



ART AND AESTHETICS IN HIGHER EDUCATION

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Abstract:

Aesthetics as a discipline studies the nature, content, value and origin of art. The term 'aesthetics' originates from the Greek words 'aisthanesthai' (to hear, to perceive) and 'aisthesis' (emotion, sense). Art depicts beauty when it reproduces the beauty in nature. Amongst the tasks of aestheticians when studying the universal structure of art is to propose theories. The theory of art explains the reason for accepting objects or events as art by presenting proposals to determine the common features shared by all works of art. The contribution of the interaction of different disciplines to the artistic activities and art views of students should be ensured. In this sense, we will attempt to find an answer to the question 'How can we benefit more from "aesthetics" in the education of art?' Our aim is introducing the concept of aesthetics to individuals and enable them to develop the skills to read art and works of art by employing theories of art in relation to art and aesthetics. More than the quality of education, aesthetic and theoretical knowledge increase the level of appreciation for life; not only do they serve as guides to life, but they also create positive changes in one's social life. The art of aesthetic education in society can create positive effects while making the more common sought after. This should be the aim of aesthetic education. Aesthetic education, aesthetics and art theory can realise the relationship between understanding the artistic expressions of aesthetic judgement ability to reveal the value of expression skills and gain a critical perspective and targeting knowledge to ensure that the individual can produce work of art. Perspective is the creation of aesthetic thinking and problem-solving ability, while imagination is the primary goal for the improvement of education. In this context, we will try to answer the question of how we can benefit more from 'aesthetics' in art and aesthetic education in order to introduce the concept of aesthetics to individuals and provide them the ability to read art and works of art by employing art theories in the relationship between art and aesthetics.

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1. Introduction

The Greek word 'aisthetikos' means 'to hear' or 'to detect' a good sense of beauty, which refers to the perception of aesthetics. 'Aesthetics' is the branch of philosophy that examines the nature of beauty and the arts. In other words, aesthetics is the philosophy of beauty or the beauty of a subject, such as good, ugly, nice, great or tragic. One branch of aesthetics analyses Jun, which investigates closely related concepts like beauty and natural beauty products associated with the judgement or object of human creation and life involved in values, attitudes and tastes. The etymological origin of the word 'aesthetic' comes from the Greek 'aisthesis', which means 'sensation' and 'perception'. In the context of this study, aesthetic refers to the theory of sensation or perception in philosophical meaning. Alexander Baumgarten used aesthetics as a technical term to denote the sense of sensation or perception in his work 'Aesthetica' (1750).

Philosophical aesthetics is a discipline that teaches perceptual competence by exploring what beauty is, because what constitutes competence and completeness in perception can be described as beautiful. The famous German philosopher Immanuel Kant used aesthetics in terms of teaching senses and perception in the Transcendental Aesthetics section of the 'Critique of Salt Mind', the first important work of his critical philosophy. In his third basic work of critical philosophy, namely 'Critique of Judicial Power', Kant used the word 'aesthetics' in the sense of perceptual competence, that is, the science or teaching of the beautiful and pleasant.

In our daily lives, 'aesthetic' is the term for a special research area in philosophy. The word is not only used in the field of philosophy but also in the fields of design and fashion. Similarly, 'aesthetics' is used to describe the sensitivity and style of a work of art (Piero, 2013). A look at the etymological meaning of the word can give us an idea about the basic research objects of this field. The word 'aesthetics' originates from the Greek word 'aisthanomai', which means 'perceiving through the senses'. The word 'aisthesis' is used to mean perception and sense.

Aesthetic phenomenon or aesthetic entity takes place as an ontic integrity of these two elements (Tunalı, 1996). It refers to the sub-branch or discipline of aesthetic philosophy that is related to sensory value. Aesthetics roughly expresses the philosophy of art and the philosophy of beauty and examines two main sections. The first one is the aesthetics or philosophy of phenomena, referring to aesthetics here, aesthetic subject and object, aesthetic judgement, aesthetic value, aesthetic attitude and so forth. The second section is the philosophy of art, which directly focuses on art; it investigates whether art is an essence or not and emphasises the status of the work of art (Aykut, 2018).

This example from Aristotle is a modern idea recognised even today: *"When an object which we dislike in reality becomes a completed picture, then we look at it with liking, such as the pictures of animals and corpses which create revulsion"* (Poetica). A modern version of this idea is stated by Tunalı (2004): *"Beauty in nature can become ugly when in art while the ugliness in nature can become beautiful when in art"*.

Each beautiful issue is related to aesthetics. For this reason, aesthetics is called the knowledge or science of beauty. Aesthetics is the pursuit of the factors that make a person or object beautiful (Timuçin, 2008).

The six principles of aesthetics in this context are aesthetic subject, aesthetic object, aesthetic experience, aesthetic imagination, aesthetic feeling and Jun aesthetic value. Accordingly, the value of perceiving the object as the bearer of beauty cannot leave the bearer unaffected, for a certain sense of the aesthetic subject affects the aesthetic taste of conscious human existence. The carrier of the value of beauty and aesthetic taste and the one whom people are drawn to is called the aesthetic object (Cevizci, 2015).

2. Why Aesthetics?

Aesthetics refers to the sub-branch or discipline of philosophy related to sensory value. This description is most clearly shown by the etymological origin of the term 'aesthetics' in ancient Greek, namely 'aisthesis', which means basic sensation. The sensory value that aesthetics focuses on or concentrates on is beauty. It was the famous German philosopher Alexander Gottlieb Baumgarten (1714–1762) who first included the term in philosophy and used it to express a particular field or discipline of philosophy. According to Baumgarten, aesthetics is concerned with sensory information directed towards beauty. After Baumgarten, Kant defined aesthetics as the philosophical thinking or reflection on beauty and taste judgements (Cevizci, 2012).

The history of aesthetics is said to date back to 2500 years ago. However, it was only in the middle of the 18th century that ideas about the essence of beauty and art were integrated with philosophy and theology and put into paper, making it possible to analyse different concrete arts, such as poems, paintings, music and architecture (Kagan, 2008). In his work called *Aesthetica* (Aesthetics), which Baumgarten wrote between 1750 and 1758, he tried to reveal the autonomy, borders and content of this concept as a branch of philosophy. He used the word 'aesthetics' to mean '*perceiving the beauty through senses*', particularly in art. In other words, aesthetics is a field that studies *sensual competence* in beauty (Taşdelen & Yazıcı, 2012). Baumgarten examined sense knowledge and the significance of sensual perception, the purpose of which is to reveal the science of sensual knowledge. Through such direct examination, Baumgarten not only defined aesthetic perception and sensation but also studied the significance of sensory information and sensory perception. In short, his goal was to reveal '*the science of sensory knowing*'. The dialectics of the relation of what is aesthetic and artistic determine the structure of the subject of aesthetics. Aesthetics is not only a philosophy of beauty but also the philosophy of art and, more precisely, the science of social, art, culture (Kagan, 2008). In this sense, the aesthetic approach is a theory of epistemic sensory perception. Baumgarten's theory, which was developed by perception, then becomes distinct in two main phenomena. First, Baumgarten's 'ability of sensory perception' is defined by the categories of ethics and aesthetics, which are basic categories of logic and the meaning of installing the side of good and beauty that includes the phenomenon of truth. The second, according to Baumgarten, is the beauty of people who find that art is the highest expression in the

phenomenon of artistic activity (Kagan; 2008, 13). According to the theory of knowledge and logic, Baumgarten's aesthetic is an area that likewise contains the theory of art.

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In ordinary life, we are undoubtedly used to talking about a beautiful 'colour', a 'beautiful' sky, a 'beautiful' river, 'beautiful' flowers, 'beautiful' animals and 'beautiful' people (Hegel, 2011).

On the other hand, aesthetics also includes exalted, elegant, funny, interesting and even ugly values, all of which have aesthetic meaning. Actually, it may be more correct to ask about why we like something instead of asking what makes something beautiful (Townsend, 2002).

In this sense, aesthetics must address not only the results of artistic creation but also the process of artistic creation itself. Therefore, the field of aesthetics research is focused not only on the art but also on a certain communication system to cover the artist, the work of art and the person perceiving the art (Kagan, 2008). However, although the human mind tends to be pleased by some objects, not everyone has the same condition of pleasure for several reasons. First, while beauty and ugliness completely belong to a feeling and not to a quality in objects, certain qualities of objects stimulate this feeling. A person is deprived of aesthetic sensitivity if certain qualities of objects, small differences or fine details do not impress him. Second, lack of practice is one of the main reasons for the lack of aesthetic feeling or sensitivity. When a person faces an object with certain qualities for the first time, his/her feeling about it is vague and confused. He/she cannot see many beautiful and incomplete parts of an object. Hume goes on to say, *"but, let someone gain experience in these objects, his feelings will be more obvious and pleasant"* (Hume, 1987). The third reason is that a person without experience in comparing certain beauty types will not be able to tell the difference between what he/she sees and thus evaluate and grade amongst them.

3. Art and Aesthetics

Friedrich Schiller (1759–1805), a leading representative of German romanticism, is known for his works in the fields of literature, poem, play writing and aesthetics. His work *Letters on Aesthetic Education of Man*, including his views on aesthetics and aesthetic education, examines the philosophical analysis of beauty, its relationship with arts and culture and its impact on the aesthetic education of human beings.

Aesthetic life can be defined by two complementary propositions.

- 1) An aesthetic object is sensual. It is seen, heard or animated in the mind with a sensual shape and provides pleasure to human beings through its sensual qualities.

- 2) An aesthetic object is an object that is thought of and watched at the same time. It involves human beings, not only because it is nice to the senses but also because it includes a meaning and carries value.

The first of these propositions indicates the source of the word 'aesthetics', while the second proposition constitutes the foundation of liking judgement (Bozkurt, 2004).

According to Schiller (1999), beauty is not just an aesthetic concept but also has a central significance in human life as an ontological, existential and psychological concept. For him, beauty is a '*mandatory condition of human existence*'. Fulfilling this mandatory condition will only be possible with education. The basic objective of aesthetic education designed by Schiller is to make individuals of the modern age free individuals who realise and complete themselves through aesthetic and art education. With such an education, it will be possible to develop the scientific and rational nature of an individual as well as their sensual nature, feelings, desires and emotions. For Schiller, the function of art and works of art is to put human beings into an aesthetic condition that can free them and allow them to perceive freedom. Aesthetic education is important for the civilisation as a whole and for individuals in particular to improve themselves (Taşdelen & Yazıcı, 2012). The work of art as an aesthetic object with physical size refers to at least two values of the aesthetic object's size. The first of these aforementioned values is the sensory aesthetics of the subject or the observer, who enjoys the phenomenal sensory properties of objects from Jun when obtained for comprehension.

In other words, the sensory properties or values of an aesthetic object, which is the object in question, lie in its texture, colours and tone, in short, the phenomena from the object—if we like—when we discover what gives us sensory pleasure. However, sensory recognition and appreciation of values, in most cases, comprise only the first stage in the aesthetic value of a work of art that leads to the formal subject in most cases. For the aesthetic object or artwork, the form is the overall structure, namely the overall organisation, which is determined by the mutual relations of its parts rather than its appearance or shape. A true work of art when it comes from the form of typical work, from the mutual relations of the parts that constitute the organisation, is the result of the holistic in the sense that one is asked to describe the general structure. As the criterion of artistic form—even organic unity of the aesthetic object or work of art—for sensuous criteria, unity is usually proposed, and formal values in question, as the most fundamental values that bring beauty, make a contribution. Beauty as an aesthetic concept, usually of an artistic object, shape, colour, sound, design or rhythm, such as sensory and perceptual experience manifestations of the human mind born from Jun, meaning, or satisfaction, is defined as a property that provides. However, beauty is exactly that; it is subjective and objective and an absolute value or a relative value, thus leading to the most important question in the long history of aesthetic creation. For Kant, the aesthetic subject reveals a considerably more important point that supports aesthetic subjectivism: the essential element of aesthetic experience, which forms the basis of aesthetic judgement, is pleasure. Pleasure is nothing but a subjective life, a state of mind that does not represent the property of its object. This notion confronts an aesthetic subjectivism, which seems close to common sense and is philosophically reasonable, to

an important problem that appears contrary to common sense. If the objects do not have some aesthetic qualities in them, then there is nothing to prevent one and the same object from being considered beautiful by one person and ugly by another person (Cevizci, 2012).

According to Croce, *'a feeling without an expression is not different than a soul without a body'*. Thus, he expressed that intuition and expression are the same single thing which cannot be separated from each other (Yetkin, 2007). 1) It is nice that Jun shows him a commitment to a specific concept but is not related to compatibility: *"We require to say something nice to Jun, thinking with the power of imagination is the consciousness of the harmony between"* (Yetkin, 2007). 2) The feature of beauty is *'purposelessness is my purpose'*. 3) The judgement of beauty is universal because it is mandatory. Aesthetic judgements in Kant's aesthetics and teleological judgement of taste is divided into. Works of art carry judicial powers, but the jurisdictional distances in the orientation of the work of art vary both periodically and individually. The beauty of this approach is that, although it is a universal characteristic, it is still subjective based on the judgements of taste. However, on Hegel's aesthetics and spirituality of the concept of imagination, in the opinion adopted by the surrealists in art and when is not is directed in a sense. According to (Tunali, 2004), art is the appearance of an essence: *'This appearance means that it gains a reality through the spiritualization of life and the arbitrariness and coincidences of the world'*.

4. Method

4.1 Purpose and Importance of the Study

Research from the Pamukkale University Faculty of Education is within the scope of common compulsory courses, such as 'art and aesthetics' music education course, English Education, preschool education, social studies education, science education, Turkish education. In the field of education, the students of a class in the section h take a one-semester elective on 'art and aesthetics', which aims to determine perceptions towards the quality of learning lessons. For this purpose, the content, necessity and definition of the 'art and aesthetics' course are evaluated in terms of the students, wherein their knowledge level, experiences and definition of art and aesthetics are determined. This research is seen as important for the student in terms of raising awareness for the art and aesthetics course and the necessity of an intensive education programme within the scope of the course.

4.2. Research Model

The research was carried out by adopting a phenomenological approach, wherein the understanding of a social reality is based on the experiences of individuals. The phenomenological approach is also an effective method for analysing the external and internal structures of an individual and where the experiences take place, thus acquiring understanding of the case (Lankford, 1984:152). Researchers using this method apply qualitative, contextual and cross-subject perspectives to understand the reactions, experiences and differing perspectives of individuals. Phenomenology removes the

studied subject from the abstract, treats it as part of life and attempts to explain it through context. In other words, to study a particular situation, phenomenology is based on the experiences and perspectives of individuals related to the situation. The research method therefore aims to borrow experiences from other individuals to describe and interpret experiences. Phenomenology involves describing the world experienced by participants in order to explore the common meanings underlying the phenomenon. It tries to explain the structure or essence of the experience from the phenomenon. Accordingly, the aim of interpretive phenomenology analysis is to examine individual experiences in detail and explain how participants formed their perceptions of their individual and social worlds (Glesne, 2013).

4.3 Participants

The participants of this research consisted of 10 students who study the Art Education and Aesthetics course within the scope of common compulsory courses at Pamukkale University Faculty of Education. 'Criterion sampling', one of the purposeful sampling techniques, was used to identify the research participants. In the criterion sampling method, the basic understanding is to study all situations that meet a predetermined set of criteria. The criteria or metrics mentioned here can be created by the researcher (Yıldırım & Şimşek, 2006). In this context, the main criterion for determining the participants was that they were students who follow the 'art and aesthetics' course given as an elective in the Faculty of Education. Within the scope of the research, 6 of the participants are girls and 4 are boys. All of the students did not take art or aesthetics courses in the previous fall and spring semesters (1st, 2nd and 3rd grades).

4.4. Data Collection

The research data were collected through a semi-structured interview approach, which is a qualitative data research and collection method. An interview form was prepared for this. The form was structured into two parts: personal information and interview questions. The personal information section included questions about gender, current class level and introduction to art concepts, art psychology and art theories. The interview section was created with a general to specific expression. To ensure the validity of the interview form, expert opinions were obtained, and attempts were made to arrange the form in accordance with the objectives of the research. Next, the interview form was tested on whether the interview questions were clear and understandable. In addition, the researcher conducted a pilot interview to determine whether the questions he prepared were easily expressed.

4.5. Data Analysis

Descriptive analysis was used in the analysis and interpretation of the research data. The data obtained according to the descriptive analysis approach were summarised and interpreted according to the previously determined themes. In the descriptive analysis, direct quotations were included to reflect the significant views of the interviewed individuals (Yıldırım & Şimşek, 2004). In this context, interview records were dumped to

create a framework for descriptive analysis. The answers given by each participant for each question in the interview form were collected under the relevant question. An interview coding key was created to process the data according to a thematic framework. To determine the reliability of the response options in the interview coding key, three interview transcripts selected through an unbiased assignment method were given to an expert in the field.

To define and interpret the findings, the clarity and readability of the data as well as the ability to describe the students' views directly were checked. Moreover, to ensure the reliability of the research, the researcher and one of the experts, independent of each other, read the interview documents containing the opinions of 10 students and coded the appropriate option containing the answer to each question in the relevant interview coding key. The consistency of the interview coding key was compared for each student, and the reliability of the research was calculated as 93.8% (Miles & Huberman, 1994).

5. Results

The data obtained as a result of the research were handled according to the research questions. Four themes were obtained as a result of the descriptive analyses. The findings of the research fell under the following: a) *What is aesthetics?* This included general perceptions about the definition of aesthetics. b) *What do you think are the aims of aesthetic education?* c) *What is the role of aesthetics in the communication between communities and individuals?* d) *What do you think is the importance of aesthetic education?* This was classified according to format. The findings of the research were conveyed by direct quotations from the students' and in line with the determined themes.

5.1 What is your definition of aesthetics?

O2-coded student answered: *"I think aesthetics enables people to emphasise the creativity of the person and the beauty that is hidden within him by giving him a sense of focus on the subject that is beautiful. It helps him investigate and interpret; interpreting is a nice way of thinking, while seeing something as beautiful is the art of transferring. Beautiful, and here I do not mean things that look beautiful to our eyes, but our souls' beauty, stunning the senses, are the senses. Aesthetically refers to the most subtle, most elegant way to hear, understand, make sense and live to do things"*.

We all may be aesthetically pleased by a work of art and say something about art, beauty and aesthetics. Accordingly, the word 'aesthetics' means the information revealed by our senses and perceptions (Taşdelen & Yazıcı, 2012).

O6-coded student asserted: *"is used in the sense of overall aesthetic beauty. For example, when we buy a novel or a book of poems, will we wake up and expect good feelings in us if we dislike it? Authors when writing their books, the painters of the pictures you're looking at, they want to find people who regard their work as beautiful art and they also try to reveal beauty. Beautiful, when actually seen, or the concept of beauty, is subjective, varying from person to person. But a trend for what is beautiful in everyone, he has an interest in because there is a harmony that is a blend of everything that is beautiful. Thus, these people would like it. Here is a*

good word that is the opposite of ugly, which is not good. It means aesthetics, fitness for purpose or conformity to a certain extent. For example, apparently when you look at a picture, in your eyes it may be bad, but this opinion is not a given for the picture; whether it is appropriate for its purpose is what counts”.

Usually, thinkers and aestheticians draw absolute borders between the beauty of nature and the beauty of art. They consider art beauty superior to nature beauty. Some go further and say that understanding nature beauty can only be possible after an education where art beauty is cultivated, where art brings people to nature and nature beauty and trains them to understand nature beauty (Tunalı, 1996).

O9-coded student declared: *“With regard to the basis of aesthetic beauty, the only good thing about aesthetics is that it is not science. Aesthetics, practical activities and art created by people that is detectable in all; the aesthetic is the science that explores the richness of values”.*

Aesthetics and art enable a critical analysis of some events, in addition to the establishment of general laws of artistic design, artistic concepts and categories of art from concrete to abstract. The aim is to identify the theoretical interpretation that continues to get into their own space.

O3-coded student replied *“for me, the aesthetic of a work of art can give a man the satisfaction that he has aroused human emotions and a reflection of the. I may not agree with each Jun in terms of how much aesthetics or feeling is the limit, but I think that is the most fundamental definition of aesthetics.”*

In this respect, aesthetics is a preparatory intermediary step in the maturation of reason. According to Baumgarten, some of our perceptions are obvious while some are vague. Skill of knowledge varies depending on the knowledge of what is obvious or what is vague. Upper knowledge skill, which is related to pure reason or reasoning, provides clear perception (Taşdelen & Yazıcı, 2012).

5.2 In your opinion, what are the aims of aesthetic education?

O9-coded student affirmed: *“I think the word is advancing through the creativity of the aims of aesthetic education. An individual should be creative, or learn how they might be able to make creativity tangible. In an abstract way, aesthetic education can teach us about art so we are able to continue developing with an awareness of the impact of how different our ideas about beauty are and about how art can be used to examine works of art in this format. Most importantly, such education could include a teacher or a student of art in your life, and such a development like this will show you that you can forward, transmit and display art, which are amongst the goals of aesthetic education. Art is in our lives, and to gain a sensitivity to the aesthetics of art with the concepts we provide, the individual’s self must be assured in a creative way so that they are able to transfer to the other side of aesthetic education”.*

Aesthetic education is arranged to meet the needs of students in their culture and education. Aesthetics enables students to understand the meaning and value of art and carry out ideas about the subject. Aesthetic education provides individuals critical and creative thinking. In aesthetic education, aesthetic analysis is performed on the meaning and value of integrating arts with feedback that should include the processes of inquiry. In practice, in the face of a unique work of art or of nature, aesthetic education enables

one to enjoy them and make evaluate them through aesthetic values such as 'good' or 'nice' (Tunalı, 2004).

O5-coded student affirmed: *"The correct understanding of the purpose of a work of art, aesthetic education enables interpretation and for ideas to be transferred in an accurate and beautiful manner that is required for training. People gain knowledge through aesthetic education, and with environmental factors outside of the perspective of educating the mind, the aesthetic of attitude gives people a conscious character. Aesthetic education directs students to ask questions about art, which has a function that allows people to evaluate, think and come up with new ideas. In other words, aesthetic education is important to gain a critical perspective"*.

As cited by Aykut (2012), the question 'What do we understand from aesthetics?' is answered by Erzen as follows: We can understand two things from aesthetic education. The first one is what society understands from aesthetics. It is the development of sensitivity against the qualities of physical shapes addressing art, beauty and sense and the uplifting of the level of liking. This education can be through external environment or media. The second one is the education of art and culture philosophy within the university-level discipline of philosophy'.

O4-coded student answered: *"The purpose of aesthetic education is to educate the mind of a person with pre-existing knowledge and consciousness of environmental factors outside of the perspective of the aesthetic attitude. In addition, assessment encourages the students to ask questions about art"*.

Aesthetic education is a strong foundation of artistic education; people play a special role in the formation and development of aesthetic relevance in the world. Owing to the purpose of art, their aesthetic experience of humanity is broadened, deepened and put to order. When weak-minded and sensitive people experience art aesthetically, 'the public good' is what is transformed. In this respect, aesthetics has to address both the consequences of artistic creation and the artistic creation process itself (Kagan, 2008).

5.3 In your opinion, what is the role of aesthetics in the communication between communities and individuals?

O4-coded student stated: *"I think the communication between communities and individuals' role in each of the work associated with the desire to make an aesthetic impression in the receiver will be revealed. The life of an artist is to arrive at an opinion on their work facing the receiver, which they will quickly welcome within their shares. Facing the same work in the same way, someone else will do it, which will then result in a joint judgement that will create a dialog between the societies."*

In this sense, aesthetics has to address not only the results of artistic creation but also the process of artistic creation itself. Therefore, the field of aesthetics research is focused not only on the art but also on a certain communication system to cover the artist, the work of art and the person perceiving the art (Kagan, 2008).

O2-coded student affirmed: *"Art and aesthetics have been caused by interference from the various cultures on one another and by the transfer of a work of art provided. For example, in olden times, people lived a nomadic life. Next to their pictures on cave walls is a light for the nations. They each also have different pictures, which depicted what they were doing according to*

the conditions of the moment. For example, the long years of war have caused changes in various communities and led to the creation of interaction between cultures. Many figures, sculptures and motifs have been submitted in this manner”.

Aesthetic minds can detect, think, define and explain concepts. In the art field, concepts are conceived through a simple aesthetic idea, or truth, or a means of abstracting a group thing. The design is abstract, and general concept originates from the mind of an object or idea (Aykut, 2018).

O10-coded student declared: *“For the individual in the socialisation process, to find solutions to the problems they face, I think seeing and feeling things have such an important role in response to understanding the world they live in. When art education is considered as a whole, the individual and the society are the lifeblood. Aesthetics contributes to the physical, mental and social development of individuals through art, and I think it would provide training in the totality of life”.*

For people to recognise beauty, be pleased by beauty and create beauty, their aesthetical feelings and preparations should be developed. For Marks, the only things that create are *“a musical ear, a sensible eye to the beauty of forms, in short senses to take human pleasure...”*, which require social and historical practice (Akt. Ziss; 2009). Therefore, our eye can perceive the beauty in the combination of colours and tones and the beauty of geometric shapes and proportions, aside from the colour and shape of objects. Aesthetic feeling is voluntary, that is, it is not related to monetary accounts and ideas. However, it does not mean that having aesthetic pleasure or loving a beautiful object is not a passive process lacking all kinds of practical understanding.

O1-coded student stated: *“Art and aesthetics exist at the same time because they come to affect the lives of individuals living in the community, and society determines the contents and possible function of art. In art and aesthetics, there is no reason to cut off your identity from all of the community. In reality, art and aesthetics are a part of the community. You need to know that nothing will happen. Art and aesthetics are not only the underlying communications that help make human relationships possible. These relations are also part of nature, but at the same time, they express the period of the occurrence of the most powerful people amongst the lifetime of folk songs. You must run after him, which will result in community art and an aesthetic. The highest point of art is the aesthetic preoccupation of civilisation”.*

Social institutions in the society interact with one another constantly. An individual interprets the outside world through the senses; to us who know the course, it emphasises the importance of art and aesthetics.

5.4 Why do we need to get aesthetic education?

O8-coded student affirmed: *“It is not enough for the individual to be aware of the moral imperative of her work and hear it in herself, but she must also be aware of the beauty or glory of that work. Emotions such as patriotism or commitment to society can cease to be a political thought and become an effective force when there is also aesthetic enthusiasm. On the other hand, in the training process of the individual, the sensitivity of behaviour, when added to the perception of beautiful art and aesthetic perspective in every field of life, activities and thoughts reflect your personality and allows you to gain aesthetic precision”.*

The concepts of aesthetic sensitivity and aesthetic consciousness in the process have helped students gain a new and different opinion. An individual who identifies with the concept of aesthetic consciousness will develop an awareness of life values.

O1-coded student stated: *"Many of the concepts we call aesthetics is a concept that can be associated with another concept. Creativity is one of them. A product is positioned by establishing new relationships as a result of the experiences of individual creativity, that is, original thought. Each individual is different, and aesthetic education reveals such differences. Apart from that, aesthetic education and critical thinking allows us to develop our brain and interpret a piece of art about a work that can help us focus our thoughts and generate ideas. We contribute to the development of our self, which takes place on the basis of individual and physical immaturity. Thus, it is necessary to get aesthetic education"*.

In aesthetic education, students are tailored to meet the needs in culture and education. For students, aesthetics, means understanding the value of a work and allowing yourself to carry out an idea about this topic. Aesthetic education develops critical and creative thinking in individuals. Aesthetic individuals gain discipline with their perspective on life and develop interpretation about the values of different expressions.

This means that aesthetic sensitivity reveals its existence in our daily life first to ourselves and then to kith and kin. The spark of aesthetics shows its first splendour in our ordinary relation with the world. A person painting the walls of an isolated building, decorating soup with parsley or combing their hair sideward is actually realising beauty (Timuçin, 2008).

O5-coded student indicated: *"I think, from our perspective, that the more we expand solutions in the face of a problem, the more we expand our knowledge and thus need to transfer what we learned in our professional lives through our students"*.

The content of aesthetics is related to general art questions, like 'What is art?', 'What is the difference between copy and work of art?', 'Are there any criteria in evaluating works of art? and 'Is artistic uniqueness meaningful?' (Aykut, 2012).

O7-coded student declared: *"We need to understand aesthetic education because we have to get different opinions. Different judgments may occur, and clearly we should be able to interpret them according to the aesthetic judgment of a work. We must understand that the necessity of having this training is not because we have to respect that everyone is different and have different thoughts but that we should not be calling them out"*.

Aesthetics is a point of view, a forecast, a general order of liking and a system of rules to materialise this liking. Aesthetics is a unique way of design (Timuçin, 2008).

O5-coded student indicated: *"In art aesthetics and aesthetic education, it is unacceptable for aesthetic expression and the meaning of the content of courses to remain missing. When we look around us within our education system, we can feel the lack of general arts education and aesthetics, including the irregularities in architectural structures, houses that are painted colourfully according to everyone's own taste, green areas turned into concrete, irregular advertisement signs in various sizes and so on. In addition, the increase in demand for tasteless products constitutes an example of this assessment regarding the lack of aesthetic education"*.

According to Croce, *“a feeling without an expression is not different than a soul without a body”*. Thus, he expressed that intuition and expression are the same single thing which cannot be separated from each other (Yetkin, 2007).

6. Discussion and Conclusion

The human mind senses emotions as long as it is used. Training an individual to develop aesthetic perception and aesthetic appreciation can enable the individual to become aware of positive or negative events in the environment as well as learn to respect the values of different cultures and arts. Art education, namely ‘Aesthetic Education’, must be taken as the purpose is to create aesthetic consciousness. However, the educational effectiveness of art can undoubtedly be formed by restraining one’s aesthetic consciousness.

The specific object that makes sense to us, the object we find meaning in, is an aesthetic object. In particular, an artwork is the highest level of aesthetic object. The limits of the concept of aesthetic objects exceed the artwork. Everything is an aesthetic object. An aesthetic look is a bit like seeing with our own eyes. The aesthetic object is both what we see and what we want to see. Hence, an aesthetic object is primarily a work of art, and more generally, it is any object that we would like to transform into an aesthetic work of art through our perspective (Timuçin, 2011).

Any work of art is the product of a culture, which is the meeting place at the level of the people. Aesthetic measures and the rules of a society bring sensitivity to the language of a particular period. These criteria are specific expressions of social and historical conditions.

Aesthetic value has various meanings for each person or human society. What has value for one society may not have value for another society. Values create an order in the human mind in a specific way. Things that a painting of Picasso may attempt to impart, or what real value is for a western person, may not mean anything for a person from Africa. Aesthetics in scientific education generalises the laws on the aesthetic absorption of the world. These laws are created in art in a more complete, diverse and direct manner; therefore, aesthetics has emerged as a science that studies the essence and general laws of art and artistic creation.

There are also views that aesthetic absorption of the world will exceed the borders of art, including other aspects of aesthetic behaviour of man against reality, just like the inclusion of artistic creation. In each case, art has become the leading subject of aesthetics throughout history. This is the reason the basic principles of aesthetics in scientific education are based on the generalisation of artistic practice. However, because each field of art has its own uniqueness, the laws of aesthetics cannot be based on a single rule. Aesthetics generalises the design-application problems put forward by segmental theory. Therefore, it questions the final analysis process and is equipped with methodological principles.

Aesthetic education develops creative and constructive individuals who have visual perception, are capable of expressing themselves with their artistic activities, can

recognise the culture they live in, learn, protect and carry the responsibility of carrying these knowledge to future generations with aesthetic taste and pleasure.

Contemporary aesthetic education is thought to enable individuals and society be highly sensitive to the environment they live in, have a high level of aesthetic taste, engage in constructive interaction, satisfy their aesthetic needs, provide artistic products and make their artistic life more meaningful. This ability brings wealth to the people who are qualified in aesthetics and values the increased thinking power that develops in each stage. This ability can be called visual sensitivity or visual literacy. The individual, as well as their loved ones, has many facets to think about in aesthetic education, which aims to teach the beauty of that which is insufficient.

The objective of aesthetic education is to form a view or concept of beauty and gradually rate it and reach a conclusion regarding aesthetic perception. To change size from the perception of reality, sensory meaning must shift so that a new perception of reality reaches the intuition of a beautiful concept. Basically, sensory perception of the aspects of aesthetic experience will be taken up. In this context, basic aspects of the experience, such as examination of the judgement of taste, should bring in students to the discipline of aesthetics. Improvement of the ability of aesthetic perception of human aspects should be a part of the educational process. Students who are aware of philosophical theories with their art and aesthetics lessons can also increase their awareness by stimulating their senses. In this sense, the aesthetics course that is evaluated within the scope of this research will be beneficial for the students and help them with their aesthetic awareness. In the art and aesthetics course in higher education programmes, information, skill, attitude and values for aesthetics should be emphasised more strongly. With their aesthetic awareness, the students should be provided with relevant aesthetic literacy skills.

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