

The evaluation of students' perceptions of philosophy of art

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ABSTRACT

Philosophy of Art is one of the elective courses taught in the Faculty of Fine Arts, Department of Art Education. It is closely related to the course of introduction to art concepts, psychology of art, and art theory and art criticism. This course can be more effective when students have the opportunity to actively participate and traditional methodologies are abandoned. In this study, a phenomenological approach which is one of the qualitative research approaches was employed. The sample of the study consisted of 10 students studying in the department of Art Education, Faculty of Fine Arts at Uşak University. The study data was collected through semi-structured interviewing method. Further, a descriptive analysis method was used to analyze and interpret the data. As a result of the study, it was concluded that senior art education students had a general knowledge of the philosophy of art; they practiced the philosophy of art in their artistic creation, or attempted to consider the philosophy of art as a discipline. Consequentially, it was suggested that many-sided development of senior art education students should be ensured; they should be equipped with knowledge in the context of the course of philosophy of art. Additionally, intensive trainings in two semesters should be organized and developed including different faculty members.

Keywords: Art, philosophy of art, art education.

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INTRODUCTION

Humans, from their beginnings, have always had a fear of making art, as well as a fear of meeting basic needs regardless of geography, religion, language and culture. Following the physical creation of art, it remained constantly evolving in different geographies and cultures and it became universal with the efforts of expression, aesthetic value creation, artistic form, concrete realization, and immortality. Art began and evolved with the first traces of humanity. Art not only enables us to witness different periods of the universe, but also influence our opinions with its form, depending on the dynamics of societies. Art emerges as three separate activities that exist in humans. Classified and grounded by Aristotle for the first time, the first of these three activities is the activity of understanding, learning or knowing.

The second activity is doing an act, while the third is the activity of creating or creation. The creative activity of humans accounts for creating useful things with use

values or creating beautiful things with aesthetic values (Cevizci, 2015: 170).

Art is directly or indirectly related to fields such as philosophy, psychology, sociology and politics that analyze individual and social existence of humans. The most fundamental mission of philosophy is questioning. Philosophy is not just a total of finalized thoughts and ideas. Instead, philosophy is defined as an activity of mutual discussion along with criticism and questioning. The term *Philosophia* is derived from the verb "*phileo*", which means love, and "*sophia*" which means wisdom, that literally means *love of wisdom* or *wisdom-seeking* (Cevizci, 2012:16). The word Philosophy, which curiosity and doubt are reportedly said to play a crucial role in the emergence of philosophy in ancient Greek, is a compound word and comes from the Greek word *phiosophia* (Cevizci, 2012: 16).

In Plato's Socratic dialogues, Socrates always keeps moving patiently towards the end, but he never dictates

that we should take and use his route. Then, the fact that Pythagoras declines to be called a 'wise one' or sophos is a manifestation of realism and modesty. Socrates' saying, "I know that I know nothing," is much concerned with seeking truth rather than demonstrating modesty. We cannot imply that the thinker fails to follow the truth. Pursuing the truth is as important as finding the truth: every truth we find will bring us to the brink of a new pursuit (Timuçin, 2013: 23).

As cited by Tugal (2018: 27), in his book *"Modern Painting In the Light of Philosophy"*, Ismail Tunalı asserts that art is understood as the superiority of subject (ego) over object and the superiority of internal world over external world, implying the expressive notion of art. The visible world is no longer a world that is perceived emotionally but a world perceived externally as the expression of the subject.

When discussing the concepts of art and philosophy together, it is seen that the concept of Philosophy of Art is wrongly replaced by the concept of aesthetics or they are discussed together. "Philosophers consider aesthetics as a branch of philosophy. Philosophy is commonly divided into three areas, namely, knowledge, existence, and values. The philosophy of values is also considered as moral and aesthetics (philosophy of art). Philosophy of art is usually intertwined with aesthetics. Even the concept of aesthetics is related to the concept of art since it can be explained together with the field of art" (Akın, 2017: 799).

Philosophy of art by definition is a branch of philosophy that focuses on the essence and meaning of art, artistic creations and artistic tastes. With the definition of philosophy and its help, individuals are equipped with various skills such as questioning, interpreting, and analyzing. In this sense, they need to grasp the essence of knowledge that is, the basis of philosophy. They need to discuss and learn Plato's Cave, Aristotle's Poetics and impressive and guiding major elements of philosophy, extended from first age philosophy to contemporary philosophy. Learning through discussion, curiosity or encouraging brainstorming in reaching new information will foster art students' approach to art, artist and artwork and enhance their creative side.

Aesthetic pleasure is not merely intellectual pleasure. The artistic pleasure does not remain restricted to objectivity, it deeply penetrates subjectivity. The pleasure provided by philosophy is similar to the pleasure felt by a mathematician solving a mathematical question. Art is the area of emotion along with the area of thought. Artistic pursuits do not merely confine themselves to rationality like science and philosophy. This two-way effectiveness is the essential condition of the philosophy of being which is both useful and pleasurable.

The aim of art and design education is not to teach individuals only about techniques and formal qualities of artworks and designs. In art and design education, it is necessary to teach thematic and conceptual subjects, as well as to teach art forms and technical education.

Practicing a good critique questioning in art and design courses will also help students understand the relationship between art and life (Dilli, 2020: 73).

One of the main objectives of philosophy of art education at the undergraduate level is to encourage people to develop their ability to see inconsistencies in life and to see problems theoretically, and to provide the necessary equipment to ask questions about the seen problem and to express answers systematically, step by step. To illustrate, instead of asking the question, "Why do night and day exist?" asking the question "How does night and day occur? means understanding a phenomena using mind and philosophical knowledge (Ural, 2014: 38).

Turning the notion of philosophy of art into a course might be because the philosophy developed in ancient times attempted to form, exist and analyze the art. The relationship between Philosophy of Art course and Introduction to Art History, History of Western Art, History of Turkish Art, Contemporary Art and Art Criticism courses cannot be ignored. In these courses, understanding the period to which artworks belong will enable us to understand art history and analyze the art. This course is thus theoretically a core course in the field. For this reason, meaningful and permanent learning of the course should be realized (Akın, 2017: 799).

However, courses in philosophy of art are offered to students in one semester as elective courses. In that vein, this study attempts to identify the awareness of senior art education students on "Philosophy of Art" course (elective) and their competence and perceptions of interacting with the world as an implication of artistic expression. As a subject of art and art education, the philosophy of art can only be achieved by sensual perceptions that stimulate awareness. Knowledge based on sensory awareness is productive, deep and secure.

This study is considered to be important in terms of achieving permanent and conscious learning experience and raising the awareness of senior art education students on "Philosophy of Art" course which is one of the major elements of art and art education.

METHODOLOGY

Purpose and importance of the study

Philosophy of art is concerned with the essence and meaning of art, artistic creation and pleasures and deals with the nature of beauty in art. In that vein, this study attempted to identify senior art students' perceptions of "Art Philosophy" course (elective) that they enrolled for in one semester and to identify their learning quality. Further, students' perceptions of the content, necessity and definition of "Art Philosophy" course will be evaluated and students' level of knowledge and experiences will thus be determined. This study is considered to be

important in terms of raising students' awareness on the philosophy of art and the necessity of an intensive training programme in the context of the course.

Research model

The study was performed using a phenomenological pattern. Phenomenology is the notion of perception involving those processes by which people distinguish and understand things within their scope of experience. It is the interaction of external conditions and internal constructions that form the basis for human creation, response, and apprehension (Lankford, 1984: 152). Researchers using phenomenological approach utilize a qualitative, contextual and intersubjective perspective to understand individuals' reactions, experiences and varying viewpoints. In phenomenology, essences cannot be abstracted from lived experiences and they are not independent of context. In other words, individuals' experiences, general experiences and perspectives should be taken into consideration. One of the primary objectives of the phenomenological approach is to focus on how individuals perceive and contribute to reality (Lopez and Willis, 2004: 79).

For this reason, the research method aims to benefit from individuals' experiences to describe and interpret experiences. Phenomenology involves describing the world experienced by the participant in attempts to discover the common meanings underlying the phenomenon. It is argued that phenomenology is intended to explain the structure or the essence of the lived experience of the phenomenon. In this respect, the aim of interpretive phenomenology analysis is to examine the individual and live experiences in detail and to explain how the participants form their perceptions of their individual and social world (Yükselgün and Türkcan, 2012: 341).

Participants

The study is composed of 10 students studying in the department of Art Education, Faculty of Fine Arts at Uşak University. "Criterion sampling", one of the type of purposeful sampling, was employed for the selection of the participants. The notion of criterion sampling involves selecting cases that meet some predetermined criteria. These criteria or measurements can be developed by the researcher (Yıldırım and Şimşek, 2006: 112). As for the selection criteria for the sample of the study, students are required to attend "Philosophy of Art" course offered by the Department of Art Education, Faculty of Fine Arts. The participants consisted of 6 female and 4 male students. All of the participants attended the following courses, namely, "Introduction to Art Concepts", "The Psychology of Art", "Aesthetics", "Contemporary Art" and "Art Theories" in the fall and spring semesters of their

first/second/third year.

Data collection

The research data was collected through semi-structured interviewing method, which is one of the qualitative data collection methods. In that vein, an interview form was prepared. The interview form was divided into two parts, namely, personal information and interview questions. The personal information section in the form included questions about gender, current grade level, introduction to art concepts, psychology of art, and art theories. The interview questions section was constructed in a general-to-specific order. In attempts to ensure the validity of the interview form, expert opinions were taken whereby the interview form was developed in line with the purpose of the research and the interview questions was tested to see whether they were clear and understandable. In addition, the researcher carried out a pilot interview in order to determine whether the prepared questions were clearly expressed.

Data analysis

Descriptive analysis was employed to analyze and interpret the research data. The data obtained from descriptive analysis method are summarized and interpreted according to predetermined themes. In descriptive analysis, direct quotations are used to ensure that interviewees' views are strikingly expressed (Yıldırım and Şimşek, 2006: 171-172). In this respect, the interviews were transcribed to form a frame for the descriptive analysis. Each participant's answers were grouped under the relevant question. To process the data according to a thematic framework, "Interview Coding Key" was developed. To determine the reliability of answer choices in the interview coding key, 3 interview transcripts selected through unbiased assignment method were submitted to an expert in the field. As for identification and interpretation of findings, the data obtained were made clear and easy to read. Further, the data was described with direct quotations from students' expressions. In order to ensure the reliability of the research, the researcher and one of the field experts individually read the interview transcripts of 10 students and coded their answers accordingly. The consistency of one interview coding key for each student was compared and the reliability of the study was calculated as 93.8% (Miles and Huberman, 1994: 64). Each participant in the study was given a code name.

RESULTS AND DISCUSSION

The data obtained from the study were evaluated based on the research questions and following the descriptive

analysis, 4 themes were created. The findings of the study were classified as follows: "General perceptions of the definition of the Philosophy of Art", "What are the reflections of the philosophy of art into current artistic creation?", "A comparison between expressive art and theoretical art" and "Why we need to learn philosophy of art". The research findings were tabulated in the form of a frequency table in line with the themes created and students' views were directly quoted.

General perceptions of the definition of the philosophy of art

Regarding students' general perceptions of the definition of art philosophy, students most frequently shared their views as follows: "It asks questions about art and seeks answers". Then, students most frequently answered as follows: "*It questions the necessity of art.*" and "*It investigates art theories.*" (Table 1). Given the students' definitions of art philosophy, it is seen that students have the awareness of comprehending and learning the meaning of art in the context of the philosophy of art course. In this respect, students learn to integrate art theories with the content of the philosophy of art as well as learn problem solving and finding the problem. They also questioned philosophy of art in respect to philosophical answers, whether art theories could provide answers and they explained why they considered the philosophy of art important.

For instance, the student coded 5 stated that, "philosophy seeks knowledge and believes that knowledge brings happiness. The philosophy of art asks various questions as a part of ontology, epistemology, and moral philosophy. In brief, it enables us to better understand art. Students described the philosophy of art as a branch of philosophy which asks questions and seeks answers about art. They mutually argued that the main theme of the philosophy of art questioned the necessity of art and followed the historical development of the existence of art.

The student coded 3 commented, "Philosophy of art investigates and it is a philosophical investigation of art in the context of emotion, style and form." As noted by Arslan (2016: 309), philosophy of art asks questions about art, artistic expression and the characteristics of work of art, and also provides resolutions to these problems.

The student coded 8 remarked, "It examines the necessity and questions of art in terms of psychological aspects (e.g. artist, object, and work of art, perception of audience, culture, value and environment) and investigates accordingly". According to Timuçin (2013: 57), the adventure of creation is an adventure for clarifying an idea; it is not a random adventure based on a random idea or any object. Going with the flow in creative efforts means entering endless path. This argument supports the views of the students.

Perceptions regarding the question of "what are the reflections of the philosophy of art into current art creation"?

In response to the question of "Is philosophy of art useful for current art creation", students most frequently expressed their thoughts as follows: "I think it is useful" and "It allows an in-depth evaluation of art". Students' expressions are stated in Table 2.

As seen in Table 2, art education department students replied positively to the question of "Is philosophy of art useful for current art creation?" The student coded 6 stated, "Philosophy of art is useful in terms of combining concrete things with abstract in the current art creation." Thus, the student's views also supported the expression that "It allows an in-depth evaluation of art." It is also argued that one of the main characteristics of artistic activity is to reveal something that did not exist in reality or was not like that in reality as a human success, thus enhancing the reality, deepening its dimensions and expanding its boundaries (Yetişken, 2000: 53).

The student coded 2 said, "*It helps conscious and creative artists develop empathy.*" Life is the subject of an artist. An artist can find inspiration in everything from emotions felt, the society the artist live in, wars, humanity, and nature to animals. A person with high emotional intelligence is sensitive not only to people but to all living creatures in the universe and to what is going on around the world. The artist is one of them, since the society the artist lives in, all living creatures in the universe and phenomenon, nurture the artist. The artist combines empathy with creativity whereby people speaking different languages and even other living creatures that do not have the ability of speech can unite through art, and they can communicate and build empathy by creating a common language through art.

The student coded 8 stated, "*the philosophy of art asks new questions as a result of the new art movements introduced by modern humans and always asks further questions. Asking questions is a tool to access knowledge and helps us reach the source of knowledge in art.*" Thus, the student described the philosophy of art as a tool to ask question and access to the knowledge and thus to understand and interpret historical development of art and its positive and negative developmental stages. Given that the philosophy of art asks questions, it lends itself to critical thinking and learning by asking.

The student coded 1 made the following remarks: "*Comparing and integrating views, the philosophy of art uses unique inspirations from any theory in every respect in regards to creativity and allows us to disclose the reason why we think and create.*"

As cited by Dilli (2020:197), creativity is a way of thinking and is defined as having different perspectives, going beyond the knowledge given and going beyond limits and the traditional thinking, making something

Table 1. General perceptions of art education students towards the definition of the philosophy of art.

General perceptions of the definition of the philosophy of art	f
It questions the necessity of art.	9
It investigates art theories.	8
It asks questions about art and seeks answers	8
It investigates the progress of art and what type of things influence art and how they influence.	2
It is a sub-branch of philosophy	2
To better understand art, it presents doctrines of thinkers with respect to art and philosophy.	1
It responds to any attempt that defines art.	1
It questions the necessity of existence of art.	1
The total number of views	32

Table 2. Perceptions regarding the question of “what are the reflections of the philosophy of art into current art creation?”

Perceptions regarding the question of “what are the reflections of the philosophy of art into current art creation?”	f
I think it is useful.	7
It allows an in-depth evaluation of art.	5
It enables us to learn different views, thereby contributing to our art creation.	3
It enhances the creativity of the artistic.	3
It allows us to understand philosophy of art movements in art creation.	2
It integrates theory and practice.	1
The total of number of views	21

original and bringing different things together to create something new.

Perceptions regarding the “comparison between expressive art and theoretical art”

Regarding the students’ perceptions of the “comparison between expressive art and theoretical art”, students most frequently expressed their views as follows: “grasping universal sense of art and the ability to appreciate and interpret psychology of artist”. Table 3 shows the expressions of students.

The student coded 2 stated, “Two things are needed to define an art as a work of art. A) It must be made by human; b) the existence of an art world. Works of art are evaluated according to place and time. Beethoven’s 9th Symphony and Dostoevsky’s the Brothers Karamazov are examples of the sense of theoretical art. In the sense of expressive art, this is given to forms. It adopts an essentialist approach. While the sense of theoretical art pays more attention to knowledge, expressive art relies on emotion and expression in the work of art. The student thus emphasized the expression related to “grasping the universality of art”. Gombrich said, “there was no art before humans evolved.” Because artistic creation is dynamic and alive as humanity exists, evolves and changes. There is a continuous relationship between the

elements that create art and artists reflect their experiences they gain in the society into works of art. The pleasure given by work of art enables art consumers to gain invaluable experiences (Balci, 2016: 10).

The student coded 3 distinguished the sense of theoretical art from the sense of expressive art remarking that “Speaking about a work of art and an audience, the work of art is created and given to the audience. Each person evaluates and measures, that is to say, express the work of art according to his/her own opinion, emotional, cultural or moral values. The sense of theoretical art suggests objective and concrete arguments, abandoning uniqueness and universally accepted creativity with one-sided view and its beautiful, ugly and abstract expressions whereby it includes the audience and help the audience to make sense.” When it comes to the question, what the object is in art, first of all, we put the work of art at the center of art as the thing that makes art. We see the creative activity of the artist on one side and on the other side it includes the activities related to the perception and evaluation process of art (Yetişken, 2000: 27).

The student coded 4 touched on the sense of expressive art and the sense of theoretical art and stated that, “the sense of expressive and the sense of theoretical art are similar, although not identical. Because human activities such as the time, geography and climate influence the artist, artistic creation and the art

Table 3. Perceptions regarding the “comparison between expressive art and theoretical art”.

Perceptions regarding the “comparison between expressive art and theoretical art”	<i>f</i>
It allows us to grasp universal sense of art.	8
It allows us to understand emotions and thoughts of the artist.	8
It allows us to understand what can and cannot be art.	5
It allows us to learn that work of art can be interpreted.	5
It allows us understand the concepts of originality and freedom in art.	4
The total of number of views	30

phenomenon.” Although artists isolate themselves from the outside world, they organize and manage themselves and their art. Expressive theory is used to define art as an expression of emotions or imitation.

The student coded 1 commented that, *“The sense of expressive art argues that the aesthetic pleasure and art are experienced when the artists reflect their emotions, thoughts, hunger and fullness into the audience by means of tools and equipment. Art first occurs in the mind of the artist, since, this is a temporary experience, the artist needs to express it. Expressive art emerges as opposed to representation and imitation. It suggests that art is a miracle. On the other hand, theoretical art argues that art is important in terms of time and space. For theoretical art, it is important to interpret and appreciate the work of art in the time period it is created.”*

The sense of expressive art centers upon the aesthetic feelings and thoughts of the artist whereby it gains importance as it provides the opportunity to give form and content to spiritual expression, thoughts and feelings. As a matter of fact, these art defenders behave carefully, stressing that the pleasure the art gives has a purpose in

itself (Cevizci, 2015: 173).

In general, art theories refer to regularities which allow us to perceive and monitor the origin and consumption of artistic thoughts, designs, and creations (Artut, 2001: 90).

“Students’ perceptions regarding the question of “why we need to learn the philosophy of art”?”

In response to the question of “Why we need to learn the philosophy of art?” students most frequently replied as follows: “It allows us to learn philosophers’ views on art.” Another frequently mentioned expression is “It leads us to have permanent and consistent views.” (Table 4).

The student coded 8 stated, *“Some views and theories are needed to perceive art. People need the theories of the philosophy of art, the senses of art, the writings of philosophers such as Kant, Nietzsche, and Danto in order to understand the art’s existence, why works of art emerged, in what situations they exist, and why they need an interpretation, and to make sense of their own feelings.”*

Table 4. Students’ Perceptions Regarding the Question of “Why we need to learn the philosophy of art?”

Students’ perceptions regarding the question of “why we need to learn the philosophy of art?”	<i>f</i>
It allows us to learn philosophers’ views on art.	9
It leads us to have permanent and consistent views.	9
It is the source of knowledge and it gives us aesthetic pleasure.	8
The philosophy of art expands culture and perspective of an individual.	7
The philosophy of art clarifies the knowledge	7
It makes us adopt new views and thoughts, thereby improving our approach to art.	6
The total of number of views	46

The student coded 10 remarked, *“Philosophy of art can help us clarify a lot of knowledge about art. Or we can learn different opinions like philosophers. In the same vein, answers have been sought for the following questions: Can art be the source of knowledge, can art teach us something (epistemology) etc.”* In fact, the

student was well aware that instead of memorizing the definition of philosophy or the theses and teachings of philosophies throughout the academic life, it is important to grasp the essence of the true philosophy of art and access to the sources that nurture art.

The student coded 9 supported the expression of “It

allows us to learn philosophers' views on art" arguing that *we must learn the philosophy of art, because philosophy informs us about beauty, ideas, the transmission of feelings and thoughts in art. It allows us to learn the universal and spiritual side of art.*" As cited by Aykut (2018; 13); what really makes philosophy a philosophy is questioning and discussion, rather than reading or knowing philosophical solutions to philosophical problems. It is a type of research that relies on the exchange of thoughts of people who think, question, judge, seek answers to philosophical questions and problems (Cevizci, 2012:20-21).

Consequently, the student coded 3 stated that, *"We have to grasp philosophy and integrate it into our lives. Subjects such as science, philosophy and art improve culture, value, perspective and behavior of the human. It motivates people to seek resolution, question and investigate. It turns us into individuals who are sophisticated, naive, sensitive, well-educated and who feel emotions deeply, have the awareness of everything and know the way of looking at art and work of art. If we understand the philosophy of art, we question, think, investigate and it reminds us of what, why, how and why it happens and of our purpose, ideas and awareness."* Thus, the student supported the description of "It is the source of knowledge and it gives us aesthetic pleasure. We thus get an opportunity to explore the basic problems of art and to see the questions and answers of thinkers who lived in different periods of history (Aykut, 2018: 11).

CONCLUSION AND RECOMMENDATION

As a result of the study, it was observed that the students of the Art Education Department had affirmative perceptions about philosophy of art which was offered as an elective course in one semester at the undergraduate level. The results also denoted that students were open to improve their perceptions of philosophy of art. Given all common views of art students, they found the course useful and important. The majority of the art education department students highlighted that the philosophy of art course could contribute to the development of candidate artists and art educators who were qualified and received art culture and discipline whereby art and culture could positively and globally change and improve. It was also found that art education department students were aware of the benefits of the philosophy of art and that the philosophy of art course could develop awareness and sensitivity to art and the artist. The art education department students also stated that the philosophy of art enhanced the quality of art practices and designs; it had a relationship with other art disciplines and it was a basis for art education. They also commented that there was a need to organize an intensive and coordinative training program with other disciplines whereby a well-constructed art education was realized. Students also

mutually agreed on the importance and necessity of philosophy of art and it was observed that they had an expectation of effective and permanent teaching quality.

However, previous studies in Turkey that evaluated philosophy of art and philosophy of art course in terms of informative side or students' views (Akın, 2017; Gültekin and Tokdil, 2016) were conducted in the scope of the implementation of the philosophy of art course and its relation with aesthetics. The findings of the present study are thus not consistent with the results of previous studies. This might be because a different sample was selected for this study. In attempts to avoid obtaining similar findings, the participants of the study consisted of students who were in their final year of their education and successfully completed the Introduction to Art Concepts, Aesthetics, Psychology of Art, Contemporary Art and Art Theories courses. As different from other studies, this study focused mainly on students' knowledge and experience. The fact that art education department students had a general attitude towards the philosophy of art and they used their awareness on the philosophy of art during the implementation and creation stages of art designs were amongst the striking findings of the study.

The study also revealed that art education department students adopted the philosophy of art in "grasping and interpreting universal sense of art. As cited from J. Hospers by Turgut (1993: 100), it is argued that artwork not only invokes emotions of artists but also invokes the emotions of audience, reader or listener. In this sense, art theories and philosophies should be utilized to interpret art images, symbols and metaphors that are not clear to all society and culture.

One of the most effective ways to engage students critically with the philosophy of art is to encourage them to ask "what, where, how, why and when" questions. In the study of "A Comparison between Philosophy Schedules Course Names and their Content in Some Turkish and Anglo-Saxon Universities" by Akçetin et al. (2018), they expressed that philosophy education led each individual of the society to question and be curious about the shortcomings in their immediate environment, thereby allowing them to reason, question, judge and develop consistent values. As for the process of the creation and consumption of art, it is necessary for students to benefit from philosophy of art, aesthetics, psychology of art, art concepts, art criticism, and contemporary art courses whereby students will have an awareness of living in the same art culture and of consciousness regardless of different social conditions or processes. Senior grade art education department students need to have knowledge of the nature and history of art object to be able to talk about art and philosophy of art and eventually contribute to their fields. Consequently, they will improve their own artistic creativity.

All the art education department students especially

agreed with the contribution of philosophy of art to the artistic production and the benefits and necessity of artistic education to an individual and society and the necessity of it.

In the light of the findings of this study, the research offers the following recommendations for further researchers:

1. In addition to a meaningful art of philosophy course, as cited by Ozalp (2009), discipline-based art education and multi-disciplinary art education that promote creativity, understanding, reasoning, aesthetics, artistic development, artists and the effects of art on culture and society should be taught whereby students will have the opportunity to attend an extensive and qualified training program. Such a training program also includes aesthetics, art history, art criticism and art practices.
2. Seminars and workshops should be organized in a way that combines both theory and practice so that students are encouraged to adopt a multidisciplinary approach. Art education must be more than mere consumption of knowledge since only through power of practice and expression can students realize art and art education.
3. Further studies can be applied to different faculties and departments (Ceramics, Fashion Design, Traditional Turkish Arts, Graphics and etc.) through deviant case sampling so that comparisons can be made.
4. Further studies designed with participant observation can be implemented so that it is possible to observe long-term learning experiences of students studying in the department of Art Education, Faculty of Fine Arts.

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