Achieving sustainability in the philosophy of art teaching and learning

Hanan Muneer Al Sheikh[*]**,** Al Ahliyya Amman University, Faculty of Architecture and Design, Graphic Design Department, Amman, Jordan

Abstract

The significant development in the diversity of knowledge sources is an essential starting point for the development of teaching and learning methods in the higher education sector. Necessarily, this rapid development requires the development of planning and operational education strategies to provide learners with mechanisms and tools of thinking that enable them to follow the processes of research, analysis, criticism, evaluation and communication in a way that helps them to sustain their knowledge. This study adopted the selective and analytical approaches of ideas and theories of philosophy and pedagogy, aiming to induce results and recommendations for the development of teaching and learning processes. Specifically, in the field of philosophy of art, using the phenomenological approach emphasises the active and structured human presence. Thus, three main pillars were identified: obtaining knowledge; the will to knowledge – learner; and knowledge management – teacher. The study concluded with several methods and techniques that related to the processes of teaching, guidance and evaluation of the philosophy of art in the higher education sector.

Keywords: Applied art, higher education, philosophy of art, teaching methods, learning methods, sustainable learning.

[*] ADDRESS OF CORRESPONDENCE: Hanan Muneer Al Sheikh, Al Ahliyya Amman University, Faculty of Architecture and Design, Graphic Design Department, Amman, Jordan
Email address: hananmuneer13@yahoo.com

1. Introduction

Learning and teaching the philosophy of art is a difficult field, and this is due to several reasons. One of them is that there is a great quantitative and qualitative diversity in the field of the philosophy of art. Also, there are a lot of dendrites, correlations and differences that make up tremendous cognitive pathways. On the other hand, the applied academic programmes focus heavily on the practical aspects of techniques and applications, which also affect the methods and tools of measurement and evaluation. Accordingly, there is a need to develop teaching and learning methods to integrate the intellectual and philosophical aspects with the practical aspect.

This makes philosophical thinking a way of life for the learner, where the practice of philosophy, tools and mechanisms of philosophical thinking are emphasised systematically and methodologically. At the same time, the practice of philosophy with its practical application aspect contributes to learning outcomes and innovation of new methods in measurement and evaluation to achieve a comprehensive vision of academic programmes in the applied art disciplines.

Technological development has directly affected the development of teaching and learning methods, where these rely primarily on open sources of knowledge, whether digital or electronic, and has led to the development of tools that help learners to receive as much as possible from the available knowledge. This article identifies several methods that sustain learning in the field of philosophy of art.

Two reasons were behind our work: first, teaching philosophy aims to think, reflect, rationalise and identify the thinking mechanisms that help us ask questions, solve problems and understand the different living conditions; and second, the world around us and the circumstances through analytical critical thinking.

To this end, learning philosophy is a thinking methodology and an approach to improving the quality of human life. The development of teaching and learning methods in this area brings about a sustainable development of human thought and personal thinking.

Moreover, the second reason behind this study is the great diversity of sources of theoretical knowledge. It must be accompanied in parallel by the diversity of teaching and learning methods to shift knowledge from the theoretical and direct framework towards the practical framework.

This helps both the teacher and the learner to employ philosophy to develop their skills and manage the knowledge they receive in a structured and effective manner. Moreover, 'the development of teaching and learning methods helps to develop long-term memory, retrieve information and transcendental consciousness of knowledge' (Guthrie et al., 2004, p. 96, 403, 407).

This means that we are looking for a comprehensive approach that paves the way to the teaching and learning philosophy of art; supports the educational efforts in this field; contributes to thinking in social, cultural, political and educational contexts; and helps to understand the reality within its different intersections.

Thus, the readers of this article can view the theoretical and practical aspects of pragmatism as it links philosophical thinking and its practical applications. We intend to make teaching an act of effective understanding, and this includes enabling the learner to use knowledge outside the classroom by using thinking tools and methods.

Achieving teaching outcomes within the general context means assuring several pillars in the world within the cognitive contexts that will push the learner to a deeper understanding of existence and will grant him the capabilities and the needed skills to become productive, effective and aware of himself and the world around him. Certainly, 'identifying problems of understanding, creating, theorising, designing, experimenting and answering questions, improving theories, building models, monitoring and evaluating progress' are learned by the learners (Scardamalia & Bereiter,

2003, p. 1371).

Certainly, this can be achieved and developed by learning the philosophy of art. We emphasise in this regard that the development of teaching and learning methods is based on overlapping and interlocking relationships and these relationships stem from three main pillars: knowledge, learner and teacher.

First, we will identify methods to obtain the knowledge, followed by the role of the learner in obtaining the knowledge, which we call the will to knowledge. Finally, the role of the teacher in communicating knowledge is called the management of knowledge.

Thus, we will analyse these relationships based on awareness, determination, skills and learning by experimenting with concepts. The results then will identify the methods of achieving sustainability in philosophical practice to ensure that the learning outcomes are improved, deep and more comprehensive.

This qualitative research depended on the examination of the expanded material in which trends and theories were joined with the reduction of information and condensed once again to create a complex theoretical dimension appropriate to the subject of the study (Mende, 2022).

The researcher collected the data based on both direct observation' and reference to the philosophical underpinnings of the phenomenological approach, as well as the contemporary theories of teaching and learning. The researcher has been teaching the philosophy of art and aesthetics at the Faculty of Art and Design for more than a decade. Consequently, content analysis in this context refers to applying practice and life experience to comprehend theories that can be used to explain the world around us (Loya, 2021).

This technique assisted in noticing the unique dynamic characteristics of teaching and learning the philosophy of art, in addition to developing responses as a result of the ongoing discussion in the classroom (Baker, 2021) (Loya,2020). Therefore, the qualitative approach used here reflects the academic, professional and research facets.

Accordingly, the study approach is selective, i.e., it selects and discusses ideas and theories in the philosophy of teaching and learning to integrate them along with the ideas and theories of phenomenological and philosophical thinking. It employs the phenomenological approach to develop the philosophy of teaching and learning to provide an ideology that contributes to the purpose of the research.

The research approach has another analytical characteristic: the analysis in this context does not mean the analysis of the texts or the explanation of the theories. Theories here are irrelevant on their own. However, theories are addressed as a part of a trend and the analysis is examining the components of intention to find the applications that allow us to view the applied objective in teaching the philosophy of art.

This article aims to create an orientation that links the philosophical and theoretical framework in the teaching subjects in the field of philosophy of art with the practical and applied framework to achieve philosophical understanding in an understanding, conscious and integrated system that develops the skills of students and faculty members in higher education.

It makes the teaching and learning of philosophy a sustainable process of creativity and innovation. That is through paving the way to practice and apply philosophical thought to reality, which improves the quality of learning outcomes on the practical and applied side and allows the development of new methods of teaching and learning in the philosophy of art.

The questions regarding this issue are as follows: Who am I as a philosophy of art teacher, exactly? And what is my major role in that? How can I comprehend students' natures regardless of

their aptitudes and skills? Finally, how can philosophical knowledge be improved such that it becomes a way of life and a reliable tool for thinking?

2. First: Obtaining knowledge (intentionality of consciousness)

In the Introduction, we talked about the basic pillars where the relationships are linked to achieve the development of the teaching and learning methods in the field of philosophy of art. These pillars are obtaining knowledge; learning – the will to knowledge; and teacher – knowledge management.

We begin with knowledge as it is the primary and comprehensive aspect and, at the same time, it is related to the individual, the community and the themes. Knowledge is the act of thinking, which encompasses all kinds of mental activity or cognitive behaviour, and this includes the processing of symbols, concepts, words, gestures, goals and sensory perception. This process is both constructive and functional. Thus, the area of thinking is determined as critical, analytical, intuitive, practical or reflective.

This means that several approaches may be followed to enable us to identify the area of thinking and practice our ability to acquire knowledge. These approaches are reasoning, questioning, concept formation, evaluation, reflection and communication.

This discussion will lead to two conclusions: firstly, obtaining knowledge is a process based on experiments. and this process needs quality of conflicts between 'the dialectic mind and its connection with experience realities in the world' (Freire, 1974, p. 36), which also means that knowledge is objective but not only subjective; it must 'relate to a particular theme and should have significance and meaning, and the theme must be provided and clarified in a certain way, and otherwise, all concepts shall be vacant' (Kant, 2005, p. 125).

Second, obtaining knowledge is a process of communication and connection between the individual and the surrounding environment, being an integrated process realised by many steps and phases 'obtaining and application of knowledge is an act linked to societal conditions that can be traced back to the practicing society' (Fitzgerald & Steele, 2008; Greenhow & Robelia, 2009).

Thus, what is described as knowledge has been expressed in active participation in the world, through topics and people. In other words, knowledge is what we know, while emphasising that this is primarily related to the self and that 'any change in concepts, beliefs and ideas that are put forward in a societal way through knowledge discourse is not considered a sign of building or obtaining knowledge for individuals' (Campos, 2004, p. 10).

It should be differentiated between knowledge and competency. Knowledge is the product of cognitive processes such as attention, recognition, encoding, reflection and evaluation. But competency is the outcome of motor and individual processes that form a response and provide a tangible and observed product to another individual, while behaviour is the individual responsible for the realisation of themes (Bloom, 1956).

We aim to understand how knowledge is obtained, and how this understanding helps teachers, learners and policymakers to move forward and break through the learning outcomes in different cognitive fields. To this end, we will try to achieve this understanding through the phenomenological approach, and by reference to the principles of this approach, which are determined as consciousness, intentionality and accountability.

From our perspective, it is not possible to develop teaching and learning methods in philosophy without referring to the philosophy itself or its practice or its application. In this case, we reach out to the philosophy and interact with it at some time. Philosophical understanding, on the other hand, has several phases of questioning, bewilderment, reflection, thinking and rationalising. Therefore, we must connect philosophical thinking with applicable and practical thinking in different fields.

Going back to the phenomenological approach, we will explain how to obtain knowledge starting from the concept of consciousness and intentionality to reach the three important phases of obtaining knowledge, which are presence, representation and reflection. Talking about consciousness, we must emphasise that 'each consciousness is born in the world and that each cognition is a rebirth of consciousness' (Merleau-Ponty, 2012, p. 13).

To obtain knowledge, first one needs consciousness, and when we say that each consciousness was born in the world, this means that there is a reciprocal relationship between an individual and the world, and here we mean everything that is outside the limits of the body, from things and people to values and concepts.

We move within the world and practice a normal life, as we bond with the world within the framework of time and space. Through this bonding, we deal with the existed and realised things, sensory and mental.

In other words, coexistence and life experiments are the central starting points that help us to be open to the world and realise things. After this stage of cognition, we realise ourselves through the depiction processes that are represented at different levels as an individual in two aspects.

First, we have a presence or internal representation embodied in our emotional and mental states. Second, we have a physical presence, move in space and harmonise with time sustainability. Thus, we are conscious of ourselves internally and externally also. This level of consciousness takes us to another level, which is the consciousness of everything external and internal. This enables us to prioritise consciousness.

In other words, we can say that consciousness requires theoretical and practical activity. Knowledge is only obtained through these two activities: practical activity, which is the motive of intellectuals, and physical practice, which enables us to understand what is present before us, which is obtaining knowledge through movement, integration, openness and using our different senses, which are the first triggers for the process of mental perception. Looking at the theoretical activity means revealing things and their deep seating in consciousness; it is the relationship of consciousness between oneself and the things in the world (Al Sheikh, 2022, pp. 23–33).

These ideas lead us to an important matter – an individual's consciousness is primarily self-referential. However, it is inseparable from the external world. In addition to that, the relationship is governed by cognitive stages, beginning with sensory perception and then moving on to the mental processes that are cognitive responses and experiences.

This emphasises that the attainment of knowledge is a deliberate and conscious process of howness. What differentiates consciousness from seeking knowledge is the intentional act of the individual. According to Husserl (1970, p. 242), intentionality is a major path in the analysis of consciousness and a distinguishing characteristic of experience; 'intentionality distinguishes consciousness and justifies the whole stream of experience as a stream of consciousness and a unit of one consciousness'.

This may be explained by saying that consciousness is always directed towards a theme to which it is linked. The intentionality of consciousness is in the conscious of something, which means that the act of thinking is directed, and the methods taken by individuals are conscious actions resulting from actual and effective effort.

This leads to internal reflection and the attainment of knowledge, mental and experiential (Husserl, 1970, p. 556). The methodological principle that we are presenting now is a principle that supports the rooting of the individual's existence in the world in terms of thinking about humans and belonging to existence, i.e., being an active human aware of himself, first, and of the existences surrounding him, secondly.

Understanding this philosophical principle enables the individual to achieve development, differentiation, originality and uniqueness in a serious and structured manner. It also achieves its cognitive purpose.

The above determined the stages of knowledge attainment from a phenomenological perspective: presence, representation and reflection. Presence is dual, i.e., a physical and intellectual presence of the self with readiness, consciousness and intentionality to seek knowledge. It is also the presence of the subject that we want to perceive or turn towards it through an intentional act and an effective effort to try to understand and perceive it. This brings us to the stage of representation, and by that, we mean the transfer of what is material, tangible and readable of an idea to represent it in the mind.

This is what we make, an experience with meanings and connotations. Here, the perception expands, extends and merges the self with the theme. The external theme becomes an idea realised in the mind. The third stage is the stage of reflection or transcendental perception. This stage is the natural path of intentional consciousness that is oriented towards understanding and knowledge. Finally, the present returns to knowledge itself, and this is accompanied by emotional, mental and expressive reflection, which reformulates values and concepts through analysis, criticism and judgment.

This emphasises the concept of applied and experimental knowledge and is in line with the model set by Dewey's (1938) three basic stages: 'observation, experience and judgment' (Kolb, 2015, pp. 33–35). It is also in line with different learning methodologies that will be clarified later.

3. Second: learner – the will to knowledge

The second pillar of this research begins with the concept of will, and this will is linked to consciousness and the intentional act that we discussed. Therefore, it is an essential element for creating motivation to learn, and the will is 'the image of personal effectiveness that includes in its full form the action to be executed, namely the decision to of doing or undoing actions' (Laland, 2001, p. 1563).

Consequently, will is linked to the learning mechanisms of the individual through which we can find ways of thinking and working Interacting in these ways leads to the development of our different skills. Talking about skills is extended, as there are many skill definitions and most of them focus on what we can learn and master. In general, we find that skill definitions fall into three main terms: knowledge, skills and attitudes (Bloom, 1956, p. 39).

We understand that 'will' takes a hierarchical form and is defined by two types of skills: hard and soft skills. Hard skills are knowledge, while soft skills are behaviour. We conduct them through receiving, applying and achieving outcomes from the learning process.

Skill is the general and comprehensive framework that is driven by will and consciousness. Here, it can be said that hard skills are 'the technical expertise and knowledge needed to work and are also the technical skills that are learnable and necessary to perform a particular task' (Chiu et al., 2016, p. 37).

Soft skills, on the other hand, are 'skills related to human behaviour with a focus on competency in working with others' (Ariratan et al., 2005, p. 332). They are also 'the personal skills essential for personal development and social participation necessary in a specific work environment' (Taylor, 2016, p. 16).

These definitions mean that skill has subjective and communicative aspects. This takes us back to the phenomenological approach, as the learner is integrated into the world and achieves cognitive competencies through applied experiences and develops his skills through the conscious and organised act of will, which enables him to find his ways of thinking.

In this analysis, we seek to clarify the paths of understanding and applications; to achieve what is beyond the concept of competency, or in other words, to identify (meta-competency) by unifying the teaching process in the field of philosophy of art through developing thinking skills to sustain analytical and critical thinking among learners. 'The unity we seek here is to emphasise the idea of a necessary and required relationship between the stages of knowledge attainment and human experiences' (Dewey, 1938, pp. 19–20).

In this sense, the act of learning becomes a pre- and post-act at the same time. It is 'pre' in terms of readiness, tendencies, energies and will and 'post' in terms of individual experiences, experiments and relationships. 'The great indicator of this process is the regularity of the stages of perception and their emergence by linking formal learning with the life of the learner' (Willingham et al., 1977, p. 60).

Determining the levels of competencies is out of the question in teaching and learning the philosophy of art. Competency cannot be viewed only as a mental process or behaviour, but it determines the learner's performance indicators.

Competency, in this context, is not limited to what the learner knows but also includes what the learner acts and practices to achieve the minimum requirements. Competency expands, extends, branches and includes many interpretations consistent with the very essence of the philosophical ideology. 'Talking about levels of competency in general or in phases, which depends on the practical stages of application, never goes hand in hand with the more complex stages of perception of intuition and judgment' (Barnett, 1994, p. 160).

On the other hand, the definition of competency must include two important matters: first is the identification of the individual activity or self-activity that is done by the learner; second is the identification of the mechanism and how activity is implemented. Referring to that, it concludes the definition of competency by including the ways of thinking, working and implementing.

Competency is the framework that combines skill, knowledge and attitudes. Thus, we believe that competency extends to becoming functional, behavioural or professional. In other words, it is cognitive behaviour with its various ramifications that include understanding knowledge, conducting mental processes, the ability to communicate, judge, solve problems and regenerate the application of philosophical ideology.

Then, the so-called higher competencies are achieved: 'obtaining and representing all sources of activities and behaviours that cannot be found in the basic functional competencies' (Hyland, 1994, p. 22). This leads us to define the concept of meta-competency as the 'analysis of competencies within the system of previous experience that understands the philosophical aspect and its evolution in applied practicality' (Mitchel, 1989, p. 59).

Considering this point of view, experience is also an available source of learning, and it is the most important part of the process of thinking, analysis and philosophical criticism. Taking this into consideration, we must identify self-monitoring, self-motivation and self-evaluation strategies that help the learner to employ the experience to meet competencies by developing problem-solving learning techniques, executive learning, team learning and sustainability of learning mechanisms.

Two matters must be clarified. Firstly, competency must be primarily related to the outcomes and must have a set of measurable criteria. It is a complex issue because the measurement is not only behavioural or cognitive, but also consists of some cognitive behaviour aimed at assessing performance and howness. Secondly, the measurement of competency is correlative and not causal. In this sense, it measures behavioural and cognitive relationships horizontally and vertically, and it is not limited to the level of performance only.

This certainly leads to achieving the outputs in line with the skills of the 21st-century reading, writing and arithmetic (3Rs) and critical thinking and problem-solving, creativity and innovation,

collaboration and leadership, cross-cultural understanding, communication and media fluency, career and learning self-reliance and computing (7Cs) and information computing technology fluency (Chu et al., 2012, p.51).

4. Third: Teacher – knowledge management

Knowledge management means all the processes, techniques, planning and operational strategies that the teacher undertakes to achieve the outcomes and the competencies of the learners and to motivate them. Knowledge management in the context of teaching art philosophy is a basic primary requirement and a starting point towards achieving quality education in the fields of philosophy in general and in the field of philosophy of art in particular.

This requirement relates to the identification of the special potentials of the teacher, and they are considered interrelated teaching obligations, where 'the teacher has to live a structured organised life, he/she must view teaching as a mutual activity between the teacher and the student, and he must reimagine the scientific content presented as a reflection of the interaction between learners'. 'Beliefs and experiences, which in turn emphasises that the teacher must adopt the view that philosophy is the general theory of teaching, it is live flexible practice aims to keep up with the challenges of the era' (Makaiau & Miller, 2012, p. 11).

This means that the teacher must realise his philosophical potential and must have a will for knowledge to be able to transfer knowledge to a higher level, which is practice. We emphasise this aspect of teaching the philosophy of art as a lifestyle. On the one hand, it is the application of intellectual concepts and their reflection into artistic practice. Thus, the teaching process cannot be isolated or framed in the theoretical aspect only; but it should be planned to achieve harmony between what is theoretical and what is practical.

This also means several mechanisms that can be followed to make philosophical practice and development. These mechanisms are questioning, reasoning, analysis, evaluation, assessment, communication, meditation and reflection (Reynolds, 2014, p. 17). We have deduced these mechanisms from Kant's (2005) analysis of aesthetic judgments (quantity, howness, direction and relationship) (Matar, 2014, p. 17). Thus, the learner has a philosophical basis on which to build sustainable ways of thinking that enable him to better understand the knowledge that he receives.

Based on the previous analysis, we would like to address the culture evaluation as opposed to the culture of testing, which is linked to the mechanisms of measuring (meta-competency). This addressing is necessary and required in the teaching philosophy of art as 'modern trends in teaching and learning have changed and evolved towards the identification and development of evaluation and measurement approaches' (Baartman, 2008).

Philosophy of art is related to the practical practice of art of all kinds. Whether the learner (critic, artist or normal recipient) obtains the knowledge or not, the only issue is how to respond to it, master it and excel it in an effective way to achieve specific, analytical, artistic, design and evaluation standards.

In addition to that, achieving life standards is associated with the philosophical ideology itself, which means that these criteria are not subject to test standards but to evaluation. In other words, testing criteria are determined by the achievement of outputs that identify performance ratios in the achieved knowledge and skills. This is isolated from the learning process itself. However, evaluation criteria determine performance ratios according to the nature of achieved competency in close relation to the learning process.

This leads us to the evaluation function itself, as the test measures the summarised performance of the learner, and the evaluation measures the summarised and configurable performance in parallel. Thus, teaching and learning processes will be developed so this system becomes an ongoing process of the evaluation cycle.

This is also in line with philosophical ideology, which emphasises learning by experience within tight mechanisms that are not only related to the teacher but also distribute tasks and responsibilities between the teacher and the learner.

This means that the learner is an active participant in the learning process itself, while the teacher's responsibility is to manage and guide knowledge within the classroom and to follow-up the feedback between the learners themselves and between the learner and the teacher. This achieves sustainability in two directions: achieving sustainability in higher education and orienting teaching to achieve sustainable development.

In the first direction, we are creating a sustainable learning environment through developing learning methods and working on feedback to develop the teaching plans. In addition to spreading, community awareness also spreads the concept of sustainable learning through experimentation and application.

The second direction is to develop the higher education sector and to develop plans and strategies that will support research and academic development in methods and approaches that are consistent with the diversity and multiplicity of sources of knowledge and meet the needs of future generations (Hunter et al., 2018; Schreiber & Siege, 2016).

5. Discussion and findings

Looking into the theoretical reviews, we recommend teaching tasks that achieve sustainability in the teaching and learning philosophy of art. In addition, we have identified these tasks as educational, orientation and evaluation. Pursuing these tasks and identifying the measurement system is an important reference for several stakeholders, such as teachers, learners, decision-makers, policymakers and strategic planners, which will increase the overall competence of teachers and learners.

In teaching the philosophy of art, educational tasks fall under competency-based education and training (CBET): 'At present, automated development has increased dramatically and this has led to the elimination of manpower in some areas, and this also imposes many challenges, as the recruitment of manpower is based on higher skills including analytical and thinking capabilities as well as the need to have more complex skills in communication and connection' (Levy & Murnane, 2012).

Referring to the concept of competence, CBET is a trend to 'stimulate psychological behaviour and habits that offer a systematic way of learning and meet the development of industry' (Smithers, 1993), meaning that learners' behaviour, lifestyle and understanding of knowledge through experiment, analysis and application stimulate learning processes and link them more closely to reality as well as create mental motivation for learning.

In short, CBET can be considered 'rational philosophical education that can be measured under realistic and de facto verifiable conditions' (Preston, 2017, p. 25). It also 'links tasks with talent and needs with interests' (Hutching, 2010, p. 17).

It can be said that this is a planning task characterised by the proactive design of the educational process and 'begins from the desired results and how they can be achieved through activities and evidence that represent the outputs of learning, and therefore the teacher is required to think of evaluation before thinking of teaching' (Jankowski, 2011).

This brings us to the second task, which is the guiding task or the executive task, where the techniques enable us to teach based on competencies. They are the means and the tools that make competency achievable. In the teaching philosophy of art, the most important of these techniques are inquiry-based learning (IBL) and problem-based learning (PBL).

In the IBL, the learner is the centre of the teaching process, the centre of questioning and inquiry and the active link between the question and the possibilities of answers using analytical and critical thinking. While the PBL can be considered a collective model that enables the learner to collaborate with other learners to try to find solutions to existing problems, creating an effective learning environment that achieves cognitive behaviour and meets needs can be challenging. 'An effective learning environment drives sharing, understanding, self-assessment, transition and interaction with the group' (Clark, 2011).

This adds another task to the teacher: guiding collective and individual understanding mechanisms, as well as reforming understanding and thinking strategies, and these strategies 'make private and individual thinking a general thinking' (Collins et al., 1989). It can therefore be understood and redirected again; it is also possible to identify assessment mechanisms directly in the third task and through competency-based assessment and through performance-based assessment approaches that are based on measuring competence, tracking performance stages and howness. 'These types of evaluation approaches test understanding, skills and steps in a flexible, open and comprehensive way' (Baker et al., 1993, p. 1210).

Identifying evaluation methods based on teaching and learning strategies and based on the concept of competency makes the philosophy of art's learners think visually and even think about the process of understanding itself and of strategies to achieve problem-solving, thus achieving quality in the learning mechanism as well as sustainability in ways of thinking.

Based on the specificity of teaching and learning the philosophy of art, and based on the diversity of teaching and learning methods, this qualitative research contributes to the practice of art philosophy by transferring it from the theoretical side to the practical side in a gradual and organised manner that ensures the use of philosophical thinking methods in a real and effective way to improve the quality of life of educators and teachers and to achieve epistemological, ontological and evaluative sustainability. 'It is a tendency to consider what is available in order to gain a better understanding' (Supena et al., 2021).

The key issue here is the inclusion of meaningful learning experiences that guide the learner toward freedom of thought with a 'focus on uniqueness and a conscious understanding of the various aspects of life that emphasise our identity and the essence of our humanity' (Hägg & Kurczewska, 2021).

Based on this discussion, we can draw several crucial conclusions:

a) Understanding the mechanics of knowledge acquisition, the will to knowledge and knowledge management are three fundamental axes that must be understood in order to achieve the quality of teaching and learning in the field of art philosophy.

b) The process of acquiring knowledge is dependent on both outside information and individual experiences. It is built on communication and practice, and is both objective and subjective.

c) The individual's learning mechanisms, via which we can discover ways of thinking and working to increase our varied skills, are linked to the desire for knowledge.

d) Knowledge management is a collection of planning, strategic and executive commitments that collaborate to provide learning outcomes of the best quality. This makes us consider the processes and activities involved in achieving sustainability in teaching art philosophy.

6. Conclusion

Higher education has recently developed significantly as the concept of traditional teaching has expanded, extended and led to tremendous development in teaching and learning methods, and in the intellectual orientations of evaluation and measurement mechanisms.

In addition to the changes in the environment in which the learner acquires his or her learning experiences, this change needs to link learning methods to practice and application, as the learner shifts from the idea of obtaining knowledge from specific and received sources in the classroom to obtaining knowledge from open and diverse sources that are not limited to the teacher or the curricula.

This certainly leads us to develop methods and techniques that enable the teacher to benefit from these developments and link them in an orderly, effective and systematic manner to achieve the goal of the teaching process, which is to empower learners and give them the skills to practice knowledge in an applied manner through thinking strategies and mechanisms as well as thinking tools that ensure sustainability in knowledge attainment.

This study discussed these issues by focusing on three main themes: the will to knowledge – learner; knowledge management – teacher; and obtaining knowledge. Moreover, it has developed recommendations for the curriculum and methods of teaching art philosophy and identified special commitments and tasks for the teacher within the modern trends in the principles of teaching. In addition to that, linking the phenomenological approach emphasises several ideas that support and emphasise human presence and effective conscious effort and understanding.

References

Al Sheikh, H. (2022). *A contemplative study in the philosophy of art and aesthetics (crossing distance). Philosophy series for youth.* Ministry of Culture.

Ariratan, W., Sirisookslip, S., & Nagang, T. K. (2005). Development of leadership skills among educational administrators. *Procedia-Social and Behavioral Sciences, 186*, 331–336. https://doi.org/10.1016/j.sbspro.2015.04.016

Baartman, L. K. J. (2008). *Assessing the assessment: Development and the use of quality criteria - for competence programs*. Utrecht University. https://www.researchgate.net/publication/27709638_'Assessing_the_assessment'_Development_and_use_of_quality_criteria_for_Competence_Assessment_Programmes

Baker, L. A. (2021). Teaching philosophy statements as a vehicle for critical reflection. *Practitioner Research in Higher Education Journal, 14*(1), 72–82. https://files.eric.ed.gov/fulltext/EJ1334141.pdf

Baker, E. L., O'Neil, H. F., & Linn, R. L. (1993). Policy and validity prospects for performance-based assessment. *American Psychologist, 48*(12), 1210–1218. https://doi.org/1037/0003-066x.48-12.1210

Barnett, R. (1994). *The limits of competence: Knowledge, higher education, and society.* Society for Research into Higher Education & Open University Press. https://philpapers.org/rec/BARTLO-38

Bloom, B. S. (1956). *Taxonomy of educational objectives. Handbook 1: Cognitive domain* (2nd ed.). Addison Wesley Publishing Company. https://www.scribd.com/document/545254083/Benjamin-S-Bloom-Taxonomy-of-Educational-Objectives-Handbook-1-Cognitive-Domain-Addison-Wesley-Publishing-Company-1956

Campos, M. (2004). A constructivist method for the analysis of networked cognitive communication and the assessment of collaborative learning and knowledge-building. *Journal of Asynchronous Learning Networks, 8*(2), 1–29. http://dx.doi.org/10.24059/olj.v8i2.1825

Al Sheikh, (2022). Achieving sustainability in the philosophy of art teaching and learning. *Cypriot Journal of Educational Science*. *17*(11), 4100-4113. https://doi.org/10.18844/cjes.v17i11.8057

Chiu, L. K., Mahat, N. L., Raashid, B., Razak, N. A., & Omar, H. (2016). Assessing students' knowledge and soft skills competency in the industrial training program: The employers perspective. *Review of European Studies, 8*(1), 123. https://doi.org/10.5539/res.v8n1p123

Chu, S. K. W., Tavares, N. J., Chu, D., Ho, S. Y., Chow, K., Siu, F. L. C., & Wong, M. (2012). *Developing upper primary students' 21st century skills: Inquiry learning through collaborative teaching and Web 2.0 technology* (p. 51). Centre for Information Technology in Education, Faculty of Education, The University of Hong Kong. https://www.academia.edu/21733382/Developing_upper_primary_students_21st_century_sk ills_Inquiry_learning_through_collaborative_teaching_and_Web_2_0_technology

Clark, C. A. (2011). *Educational psychology: Understanding student's thinking*. Rutgers University. https://www.physics.rutgers.edu/~gawiser/deltap/chinn_deltap_2011.pdf

Collins, A., Brown, J. S., & Newman, S. E. (1989). Cognitive apprenticeship: Teaching the crafts of reading, writing, and mathematics. In L. B. Resnick (Ed.), *Knowing, learning, and instruction: Essays in honor of Robert Glasser*. Erlbaum. https://psycnet.apa.org/record/1989-98135-013

Dewey, J. (1938). *Education experience*. Simon & Schuster. https://openlibrary.org/works/OL111355W/Experience_and_education

Freire, P, (1974). *Pedagogy of the oppressed* (pp. 75–76). Continuum. https://envs.ucsc.edu/internships/internship-readings/freire-pedagogy-of-the-oppressed.pdf

Fitzgerald, R., & Steele, L. (2008). *Digital learning communities.* Australian Learning and Teaching Council.

Greenhow, C., & Robelia, B. (2009). Informal learning and identity formation in online social networks. *Learning, Media, and Technology, 34*(2), 119–142. https://doi.org/10.1080/17439880902923580

Guthrie, J. T., Wigfield, A., Barbosa, P., Perencevich, K. C., Toboada, A., Davis, M. H., Scafiddi, N. T., & Tonks, S. (2004). Increasing reading comprehension and engagement through concept-oriented reading instruction. *Journal of Educational Psychology, 96*, 403–423. https://www.researchgate.net/publication/232457014_Increasing_Reading_Comprehension_ and_Engagement_Through_Concept-Oriented_Reading_Instruction

Hägg, G., & Kurczewska, A. (2021). Toward a learning philosophy based on experience in entrepreneurship education. *Entrepreneurship Education and Pedagogy, 4*(1), 4–29. https://doi.org/10.1177/2515127419840607

Hunter, M. A., Aprill, A., & Eary, S. (2018*). Education arts and sustainability: Emerging practice for a changing world.* Springer. https://www.researchgate.net/publication/350880974_Hunter_M_A_Aprill_A_Hill_A_and_Em ery_S_2018_Education_Arts_and_Sustainability_Emerging_Practice_for_a_Changing_World_Si ngapore_Springer_120_pp_2499_Paper

Husserl, E. (1970). *Logical investigations*. (J. N. Findaly, Trans.). Routledge and Kegan Paul. https://philpapers.org/archive/HUSLIV.pdf

Hutching, P. (2010). *Opening doors to faculty involvement in assessment.* University of Illinois and Indiana University, National Institute for Learning Outcomes Assessment. https://ace.wsu.edu/assignment-design/general-assignment-design-good-practices

Hyland, T. (1994). *Competence, education, and NVQs: Dissenting perspectives.* Cassell. https://www.researchgate.net/publication/264315829_Competence_Education_and_NVQs_D issenting_Perspectives

Al Sheikh, (2022). Achieving sustainability in the philosophy of art teaching and learning. *Cypriot Journal of Educational Science*. *17*(11), 4100-4113. https://doi.org/10.18844/cjes.v17i11.8057

Jankowski, N. (2011). *Capella University: An outcomes-based institution.* University of Illinois and Indiana University, National Institute for Learning Outcomes Assessment. https://www.learningoutcomesassessment.org/wp-content/uploads/2019/08/CapellaUniversityCaseStudy.pdf

Kant, E. (2005). *Critique of judgment* (G. Hana, Trans.). Center for Arab Unity Studies, Arab Publishing Organization.

Kolb, D. A. (2015)*. Experiential learning (experience as the source of learning and development) experience-based learning systems* (2nd ed.)*. INC, Pearson Education. https://www.researchgate.net/publication/315793484_Experiential_Learning_Experience_as_the_source_of_Learning_and_Development_Second_Edition

Laland, A. (2001). *Philosophical encyclopedia* (2nd ed., A. Khalil, Trans.). Al Odat.

Levy, F., & Murnane, R. J. (2005). *The new division of labor: How computers are creating the next job market*. Russel Sage Foundation. https://press.princeton.edu/books/paperback/9780691124025/the-new-division-of-labor

Loya, K. I. (2021). Teaching philosophy as a mechanism for a more inclusive teaching and learning process. *Academia Letters*. https://doi.org/10.20935/AL409

Loya, K. I. (2020). Creating inclusive college classroom: Granting epistemic credibility to learners. In L. Parson, & C. C. Ozaki (Eds.), *Teaching & learning for social justice and equity in higher education: Theory and foundations* (pp. 117–135). Palgrave Macmillan. https://ebin.pub/qdownload/teaching-and-learning-for-social-justice-and-equity-in-higher-education-foundations-1st-ed-9783030449384-9783030449391.html

Makaiau, A., & Miller, C. (2012). The philosophers' pedagogy. *Educational Perspectives, 44*(182), 8–19. https://files.eric.ed.gov/fulltext/EJ1005643.pdf

Matar, A. H. (2013). *Introduction to the aesthetics and philosophy of art,* Dar al-Tanweer Publication (1st ed.).

Mende, J. (2022). Extended qualitative content analysis: researching the United Nations and other international institutions. *Qualitative Research Journal, 22*(3), 340–353. https://doi.org/10.1108/QRJ-11-2021-0127

Merleau-Ponty, M. (2012). *The phenomenology of perception* (D. Landes, Trans.). Routledge. https://ia601000.us.archive.org/11/items/G.BachelardThePoeticsOfSpace/Phenomenology%20of%20Perception.pdf

Mitchell, L. (1989). The definition of standards and their assessment. In J. Burke (Ed.), *Competency-based education and training.* The Falmer Press. http://eksis.ditpsmk.net/uploads/book/file/3CE28F16-301F-495A-9FA9-0309403F1EE1/20171023_Competency_Based_Education_And_Training.pdf

Preston, J. (2017). *Competence-based education and training (CBET) and the end of human learning (the existential threat of competency)*. University of East London, Palgrave Macmillan. https://doi.org/10.1007/978-3-319-55110-4

Reynolds, R. (2014). Understanding and measuring student inquiry and resource use processes, and their contribution to outcomes, in "Guided Discovery-Based" learning. *Paper presented at the information interaction in context conference (IIiX) 2014: Workshop on searching as learning.* https://www.researchgate.net/publication/308496384_Assessment_Instruments_for_Twenty-First_Century_Skills

Scardamalia, M., & Bereiter, C. (2003). Knowledge building*. In J. W. Guthrie (Ed.), *Encyclopedia of education*. Macmillan Reference. https://ikit.org/fulltext/2003_knowledge_building.pdf

Al Sheikh, (2022). Achieving sustainability in the philosophy of art teaching and learning. *Cypriot Journal of Educational Science*. *17*(11), 4100-4113. https://doi.org/10.18844/cjes.v17i11.8057

Schreiber, J. R., & Siege, H. (Eds.). (2016). *Curriculum framework: Education for sustainable development: A contribution to the global action program*. Result of the Joint Cornelson. https://www.globaleslernen.de/sites/default/files/files/link-elements/curriculum_framework_education_for_sustainable_development_barrierefrei.pdf

Smithers, A. (1993). *All our futures: Britain's education revolution*. Channel Four Television. https://files.eric.ed.gov/fulltext/ED372266.pdf

Supena, I., Darmuki, A., & Hariyadi, A. (2021). The influence of 4C (constructive, critical,

creativity, collaborative) learning model on students' learning outcomes. *International Journal of Instruction, 14*(3), 873–892. https://doi.org/10.29333/iji.2021.14351a

Taylor, E. (2016). Investigating the perception of stakeholders on soft skills development of students*. Interdisciplinary Journal of E-Skills and Lifelong Learning, 12*, 1–16. https://doi.org/10.28945/3412

Willingham, W., John, V., & Morris, K. (1977). *Assessing experiential learning: A summary report of the CAEL project*. Columbia. https://www.ets.org/research/policy_research_reports/publications/report/1977/bnij.html