	19	17.4	0	0.0
Sculptures "Life-size street musicians"	40	17	2	1.8	3	50.0
Musical "Rainbow of sounds"	33	14	7	6.4	0	0.0
Musical "K7"	13	5.5	22	20.2	0	0.0
Musical "Dog's life"	12	5.1	18	16.5	0	0.0
Musical "The Bila singer"	7	3.0	16	14.7	0	0.0
Theatrical performance "Death by SMS"	8	3.4	22	20.2	0	0.0
Musical "Blue forest"	40	17.0	3	2.8	0	0.0
Congress "Musical expression in infancy"	23	9.8	0	0.0	0	0.0
Giant panels "Musical motifs"	37	15.7	0	0.0	3	50.0
Total	235	100.0	109	100.0	6	100.0

#### 4.2. Framing the Activity in Various Areas

Using the factor analysis of correspondences and the chi-square test ( $\chi^2=50.083$ ;  $gl=14$ ;  $p<0.001$ ), we can conclude that there is a significant relationship between the framing of activities in the area and the course.

Table 6 shows the distribution of activities by subject area.

**Table 6.** Framework of activities.

Area	N	%
Musical expression	104	29.7
Dramatic expression	53	15.1
Plastic expression	34	9.7
Motor expression	6	1.7
Artistic awareness	49	14.0
Interdisciplinary activities	77	22.0
Arts in general	12	3.4
Other	13	3.7
No answer	2	0.6
Total	350	100.0

When framing the activities carried out in one of the areas listed above, we found that 29.7% [ $n=104$ ] were classified as musical expression, 22.0% [ $n=77$ ] as interdisciplinary activities, 15.1% [ $n=53$ ] as dramatic expression, and 14.0% [ $n=49$ ] as artistic awareness. It should be noted that the areas of plastic expression, motor expression, and arts in general were the least chosen to include activities developed through MILMESA.

Table 7 shows the distribution of activities by course.

**Table 7.** Framework of areas in relation to the course.

Area	Kindergarten teachers		Basic education		TPA course	
	N	%	N	%	N	%
Musical expression	74	31.8	28	25.7	2	33.3
Dramatic expression	37	15.9	16	14.7	0	0.0
Plastic expression	33	14.2	1	0.9	0	0.0
Motor expression	0	0.0	6	5.5	0	0.0
Artistic awareness	37	15.9	11	10.1	1	16.7
Interdisciplinary activities	39	16.7	36	33.0	2	33.3
Arts in general	4	1.7	8	7.3	0	0.0
Other	9	3.9	3	2.8	1	16.7
Total	235	100.0	109	100.0	6	100.0

It is clear that the Early Childhood Education group had a greater tendency to include activities in the areas of musical expression (31.8% [ $n=74$ ]), interdisciplinary activities (16.7% [ $n=39$ ]), artistic awareness (15.9% [ $n=37$ ]) and dramatic expression (15.9% [ $n=37$ ]). In the first cycle group, the activities developed are mainly in the areas of interdisciplinary activities (33.0% [ $n=36$ ]), musical expression (25.7%  $n=28$ ) and dramatic expression (14.7% [ $n=16$ ]). Students on the Theater and Performing Arts course were more likely to classify activities as musical expression (33.3% [ $n=2$ ]) and interdisciplinary activities (33.3% [ $n=2$ ]).

#### 4.3. Importance of Methodological Proposals for the Profession

By applying the binomial test, with  $p<0.05$ , we confirmed that students consider the methodological proposals for the profession of educator/teacher/actor to be significantly important.

Table 8 exposes the importance of methodological proposals for the profession.



**Table 8.** Importance of methodological proposals for the profession.

Importance	N	%
Yes	287	82.0
No	63	18.0
Total	350	100.0

The vast majority (82.0% [n=287]) considered the methodological proposals developed in the disciplines as important for application in their future profession as an educator, teacher or actor.

#### 4.4. Changes to Methodological Proposals – Course and Activities

Using the factor analysis of correspondence and the chi-square tests ( $\chi^2=87.968$ ;  $df=6$ ;  $p<0.001$  [course];  $\chi^2=23.827$ ;  $df=9$ ;  $p<0.005$  [activities]), we can conclude that there is a significant relationship difference between the framing of activities in different areas and the course.

Table 9 shows the proposals for methodological changes.

**Table 9.** Proposals for methodological changes.

Change	N	%
More infantile content	40	11.4
Shorter activities	84	24.0
Content more linked to adult training	211	60.3
Other	15	4.3
Total	350	100.0

We found that 60.3% (n=211) of students believe that the methodological proposals developed in the subjects should have programmatic contents more linked to adult training, 24% (n=84) preferred to have activities of a shorter duration, 11.4% (n=40) would prefer more childish content, and 4.3% (n=15) chose other changes.

Table 10 identifies the changes in methodological proposals depending on the course/group.

**Table 10.** Changes to methodological proposals depending on the course/group.

Change	Kindergarten teachers		Basic education		TPA course	
	N	%	N	%	N	%
More infantile content	7	3	33	30.3	0	0.0
Shorter activities	63	26.8	21	19.3	0	0.0
Content more linked to adult training	154	65.5	54	49.5	3	50.0
Other	11	4.7	1	0.9	3	50.0
Total	235	100.0	109	100.0	6	100.0

The Early Childhood Education group (65.5%, n=154) and the Primary Education group (49.5%, n=54) prefer to have content that is more linked to adult training. Those on the Theater and Performing Arts course preferred to apply other changes to the methodological proposals (50.0%, n=3) as well as activities with content more linked to adult training (50.0%, n= 50).

Table 11 identifies the suggested changes to the activities.

Table 11. Changes to activities.

Change	N	%
Shorter activities	69	19.7
Activities more linked to pedagogical practice	209	59.7
More student-centered activities	54	15.4
Greater diversity	14	4.0
Other discipline alterations	3	0.9
No response	1	0.3
Total	350	100.0

The majority (59.7% [n=209]) suggested the development of activities more linked to pedagogical practice, 19.7% [n=69] suggested less time-consuming activities, and 15.4% [n=54] suggested more student-centered activities.

Activities linked to pedagogical practice are related to the needs or desires of the respondents, who suggested that the activities and MILMESA could be more connected and, therefore, have more importance in the pedagogical stage of their courses. In other words, the respondents may want these activities to be introduced at other stages of their school life.

Table 12 identifies the suggested changes depending on the course.

Table 12. Changes depending on the course.

Change	Kindergarten teachers		Basic education		TPA course	
	N	%	N	%	N	%
Shorter activities	46	19.7	21	19.3	2	33.3
Activities more linked to pedagogical practice	142	60.3	67	61.5	1	16.7
More student-centered activities	35	15.0	19	17.4	0	0.0
Greater diversity	11	4.7	0	0.0	3	50.0
Other discipline alterations	1	0.3	2	1.8	0	0.0
No response	0	0.0	0	0.0	0	0.0
Total	235	100.0	109	100.0	6	100.0

The first cycle group would like activities more linked to pedagogical practice (61.5% [n=67]) and shorter activities (19.3% [n=21]). The Early Childhood Education group activities are more linked to pedagogical practice (60.3% [n=142]). Those on the Theater and Performing Arts course preferred less time-consuming activities (33.3% [n=2]) and greater diversity of proposals (50.0% [n=3]).

Table 13 identifies possible changes to MILMESA.

Table 13. Possible MILMESA changes.

Change	N	%
Change in designation	42	12.0
Method inserted in the pedagogical internship	298	85.1%
No response	10	2.9
Total	350	100%

#### 4.5. Proposed Changes to MILMESA

The majority consider the most pertinent change to make to MILMESA is inserting the method into the pedagogical internship (85.1% [n=298]) or activities linked to it, while 12.0% [n=42] would only change the designation.

#### 4.6. Application of MILMESA Proposals to Other Educational Realities

By applying the chi-square test, with  $p < 0.05$ , we found that students consider MILMESA's proposals to be significantly applicable to other educational realities.

Table 14 presents the application of MILMESA proposals to other educational realities.

**Table 14.** Application of MILMESA proposals to other educational realities.

Application to other educational realities	N	%
Yes	196	56.0
Maybe	31	8.9
No	119	34.0
No response	4	1.1
Total	350	100%

A large number (56% [n=196]) believe that MILMESA's proposals can be applied in higher education and subsequently adapted to pre-school education, basic education, or any other stage or level of education; 8.9% [n=31] partially agree and 34% [n=119] disagree with their application.

#### 4.7. Capabilities Developed by Methodological Proposals

Using factorial correspondence analysis and the chi-square test ( $\chi^2=28.975$ ;  $df=6$ ;  $p < 0.001$ ), we can conclude that there is a significant relationship between the capabilities developed by the methodological proposals and the course.

Table 15 identifies the main capabilities developed by the methodological proposals.

**Table 15.** Capabilities developed by methodological proposals.

Developed capabilities	N	%
Artistic and body	97	27.7
Self-esteem	165	47.1
Creativity and innovation	42	12.0
Sociability	35	10.0
No response	11	3.1
Total	350	100%

Regarding the capabilities developed by the methodological proposals, 47.1% [n=165] specified developing self-esteem, 27.7% [n=97] chose artistic and bodily capabilities, and 12.0% [n=42] chose creativity and innovation.

Table 16 identifies the main capabilities by the methodological proposals per course.

**Table 16.** Capabilities developed by the methodological proposals per course.

Capabilities	Kindergarten teachers		Basic education		TPA course	
	N	%	N	%	N	%
Artistic and body	62	27.3	34	32.11	1	16.7
Self-esteem	115	50.7	48	45.3	2	33.3
Creativity and innovation	20	8.8	22	20.8	0	0.0
Sociability	30	13.2	2	1.9	3	50.0
No response	0	0.0	0	0.0	0	0.0
Total	234	100.0	109	100.0	6	100.0

The Early Childhood Education group believe that the activities developed by the methodological proposals are directly related to self-esteem (50.7% [n=115]); those in the first cycle group also believe that the activities carried

out by methodological proposals are more related to self-esteem (45.3% [n=48]). Those from the TPA course believe that the activities carried out by methodological proposals focus more on sociability (50.0% [n=3]).

4.8. Limitations of the Study

Within the framework of the ongoing discourse, wherein comparable or analogous studies could be scrutinized in terms of their objectives, purposes, and the domains that MILMESA incorporates, there is a distinctive absence in the specialized literature. While existing studies often share commonalities, MILMESA stands out as a unique method that amalgamates activities from four distinct areas, constituting an inter-arts approach, and fosters a meaningful dialogue with other realms of knowledge.

It becomes evident from a comprehensive review of the literature that there is a dearth of studies that can serve as viable points of comparison for MILMESA. Notably, this method was conceptualized precisely to address the scarcity of methodologies possessing these distinctive characteristics. In simpler terms, the deficiency lies in the realm of interdisciplinary methods, and by extension, the corresponding studies and outcomes that traverse artistic expression, education, and engagement with other external and complementary domains outside the arts.

This unique positioning, while innovative, also poses a potential limitation to the study. The absence of established benchmarks for comparison may impede the comprehensive evaluation of MILMESA's efficacy. However, this limitation is intrinsic to the pioneering nature of MILMESA, and we acknowledge that it represents both a challenge and an opportunity for further exploration in the interdisciplinary and educational research landscape.

5. RESULTS

We conclude that, above all, MILMESA can be an important contribution for any student who wants to develop artistic and interdisciplinary skills. We realize that the activities can be very important for the integral development of any individual who is carrying out their artistic awareness. This interdisciplinary method is increasingly aligned with the current perspective of integrating the arts into schools and could be the creation of an educational movement based on the practical basis of more pleasure in education. Another purpose for which it is intended is to integrate the different artistic areas, namely musical, plastic, and corporal (including drama). This type of interdisciplinary method is branched in relation to artistic areas, as well as in relation to other areas of knowledge, but above all, it aims to provide students with basic artistic skills for the development of their future practice as a teacher or an artist. Therefore, on the one hand, it provides for a more focused and in-depth aspect with regard to expression and artistic awareness, and on the other, it supports the development of skills in the area of education.

The main results are summarized in Table 17.

Table 17. Summary.

Method	Summary
MILMESA	MILMESA promotes artistic and interdisciplinary practices in an educational context
	MILMESA contributes to the integral development of the individual
	MILMESA brings together and deepens the interaction between the arts and other areas of knowledge
	MILMESA promotes the development of skills in individuals who are training to be artists or teachers

6. CONCLUSIONS

Many of the prevailing educational movements are undeniably intriguing, grounded in lofty objectives and ideals. However, their practical application often includes a certain degree of neglect. There is a noticeable absence of a robust practical foundation, one that not only serves as a model but also proves to be effective in addressing

diverse challenges and educational needs. This pertains specifically to the realms of pleasure, motivation, and leisure intertwined with education. Moreover, there is a lack of comprehensive proposals capable of transforming individuals into more creative and autonomous beings, particularly in terms of generating work proposals or devising solutions to problems in an interdisciplinary and holistic manner.

In this context, the MILMESA method emerges as a distinctive approach, marked by an unwavering and well-established commitment, substantiated over two decades of active engagement. The method is dedicated to continually adapting its practices and enhancing its activities to meet the ongoing and unpredictable challenges posed by both society and schools. This commitment is especially vital in an ever-accelerating universe and timeframe. MILMESA, therefore, positions itself not just as a theoretical framework but as a dynamic and evolving solution, demonstrating a sustained dedication to fostering creativity, autonomy, and problem-solving skills among participants.

## 7. IMPLICATIONS

This study offers a partial overview of the primary benefits and opportunities for ongoing evolution within a method that has been established for two decades. As evident from its widespread application across various courses and training programs both at the initial and advanced levels in higher education, the primary objective is to equip future professionals with the ability to seamlessly interact with and apply these concepts and experiences in the context of their professional endeavors.

The method, with its longstanding history, serves as a dynamic framework that continually adapts to the evolving landscape of education. Its integration into higher education, spanning both initial and advanced training, underscores its significance as a preparatory tool for aspiring professionals. The goal is to empower them not only with theoretical knowledge but also with the practical skills and experiences necessary for effective application in their future professions. This holistic approach ensures that professionals are well prepared and capable of leveraging the method's advantages and contributing meaningfully to their respective fields upon entering the workforce.

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