

QUALITATIVE PERCEPTIONS OF INTERDISCIPLINARITY EDUCATION BY FUTURE TEACHERS

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ABSTRACT

This study explores how interdisciplinary education fosters creativity and civic engagement in creative cities. By merging diverse disciplines, it enables the analysis of complex problems from multiple perspectives and promotes communication across fields. Using a qualitative approach, focus groups with education students examined the interplay between printmaking and poetry. After an educational intervention, the study identified five categories and seven codes, revealing three semantic planes of interaction. This cognitive-affective process shows the value of integrating art, literature, philosophy, and psychology to enrich teaching. The findings highlight the thematic convergence between poetry and visual art, demonstrating their synergy in expressing complex emotions. The study supports a deeper understanding of both art and literature in education. Ultimately, this interdisciplinary method enhances students' engagement and appreciation of artistic and literary expression.

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1. Introduction

1.1. *Interdisciplinarity: Concepts and Competencies*

This study aims to educate inhabitants to thrive in creative cities, which prioritise creativity as a strategic factor. Interdisciplinarity offers a potential approach to fostering education in creativity and complexity. Moirano et al. (2020) argues that interdisciplinary collaboration can stimulate creativity among individuals, groups, and environments, with practical implications for management and theoretical models.

Interdisciplinarity is defined as the integration of knowledge, methods, and perspectives from different disciplines to address complex problems from multiple angles (Thompson, 2021; Van & Lutz, 2023). This multidimensional approach encompasses several fundamental dimensions that facilitate its effective practice within the educational field (Diphoorn & McGonigle, 2023). Self-perception of disciplinary knowledge is crucial. Peña-Acuña and Assaleh Assaleh (2024) argue that individuals must clearly understand the boundaries and scope of their own fields of study in order to collaborate effectively with others (Gurkan, 2019). This implies not only possessing deep knowledge of a specific discipline but also being aware of how it relates to other areas of knowledge.

Specific skills are also required for interdisciplinarity (Kreesta et al., 2022; Peña-Acuña & Assaleh Assaleh, 2024). These include the ability to communicate effectively with experts from different fields, adapt to varied research methodologies, and rapidly learn concepts and theories from outside disciplines (Kreesta et al., 2022). Flexibility and open-mindedness are essential for navigating the complexities inherent in interdisciplinary collaboration (Mitchell and Stones, 2022; Santos et al., 2017). Similarly, reflective attitudes are particularly necessary, as interdisciplinarity demands not only technical knowledge and skills (Peña-Acuña & Assaleh Assaleh, 2024), but also a willingness to question assumptions, integrate diverse perspectives, and confront complexity with intellectual humility (Kramer & Wegner, 2024).

1.2. *Interdisciplinarity at the University Level*

From a pedagogical perspective, utilizing interdisciplinarity at the university level involves not only the integration of conventional academic disciplines but also the inclusion of artistic and creative fields (Van and Lutz, 2023). This integration enables students to explore profound connections between diverse forms of expression and knowledge (Beer et al., 2015), fostering critical capacities such as symbolic interpretation, emotional expression, and aesthetic innovation (Greenberger, 2020). Teachers play a vital role in facilitating dialogue across disciplines, providing not only theoretical foundations but also the practical experience necessary to apply theories and methods in an integrated manner (Beer et al., 2015; Ibatova et al., 2016).

This approach, therefore, equips university students to address complex, real-world challenges from multiple and creative perspectives (Brabler, 2020), promoting a holistic education that enhances both their adaptability and their capacity for innovative thinking (Ashby & Exter, 2019).

1.3. *Frequency and Consumption of Music and TV Series at the University Level*

At the university level, or among young people more broadly, the frequency and consumption of music and television series represents a significant phenomenon (Diphoorn et al., 2023) that reflects contemporary cultural and entertainment trends (Carmichael, 2018). Young university students tend to engage with these media regularly and in diverse ways, primarily via popular streaming platforms (Quainoo, et al., 2023). Television series are consumed both individually and collectively, serving as topics for conversation and as a means to explore different narratives and cultures.

For music, the most popular formats include direct playback and digital downloads, which facilitate access to a wide range of genres and artists (Van & Lutz, 2023). Students often use music to study, relax, or as an expression of their personal and social identity.

1.4. Interdisciplinary Interventions in Teacher Training

Interdisciplinary interventions for pre-service teachers are designed to integrate knowledge and methodologies from various educational disciplines (Lindvig & Ulriksen, 2019). These interventions can take the form of collaborative projects that address complex problems from multiple disciplinary perspectives (Senn et al., 2019; Smarskysky & Toman, 2016).

In addition to collaborative projects, interdisciplinary interventions may include hands-on simulations (Lindvig & Ulriksen, 2019) in which students apply interdisciplinary knowledge to solve complex educational situations (Smarskysky & Toman, 2016). Such simulations enable students not only to practise integrating multiple perspectives but also to develop critical thinking and problem-solving skills within real-world contexts.

The primary objective of this research is to examine the perceptions of a group of trainee teachers following an intervention based on an interdisciplinary exercise that combined prints and contemporary poems. The questions posed to the focus groups are as follows:

1. How do the images in the prints relate to the words of poetry?
2. How do the formal elements of printmaking and poetry interact to create a unified meaning?
3. Which academic disciplines could contribute to a more comprehensive interpretation of printmaking and poetry?
4. Which music would you choose to accompany the viewing of this exhibition and the reading of these poems?
5. Which television series would you select accordingly after having looked at the prints and read these poems?

2. Design and Methodology

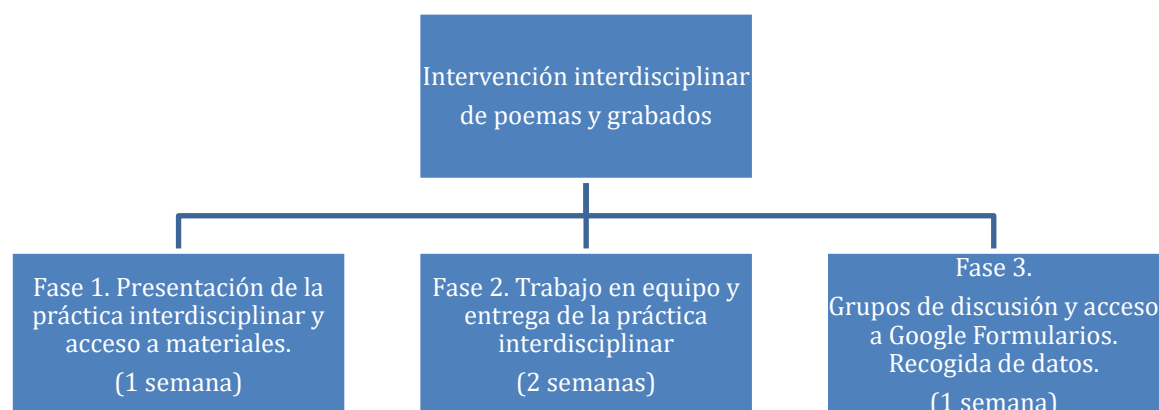
The objective of this study is to understand how interdisciplinary practices are perceived by prospective teachers following an intervention. The research was conducted using a qualitative methodology, which is fundamental in interdisciplinary educational research. This approach allows for an in-depth exploration of multiple variables related to the phenomenon under investigation. It enables the examination of complex interactions between disciplines within the educational environment and facilitates understanding how knowledge is applied in teaching and student learning (Kolawole et al., 2023).

The focus group technique, valuable in qualitative educational research, promotes interaction among participants and reveals both shared perceptions and meaningful differences (Ortieno et al., 2023; Sharma et al., 2023). Such groups foster a participatory environment and enhance the validity of interdisciplinary research (Sharma et al., 2023; Taherdoost, 2022).

The sample comprises 63 first-year university students enrolled in the Primary Education degree programme at a university in southern Spain. They are divided into nine focus groups. The sample for the 2022–2023 academic year includes 40 women (63.5%) and 23 men (36.5%). The average age varies by gender: 19.92 years for females and 20.57 years for males. The overall mean age is 20.22 years, with a standard deviation of 4.1 (SD=4.1).

3. Fieldwork and Data Analysis

The focus groups were conducted immediately following the conclusion of the interdisciplinary intervention. Both the intervention and data collection took place over a four-week period between May and June 2023. During this teaching practice, each team, comprising six to eight students, was given access to a selection of 14 options, each pairing a contemporary poem with a print from an art exhibition on COVID. Shortly thereafter, the focus groups convened in face-to-face sessions to collect qualitative data, with participants organised into the same teams. Data were recorded promptly using Google Forms for efficient processing. In the subsequent phase, these narrative texts were analysed manually, employing a qualitative approach that involved categorising the data according to a framework of categories, codes, and descriptors.

Figure 1. Phases of intervention and data collection.

Source: Authors' elaboration, 2024.

4. Results

In the following section, the questions are presented sequentially, alongside the qualitative findings as perceived by the sample.

Regarding question 1, 'How do the images in the prints relate to the words of poetry?', the data reveal the pupils' subjective cognitive-affective-synaesthetic engagement with the images and words during their commentary. The qualitative analysis identified five categories and seven codes, which are summarised in Table 1 and illustrated in Figure 2.

From the semantic relationships illustrated in the graph among these categories, three semantic planes emerge based on students' perceptions of the connection between prints and poems. These planes correspond to an anthropological approach; a formal approach, involving separate literary and visual analyses; and the interaction between text and image through interdisciplinary reflection.

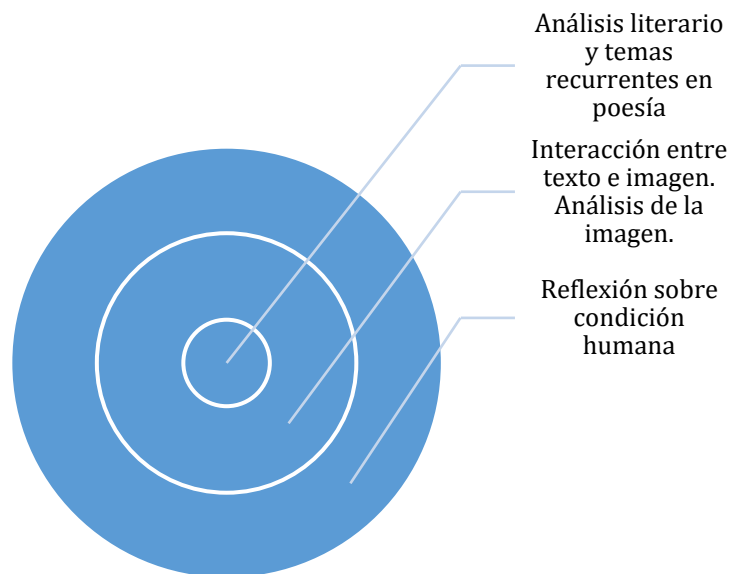
Table 1. Results of question 1.

Categories	Codes	Descriptors
Interaction between text and image	Reflecting issues	This poem is related to the images in the print above. We can see how the word madness found in the image is also found in the poem.
	Emotional resonance	The sad colours of the print show the sadness and darkness reflected in the poem. It highlights how both the image and the poem convey an emotional intensity and a fervent desire for emotional union and connection, inviting the viewer or reader to reflect on the power of love and emotional ties in life.
Reflection on the human condition	The human experience is addressed	From the twenty-first verse to the last verse, we can see how he speaks of the decadence of man as the years go by, both physically and mentally.
Literary analysis	The main theme of the poem is discussed, as well as and the relationship between the lines and their meanings.	The main theme of this poem is the sadness and madness of all the moments we go through in our life.

Image analysis	The image is examined, detailing its visual content.	The image 'The Prayer' is described and its visual content analysed, including the posture of the figure and the sense of devotion and longing it conveys.
	Description of the atmosphere and the feelings conveyed by the picture	The image is related to the poem as both are characterised by a dark and sad atmosphere.
Recurrent themes in poetry	Themes such as sadness, death, bitterness and loneliness, which are common in poetry, are mentioned.	From the fourth to the sixth verse he speaks of death, which surrounds us immediately and unexpectedly, and in the end, it is always what awaits us all.

Source: Authors' elaboration, 2024.

Figure 2. Visual representation of the categories.



Source: Authors' elaboration, 2024.

Regarding question 2, "How do the formal elements of printmaking and poetry interact to create a unified meaning?", the analysis identified nine categories and eleven codes, which are presented in Table 2. Four semantic fields emerged from the data. First, the formal interaction between poems and prints, encompassing the interplay of formal elements and stylistic analysis of both visual and poetic imagery. Second, content interaction between poems and images, exploring the relationship between reality and fantasy. Third, formal analysis per se, including the examination of symbols and colours, as well as the use of composition, perspective, rhythm, metre, rhyme, and repetition. Fourth, content analysis, addressing affective-emotional aspects, recurrent themes, and historical context. It is important to note that the exhibition facilitated an interdisciplinary reflection and appreciation of both formal and content elements.

Table 2. Results of question 2.

Categories	Codes	Descriptors
Interaction between formal elements of printmaking and poetry	It looks at how the visual and literary elements complement each other to create a unified sense.	The images in the print relate to the words of the poetry because of its main theme of sadness and the madness of the tragic things that happen in life.

Recurring themes	The themes of sadness, madness, death, and suffering are mentioned.	Thus, we can observe that the work presents a background of bricks that represents things we consider heavy or difficult to bear. It also presents the colour black, which is associated with death and suffering, sadness and the darkness of melancholic moments we go through in the course of life's journey; mistrust and terror of the unknown.
	Interpretation of the print and its relation to COVID-19	Another feature would be that the theme of the print is to show how hard the situation was with COVID in most European countries.
	Description of the depiction of isolation in the print	The print depicts a person who is isolated and alone in a medical room due to the time that was taking place.
Symbol and colour analysis	The significance of specific colours and other visual elements in the print are discussed.	These are shown in grey which represents indecision, coldness and lack of energy which is related to sadness and doubt. It also uses the colour red and this shows us madness, anger and danger.
Contemporary context	Reference is made to the COVID-19 pandemic and its impact, relating it to the themes of the poem and the print.	In this way, the print of the image showing the fear and madness caused by the COVID-19 virus, which has left so many people behind and caused so much damage, is related to the poetry that speaks of pain, death and sadness.
Exploring the relationship between reality and fantasy	It looks at how both the image and the poem explore the relationship between reality and fantasy, blurring the boundaries between the two concepts and evoking the imagination of the viewer or reader.	It analyses how both the image and the poem explore the relationship between reality and fantasy.
Exaltation of feelings and emotions	It highlights how both the image and the poem employ stylistic and visual resources to exalt feelings and emotions, inviting the viewer or reader to immerse themselves in a world of thoughts, dreams and emotions.	It highlights how both the image and the poem employ stylistic and visual resources to exalt feelings and emotions.
Stylistic and visual analysis of the image and the poem	Forms and resources are analysed in both works, such as interlaced lines and repetitions of expressions.	The forms and resources used in both works, such as the linear forms interwoven in the image and the play with the order of the phrases and the repetition of expressions in the poem, are explored in depth.
Use of composition, perspective and colour in printmaking	It discusses how these elements can guide the attention of the viewer and create a specific atmosphere or mood.	Perspective can be used to create a sense of movement or to emphasise certain aspects of the image.
Use of rhythm, meter, rhyme and repetition in poetry	It explores how these elements can create a musical effect, emphasise words or ideas, and unify the poem.	In poetry, rhythm and meter can create a musical effect and emphasise certain words or ideas.

Source: Author's elaboration, 2024.

In relation to question 3, “Which academic disciplines could contribute to a more comprehensive interpretation of printmaking and poetry?”, the sample identified a total of eleven categories. This reflects the participants’ thoughtful engagement with interdisciplinarity and the broadening of their perspectives regarding the confluence of disciplines, facilitated by the interdisciplinary exercise. The categories are organised according to the LOSU Organic Law (2/2023). Nine codes were also identified. The data are presented in Table 3. The categories predominantly fall within three areas: Social Sciences, Humanities, and Arts and Humanities. Notably, two disciplines stand out in the context of interdisciplinary reflection: Art Psychology and Cultural Studies.

Table 3. Results of question 3.

Categories	Codes	Descriptors
History of Art (Humanities).	It provides historical and cultural context about the artistic movements in which the print and poetry are framed.	Art historical analysis reveals the cultural and stylistic context surrounding the print and poetry of the time.
Literature (Humanities Area).	It helps to analyse and understand poetry in terms of style, meter, rhyme and use of language.	Literature offers tools to unravel the stylistic and linguistic resources used in poetry, facilitating its understanding.
Philosophy (Humanities).	Interpret the artist's intentions and possible symbolic meanings.	Philosophy seeks to decipher the artist's intentions and to uncover the possible symbolic meanings present in the prints and poetry.
Psychology (Social Sciences Area).	It explores how art and poetry can influence the emotions and perception of the viewer/reader.	From a psychological perspective, we investigate how art and poetry have an impact on the emotions and perception of the audience.
Psychology of Art (Humanities/Social Sciences).	The psychology of art focuses on the psychological processes involved in artistic creation and appreciation.	This discipline can help to analyse the emotional and cognitive responses to printmaking and poetry.
Cultural Studies (Humanities/Social Sciences).	It points out how they reflect social, political and historical aspects, and their connections with cultural identities and dynamics.	It shows how they can help to contextualise both the print and the poem within their wider cultural context.
Sociology (Social Sciences Area).	Contributes to the understanding of the relationship of works of art and poetry with the society and its wider historical and social context.	You can explore how they reflected or challenged the social norms, values and issues of their time.
Anthropology (Social Sciences Area).	It can bring a broader anthropological perspective to the analysis of prints and poetry.	It can examine the cultural beliefs, practices and meanings associated with art and literature, and their role in a community or society.
Artistic Drawing (Arts and Humanities Area).	Procedures and materials are learned.	In Artistic Drawing we can acquire a lot of information about the different techniques, tools and procedures followed by artists.
Semiotics (Humanities Area).	Semiotics is concerned with the study of signs and systems of significance.	In the case of printmaking and poetry, it can be useful to analyse the visual and linguistic signs used and how specific meanings are communicated.
Military Sciences (Social Sciences Area).	It is a discipline with different approaches.	This discipline is the study of technique,

psychology, practice and other phenomena that constitute war and armed social conflict.

Source: Authors' elaboration, 2024.

With regard to question 4, "Which music would you choose to accompany the viewing of this exhibition and the reading of these poems?", the student sample identified twelve specific pieces that they associated with both the prints and the poems, creating a more complex synaesthetic experience. The selection of music reflects a wide repertoire, encompassing not only contemporary music but also classical and sacred music, suggesting a timeless classification. The responses are grouped semantically according to a chronological scheme, distinguishing between contemporary and pre-contemporary music. A total of thirteen codes were identified.

Table 4. Results of question 4.

Categories	Codes	Descriptors
Instrumental music.	Canal Jaime Canta (2020). Music to read poetry. Timeless and Modern Literature.	It is selected music to complement the poetic reading.
Sacred or religious music.	To accompany the experience of the exhibition and the reading of the poetry, this music can represent prayer in a quiet, serene and contemplative way.	The music we would choose would be Sacred or Religious.
Contemporary music of the 21st century.	'Ammerland' composed by Jacob Haan (2001).	Jacob de Haan's work encompasses parts that can be related to all the feelings and themes conveyed by the work.
	'Soldado de papel' by singer David Bisbal (2006).	The song reflects the values of child soldiers, children's rights and the right to a dignified life. Moreover, the singer reflects this vulnerability and sadness very well with a soulful voice.
	'All of Me' by John Legend (2013).	It is a song that conveys tranquillity and at the same time reminds you of certain stages of life in the past.
	'Ojalá' by singer Beret (2017).	Both the poem and the image are characterised by a feeling of sadness. We would choose a song with this characteristic. This song would be 'Ojalá' and its author is Beret. It was composed in 2017.
Music of the 20th century.	'Metamorphosis One' by Philip Glass (1989).	Philip Glass's minimalist music, characterised by repetitions and gradual changes, can generate a sense of trance and contemplation. It is an introspective and evocative piece that can fit well with the experience of contemplating the work and immersing oneself in the poem.
	'Spiegel im Spiegel' ('Mirror in the Mirror') by Estonian composer Arvo Pärt (1978).	This minimalist and serene piece by Estonian composer Arvo Pärt creates an introspective and contemplative mood that could resonate with the themes of transience and reflection present in the work and the poem.
	'Adagio' from the Concierto de Aranjuez by Joaquín Rodrigo (1939).	The musical work conveys a feeling of loneliness, uprootedness, sadness, grief, etc. When contemplating the pictorial work we can feel and appreciate these same feelings, as the work shows a solitary branch in all the phases of its possible movement, but without the rest

		of the branches and roots that make up the tree.
Music of the 18th century.	Mozart's 'Requiem', completed in 1791 by the composer Franz Xaver Süssmayr, who was his pupil.	We have chosen this work because 'Requiem' focuses on death, as does the print we have chosen. Mozart manages to capture both the sense of anguish and fear in the face of death and the sense of hope and redemption.
Music of the 19th century.	'Gymnopédie No. 1' by Erik Satie (1888).	This piece by the French composer Erik Satie is known for its beauty and softness. It's quiet and delicate melody can establish a melancholic and serene atmosphere, in tune with the theme of the passage of time and transience.
Music of the 16th century.	'Spem in alium' by Thomas Tallis (1570).	This Renaissance choral composition by the English composer Thomas Tallis is a magnificent example of polyphony and musical complexity. Its multiple interwoven voices create a sense of grandeur and depth that could complement the complexity of the work and the poetry.

Source: Authors' elaboration, 2024.

Regarding question 5, "Which television series would you select accordingly after having looked at the prints and read these poems?", the students identified specific series that they associated with the poems, thereby creating a more complex synaesthetic experience. The data are presented in Table 5 and Figure 3. The responses are organised chronologically by the year of production of each series. Notably, on seven occasions (63.63%) students selected relatively recent and contemporary series, while on four occasions (36.36%) they chose older series produced in the 21st century but more distant from their own generation. The sample predominantly reflects an international selection of series. This suggests that students are able to synaesthetically connect with contexts less familiar to them and identify shared elements.

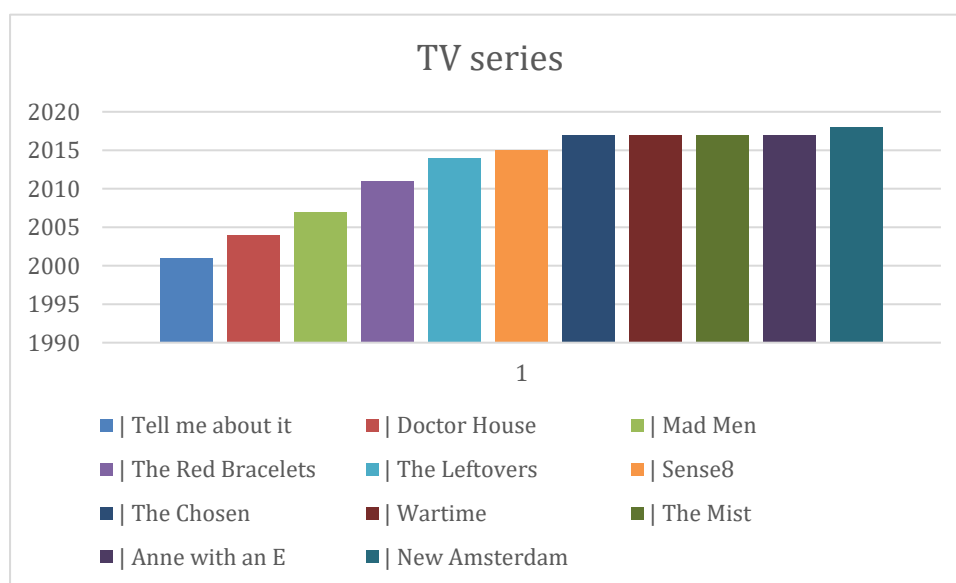
Table 5. Results of question 5.

Series	Codes	Descriptors
Tell Me About It.	Begins in 2001. Chronological reconstruction of intrahistory.	This series tells how Spanish families lived in different periods of history, which reminds us of the hard times we have lived through and all that we have gone through to get to the place we are in today.
Doctor House.	Starts in 2004.	It also deals with the themes mentioned above: pain, suffering, helplessness, etc.
Mad Men.	It deals with issues in a profound way. Starts in 2007.	Existentialism, identity, morality and the search for meaning are mentioned.
	Distinctive visual and aesthetic style.	It highlights the visual and aesthetic style of the series, including the use of framing, colours, and music.
	Exploration of the human condition.	The series focuses on the exploration of the human condition, personal relationships and reflections on life and society.
	Reflective narrative style.	The narrative style of the series is described as thoughtful, with poetic dialogue and a focus on deep, emotional themes.
The Red Bracelets.	Created and written by Albert Espinosa in 2011 and directed by Pau Freixas and co-produced by both.	It is centred on a group of teenage cancer patients who live together in a hospital. The choice of this series is due to the sadness it conveys, as does both the poem and the print.

The Leftovers.	Created by Damon Lindelof and Tom Perrotta (2014-2017).	This series is often charged with a sense of melancholy and desolation that depicts a world shrouded in emotional devastation.
Sense8.	Fiction series created by Lana and Lilly Wachowski and J. Michael Straczynski, premiered in 2015.	In this series we see themes such as human connection, empathy and solidarity, coinciding with the theme of these works, as well as the importance of companionship, perseverance, etc. The poems and this series convey a message that helps us to reflect on empathy and overcoming the problems that can happen in our lives through personal cooperation.
The Chosen.	It is a drama series that explores the life and ministry of Jesus. It begins in 2017.	Some series may explore themes related to faith, spirituality and the search for meaning, which could be related to the concept of prayer.
Wartime.	Starts in 2017.	The series reflects a moment of war. We can see how it is necessary to face it and to reach that coldness to be able to cope with such a complicated situation. This reminds us of the pain that is reflected in the works due to the same theme, i.e., war.
The Mist	American sci-fi/horror thriller television series (2017), developed by Christian Torpe and based on the novel of the same name by Stephen King.	The series has a clear relationship with poetry and the image, since both speak of a sinister atmosphere, in which we find elements such as fog, darkness, dust, etc.
Anne with an E	Series premiered in 2017. It is based on the famous novel "Anne of Green Gables" by Lucy Maud Montgomery.	"Anne with an E" evokes a sensibility similar to that of several poems, as it highlights the ability to appreciate the small details of life, to find beauty in nature and to cherish shared moments.
New Amsterdam	Starts in 2018. Series produced by David Schulner.	It is headed by a summary of the situation of this disease in hospitals and how it has affected doctors and patients, as well as showing the different psychological sequelae that it entails. The virus can cause anxiety, depression, insomnia or concentration difficulties.

Source: Authors' elaboration, 2024.

Figure 3. Chronological representation of television series.



Source: Authors' elaboration, 2024.

5. Discussion

In order to interpret the results obtained from this interdisciplinary research on the relationship between prints and poetry, it is essential to highlight several key points. First, the data reveal clear cognitive-affective-synaesthetic engagement (Newell & Luckie, 2019; Thompson, 2021) among students when analysing images and words, identifying five main categories and seven specific codes that explore how these artistic elements relate interdisciplinarily (Santos et al., 2017). The categories emphasise the interaction between text and image, emotional resonance, and reflection on the human condition (Braun, 2021; Chittle, 2023). When compared with previous studies, there is a convergence in the exploration of themes such as sadness, madness, and death in both poetry and visual representations (Diphooorn and McGonigle, 2023; Fox et al., 2014) within the interdisciplinary educational framework.

Therefore, this underscores the need to integrate multiple academic disciplines for a more comprehensive interpretation, including art history, literature, philosophy, and psychology, which collectively enrich the understanding of the works studied (Neill et al., 2017). This interdisciplinary approach not only broadens analytical perspectives (Carrel & Weiner, 2023; Villa-Soto, 2016) but also deepens the connections between visual, literary, and emotional cultures, thereby enhancing the interpretative experience of the artworks and poetry under study (Burcu, 2022; Ibatova et al., 2016).

From a theoretical perspective, these findings deepen our understanding of how visual and literary elements interact to create meaning (Goch & Lutz, 2023; Greenberger, 2020; Kreesta et al., 2022). The identification of categories such as the interplay between text and image, reflection on the human condition, and the emotional resonance between poetry and prints reinforces the notion that visual art and literature not only coexist but complement each other in profound ways (Beer et al., 2015; Quainoo et al., 2023). This extends existing theories of synaesthesia in art appreciation, highlighting how feelings and emotions can be evoked simultaneously across different artistic modalities and how these can be engaged interdisciplinarily in teaching practice (Ashby & Exter, 2019; Carmichael, 2018; Lindvig & Ulriksen, 2019). Practically, these findings suggest that artworks should not be analysed in isolation but benefit from an interdisciplinary approach that integrates various academic disciplines into the educational environment, and which teachers ought to incorporate into their pedagogical practice (Beer et al., 2015).

These results underscore the ongoing relevance of studying the interplay between different forms of artistic expression (Lindvig & Ulriksen, 2019). This is particularly pertinent in an increasingly visual and digital world, where the connections between art, literature, and emotion remain central to our understanding and appreciation of the cultural and emotional environments that surround each individual (Beer et al., 2015). Furthermore, these findings may encourage researchers and educators to explore new interdisciplinary methodologies that enrich both academic research and artistic practice (Quainoo et al., 2023; Seen et al., 2019), as well as inspire individuals, groups, and communities within the context of creative cities (Moirano et al., 2020).

Consequently, this research has several strengths: the qualitative methodology has facilitated an in-depth exploration of the complex relationships between prints and poetry, capturing subjective perceptions (Goch & Lutz, 2023). The detailed analysis identified specific categories and codes, providing a robust foundation for the conclusions drawn (Conskun et al., 2021; Lakhwani, 2023).

However, the study is not without limitations, as potential biases in participant selection and data interpretation should be acknowledged to ensure validity (Goch & Lutz, 2023; Kreesta et al., 2022). Future research could benefit from an increased sample size. Two promising avenues include comparative cross-cultural studies to examine variations in interpretation across different cultural contexts, and neuroscientific investigations into the brain processes involved in the aesthetic appreciation of visual and literary works (Burcu, 2022).

6. Conclusions

The research revealed a deep intertwining between prints and poetry, highlighting five main categories and seven specific codes that explore the interaction between images and words. The categories identified include the symbiotic relationship between text and image, intense emotional evocation, and reflection on universal human themes such as sadness and mortality. These findings show a thematic convergence between poetry and visual art, highlighting how both communicate complex and emotional

meanings synergistically. This study strongly affirms the crucial importance of exploring the interaction between prints and poetry. These results fulfil the main objective of the study.

Furthermore, these results are crucial for the interdisciplinary understanding of art and literature, demonstrating how the combination of visual and literary elements enriches the aesthetic and cognitive experience. The main contribution lies in deepening the understanding of how works of art interact with poetry to evoke deep emotions and reflections, thus expanding theories of aesthetic appreciation and artistic synaesthesia. This study highlights the importance of an interdisciplinary approach integrating art history, literature, philosophy and psychology for a holistic interpretation of the works studied.

Moreover, it suggests that the joint analysis of prints and poetry not only enriches the individual interpretation of the works but can also inform educational practices, promoting a deeper and more contextualised understanding of art and literature in different cultural and educational contexts.

These findings not only extend theories of aesthetic appreciation but also highlight the importance of an interdisciplinary approach to unravelling the complexities of art and culture. Thus, this study contributes to the academic field and invites a deeper and more connected appreciation of art and literature in contemporary society.

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All authors declare that they have no other conflicts of interest. Furthermore, the authors affirm their full adherence to the journal's research ethics policies, particularly those concerning human subjects' participation, anonymity, and consent to publish.

7.1. Contribution of authors

BP-A: Conceptualisation, Data Curation, Formal Analysis, Visualisation, Research, Methodology, Project Supervision, Writing - original draft, revision, and editing.

SAA: Conceptualisation, Resources, Data Acquisition, Fund Acquisition, Project Management, Project Supervision, Writing - original draft, revision, and editing.

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