

An Investigation of Behaviors in Art Activities, Arts Participation, and Art Self-Concept among Teacher Trainees

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Abstract

Problem Statement: Teachers are responsible for making a difference with students and society. Therefore, improving the personal development of teacher trainees and their subject matter knowledge and pedagogical content knowledge is an important concern for educators and counselors. Counselors are concerned about investigating teacher trainees in terms of behaviors and self concepts in the field of arts because of their professional commitment to the total development of the students and their role as a consultant to administrators and curriculum planners.

Purpose of Study: This study was designed to examine Turkish teacher trainees in terms of their behavior in arts activities (BAA; consumption, production, or indifference), participation in art activities in free times (PAA), and art self-concepts (ASC). Based on earlier literature, this study also will investigate these characteristics in relation to gender and the demographic and familial predictors of ASC.

Methods: A descriptive study was conducted on 199 (117 females, 82 males) teacher trainees selected from volunteering students of the Faculty of Education of Middle East Technical University. Data were collected by using the Art Self-Concept Scale (ASCS) and a questionnaire designed to gather demographic and background information from the participants.

Findings and Results: Although most of the teacher trainees were art consumers, art production behavior was rare among the teachers of the

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future. Moreover, a great deal of the teacher trainees reported insufficient PAA and lack of family guidance toward arts. While gender was not found to be related to BAA, a significant gender effect was found on ASCS scores in favor of females. Moreover, females reported significantly less PAA than males. The results also revealed that art producing behavior was the best predictor of ASC for both gender groups. However, for males there were two additional predictors of ASC – family's guidance toward arts and place of residence in most of life.

Conclusions and Recommendations: Based on these findings, examining the possible reasons for limited art production behavior or arts participation in free time among teacher trainees should be investigated in further studies. Moreover, providing male teacher trainees with opportunities to improve their art self-concepts can be the focus of future studies.

Keywords: Behavior in arts, arts participation, art self-concept, teacher trainees.

Teachers are responsible for making a difference for students and society. In addition to playing a vital role in the intellectual, emotional, social, and spiritual development of students by their subject knowledge and pedagogical knowledge, they act as role models for their students. Therefore, during the training of teacher trainees, improving their personal development is as important as improving their subject matter knowledge and pedagogical content knowledge. Commonly, pre-service teacher education programs include components of opportunities for teacher trainees to develop their teaching skills and content knowledge (Sağ, 2008). However, the personal development of teacher trainees is a component of these programs that requires more attention.

Taking part in artistic events during training can contribute to the personal development of young teacher trainees. According to Grytting (2000), arts foster a joy of learning and support the development of spatial kinesthetic, interpersonal and intrapersonal intelligences, and emotional and social growth. Powell (1997) reported the importance of creating arts for teachers to find their inner resources, trust themselves as tools for children's learning, and become a means to evoke children's creativity. According to Powell, the arts can feed the inner lives of teachers and the whole education enterprise depends on the quality of those inner lives.

In recent literature, many studies have underlined the effects of arts participation on many outcome indicators. For instance, some studies revealed causal links between participating in arts and academic achievement (Hetland & Winner, 2001; Winner & Cooper, 2000; Winner & Hetland, 2000), while others found the positive effects of participation in arts on personal and social characteristics such as self-esteem, self-confidence, self-effectiveness, and satisfaction (Heat & Soep, 1998). Therefore, participating in art activities is important both for the development of teacher trainees and for positive youth development (Eccless, et al., 2003).

Despite the deep-rooted place of arts and their countless benefits in the lives of human beings, there are many people that are not interested in arts or have negative attitudes toward them (McManus & Furnham, 2006). Therefore, the characteristics of people that are interested or disinterested in art activities are a concern of inquiry. However, rather than investigating the characteristics of ordinary individuals interested in arts, most of the studies in the literature are about artists or composers (e.g., Andreasen, 1987; Frantom & Sherman, 1999; Jamison, 1993) and reveal data for their psychopathology or neuropathology.

People may produce art without being a professional artist, or they may just consume arts without being involved in artistic production. Hence, besides the studies on artists, recent literature provides data on the characteristics of people who consume or/and produce art without being an arts expert. McManus and Furnham (2006) found that individuals involved in one form of aesthetic activity were also involved in others. In addition, they found a relationship between aesthetic activities and demographic variables such as gender, social class, age and education. According to their findings, females are more interested in literature and the performing arts and males are more likely to go to the cinema. They stated that the more people come from higher social class families, the more they participate in aesthetic activities. Moreover, youth and individuals taking specific music and arts education tended to participate in aesthetic activities more than middle-aged and older people. These findings are consistent with previous literature on the interrelationship of multiple forms of aesthetic activities (e.g., Boerdieu, 1969, as cited in McManus & Furnham, 2006: 556; Furnham & Chamorro-Premuzic, 2004), the social class and gender differences in cultural participation (DiMaggio, 1982; Katsillis & Rubinson, 1990), and the negative effect of science education on the cultural range and aesthetic activities of students (McManus, 2006).

With the emergence of the idea of art self-concept (ASC) as a result of the tremendous progress in the self literature, research on the characteristics of people interested in art have increased in recent literature. As it is proposed by Vispoel (1995) as an extension of the Marsh-Shavelson hierarchical model of self-concept, ASC means to feel positively about oneself in artistic activities. People with higher ASC are expected to consider themselves skilled in arts compared to other people and fields; feel confident in performing artistic tasks alone and in company of other people; welcome participation in art tasks; quickly and easily learn artistic tasks; accept or deny evaluative statements about their skills; perceive themselves as having a natural ability and perceive that other people approve this ability; perform well (e.g. receive high test scores, grades) in art; and plan future tasks in art (Vispoel, 1993). Since self-perceptions and people's actions are shaped by early interactions with the environment (Brigham, 1986; Higgins, 1991), self perceptions regarding art also could be expected to be influenced by early family experiences and environmental opportunities. According to Higgins (1991), children and young people evaluate their behaviors with regard to whether they do the same thing with their parents (especially the same sex parent). Besides, it is often the role of adults to facilitate and support the interests, motivations, and learning of children. Accordingly, family background is one of the most important variables to consider

when investigating the characteristics of people that are interested in art. However, in the literature on ASC, there were no findings about the family characteristics of people with high ASCs. However, the ASC literature has provided evidence of gender differences in ASC, indicating that women score higher in artistic domain of self (Vispoel & Forte Fast, 2000) and are better in music, dance, and dramatic artistic self-concepts than men (Vispoel, 1993; Vispoel & Forte Fast, 2000). In addition, ASC was found as related to self-esteem (Oğuz-Duran & Tezer, 2005) and wellness (Oğuz-Duran, 2006) in several studies. However, ASC is still a new interest area in the field that calls for further investigation.

Previous works in the field of arts participation mainly investigated Western countries, except Katsuura's study (2008) on determinants of arts participation in Japan, which reported similar results to previous research on Western countries. Education, income, age, gender, and occupation were found as factors that affect arts and cultural participation in Japan. However, whether the previously listed correlates of arts participation for Western countries remain valid in non-Western countries remains a challenging topic.

Investigating Turkish teacher trainees in terms of their behaviors, participation, and self concepts in arts seems as a concern of Turkish counselors providing services for teacher trainees for several reasons. First, based on earlier counseling literature, all arts that come from an emotional depth provide a process of self-discovery and insight (Rogers, 2001), two main purposes of counseling services. Both the ancient and recent counseling literature tend to glorify arts. For instance, the client-centered perspective of humanistic origins has a tradition of honoring arts. From this perspective, art can be used to encourage people for self-actualization via self-expression and integration of perception with an understanding of self and environment (Cochran, 1996). Moreover, the role of art in integrity and self-direction has been emphasized by most of the authors when describing the characteristics of self-actualized or fully functioning individuals (Resnick, Warmoth, & Serlin, 2001). Recent literature's interest in positive psychology also calls our attention to arts. With the positive paradigm a renewed focus on capabilities and potentials of the individuals rather than their problems, unresolved issues, or missed opportunities occurred, and concepts that emphasize human potential such as appreciation of beauty and art, and creativity have been investigated (Csikzentmihalyi, 2003; Seligman & Csikzentmihalyi, 2000). As a result, several studies suggest a strong contribution of arts on many personal and social characteristics (e.g., Oğuz-Duran, 2006; Heat & Soep, 1998; Hetland & Winner, 2001). Therefore, the relationship of teacher trainees with arts is a concern of counselors because of their professional commitment to the total development of the students and their role as a consultant to administrators and curriculum planners.

As a consequence, the purpose of the present study was to investigate behavior in arts activities (BAA; active production, passive consumption, and indifference toward arts), participation in art activities in free times (PAA), and ASC, among Turkish teacher trainees. More specifically, the purpose of this study was threefold—first to investigate teacher trainees in terms of their BAA and PAA; second, based on

earlier literature, to investigate these characteristics in relation to gender; and finally to examine demographic and familial factors that might predict ASC. Possible demographic and familial predictors of ASC were revealed through the existing Western literature. First, gender was selected as a demographic variable to be investigated in relation to ASC. Second, based on the idea that people's behavior is particularly influenced by their self-concept (Rogers, 1961), higher art production behavior is assumed to be a predictor of ASC. The contribution of family as a primary social agent in terms of their socio-economic characteristics and their guidance toward art was also examined. In addition, location (the place of residence in most of the subject's life) was used as a background variable that might be related to artistic activities and ASC because it may cause restrictions or opportunities and affect the development of self-concept. Since domain specific art self-concepts could be represented by a higher order creative arts factor (Yeung, McInerney & Russell-Bowie, 2001), the present study investigated ASC at a global level, without considering specific art domains such as music, visual art, dance, etc.

Method

Participants

The present study was conducted at the Faculty of Education of Middle East Technical University (METU). Participants were selected from volunteering sophomores and seniors from different departments of the Faculty of Education of METU. Junior students were not included since they may not be familiar enough with the city and university campus to use the opportunities for art participation. A total of 204 questionnaire packs were distributed to the sample in the fall semester of 2005-2006 school year. As a result of data cleaning procedures, five cases were omitted since missing values were greater than 5 % (Tabachnick & Fidell, 2001). Therefore, the final sample included 199 students (117 female, 82 male) from 19 to 25 years of age (\bar{X} = 22.03, SD = 1.25). Sophomores consisted of 21.1 % of the sample. Third and fourth grade students consisted of 40.2 % and 38.7 % of the sample, respectively.

Research Instruments

Art Self-Concept Scale. The measure of art self-concept used in this study was the Art Self-Concept Scale (ASCS) developed by Oğuz-Duran and Tezer (2005) based on Vispoel's (1993) Arts Self-Perception Inventory. Different than Vispoel's scale, ASCS items measure the self perceptions of an individual in artistic activities without identifying art modalities. The ASCS is a 10-item Likert type scale for measuring art self-concept with alternatives ranging from (1) Strongly disagree to (5) Strongly agree. Higher scores indicate more positive art related self-evaluations. The construct validity of the scale was investigated by employing Principle Component Analysis with Varimax rotation indicating the unidimensional nature of the scale. The correlation between ASCS and the self-esteem measure was significant (r = .15, p < .05), whereas the correlation between ASCS and the social desirability measure was not significant (r = .03) indicating further evidence for the validity of the scale. The

internal consistency coefficient was .92. Test-retest reliability with one month interval was found as .74 (Oğuz-Duran & Tezer, 2005). In the present study, the Cronbach Alpha coefficient for ASCS was .93, indicating a satisfactory level of reliability for the present study.

Demographic Information Sheet. Participants also were given a 10-item demographic questionnaire designed to gather demographic and background information on the participants. In addition to basic demographics such as age and gender, this questionnaire also was used to gain information about family SES, location (metropolis, city, town, village, and abroad) where participants spent most of their lives, family's guidance toward art activities, students' perception of PAA, and BAA. Parental education level and family income were used as two separate indices of SES. Family income was divided a priori into three levels as 1 (low), 2 (middle) and 3 (high). Level of parental education was measured separately for mothers and fathers on scales ranging from 1 (illiterate) to 8 (graduate level). In terms of BAA, students were asked to choose the best option to describe themselves among three categories (art producer, art consumer, indifference toward arts) of BAA. Students also were asked whether they could sufficiently participate in art activities in their free time, and whether their families guided them toward any art activities.

Procedure

The instruments were administered to the students in classrooms. The purpose and value of the study were introduced and anonymity of data collection, that there were no right or wrong answers, and that participation was voluntary was emphasized. The administration took 15-20 minutes.

Data Analysis

In addition to descriptive statistics such as frequencies, percentages, means, and standard deviations, the present study calculated chi-square (χ^2) analyses and Pearson product-moment correlations for the relationships among the variables. Moreover, ANOVA was used to compare gender groups on ASC, and stepwise regression analyses were conducted to examine the predictors of ASC. Analyses were performed using the Statistical Package of Social Sciences (SPSS, version 13.0).

Findings and Results

The Description of the Demographic Characteristics of the Participants

Mean, median, and standard deviation for the continuous variables, and frequencies and percentages for the categorical variables of the study were calculated. The mean was 29.26, and the median was 29.0 for the ASCS scores (SD = 8.59). Table 1 shows a detailed summary of the demographics of the participants.

Table 1

Demographic and Background Characteristics of the Participants

Variable	Group	N	%
Gender	Female	117	58.8
	Male	82	41.2
Location (in most of life)	Metropolis	73	36.7
	City	64	32.2
	Town	45	22.6
	Village	17	8.5
Family income	Low	13	6.5
	Medium	162	81.4
	High	24	12.1
Mother's education	Illiterate	13	6.5
	Literate, no degree	19	9.5
	Elementary	87	43.7
	Middle	16	8.0
	High	42	21.1
	Undergraduate	21	10.6
	Graduate	1	0.5
Father's education	Illiterate	3	1.5
	Literate, no degree	7	3.5
	Elementary	59	29.6
	Middle	30	15.1
	High	45	22.6
	Undergraduate	47	23.6
	Graduate	8	4.0
Family's guidance	Yes	57	28.6
	No	142	71.4
BAA	Consumer	122	61.3
	Producer	71	35.7
	Indifferent toward art	6	3.0
PAA	Yes	62	31.2
	No	137	68.8

As seen in Table 1, the sample of the study included 58.8 % females and 41.2 % males. None of the students lived most of their lives abroad. Thus, this category was excluded from the further analyses. 36.7 % of the students have lived in metropolises, 32.2 % in cities, 22.6 % in towns, and 8.5 % in villages. Most of the students (81.4 %)

classified their family income as medium, while 6.5 % of the students reported low and 12.1 % of the students reported high. In terms of mothers' education level most of the students' mothers (43.7 %) have an elementary level degree, while 6.5 % were illiterate, 9.5 % were literate but have no degree. The rest, 8 %, 21.1 %, 10.6 %, and 0.5 % were graduated from middle school, high school, undergraduate, and graduate level, respectively. In terms of fathers' education level, most of the students' fathers (29.6) have an elementary level degree. 1.5 % of the students reported their fathers as illiterate, 3.5 % as literate but having no degree, 15 % as graduated from middle school, 22.6 % as graduated from high school. In undergraduate and graduate levels, fathers' education levels were higher than mothers' education levels with percentages of 23.6 and 4, respectively. On the category of the families' guidance toward arts, most of the students (71.4 %) reported no guidance, while approximately 29 % reported that their families guided them toward arts in several ways. Concerning BAA, nearly 62 % of the sample reported themselves as being related to art as an art consumer, and approximately 36 % of the sample reported themselves as active art producers. Only 3 % of the sample reported no interest in arts. Finally, approximately 70 % of the students said they could not participate in art activities in their free time, whereas 31.2 % reported sufficient participation.

The role of gender in BAA, PAA, and ASC

In order to investigate BAA, PAA, and ASC among females and males, a χ^2 analysis was performed to compare gender groups on the two categories (consumer, producer) of BAA. The "indifferent" category of BAA was excluded from the analysis to avoid violating the assumptions of χ^2 concerning the "minimum expected cell frequency" which should be 5 or greater. The analysis revealed no significant relationship between gender and BAA. Afterward, another χ^2 analysis was performed to investigate the relationship between PAA and gender. This analysis revealed a significant relationship, indicating that the proportion of males that reported sufficient PAA is significantly higher than the proportion of females that reported sufficient PAA. Results are presented at Table 2.

Table 2
Comparison of Females and Males on BAA and PAA

Variable	(%) BAA		χ^2	P	(%) PAA		χ^2	P
	Consumer	Producer			Sufficient	Insufficient		
Gender			3.55	0.60			9.578	0.002*
Female	57.4	42.6			22.7	77.8		
Male	71.8	28.2			43.9	56.1		

p < .01

Finally, a one-way ANOVA was conducted to explore the effect of gender on ASCS scores of teacher trainees. The results indicated a statistically significant

difference in ASCS scores for two gender groups [$F(1,197)=11.91, p=.001$]. Females scored significantly higher on ASCS ($\bar{X} = 30.97$) than males ($\bar{X} = 26.81$).

Predictors of ASC

Based on the finding that gender has a significant effect on ASCS scores, two stepwise regression analyses were performed separately for females and males. First, dummy coding for the dichotomous variables (BAA and family guidance toward art) were done. Two categories (consumer, producer) of BAA were used in the analyses due to the limited number of students at the third category (indifferent). Thereafter, multivariate outliers were analyzed by using Mahalanobis distance, but no outliers were found. Additionally, normality was examined through descriptive statistics and visual inspection of data. Finally, intercorrelations among predictor variables (Stevens, 2002), and tolerance and VIF values were taken into account while checking multicollinearity. Since intercorrelations above .80 (Jacop, 1969) and tolerance less than .20 and VIF higher than 4 (Stevens, 2002) signal a possible problem, after all the investigations, no violations for any of the assumptions of multiple regressions were detected for the present data. The results of the bivariate correlations among the variables are presented in Table 3.

Table 3
Bivariate Correlations among Variables of the Study

	Family income	Mother's education	Father's education	Location	Family's guidance	BAA	ASC
Family income	1	.317**	.279**	-.125	.151*	.049	.039
Mother's education		1	.666**	-.105	.379**	.146*	.146*
Father's education			1	-.071	.391**	.160*	.125
Location				1	-.057	-.079	.039
Family's guidance					1	.285**	.357**
BAA						1	.597**
ASC							1

** $p < .01$, two tailed; * $p < .05$, two tailed.

As seen in this Table 3, the higher correlation coefficients were detected between fathers' and mothers' education level and ASCS and dummy coded BAA scores. ASCS scores also were found significantly correlated with family's guidance and mothers' education level. However, these correlations were not high.

Then, the first stepwise regression analysis was conducted to examine the demographic and familial predictors of ASCS scores of females. The results indicated that only one variable, BAA, was meaningful to ASCS scores [$F(1, 113)= 62.304, p<.001$], accounting for approximately 36 % of the variance. This result indicates that

female students that describe themselves as art producers tended to have higher scores on ASCS. Table 4 shows this information.

Table 4
R and R² Change Predicting the ASCS Scores

Variable	Multiple R	R ²	Adjusted R ²	R ² Change	F Change	df 1	df 2	Sig.
BAA	.596	.355	.350	.355	62.304*	1	113	.000

*p < .001

Another stepwise regression was performed to evaluate the predictors of ASCS scores of males. Three variables contributed meaningfully to ASCS scores. These variables account for 43 % of the total variance [F(1,75)= 5.025, p<.05]. BAA seems the best predictor of ASCS scores by accounting for 32 % of the variance. The results are presented in Table 5. These results suggest large effects according to Cohen (1988). Although family guidance toward art activities and location were also significant predictors, their effects seem as small (Cohen, 1988).

Table 5
R and R² Change Predicting the ASCS Scores

Variable	Multiple R	R ²	Adjusted R ²	R ² Change	F Change	df 1	df 2	Sig.
BAA	.569	.324	.315	.324	36.836	1	77	.000*
BAA	.629	.395	.379	.072	9.026	1	76	.004**
Family's guidance								
BAA	.658	.433	.411	.038	5.025	1	75	.028***
Family's guidance								
Location								

*p < .001; **p < .01; ***p < .05

Conclusions and Recommendations

This study provides information regarding the relationship of Turkish teacher trainees with arts. The results revealed relatively high art consumption, but low art production behaviors among teacher trainees. Indifference toward arts was quite rare. A great deal of teacher trainees reported insufficient arts participation and females constituted the majority of this group. Nevertheless, females tended to have better art self-concepts than males. Moreover, although art producing behavior was the best predictor of art self-concept for both gender groups, for male teacher trainees

it is possible to mention the small effects of a family's guidance toward arts and the place of residence on art self-concept.

The results of the present study on gender differences that demonstrate that females perceive themselves better in arts than males are consistent with existing literature. Although most artists throughout history, except for a slightly lesser number in the past centuries, have tended to be males (McManus & Furnham, 2006), studies on arts participation (Katsuura, 2008; McManus & Furnham, 2006) and ASC (Vispoel, 1993; Vispoel & Forte Fast, 2000) revealed significant differences in favor of females. Katsuura (2008) stated that the reason for this difference is not obvious. Females might be inherently interested or talented in arts or they might be affected by early socialization processes. If the difference between gender attitudes is due to different past experiences and socialization processes, then it means that gender may not affect arts participation when all factors (including past experiences) are controlled (Katsuura, 2008). Considering the changeable nature of the self-concept (Rogers, 1959, 1961), it is possible to change the art self-concepts of potential teachers from negative to positive despite their past experiences. Therefore, providing male teacher trainees with opportunities to improve their art self-concepts can be the focus of future studies.

Comparing these findings with the other findings of this study on the predictors of art self-concept might be interesting. For instance, this study points out that the place of residence where the students have spent most of their lives was relevant to the art self-concepts of males along with their art production behaviors and their family's guidance. This result indicates that for positive self perceptions in the field of arts, males need to be supported by their families and have opportunities in their near surroundings, but these factors are not essential for females. This finding doubled the importance of providing male teacher trainees with opportunities to participate in arts and improve their art self-concepts.

Another finding regarding gender indicated that although females perceive themselves as better in arts than males, they do not produce or consume arts more than males. Considering the power of art production behavior on the prediction of art self-concept, and the existing self literature on the effects of self-concept on human behaviors (Rogers, 1961) it can be concluded that if females perceive themselves as better in arts than males, they are more likely to produce arts than males. Therefore, the possible reasons for limited art production among female teacher trainees could be investigated in further studies.

Although the previous literature underlined the effects of SES on aesthetic and cultural involvement (DiMaggio, 1982; Katsillis & Rubinson, 1990; McManus & Furnham, 2006), in the present study it was seen that parents' income or education level, two indicators of SES, cannot predict ASC. According to the literature, individuals from higher social class families are likely to be more aesthetically active, perhaps due to childhood learning experiences (McManus & Furnham, 2006). Moreover, they are more likely to have the ability to pay for arts participation (Katsuura, 2008). On the other hand, as stated by DiMaggio (1982), coming from low status families became a source of motivation for participation in arts and cultural

activities, especially for males, since these activities provide upward social mobility. The present study gives rise to thought that neither high level education nor the ability to pay for art could ensure higher arts participation, production, and consumption for Turkish parents. Hence, teacher trainees may not have suitable childhood experiences with art due to their well educated and wealthy parents. Nor have they inclined toward art for social mobility. Further studies may provide important insights regarding the cultural reasons for these findings.

The commonality of art consumption behavior among teacher trainees presented in this study also was consistent with earlier literature on the effects of age in arts participation. According to McManus and Furnham (2006), higher age resulted in declining aesthetic activity due to simple lack of time in older subjects with families, or perhaps a lack of opportunity or mobility, or other constraints. The study sample consisted of university students, an advantaged population in terms of arts participation. In addition, this study's sample was found in an old and prestigious state university in the capital city of Turkey with a modern campus equipped with advanced facilities. Therefore, the university and the city might provide additional opportunities to teacher trainees to participate in arts activities. Despite the broad art consumption behavior among teacher trainees, a huge amount of subjects reported insufficient participation in art activities in their free time. Therefore, examining the possible reasons for insufficient arts participation among teacher trainees such as work load and time management habits, etc., might be a subject of further studies. Considering the finding that females reported significantly more insufficient arts participation than males, an investigation of female teacher trainees' reasons for insufficient arts participation could be important for future research. For instance, females might not participate in fewer art activities than males, but they may perceive their participation insufficient. Therefore, asking the number and quality of participation in art activities rather than asking whether or not the subject perceives his/her own participation as sufficient is recommended for further studies.

Despite the common art consumption behavior, art production behavior was limited among teacher trainees. Taking into account the findings on the prediction of art self-concept from art production behavior, it can be concluded that high art self-concept is also inadequate among teacher trainees. As stated by McKean (2001), when teachers view the arts too much from the perspective of requiring special talents found only in a few individuals, they acknowledge feelings of inadequacy and inaccessibility. Therefore, based on the findings of the present study, providing teacher trainees opportunities for positive experiences in arts (i.e., elective art courses) and helping them develop positive self-evaluations in arts by appropriate counseling services might be taken into consideration by curriculum designers and counselors in higher education. Consequently, teacher trainees may perceive themselves as adequate and want to participate in art activities and production.

One of the most satisfying findings of this study was the very limited number of teacher trainees that are indifferent toward arts. Considering the interrelationship between multiple forms of cultural and aesthetic involvement (e.g., Boerdieu, 1969; in McManus & Furnham, 2006: 556; Katsuura, 2008), it can be assumed that art

consumer and producer teacher trainees that made up nearly all of this study's sample will participate in several forms of arts and cultural activities that will contribute eventually to their personal development. Moreover, this finding is promising for counselors that use arts in counseling practices, knowing the holistic quality of arts to connect mind, body, and spirit, and appreciating the potential of arts to help people develop, change, integrate, be self-aware, and/or transcendent. Being aware of the client population's relationships with arts might light the way for counselors when deciding to use arts.

Finally, there are two limitations that need to be acknowledged regarding the present study. The first limitation concerns the study sample. This study was carried out with undergraduate students in METU. For this reason, the results cannot be generalized to other teacher trainees in Turkey. For further research, it is suggested that the sample include students from various universities across the country to be more nationally representative. Second, while classifying art activities of individuals, two groups appeared in the present study as art consumers and art producers. Due to the small sample size of students that indifferent toward arts, it was not possible to compare those students with arts consumers and art producers. Therefore, further studies with large sample sizes could be conducted with these comparisons.

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Öğretmen Adaylarının Sanatsal Davranış, Sanatsal Katılım Ve Sanatsal Benlik Kavramları Üzerine Bir Araştırma

(Özet)

Problem Durumu: Öğretmenler hem öğrencileri hem de içinde yaşadıkları toplumu olumlu yönde değiştirme sorumluluğu taşırlar. Alan bilgisi ve pedagojik bilgilerini kullanarak öğrencilerinin entelektüel, duyuşsal, sosyal ve tinsel gelişimlerinde rol oynamalarının yanı sıra, öğretmenler öğrencileri için önemli birer rol modeli de oluştururlar. Bu nedenle, öğretmen adaylarının yetiştirilmesi sürecinde, konu alanı ve etkili öğretmenlik konusundaki gelişimleri kadar, kişisel gelişimleri de önem taşımaktadır. Öğrencilerin sanata zaman ayırmaları ve sanat alanında eğitim almaları, sanatın bireylerin çeşitli alanlardaki zekâlarına,

yaratıcılıklarına, akademik başarılarına, kendilerini ifade güçlerine ve akademik başarı, öz-saygı, öz-güven, doyum vb. pek çok kişisel ve sosyal özelliklerine olan olumlu katkıları nedeniyle pek çok eğitimci tarafından önerilmektedir. Bu bakımdan, öğretmen adaylarının sanatsal etkinliklere katılıma yönelik davranışlarının incelenmesi önemli görülmektedir.

Literatürde, son dönemde sanatçı olmayan bireylerin sanatla ilişkilerinin araştırılmasına yönelik bazı araştırmaların bulguları sanatsal etkinliklere katılımın cinsiyet, sosyal sınıf, yaş ve eğitim değişkenleri ile ilişkili olduğunu, ayrıca herhangi bir sanatsal etkinliğe katılan bireylerin başka türden sanatsal etkinliklere de katılma eğilimleri bulunduğunu göstermektedir. Son yıllarda hızla gelişen benlik kavramı literatüründe, bireylerin sanat alanında kendilerini algılamalarından oluşan sanatsal benlik-kavramının tartışılmaya başlanması da sanatla ilgilenen bireyler hakkındaki araştırma bulgularının artmasını sağlamıştır. SBK literatürü de bu alanda kızların lehine bir cinsiyet farkı bulunduğunu, ayrıca bu kavramın benlik-saygısı ve iyilik hali gibi kavramlarla da ilişkili olduğunu ortaya koymaktadır. Bireylerin kendilerine ilişkin algılamalarının ve bunların sonucu olan davranışlarının, yaşamlarının erken dönemlerinde çevreleriyle olan etkileşimlerinden büyük ölçüde etkilendiği göz önüne alındığında, sanat alanındaki benlik algılamalarının da bireylerin erken yıllardaki aile etkileşimlerinden ve çevresel olanaklarından etkilendiği düşünülebilir. Ancak, literatürde olumlu bir SBK'ya sahip bireylerin ailelerinin özelliklerine ilişkin bir bulguya rastlanmamaktadır. Ayrıca, bireylerin sanatsal etkinliklere katılımları konusunda geçmişte yürütülen araştırmalar çoğunlukla batılı toplumlar üzerinde yapılmıştır. Batıda sanatsal davranışlarla ilişkili bulunan değişkenlerin batılı olmayan kültürlerde geçerliğini koruyup korumadıkları başka araştırma bulgularıyla da desteklenmeyi beklemektedir. Öğretmen adaylarını sanatsal davranış, katılım ve benlik kavramlarının incelenmesi, psikolojik danışmanların bu öğrencilerin bütünsel gelişimleri ile olan ilgileri ve eğitim yöneticileri ve programcılarının müşavirlik etme görevleri bakımından önem taşımaktadır.

Araştırmanın Amacı: Bu araştırmada Türk öğretmen adaylarının sanatsal davranışları (SD; sanat tüketimi, sanat üretimi, sanatsal etkinliklere ilgisiz kalma), sanatsal etkinliklere katılımları (SEK) ve sanatsal benlik kavramlarının (SBK) incelenmesi amaçlanmıştır. Ayrıca mevcut literatüre dayanarak araştırmada bu özelliklerin cinsiyete göre ele alınması ve SBK'nin demografik ve ailesel yordayıcıların incelenmesi de amaçlanmıştır. *Araştırmanın Yöntemi:* Çalışma, Orta Doğu Teknik Üniversitesi (ODTÜ) Eğitim Fakültesinin çeşitli bölümlerinde okumakta olan ve araştırmaya katılmaya gönüllü olan 199 (117 kız, 82 erkek) öğrenci üzerinde yürütülmüştür. Araştırmada öğretmen adaylarının sanatsal benlik kavramlarını ölçmek amacıyla Sanatsal Benlik-Kavramı Ölçeği (SBKÖ), demografik bilgileri toplamak için ise 10 maddelik bir Kişisel Bilgiler Formu (KBF) kullanılmıştır. Verilerin çözümlenmesinde betimleyici

istatistiklerin yanı sıra kay kare, ANOVA, pearson momentler çarpım korelasyon tekniği ve aşamalı regresyon analizinden yararlanılmıştır.

Bulgular: Bu araştırmanın bulguları, SD bakımından öğretmen adaylarının büyük bir kısmının (%61.3) kendilerini sanat tüketicisi olarak tanımladıklarını, sanatsal üretimde bulunanların ise yaklaşık %36'lık bir grup olduğunu göstermiştir. Sanatla hiçbir biçimde ilgilenmediklerini bildiren kişilerin oranı ise %3'tür. Öğretmen adaylarının büyük bölümü boş zamanlarında sanatsal etkinliklere katılmalarının yeterli olmadığını bildirmiştir; bu grubun çoğunu kızlar oluşturmaktadır. Bununla birlikte kızların sanat alanında kendilerini algılamaları erkeklerinkinden anlamlı derecede daha olumludur. Olumlu sanatsal benlik kavramının yordayıcılarının da kız ve erkek öğrenciler için farklılaştığı görülmüştür. Sanatsal üretim her iki cins için de sanatsal benlik kavramının en güçlü belirleyicisi olmakla birlikte, erkek öğretmen adaylarında yaşamın çoğunun sanatsal etkinliklere katılım açısından daha elverişli olanaklara sahip büyük yerleşim yerlerinde geçirilmiş olması ve aile tarafından sanatsal etkinliklere yönlendirilme faktörlerinin, etkileri zayıf olmakla birlikte anlamlı yordayıcılar oldukları görülmüştür.

Sonuç ve Öneriler: Bu araştırmanın bulgularına dayanarak bundan sonra yürütülecek araştırmalar ve öğretmen adayları için düzenlenecek rehberlik ve psikolojik danışma hizmetleri için çeşitli önerilerde bulunulabilir. Örneğin, bu çalışmada erkek öğretmen adaylarının kızlarla kıyaslandığında anlamlı düzeyde daha düşük sanatsal benlik algısına sahip oldukları görülmüştür. Bu nedenle, özellikle bu grubun sanatsal benlik algılarını geliştirmeye yönelik olanaklar ve çalışmalar (örneğin sanatsal olarak kendilerini daha olumlu algılamalarına olanak sağlayacak seçilmiş derslerin açılması, rehberlik ve danışma hizmetlerinin verilmesi vb.) artırılabilir.

Araştırmanın bir başka bulgusuna göre, kız öğretmen adayları erkeklerden daha olumlu sanatsal benlik algısına sahip oldukları halde, sanatsal üretimleri erkek öğretmen adaylarından anlamlı ölçüde daha fazla değildir. Gelecekte yürütülecek araştırmalarda kız öğretmen adaylarının, olumlu bir sanatsal benlik kavramına sahip olmalarına rağmen sanatsal üretimlerinin düşük olmasının nedenleri araştırılabilir.

Araştırmada, literatürde vurgulanan yaş dönemi özellikleri ile tutarlı olacak bir biçimde, katılımcıların çoğu sanat tüketicisi olduklarını bildirmişlerdir. Ancak araştırmanın bir başka bulgusunda da katılımcıların %69'unun boş zamanlarında sanatsal etkinliklere katılmadıklarını bildirdikleri görülmektedir. Yetersiz sanatsal katılım bildiren grupta kızların anlamlı ölçüde fazla olması dikkat çekicidir. Bu bakımdan, başka çalışmalarda öğretmen adaylarının, özellikle de kızların, boş zamanlarında sanatsal etkinliklere katılmama nedenleri (örneğin, ders ve ödev yükünün fazlalığı, boş zaman değerlendirme alışkanlıkları vb.) araştırılabilir ve bu konuda gerekli önlemler alınabilir.

Batıda yapılan pek çok araştırmanın bulguları ailenin sosyo-ekonomik düzeyinin kişilerin sanatsal davranışları üzerinde etkisi bulunduğu işaret ederken, bu çalışmada anne ve babanın eğitim düzeyleri ve ailenin gelir düzeyinin sanatsal benlik kavramını yordamadığı görülmüştür. Bu bulgunun olası kültürel nedenleri gelecek araştırmalarda ele alınmayı beklemektedir.

Ayrıca, ne üretici ne de tüketici olarak sanatla ilgili olan öğrencilerin yok denecek kadar az olması bu araştırmanın en sevindirici bulgularından biridir. Herhangi bir sanatsal etkinlik veya dal ile ilişkisi bulunan bireylerin diğer sanatsal etkinlikler ve sanat dalları ile de ilişkilerinin olma olasılığının yüksekliği bilindiğinden, öğretmen adaylarının sonuç olarak kişisel gelişimlerine katkısı olacak biçimde sanatla ilişki içinde bulduklarını görmek psikolojik danışmanlar açısından önemlidir. Ayrıca, sanatın akıl, beden ve ruha aynı anda ulaşabilen bütünleştirici gücünü ve gelişme, değişme, bütünleşme, öz-farkındalık ve/veya aşkınlığa yönelik potansiyelini bilerek, yardımcı veya temel bir yöntem olarak danışma hizmetlerinde sanattan yararlanmak isteyen danışmanlar açısından, hitap ettikleri kitlenin sanatla ilişkilerini bilmek yararlı olacaktır. *Anahtar Sözcükler:* Sanatsal davranış, sanatsal katılım, sanatsal benlik kavramı, öğretmen adayları.