



Ministry of Higher Education and Scientific Research

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College of Arts, Languages and Arts

Arts Department



Pedagogical publication entitled:

Philosophy of art

Lessons for students: Second year

Hexagon: Third Balance: 06 Coefficient: 03

Evaluation method: Continuous + Exam

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Pedagogical Publication

Course Title: Lessons for Students – Second Year

Hexagon: 03

Balance: 06

Coefficient: 03

Level: Second Year (L2 or equivalent)

Evaluation Method: Continuous Assessment + Final Exam

Course Description

This course develops students' analytical, methodological, and critical thinking skills within the humanities. It focuses on key conceptual frameworks and thematic approaches relevant to the field of study, reinforcing foundational knowledge acquired in the first year while preparing students for more advanced work.

Learning Objectives

By the end of this course, the student will be able to:

1. Demonstrate a solid understanding of major themes and concepts relevant to the discipline.
2. Analyse and interpret texts, documents, or problems using appropriate methodological tools.

3. Produce coherent written and oral work demonstrating critical thinking and structured argumentation.
 4. Apply learned concepts to case studies, comparative analyses, or practical exercises.
 5. Engage in continuous learning through regular assignments and active participation.
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Course Content (Indicative)

- Thematic Unit 1: Key Concepts and Definitions
- Thematic Unit 2: Methodological Approaches
- Thematic Unit 3: Case Studies and Applied Analysis
- Thematic Unit 4: Comparative Perspectives
- Thematic Unit 5: Synthesis and Preparation for Advanced Modules

The detailed content may vary depending on the instructor's program.

Teaching Methods

- Lectures and guided discussions
- Group work and collaborative tasks
- Practical analysis workshops
- Reading assignments
- Regular formative activities (quizzes, presentations, written exercises)

Evaluation

Continuous Assessment (50%)

- Class participation
- Written assignments
- Presentations / quizzes / practical exercises

Final Exam (50%)

- Written exam assessing comprehension, analysis, and synthesis

Workload

- Total Balance: 06
Corresponding to contact hours and independent study based on the institution's internal standard.

Bibliography (General)

A selection of introductory and intermediate-level resources will be recommended at the beginning of the semester, depending on the course's thematic focus.

Teaching Methods (Detailed Description)

1. Lectures

Lectures introduce core concepts, theoretical frameworks, and key themes of the course. They provide structured explanations, contextual background, and examples that guide students toward a deeper understanding of the subject matter. Visual aids, summaries, and illustrative materials may accompany lectures to reinforce learning.

2. Guided Discussion

Guided discussions encourage students to engage actively with the course content. Through instructor–led questioning, debate, and collective reflection, students develop critical thinking skills, practise articulating ideas clearly, and learn to consider multiple perspectives. Discussions also reinforce comprehension of readings and lectures.

3. Group Activities

Group activities provide collaborative learning opportunities where students work together on tasks such as problem–solving, text analysis, presentations, or small research assignments. These activities foster teamwork, communication skills, and peer learning, while allowing students to apply concepts in practical contexts.

4. Practical Workshops

Workshops focus on hands–on learning. Students engage in structured exercises, case studies, methodological training, or applied practice related to the course objectives. These sessions help bridge theory and practice by offering direct experience with the tools, techniques, or analytical methods used in the discipline.

5. Reading Assignments

Students complete selected readings—articles, chapters, documents, or primary sources—to prepare for class discussions and deepen their understanding of course topics. Reading assignments promote autonomy, critical reading skills, and the ability to synthesize information from various sources.

6. Regular Formative Assessments

Formative assessments include quizzes, short written tasks, in-class exercises, or brief presentations designed to monitor student progress throughout the semester. These assessments provide continuous feedback, helping students identify strengths and areas for improvement before the final exam. They also support steady engagement with the course content.

Educational objectives:

Get to knowThe origins of aesthetics and its philosophyThe most important trendsThe philosophy presented in the studyCriticism of the phenomenonThe aestheticAnd

Prior knowledge required:

Detailed description of the required knowledgeWhich enables the studentFrom continuingthis EvaluationFamiliarityIn the history of art and

its developmentaesthetic phenomenonAnd its study is especially in
Ancient Civilizations.

introduction:

The philosophy of art is considered artistic activity in the first steps of thought activity, and it is the dawning image of thought activity, and it is pure intuition, and intuition is the direct perception of a partial individual truth, it is the perception devoid of any logical element stemming from the imagination, and perhaps history, when it presents thought to us in its reality, does not deviate from the mission of the first philosophy in raising questions about many facts and implementing them in a logical way, including art, which may lead us to the will of knowledge and the truth latent within the human soul and its nature, as man is born on a dialectic of challenges, including the spirit, mind and body, and it is not possible to separate them in any way, which leads us to the necessity of extremism in withdrawing from the latent relationship between these three orientations within him, away from the closed convulsions of thought and going beyond the scope of objectivity to individuality to reach the total benefit that carries within it the ranks of human creativity that lead to a conscious reality of responsibilities and true aesthetic

moments, so what is creativity? What is the philosophy of art and what is its relationship to man in light of ancient and modern philosophical

Axis One: Philosophy of Beauty

Chapter One: Conceptual Perceptions about the Philosophy of Beauty

The philosophy of beauty or aesthetics is one of the many branches of philosophy. It was not known as a special science in its own right when the philosopher Baumgarten, in his last book, Philosophical Reflections, discussed some information related to the nature of poetry when he differentiated between aesthetics and the rest of human knowledge and called it the point of aesthetics. What is it and what are its intellectual, artistic and cognitive concepts?

1–Aesthetics or philosophy of art?

Aesthetics and philosophy of art are two different subjects: “Philosophy of art is about art, while aesthetics is about many things, including art, but also about our enjoyment of a beautiful landscape or the pattern of

shadows on the wall opposite your desk... Art has been produced everywhere in the world, music too, stories too, yet when you go to any major art museum in the world you are likely to encounter things made in the West (Europe), and if it is a modern art museum you may also find pieces from North America... People all over the world have always theorized about our experience of art, and to hold to a European view of beauty would be as biased as to only display European art in museums.”¹.

The philosophy of beauty, known as aesthetics, is the study of beauty and taste within a philosophical framework. It is also the branch of philosophy that pays attention to beauty, taste, nature, and the appreciation of art. The philosophy of beauty is also known as critical thinking about nature, culture, and art. The philosophy of beauty is originally a branch of the science of values known as axiology, also called the theory of values, which in turn is a branch of philosophy concerned with the study of sensory, emotional, and sentimental values. There are those who consider the philosophy of beauty to be a

¹Nabas Nanai, *Aesthetics*, translated by Yasmine Al-Arabi, Hindawi Foundation, 1st ed., 2017, p. 13.

systematic investigation that deals with the nature of art, its essence, and its purpose. This investigation also studies the concept of art and the assumptions and principles associated with it. Here it is worth noting that the word aesthetics is derived from the Greek word *aisthetikos*, which means that which is related to the sense perceptions/sensory perceptions, and in the year 1735 the German philosopher and aesthetician Alexander Gottlieb Baumgarten coined the term to denote the science that deals with how to know things through the senses, and this term was not widely used in the early nineteenth century.

2–The importance of aesthetics in philosophy:

Aesthetics (philosophy of beauty) is one of the important topics in philosophy. In the following points, we explain some aspects of its importance.:

- * The importance of aesthetics in philosophy lies in the fact that a person's philosophical beliefs and ideas shape and influence his view of beauty.

For example, for individuals who are supporters of rationalist philosophy, which considers the universe to be logical and to follow rules that organize it, it is likely that in this case the aesthetic view represents these individuals in the same way with regard to their philosophical orientations, meaning that their view of aesthetics is characterized by being formal and more organized and not focusing on sensory data, because rationalist philosophy also states that the mind is the means through which knowledge is acquired and the senses have no role in that..

Moreover, philosophy considers aesthetics as a means through which it is possible to deepen the understanding of individuals, because it considers that knowing and learning what individuals consider aesthetic can contribute to understanding the things they value and consider to have value, in addition to this also helping in understanding the way they interact with each other and what concerns their decision-making..

In addition, philosophy considers that the emotions and feelings of individuals are affected by their aesthetic perceptions and concepts,

meaning that when individuals view the environment around them as beautiful and aesthetically pleasing, this positive theory is reflected in the feelings and thus affects them in a positive way.¹.

The concept of beauty among philosophers:

Beauty is considered one of the basic concepts that the philosophy of beauty focuses on and pays attention to. Many philosophers have had points of view regarding this concept, including:

1–ancient philosophers:

For ancient philosophers such as Plato and Aristotle, beauty was a feature or quality of a thing and that there were criteria related to the senses that could be relied upon to explain how a thing was beautiful. For Plato, beauty was considered a feature of a thing and that there was one true essence or form through which the beauty of each thing

¹Is the philosophical view, the aid of the senses continental rationalism the University of Tennessee at Martin retrieved 05/17/2023, edited.

could be explained individually and that beauty was related to a number of things that included balance, proportion, and harmony..

2–medieval philosophers:

Thomas of Laconia was one of those philosophers who addressed the subject of beauty, as he considered that beauty is an integral part of goodness and that there are things that constitute beauty, which are: perfection or idealism, proportion, harmony, brightness, and clarity..

3–Enlightenment philosophers:

Enlightenment philosophers considered beauty to be a personal judgment, meaning that beauty, from their own point of view, depends on what a person feels rather than on a quality that a thing possesses.

The philosopher Hume believed that taste in individuals can be developed and refined, and they can also be educated, and this is reflected in their judgments regarding beauty. In addition, Hume believed that critics who are characterized by good taste decide what is considered good and what is considered bad when it comes to evaluating the beauty of works of art.

Chapter Two: The History of the Philosophy of Beauty and its

Theories

In the past, Aristotle described man as a rational animal, and at other times he described him as a naturally civilized animal, and today

philosophers describe him as a creative animal. This means that philosophers have been concerned with man in his mental activity that aims to know the truths of things, and they have also been concerned with man in his behavior to know good and evil and to determine what is meant by moral behavior..

As for the philosophers of the modern era, they have added to these studies a third study that deals with man as a maker of beauty and creator of art. Since he is thus, he seeks to guarantee what he makes is perfection and perfection. From here arose that new philosophical science known as aesthetics. So what...What is his origin?

Philosophy of beauty in Greek thought:

Interest in aesthetic value is considered one of the oldest human interests in the history of human thought. The aesthetic sense of man was distinguished through a complex process in which social life was intertwined with practical practices in the aspect of the relationship with nature. The result of this was that beauty appeared intertwined with other human activities and interests..

Pythagoras and Aesthetics:

Pythagoras, who lived in the sixth century BC, saw rational contemplation and mathematical training as the highest means of purifying the soul. Brent considers Socrates' statement in the dialogue that philosophy is the highest form of music to be Pythagorean in origin, considering that Pythagoras practiced music in order to arrive at a numerical interpretation of its tones and an interpretation of its musical harmony..

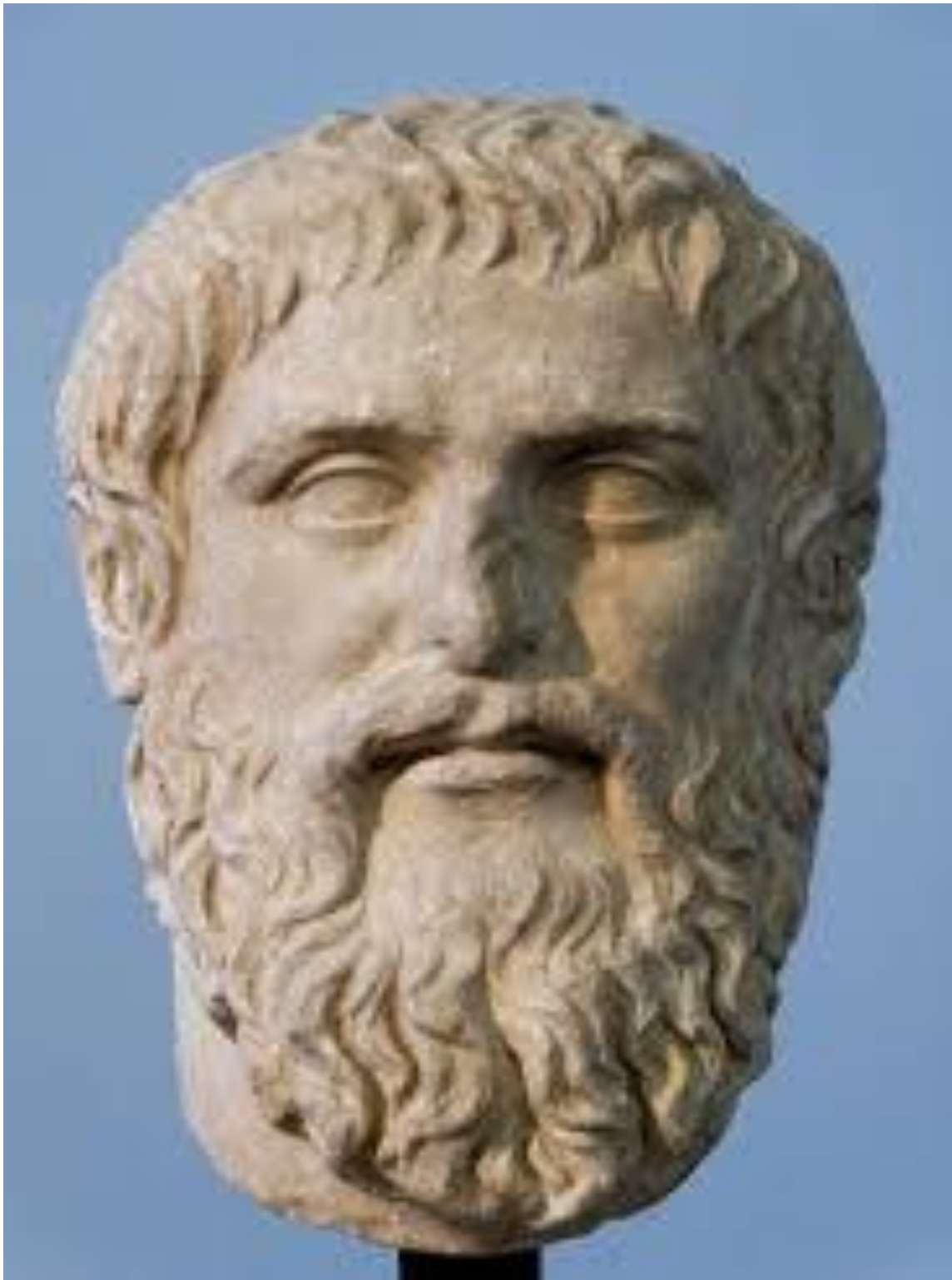
Platonic approach in aesthetics:

: "Assume Platonic philosophy is that the human soul is a reality that belongs to a world that is different from the sensible world, which Plato calls the world of ideas. In this ideal world, which is characterized by truth, beauty, goodness, and eternity, there is that which reminds the

soul of its heavenly origin and makes it yearn for it while on this earth. It longs to see it and connect with it whenever it encounters something that reminds it of it. What this world reminds it of most is the encounter with beauty, and therefore it is infatuated with love for everything that is beautiful because it is its means of rising to this world..

The Greek philosopher Plato believes that the ideal world is the source of inspiration for both the philosopher and the artist. The artist does not achieve perfection in his art unless he has elevated the ideal world, so he knows beauty in its highest reality. The same applies to the philosopher who has taken all paths in order to know the truth. He finds in the end that reason alone does not reveal the secret of truth, but rather continues to rise from one degree to another until reason crowns a direct vision and connection with the ideal world. Then the coordination of truth in the soul is like light, so man receives a single leap from darkness to the world of light.¹.

¹Amira Helmy Matar, *Philosophy of Beauty*, Dar Al Maaref, Cairo, 1st ed., p. 33.







Realism in Aristotle's Philosophy of Beauty:

Aristotle was closer to the modern trend, as he believed that art is not about expressing ideal beauty, but rather the beautiful expression of any subject, even if it is not a beautiful subject, because man derives pleasure from imitation for its own sake. Aristotle used the word imitation to define the fine arts and distinguish between them and other industrial arts. Therefore, he spoke about the arts of imitation, the goal of which is to achieve artistic pleasure and produce beautiful works, in contrast to the industrial arts, which produce useful products. He was able to distinguish between the fine arts on the basis of the means used in imitation..

It is known that there are different means of simulation. Among the means of simulation are colors and drawings. This simulation is what is used in the visual arts of photography, drawing, and sculpture. However, simulation may use sounds as in music or language as in poetry. It may use rhythm in dance. The complex art that combines music, poetry, and dance is ultimately the art of tragedy. Simulation in

tragedy, as Aristotle says, depicts man as better than he is in reality, but simulation can depict man as worse than he is in reality, and then it is the source of comedy.¹

¹The previous reference, p. 38.





FThe art and beauty of Islamic thought:

With the interaction of religion with philosophy, science and peoples' cultures, variations appeared in this aesthetic awareness, but in all its aesthetic theses it did not abandon two basic starting points: monotheism, which is the goal of Islamic thought, and unity in the atomic, social and cosmic system of the world, which is a unity based on balance, attraction, proportion, harmony and spirit. From the interdependence of these two principles came the unity of thought and the unity of beauty..







: "CreateThe Sufis, in reaching a special language in discourse, have their own beauty, upon which they bestowed the sanctity of their beings, positions, and states, and which has its own semiotic/symbolic system..

Ibn al-Qayyim al-Jawziyya also spoke about the beauty of the apparent and the hidden, and he saw that the hidden beauty is what is beloved for its own sake, and it is the beauty of knowledge, reason, and...GKindness, chastity and courage are the object of God's gaze upon His servant and the object of His love. Al-Tawhidi distinguished between the soul and the spirit, for example. The soul is shared among living beings and is established in the body, while the rational soul is a divine essence that is unique to man and is above time and place. For this reason, he calls man to know himself in order to reach knowledge of God and knowledge of others and to perceive the nature of life and divine manifestations in the world of reality.¹.

Medieval aesthetics:

¹Abdul Fattah Rawas, Introduction to Islamic Aesthetics, Dar Qatiba, Damascus, 1st ed., 1991, p. 15.

Medieval philosophy begins from the nineteenth century to the fifteenth century, where Christianity left its clear influence in deepening the lines of suspicion towards the arts. How was art in the ages?Middle?

Medieval art produced many forms of art, including many preserved works such as sculptures, illuminated manuscripts, stained glass, metalwork, and others, which had a higher survival rate than other media such as wall painting, metalwork, or precious textiles, including textile decoration. Christianity strongly influenced the subject matter of medieval art, which often depicted major figures and scenes..









Modern and contemporary aesthetics:

Beauty is part of modern art, which was founded on the three-value system: truth, goodness and beauty. Because man always seeks to satisfy his desire for aesthetic taste, his art in ancient and modern times was inspired by his nature. He considers: "The Renaissance is the era in which the artist shifted from the role of metaphysical symbolism to depicting the experimental world in a more conscious way. Thus, scientific views on human nature found their way into the content of the arts when knowledge became rational and experimental, and the aesthetic subject became a revelation of the features of reality. Its composition was united with its content, as art in the Middle Ages was a reflection of the teachings of the Church and an expression of the taste of the feudal class. We find in the Renaissance era saturated with concepts revolving around man and human values. Thus, the artist in this era gained a distinguished position when he excelled in making art and beauty, and his image became more complex, even multifaceted, and man's spiritual life became more complete."

The emergence of aesthetics in the eighteenth century was linked to the publication of Alexander Baumgarten's book entitled Aesthetics in 1750, through which he attempted to establish the foundations of aesthetics as a new science that assigned a subject within the group of philosophical sciences, going beyond what was previously known as the philosophy of art or the philosophy of beauty... In this regard, and regarding the position of art and its relationship to reason and feeling, Kant raised fundamental questions about the nature of art, and denied that art falls within the concepts of necessity and freedom, and also denied that art is a form of rational understanding or moral behavior.¹.

¹Al-Siddiq Al-Sadiq Al-Amari, Philosophy of Art and its Relationship to the Birth of Aesthetics, Studies and Research <https://www.diae.events> Accessed on: 02/03/2022.







Axis II: Theory of Knowledge and the Nature of Art and Beauty

Chapter One: Art and its Relationship to Aesthetics

Art is a way to express an opinion or feeling or to establish another vision of the world, whether inspired by the work of others or by something completely innovative and new. However, beauty is an aspect of that, or let us say it is everything that brings happiness and positivity to people. Beauty alone is not art, but art can be made from the beginning for the sake of beautiful things..

Man, Art and Philosophy:

Art is a transformation of reality through expressive and performing methods of a special kind. Whether art is a transformation process, a symbolic process, or an escape from reality, it does not matter. What is important is that it is a transition from an ordinary, common reality to a world that transcends reality and is characterized by beauty and good taste..









Art and Experience:

Whatever life is, it is an experience, and whatever the experience is, it is from the abundance of time, an absorption and a multi-colored digression into eternity: “The experience may be simple, as is the case with children or simple people, or it may be complex, as is the case with the scientist, the poet, or the businessman, and it may vary between the aimless movement of children’s hands... However, whatever the experience warns of or means, or whatever it argues or

reveals, it is present and irreversible, and it may increase in intensity and strength or become obscured and confused, and it may remain dumb, dark, and confused, without order or form... Whether the experience takes up many aspects of it for the whole life, it may achieve purity, clarity, intensity, and depth... Art is the name given to all the perceptions by which life becomes aware of the special circumstances surrounding it, and then transforms these circumstances into something extremely unique and creative.”.

Art, as Aristotle says, can be considered politics if its importance is properly appreciated. Then its subject is this whole experience and the whole of life is its stage and its material..

Such a comprehensive art has been the dream of the statesman. The circumstances of life, and especially life as a whole, are as complex as they are simple. We do not know enough about these circumstances, but we trust our touch. Man does not have enough strength to trust that our touch will be translated into action. The artist who is passionate about transforming all of life into art must be an artist who is new, absolutely tyrannical, and absolutely brilliant at the same time.

Then he turns into a personality who combines all the genius of Goethe, Newton, and Alexander the Great.together"¹.

Section Two: Artistic Creativity and Its Importance in Developing the Contemporary Human Personality

It is agreed that the subject of artistic creativity or artistic talent will remain a confusing subject for the minds, shrouded in mystery and surrounded by many of its aspects that have not yet been fully explored, whether it is related to the nature of artistic talent on the one hand or the personality of the creator on the other hand. Although scientists were able to delve into many aspects of the creative process

¹Erwin Edman, Arts and Man: A Brief Introduction to Aesthetics, translated by Mustafa Habib,<https://books.google.dz/books?idP-p> 15-18.

and were given the opportunity to shed light on some of its aspects, they were unable to analyze talent and know how it was born and the nature of its work, despite the many attempts that were made in this context. Some famous psychologists have expressed their inability to delve into how it was born, as Freud clearly expressed, and their inability to understand the personality of the creator as Goethe stated, and thus: “So...toArtistic creativity is still a subject that excites the mind and causes confusion in many of its aspects that have not been explored, and many questions are still waiting for a satisfactory answer regarding the nature of artistic talent, such as its specialization in some people and not others, and the ability of the creator to say or at some times like poets and his abstention from it at other times..

Even today we are not closer than the ancients to the extent of the mystery of artistic creativity and the answer to such questions, which does not make us wonder at the position of the ancients in attributing such sudden creative flashes to unusual or supernatural powers or to the inspiration of dreams and visions, as they appear outside the scope

of processes based on consciousness and are moody and come unexpectedly.anticipation"¹.

Artistic creativity is therefore the individual's ability to discover and develop new ideas and obtain a new and useful material product, especially in the fields of art. It also refers to the invention of new things such as products or artistic or literary works that have a material and moral value that is useful to the individual and to society. It includes artistic abilities to create artistic works..

Types of artistic creativity:

Artistic creativity is represented in many different arts and is classified as follows::

* Drawing: It is the expression of what is going on inside the creative artist using colors. In this field, he is called a painter, as he uses different types of colors and dyes and follows different and innovative drawing methods to express his ideas.

¹The previous reference, p. 13.

- * Sculpture: The artist expresses his various ideas by visually embodying them in the form of three-dimensional sculptures.
- * Literature: Literary arts include poetry, plays, fiction and non-fiction novels, articles and books in which the writer creates and uses language in a unique and professional way that produces art that is enjoyable for the reader.
- * Architecture: Artists in this field create amazing and attractive buildings that have a different style from other buildings.
- * Cinema: It is the transformation of literary art into visual and audible art.

Characteristics of a creative artist:

The artist has the desire to express his ideas and imaginations and use them to change the world around him and leave his mark on this life. What makes the artist creative is that he enjoys a set of qualities such as::

- His ability to communicate between his inner and outer world.
- He has effective contact with his senses.
- He has a strong and different aesthetic outlook.
- He loves uniquely designed environments.
- He loves independence and individual work that allows him to freely unleash his creative ideas.

When he starts working on what he loves, he feels outside of time and place.¹.



¹See: Noy Tabanjat's article, Research on Artistic Creativity <https://mawdoo3.com> 02/03/2022.





The third axis: aesthetic taste and multiple creativity

Chapter One: Multiple Intelligences in Contemporary Thought

The topics of creativity are undoubtedly divided into two basic trends. The first trend focuses on the abilities and talents that distinguish the creative individual, while the second trend tends to focus on the environment in which creativity originated and developed. However, I believe that in all cases there is one fact, which is that we must not deny that creativity does not grow or develop in an unsuitable environment. The creative individual has a social and cultural background that greatly reflects his creative achievements. Creative work is the result of the interaction between the individual's abilities and talents and the various elements of the social and cultural environment to which the creative person belongs. Accordingly, "Gruber confirms that the creative individual is a unique, developed system and a set of interacting elements and processes that develop over time. Specifically, the creative individual is viewed as a person exposed to a set of interacting social and psychological influences. In this context, he

says: The important question is not what is creativity? Rather, what is its environment?”.

From Multiple Intelligences to Multiple Creativity Howard Gardner:

Gardner co-founded and set up the project at the Howard School of Education and is the author of numerous books, including Frames of Mind, The Unlearned Mind, and Multiple Intelligences. Gardner's name is associated with the theory of multiple intelligences, which many consider to be the most important work and contribution to the field of cognitive psychology. This theory is based on the idea that humans have diverse and different mental abilities that are independent in a way that builds human intelligences.¹.

According to Gardner's theory, intelligence is the production of work that is appropriate, complete, and useful to the culture to which the individual belongs. Thus, Gardner developed a new theory, the theory of multiple intelligences..

¹Shamsan Abdullah Al-Mannai, Creativity in Art, Al-Manhal, De Bono Center for Teaching Thinking, 2015, pp. 15-19.

:“In defining intelligence in his book *Frames of Mind*, Gardner sought primarily to answer this question: Is intelligence something individual? Or are it independent and diverse mental abilities and talents? It is important to emphasize here that his inspiration and spirit in the theory of multiple intelligences came from previous studies on two different groups... It is based on a set of criteria in this definition, the most important of which are::

- * The possibility of isolating and separating the brain causes brain damage, as intelligence can be separated and isolated from other things.

- * The position of intelligence in the history of evolution and development, as it is certain that intelligence played a role in our growth, development, and ability to keep up with and interact with the environment.

- * The existence of basic operations. Intelligence must perform a specific number of operations.

- * Sensitivity and influence by encryption Intelligence must be sensitive and influenced by encryption in the form of symbols.
- * Distinctive developmental progress and development, individuals prepare to employ their intelligence by going through the growth process.
- * The existence of talented scientists and foolish personalities from models of outstanding intelligence, such as the auditory person who excels and distinguishes himself in the processes of preparing or performing music.
- * Support from experimental psychology Support must be provided from experimental psychology that shows the extent of the interconnectedness between the processes.
- * Support from psychometric results, importance of psychometric plants»¹.

¹The previous reference, pp. 19-21.





Section Two: Art and Nature

There are currently four main regions of primitive peoples in the world whose arts can be considered a contemporary example of primitive art in prehistoric man and which have a direct relationship with nature. They are the peoples of Africa and sub-Saharan Africa, the indigenous Australians in Asia, the Red Indians and indigenous peoples in the Americas, and the Eskimo tribes in the Arctic. Consequently, primitive man left his traces through his drawings in caves, whether in symbolic scribbling indicating the existence of life in the Stone Age or through the discovery of different methods in a later period about drawing with natural colors, especially in the Pharaonic period on the walls of pyramids, temples, halls, and palaces. What is the relationship of this talk to art in man within the framework of what is called nature?

:“This historical ladder of the concept of art and its relationship with nature continues to this day, such that nature still plays an important role in granting the artist the ability to advance to produce contemporary works of art in the differences of technique and style in

the diversity of idea and content that range between the apparent and the hidden.”.

***the date:**

The role of the artist in various directions is more related to the feelings of the recipient in his historical embodiment, as the artist presents a historical experience that differs from that narrated by the historian. The artist is aware of the requirements of humanity and the events of history, and he is charged with expressing human existence in his art, as art is a visible historical reality, and the embodiment is not only a historical narration, but rather it is interfered with by embodiments of ideas and goals and of the feeling to which the recipient responds through attractive means that contain aspects of intellectual and emotional expression..

*** Mythology:**

They are perceptions related to the mystical imagination or the construction of a horizon of the mental spirit to enjoy, although in many cases a person is far from realizing them or being convinced of them..

It narrates supernatural imaginary events that are passed down from generation to generation. Since ancient times, myths have been a source of inspiration for artists. The myth has been used as an artistic subject in different stages of the history of art. It has been colored by a desire in the souls of its creators to depict their ambitions and hopes. In its embrace, freedom arose, art crystallized, and creativity shone..

***the society:**

Artistic productions throughout their early ages are a connection between the artist's self and his acceptance of the collective opinion of society. They are thus a binding connection, most of the time, with many factors of taste and prevailing beliefs. The transformations that occur are due to the emergency factors that push the producer to liberate himself and make new changes that keep pace with his feelings and the feelings of others in society as well..

*** Imagination:**

Although imagination tends towards a broad horizon, in which insight, thought and contemplation roam as a force that perceives the secrets of life, it creates above the basics of reality and its true origins. When it is said in ordinary speech that we imagined something, what we imagine is always not things that actually exist. We can actually see, but it is difficult for us to imagine. We will not see a solid, coherent world of objects, but rather see different colors organized by various means. Thus, it becomes clear that imagination is an indispensable faculty for our knowledge of the world around us. Imagination has the ability to generate, abstract, observe, combine, cancel and dream. It is the ability to derive images that transcend reality and are creative in it. It is the natural field for innovation and artistic creativity. It achieves the highest form of freedom and becomes more sincere than the reality of life. When it is transformed into painful or delicious feelings, the values of the creations of imagination embodied in statues and paintings emerge..

*** Heritage:**

The inherited past that affects creativity with what it carries of fixed forms related to the type, which affects renewal in form, formulation, style, and aesthetic values, and includes literary, artistic, cultural, and linguistic convictions, and the artist's skill in exploiting heritage to add something new that also becomes a new heritage. Heidegger demands that heritage carry us, not that we carry heritage, and heritage may be oral or written, and it enters into conflict with authenticity..

The contemporary artist evokes these arts with a new spirit that suits the level of civilization and engages the generation in its advanced language. Many artists are aroused by events that are far from them in space or time, or are motivated by motives to which they respond.¹.

The tasteful enjoyment of the sense of art is an apparent and internal feeling in most people who respond to the signals of excitement broadcast by the sources of natural and artistic aesthetic values, ancient and modern, and it is related to aesthetic appreciation, prior palatability and tasteful evaluation that remains linked to aspects of individual acceptance and our diverse history and traditions.

¹See: Madi Hassan, Art and the Dialectic of Reception, 2020, books.google.dz, pp. 125-127.









The third topic: The self, art and nature in Western thought

Although Western art history and the modern art market tend to view and evaluate paintings as individual products that reflect the nature of the self and its relationship to art, Renaissance paintings and sculptures appear to be largely a collective achievement. This involves not only the preparation of surfaces and colors, but also the contribution made by the assistant artist to the painting itself. In this regard, we find that: “The painter Leonardo followed the traditional Renaissance approach of imagining the human body and constructing it through bones, muscles, flesh, and clothing. We encounter this approach before that, in the early fifteenth century, in Alberti’s text, which is an example of the first modern treatise on painting, presented by Verrocchio and Leonardo, both of whom are well acquainted with it.”.

Leonardo was aware that the center of change was not only in the face but in the whole body. His research required trainees to carry a sketchbook wherever they went and to capture the spontaneous actions

and physical expressions of people in public and private places... He also used the sketchbook as a means of collecting a list of facial features... Leonardo's sense of the human body requires the concepts of weight and balance, as the body must be understood and represented without neglecting the various pressures and muscle contractions resulting from the way movement affects the distribution of weight on the limbs..

...and he often went beyond his need for the knowledge necessary to draw anatomical figures accurately, using drawing as a gateway to science. He also drew things from the category of blood circulation in the human body and to investigate them, as he linked in a preparatory drawing a cross-section of the head and others.¹.

¹François Cavigier, Leonardo da Vinci, translated by Nasser Mustafa Abu Al-Haija, House of Culture and Tourism, Abu Dhabi, 2021, pp. 12-20.





Philosophy of art and its role in the advancement of societies:

The aesthetic phenomenon in art is a human phenomenon, and one of its wonders is that most of the aestheticians and philosophers who did not practice art in a prominent way are the ones who confronted art and its people, and perhaps Plato was the first researcher into beauty in ancient times in an accurate way. He did not try to dip his brush in oil to produce colors and shades or carry guitar. And he returns to it with a tune and on it: "It can be said that the philosophy of beauty originally enriches sensitivity, as the word *istis* denotes sensitivity in its Greek derivation... If we want to draw a tree for art that resembles the

tree of philosophy in the manner that Descartes, the author of the book Principles, did, then Platonic philosophy must be the origin of the roots of every science of beauty, and every thought in art until the Renaissance and during it began with Plato and depended on him, then if we bring the Kantian tree it rises in a size no less than the size of its other branches, and they became more Platonic than they imagined... And on this there are four distinct stages of beauty and love of beauty, love of sensible images followed by love of souls, then the acquisition of knowledge, then reaching the ideal, or if you like, the four forms of beauty are: physical beauty, then moral, then rational, then absolute.”¹.

Art therapy:

Behaviorism is a therapeutic theory in psychology designed to treat behaviors. Among its pioneers are Watson, Pavlov, and the American Skinner. The philosophy of this trend is that: “All behaviors are learned from the environment and are not the result of repressed

¹Ashraf Ibrahim, Art as a Construction, The Role of Art in the Advancement of Societies, Ibn Rushd House, 2015, pp. 20-22.

self-complexes that emerge through the subconscious, as analysts say. Their method of treatment is to identify certain behaviors and then adapt or modify them into pathological or normal behaviors. In this, they follow different methods to reach therapeutic goals or modify behaviors. Among these methods are their use of conditioning, elimination, organization, and modeling. When we talk about behaviorism and art therapy, we find it useful in all areas in which art therapy is practiced. However, due to the lack of users of this trend in the fields of psychological clinics with those afflicted with neurosis, we find it limited to helping the disabled, as it is based on raising the level of motor and mental development.”¹.

Psychology and its importance in developing art and acquiring a balanced aesthetic life:

¹Mustafa Muhammad Abd al-Aziz, Hassan Afif Ahmad Muhammad Kharaaj, Art Therapy, Anglo-Egyptian Library, 1st ed., pp. 18-20.

:“The first school that attempted to solve the human and aesthetic problems in contemporary artistic photography was formed in the last quarter of the nineteenth century, which is the school Impressionism. Led by Monet, Sisley, Pissarro and others.

The owners of this school are the ones who chose this name, and it was given to them. From an art critic on the occasion of a painting by Monet called Sunrise (Impression). The Impressionists' position can be summarized as follows:

- * The artist must go out into nature and paint a picture in natural light, not in artificial studio light.
- * Dark colors should be avoided.
- * The artist's goal is to depict or represent on his canvas the colorful effects that sunlight produces in the external atmosphere by means of a fragmented touch, as the eye does not perceive shapes but rather colored vibrations.

In fact, the main goal of the Impressionists was to capture the immediate moment. This school left a significant impact on changing

the public's view of the subject of the painting. Traditional academic art saw that there were subjects that were more refined and wonderful than others.¹



¹See: Youssef Murad, *Psychology in Art and Life*, Azha Publishing House, 2023, pp. 83-85.



Fundamental Concepts and Terminology (Detailed Description)

This unit introduces students to the foundational vocabulary and conceptual frameworks essential for understanding the discipline. Mastery of key terms is crucial for effective communication, accurate analysis, and meaningful engagement with course materials. This section lays the groundwork for all subsequent units by ensuring that students share a common language and conceptual base.

Objectives

- Provide clear definitions of central terms used throughout the course.
- Clarify the fundamental concepts that structure the discipline's theoretical and analytical approaches.
- Enable students to use terminology accurately and confidently in both written and oral work.
- Establish a solid conceptual foundation for later, more advanced units.

Topics May Include

- **Core Definitions:** Introduction to the most frequently used terms, their meanings, and their relevance to the subject.
- **Key Theoretical Concepts:** Overview of the main ideas, principles, or models that guide analysis in the discipline.
- **Distinctions and Categories:** Explanation of important conceptual differences (e.g., theory vs. practice, description vs. interpretation, form vs. content—depending on the field).
- **Foundational Frameworks:** Presentation of the central approaches, paradigms, or schools of thought shaping the field.
- **Terminological Precision:** Emphasis on avoiding common misconceptions and using vocabulary with accuracy and clarity.

Activities May Include

- Vocabulary-building exercises and glossaries.
- Short reading assignments introducing key terms in context.

- Guided explanations with examples to illustrate usage.
- In-class activities where students define, compare, or apply terms.
- Quick formative assessments (quizzes, flashcards, matching tasks) to reinforce understanding.

Expected Outcomes

By the end of this unit, students will be able to:

- Define and explain essential concepts and terminology clearly.
- Use disciplinary vocabulary accurately in analysis and discussion.
- Recognize how foundational terms structure debates and interpretations in the field.
- Apply basic concepts as building blocks for deeper study in later units.

Methodological Tools and Approaches (Detailed Description)

This unit introduces students to the essential methods and analytical tools used within the discipline. It equips them with structured techniques for reading, interpreting, analysing, and evaluating materials relevant to the course. The emphasis is on developing methodological rigor and fostering independent academic thinking.

Objectives

- Familiarize students with key methodological frameworks used in the field.

- Develop the ability to select and apply appropriate methods to different types of materials.
- Strengthen analytical precision, argumentation, and interpretive coherence.
- Encourage a reflective and systematic approach to academic work.

Topics and Tools Covered May Include

- **Close Reading and Critical Analysis:** Techniques for examining texts or materials attentively, identifying structure, argument, rhetorical strategies, and underlying assumptions.
- **Comparative Methods:** Approaches for analysing similarities and differences across texts, cases, or theoretical models.
- **Contextual Analysis:** Understanding how historical, cultural, or disciplinary contexts shape interpretation and meaning.
- **Argumentation and Evidence:** Methods for constructing clear, coherent arguments supported by relevant examples and sources.
- **Conceptual Clarification:** Techniques for defining, distinguishing, and applying key theoretical terms accurately.
- **Analytical Frameworks:** Introduction to the specific models or tools most commonly used in the discipline (e.g., thematic analysis, discourse analysis, structural analysis, or methodological guides relevant to the subject matter).
- **Research and Documentation Skills:** Basics of academic research, citation practices, and the organisation of information in written work.

Activities May Include

- Instructor demonstrations of analytical techniques.
- Guided exercises in applying methods to selected examples.
- Group tasks that compare different methodological approaches.
- Short written assignments focused on method-based analysis.
- Reflective tasks that help students assess and improve their methodological habits.

Expected Outcomes

By the end of this unit, students will be able to:

- Apply key methods confidently and appropriately to various materials.
- Produce structured and methodologically sound analyses.
- Recognize the strengths and limits of different approaches.
- Use methodological tools to support clearer thinking, writing, and critical engagement.

Applied Analysis and Case Studies (Detailed Description)

This unit focuses on the practical application of concepts, theories, and methodologies introduced in the course. Students engage with real or simulated examples drawn from relevant fields (texts, documents, artworks, social situations, historical events, or other disciplinary materials). The aim is to help students bridge theoretical understanding with concrete analysis.

Objectives

- Strengthen students' ability to apply theoretical tools to specific examples.
- Develop analytical precision and methodological rigor.
- Foster independent and critical evaluation of evidence or materials.
- Encourage problem-solving through practical scenarios.

Activities May Include

- **Textual or Document Analysis:** Students examine selected texts, passages, or documents and interpret them using appropriate analytical frameworks.
- **Case Study Investigations:** Students work individually or in groups to analyse a specific case, identify key issues, and propose interpretations or solutions.
- **Comparative Exercises:** Learners compare two or more cases to identify shared patterns, differences, or contextual influences.
- **Scenario-Based Tasks:** Students respond to guided questions or hypothetical situations that require applying course concepts to new contexts.
- **Instructor-Guided Demonstrations:** The instructor models analytical techniques step-by-step, followed by student practice.

Expected Outcomes

By the end of this unit, students will be able to:

- Conduct structured and coherent analyses of applied materials.

- Use disciplinary methodologies with greater confidence and accuracy.
- Draw connections between theoretical content and real-world or textual examples.
- Present findings clearly, either orally or in writing.

Synthesis, Review, and Exam Preparation (Detailed Description)

This unit is devoted to consolidating the knowledge and skills acquired throughout the course. It provides students with structured opportunities to synthesise major concepts, clarify outstanding questions, and prepare effectively for the final assessment.

Objectives

- Organise and integrate key ideas, themes, and methods covered during the semester.
- Reinforce understanding through targeted revision activities.
- Provide guidance on exam expectations, structure, and assessment criteria.
- Strengthen students' ability to produce coherent and well-argued responses under examination conditions.

Activities May Include

- **Thematic Summaries:** Reviewing major topics and identifying essential concepts, theories, and frameworks.
- **Concept Mapping:** Creating visual or written maps that show connections between course ideas, enabling students to see the overall structure of the discipline.

- **Practice Questions:** Working through sample exam questions or exercises to build confidence and familiarity with exam formats.
- **Guided Revision Sessions:** Instructor–led sessions focused on challenging areas, common errors, and effective study strategies.
- **Peer Review and Discussion:** Students exchange insights and revise collaboratively to reinforce understanding through dialogue.
- **Q&A Sessions:** Open discussions where students can clarify doubts or revisit complex points.

Expected Outcomes

By the end of this unit, students will be able to:

- Clearly articulate key concepts and explain their interrelations.
- Demonstrate improved command of analytical and synthesis skills.
- Approach the exam with confidence and a strategic understanding of what is expected.
- Produce well–structured, informed, and coherent responses during assessment.

Teaching Methods (Extended, Full Version — Approx.)

Effective teaching in higher education requires an approach that integrates multiple pedagogical strategies. In this course, several complementary teaching methods are combined to support student learning, promote engagement, and strengthen academic competencies. These methods work together to create a learning environment where students are not passive recipients of information

but active participants in a dynamic, interactive, and reflective educational process. The following section presents an extensive and detailed explanation of each of the teaching methods used in the course—lectures and guided discussions, group work and collaborative tasks, practical analysis workshops, reading assignments, and regular formative activities. Each method is discussed in depth, with attention to its rationale, pedagogical value, implementation, expected outcomes, and contribution to students' academic development.

1. Lectures and Guided Discussions

1.1 Purpose and Rationale

Lectures remain one of the foundational teaching methods in academia because they allow the instructor to present key concepts, thematic frameworks, disciplinary context, and foundational knowledge in a structured and coherent manner. When executed effectively, lectures establish a clear roadmap for the course, introducing students to essential theories, definitions, and debates. However, in contemporary pedagogy, lectures are no longer conceived as one-directional transmissions of information; instead, they are integrated with guided discussion to foster interaction, stimulate critical thinking, and ensure students actively process and internalize the material.

1.2 Structure of Lectures

In this course, lectures are carefully designed to balance conceptual clarity with accessibility. Each lecture typically begins with an overview

of the session's goals, including the central questions to be addressed and how the topic connects with previous lessons. The core portion of the lecture introduces students to major ideas, supported by examples, case studies, visual aids, or comparative frameworks. Lectures may incorporate short pauses for reflection, during which students are encouraged to note down questions or respond to quick prompts.

In addition, the instructor uses strategies such as:

- Key-term definition moments
- Mini case analyses
- Diagrammatic representations of concepts
- Short reflective questions
- Demonstrations of analytical techniques

These pedagogical devices help break the lecture into digestible segments and maintain attention and engagement.

1.3 Role of Guided Discussions

Guided discussions accompany lectures to transform the classroom environment into a dialogical space. After the conceptual exposition, students are invited to interpret, question, or expand on the ideas presented. Guided discussions are structured around open-ended questions formulated to encourage analysis rather than memorization. Questions often invite students to:

- Compare theoretical perspectives
- Reflect on the implications of concepts
- Connect course material to real-world examples

- Evaluate strengths and limitations of different approaches

The instructor acts as a facilitator, ensuring that discussions remain productive, inclusive, and intellectually rigorous.

1.4 Benefits for Students

Lectures and guided discussions together help students:

- Acquire core knowledge efficiently
 - Understand the hierarchy of concepts and their interrelations
 - Develop critical thinking through questioning and dialogue
 - Practise articulating ideas verbally
 - Build confidence in academic communication
 - Engage actively with course content in real time
-

2. Group Work and Collaborative Tasks

2.1 Purpose of Collaboration in Learning

Group work is essential in fostering collaborative learning, an approach grounded in the principle that interaction with peers enhances understanding. Collaboration encourages students to articulate their ideas clearly, consider alternative viewpoints, and develop interpersonal and problem-solving skills valuable both academically and professionally.

Group tasks transform the classroom into a cooperative learning community, where knowledge is constructed collectively and students benefit from the diversity of perspectives within the group.

2.2 Types of Group Activities

The course includes several types of collaborative tasks, such as:

- Small-group discussion exercises: Students break into groups of three to five to analyse a text excerpt, interpret a graph or artwork, or respond to a conceptual prompt.
- Collaborative presentations: Groups prepare short presentations explaining a concept, case study, or analysis, which promotes shared reasoning and teamwork.
- Case-based collaborative problem-solving: Groups work through applied scenarios requiring the use of theoretical tools presented in the course.
- Peer teaching sessions: Groups take responsibility for explaining part of a reading or concept to their classmates.

2.3 Structure of Group Tasks

Group projects follow a structured pedagogical design. Students receive a clear task description, expected outcomes, and criteria for success. Roles within the group may be distributed (e.g., facilitator, note-taker, presenter) to ensure equitable participation. Time is allocated for both collaborative work during class and independent preparation outside class.

The instructor circulates among groups, providing guidance, answering questions, and ensuring equal contribution from all members. After completion, groups share their findings with the class, allowing for cross-group comparison and instructor feedback.

2.4 Benefits for Students

Group work develops:

- Communication and social interaction skills
- The ability to negotiate meaning and compromise
- Critical thinking supported by peer input
- Responsibility and distributed leadership
- Ability to articulate and defend interpretations collaboratively

Students often gain deeper insight by teaching their peers and listening to alternative analyses.

3. Practical Analysis Workshops

3.1 Purpose and Pedagogical Importance

Practical workshops constitute a core component of the course because they directly reinforce analytical competency. Unlike lectures, which introduce concepts, workshops require students to apply those concepts concretely. This hands-on approach strengthens methodological skills and helps students internalize analytical tools through practice rather than passive learning.

3.2 Workshop Activities

Workshops may include:

- Textual analysis exercises
- Interpretation of documents, images, or case studies
- Methodological demonstrations followed by student practice
- Scaffolded tasks in which complexity increases gradually
- Mini-research exercises using primary or secondary materials
- Analysis of hypothetical scenarios requiring critical decision-making

Workshops typically revolve around an anchor task—a central problem, text, or scenario—and students work individually or in pairs before engaging in a full-class synthesis discussion.

3.3 Integration of Methodological Tools

Workshops are where students learn how to:

- Identify arguments and structural patterns
- Apply analytical frameworks from the discipline
- Distinguish between descriptive and interpretative statements
- Conduct comparative or contextual analysis
- Produce structured, well-reasoned responses

Through repeated practice, students progressively develop confidence in handling analytical challenges.

3.4 Benefits for Students

- Reinforces theoretical knowledge through application
 - Builds advanced analytical thinking
 - Encourages independence and initiative
 - Helps students identify their strengths and weaknesses
 - Prepares students for written assignments and the final exam
-

4. Reading Assignments

4.1 Purpose of Readings in the Course

Reading is an essential academic skill, and structured reading assignments are used throughout the course to deepen students' understanding of key concepts, provide exposure to primary and secondary sources, and prepare them for discussions and workshops. Readings also foster autonomy, encouraging students to take responsibility for their learning.

4.2 Types of Readings

The course incorporates:

- Theoretical texts introducing major concepts
- Case studies or examples relevant to the unit
- Scholarly articles offering analytical models
- Text excerpts that serve as workshop material
- Supplementary readings for interested or advanced students

4.3 Reading Support and Guidance

Students receive guidance on how to approach readings, including:

- How to identify main arguments
- How to annotate effectively
- How to extract key terms and examples
- How to question assumptions and evaluate evidence

Reading guides or questions may accompany some assignments to structure student engagement.

4.4 Benefits for Students

- Strengthens comprehension and autonomy
 - Prepares students for higher-level academic work
 - Enhances ability to engage critically with texts
 - Develops vocabulary and conceptual clarity
 - Supports success in both continuous assessment and exams
-

5. Regular Formative Activities

5.1 Purpose of Formative Assessment

Formative assessment refers to low-stakes, ongoing evaluation designed to measure progress and provide feedback rather than assign final grades. These activities help students monitor their understanding and allow the instructor to identify areas where additional support is needed.

5.2 Types of Formative Activities

- Quizzes: Short quizzes assess comprehension of readings or lectures and encourage consistent study.
- Short written exercises: Students practise analysis in brief formats, such as summaries, commentaries, or responses to guiding questions.
- Oral presentations: These can be individual or collaborative, helping students practise clarity of expression and public speaking.
- In-class analytical tasks: Students respond to prompts requiring quick application of concepts.
- Reflective tasks: Brief reflections help students evaluate their learning strategies and identify areas for improvement.

5.3 Feedback Mechanisms

Feedback is provided through:

- Written comments
- Oral feedback during class
- Peer feedback during group work
- Model answers or sample analyses

This feedback helps students adjust their learning strategies well before the final assessment.

5.4 Benefits for Students

- Encourages steady engagement throughout the semester
- Provides early identification of difficulties
- Develops self-regulation and metacognitive awareness

- Strengthens skills gradually, reducing exam anxiety
 - Improves performance in summative assessments
-

Conclusion

The teaching methods employed in this course are designed to create a balanced, interactive, and intellectually stimulating learning environment. Lectures introduce core concepts; guided discussions foster reflection and debate; collaborative work encourages peer learning; workshops promote hands-on application; readings deepen understanding; and formative assessments support continuous progress. Together, these methods form a comprehensive pedagogical approach that meets the diverse needs of second-year students and prepares them for advanced academic work.

conclusion:

Art, as stated by some scholars and as previously mentioned, is a human interaction that aims to create or produce aesthetic value, or it is the creation of artistic works with the aim of achieving an ideal of

beauty. The concept of art within the craft community remained linked for a long time to productive activity and craftsmanship. The artist was considered like a craftsman or a manufacturer, due to the creativity of both within their production activity, and art was not distinguished as a type of pure creative activity away from craft or technical practices until the beginning of the eighteenth century AD, that is, after the formation of (aesthetics), which is a philosophical subject concerned with the study of art and its creations. In clarifying the relationship between art and philosophy, many philosophers go to link the cognitive value that art carries with its aesthetic value, but extends to considering the cognitive value that the artwork carries as a necessary condition for achieving its aesthetic value. Aesthetics remained for a long time one of the many branches of philosophy, and was not known as an independent branch in itself until the German philosopher "Alexander Gottlieb Baumgarten" came in his last book, which was published under the title "Philosophical Reflections" and distinguished between aesthetics and other human knowledge, and gave it the name aesthetics, and gave it a subject within the group of philosophical

sciences. Many also see that aesthetics is a branch of the philosophy of dealing with nature, beauty and art. And taste, and aesthetics emerged after an extended history of contemplative philosophical thought about art and beauty, and in this sense aesthetics is an ancient and modern science at the same time, which provides opportunities to search for the frameworks of this science in its relationship with other sciences and its relationship in particular with nature and man.

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