

ASSESSING EARLY CHILDHOOD EDUCATION TEACHERS'
CREATIVE SELF-EFFICACY AND SELF-AUTONOMY FOR ART
EDUCATION

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EDUCATION

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DECLARATION OF ORIGINALITY

I, Şeyda Erdem, certify that

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ABSTRACT

Assessing Early Childhood Education Teachers' Creative Self-Efficacy and Self-Autonomy For Art Education

The aim of this study is to investigate the effect of early childhood education teachers' creative self-efficacy and self-autonomy perceptions on their perceptions of art education in their classrooms. The sample of this quantitative study consisted of 185 preschool teachers working in independent preschools. The participants were invited to participate in the study by hand-delivering the questionnaires to the independent preschools in Istanbul. Teachers' demographic characteristics were analyzed in terms of gender, seniority, marital status, socioeconomic status, education level, high school type, having an art certificate, attending an art-related course, and receiving an art-related training in in-service training. The data were collected using the Teacher Autonomy Scale, the Creative Self-Efficacy Scale, and the Attitudes Towards Art Education scale,. Based on correlation analysis, independent samples t-test and analysis of variance There is a significant relationship between art education perspectives and self-autonomy perceptions of teachers who have attended art courses and have art certificates. In addition, a significant relationship was found between high school types and their views on art education and autonomy skills. The bivariate correlation analysis demonstrate that there is a significant relationship between the significance role of art for teachers with art certificates.

ÖZET

Erken Çocukluk Eğitimi Öğretmenlerinin Sanat Eğitime Yönelik Yaratıcı Öz Yeterlilik ve Öz Otonomilerinin Değerlendirilmesi

Bu çalışmanın amacı, okul öncesi eğitimi öğretmenlerinin yaratıcı öz-yeterlilik ve öz-otonomi algılarının sınıflarındaki sanat eğitimi algıları üzerindeki etkisini araştırmaktır. Bu nicel çalışmanın örneklemini bağımsız anaokullarında çalışan 185 okul öncesi öğretmeni oluşturmaktadır. Katılımcılar, anketlerin İstanbul'daki bağımsız anaokullarına elden teslim edilmesi yoluyla çalışmaya katılmaya davet edilmiştir. Öğretmenlerin demografik özellikleri cinsiyet, kıdem, medeni durum, sosyoekonomik durum, eğitim düzeyi, lise türü, sanat sertifikasına sahip olma, sanatla ilgili bir kursa katılma ve hizmet içi eğitimde sanatla ilgili bir eğitim alma açısından analiz edilmiştir. Veriler Öğretmen Özerklik Ölçeği, Yaratıcı Öz-yeterlilik Ölçeği ve Sanat Eğitime Yönelik Tutum Ölçeği kullanılarak toplanmıştır. Korelasyon analizi, bağımsız örneklemler t-testi ve varyans analizine göre sanat kurslarına katılan ve sanat sertifikası olan öğretmenlerin sanat eğitimi perspektifleri ile özerklik algıları arasında anlamlı bir ilişki vardır. Ayrıca lise türleri ile sanat eğitimine bakış açıları ve özerklik becerileri arasında anlamlı bir ilişki bulunmuştur. İki değişkenli korelasyon analizi, sanat sertifikası olan öğretmenler için sanatın anlamlılık rolü arasında anlamlı bir ilişki olduğunu göstermektedir.

*This thesis
is dedicated to my dear family, the love of my life Cavit and my dear mother
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CHAPTER 1

INTRODUCTION

1.1 The significance of the study

When it comes to fostering children's creativity and helping them develop an aesthetic sense, early childhood art education plays a significant role. Children should be exposed to places and activities that will foster creativity as much as possible throughout the preschool years, and other variables influencing this area, such as instructors, should also be investigated. The activities that improve students' ability for self-expression, promote psychomotor development, and cultivate their capacity for analyzing and discussing events and conditions must be properly planned and executed by instructors in this setting.

To encourage the development of children, preschool teachers should adopt appropriate art activities and set up a supportive environment (Gönen, Aydos, & Erdem, 2014). Teachers need to encourage children's enjoyment of the arts, provide them the tools to create works that reflect their cultures, and help them understand their place in society (Garvis, 2012).

Following the family, the school, teachers, and friends play a significant role in a child's development. Teachers in this situation, who are the primary figures in children's second closest environment after the family, have important tasks and responsibilities (Erdoğan & Demirkasımoğlu, 2010). Teachers are regarded as one of the most crucial elements in the success of a nation's educational system and high student accomplishment, according to various studies (Sokolov, 2017; Gkolia et al., 2014; World Bank, 2018; p. 10).

There is evidence that children who participate in art classes learn to think creatively (Akarsu, 2018), and it is important to investigate the art education system in our curricula (Ünver, 2002). Children's natural curiosity, which is the basis for creativity, should be encouraged rather than curbed, and the educational system should provide them with opportunities to learn about topics that will inspire their creative thinking (Buyurgan and Buyurgan, 2020: 19).

In this regard, it has been noted that instructors must have strong motivation for their job and pleasant feelings as a foundation for the success of the educational system (Gün, 2017). The instructor should be able to identify and meet a child's needs when they are cognitive, emotional, or social. Preschool is a crucial time for promoting growth along with the school, educational programs, and teachers (Pekdoğan & Kanak, 2019).

1.2 The purpose of the study

The results of studies looking at how art education affects children's development are recognized and are starting to become apparent. When we look at preschool accomplishments and programs, we can observe that various nations have a lot of art-based objectives; yet, there isn't enough study done in this area. The purpose of this study, which will present up-to-date data, is to gather preschool teachers' perspectives regarding art education throughout preschool, assess their skills, discover their ideas about creativity, and build relationships between them.

The role of the teacher in the field of art is equally vital, as instructors' opinions in any area of education are significant and have an effect on students (Menzer, 2015). When we examine the research on art education in Turkey's preschool years, we can see that there have been more studies in this area over the

previous six years. While studies on the effects of art on children are more frequently examined in these studies, studies on preschool teachers are less frequently examined. By gathering teachers' perspectives about art education in the preschool years and analyzing the connection between those opinions and art education, it is hoped that this study will add to the body of literature.

The general goal of this study is to characterize preschool teachers' viewpoints on art education and to ascertain the link between their perceived creative self-efficacy and self-autonomy attitudes. The four distinct objectives of the current study included an investigation of the following:

(i) the role, importance and perception of arts education in early childhood within the teacher's perspective;

(ii) understanding the opinions of teachers working in kindergartens about art education;

(iii) understanding creative self-efficacy skills and autonomy levels of teachers working in kindergartens and revealing their views on art education;

(iv) investigating the relationship between creative self-efficacy skills and perceived autonomy of teachers working in preschools.

The results of this study may be used as reference information on how art education is seen by teachers in Turkey and affected by traits. The development of art education curricula as well as teacher preparation programs may benefit from this knowledge. Additionally, this research contributes to early childhood art education research literature on a nationwide scale. The findings of this study may be used as a guide to understand how art education is seen by Turkish instructors and impacted by the traits. This information may be useful in developing curricula for art education and teacher training programs.

1.2 Research questions

Within the scope of the purpose of the study, answers to the following questions will be sought:

i- How can the creative self-efficacy beliefs of preschool teachers working in independent public kindergartens be characterized?

ii- How can the opinions of preschool teachers towards art education working in independent public kindergartens be characterized?

iii-Is there a significant relationship between creative self-efficacy beliefs, perceived self autonomy and attitudes of preschool teachers towards art education working in public preschools based on their demographic variables?

iv. Is there a relationship between creative self skills, perceived self autonomy and perceptions on art attitudes of preschool teachers working in public preschools towards art education?

v. What do early childhood teachers think about art education in the early years and how does art education occur in the participants` current classrooms?

CHAPTER 2

LITERATURE REVIEW

2.1 Art and Education

Art is a phenomena that continually relates to society and individuals, evolves over time, and has inspiration, aesthetics, and creativity at its core (Wicks, 1993). Kant defined art as “a kind of representation that is purposive in itself and, though without an end, nevertheless promotes the cultivation of the mental powers for sociable communication” (Kant, Critique of the Power of Judgment, Guyer translation, section 44, 46). Although it is attempted to describe art with certain characteristics, the concept of art has been debated and altered since the eighteenth century. The five components of contemporary art are: painting, sculpture, architecture, poetry, and music (Kristeller, 1951).

The definition of art is the pursuit of aesthetic forms (Ersoy, 1995). The framework of aesthetic concern shapes the creative effort. The demands of individuals and societies are reflected in the creation of art goods, and the necessity for art education has changed as a result of technology and the way that people live now (Ayaydn & Mercin, 2013).

Art is the mirror of one's own unique thoughts, as well as of many emotions such as joy, longing, hatred, hope, separation, death, and love. Beauty and aesthetic considerations are a nexus point for creative genres. It is crucial to indicate to the consumer your feelings and desires that will be represented within the borders of aesthetic value (Buyurgan & Buyurgan, 2012).

Because humans have a seeing eye that is decisive, aesthetic attitude and aesthetic perception both include subjectivity (Timuçin, 2017). Individuals have

strong feelings about the things they see. Human life is viewed, and perceptions are founded on how we interpret and manage the feelings it imposes on us. Emotion is a fundamental aspect of art (Cömert, 2013).

One of the key ideas of aesthetic sensibility that is connected to art is the concept of beauty. The concept of beauty plays a role in how aesthetics and art are perceived. Internal processes such as aesthetic appreciation, sensation, emotion, pleasure, and satisfaction are only a few examples of how the concept of beauty is portrayed through various concepts. These feelings can include happiness, confidence, and faith, as well as related feelings like aversion and disgust.

Another significant phenomenon that people have studied throughout history, seeking to understand on a multidimensional level and looking at its connections to many topics, is education. The purpose of art is to benefit people and learn new things (Yolcu, 2018: 79). It is undeniable that creativity and art education go hand in hand. With art education, people may use their abilities to be creative, self-assured, productive, and build aesthetic sentiments (Artut, 2013, p.121). By promoting the individual's cognitive growth, art education boosts thinking abilities. By adjusting to their surroundings, people who have the capacity for thought and who have honed their problem-solving abilities can analyze issues from an aesthetic perspective.

While creating abstractions, art incorporates concrete appearances and takes a comprehensive approach to life (Timuçin, 2011). Given that a child only acquires abstract-rational conceptions throughout the primary school years, one of the key goals of art education is to retain the child's capacity for imaginative thought during this time, which lasts until adolescence (San, 2017).

Art is a significant concept in education although there is no certain definition of it (Weitz, 1956). Given that the arts are a component of cultural activities, their

significance for supporting developmental phases in early childhood has been acknowledged (Gadsden, 2008). The capacity to understand, create innovative ways of expressing their emotions and thoughts, and generate opinions on diverse circumstances and events are benefits of art education for children. Children's absorption of culture is aided by art instruction (Abacı, 2008).

The ability to successfully use one's developmental potential is developed via the processes of listening, perception, and motivation to do, all of which are necessary for the creation of art. It also makes a considerable contribution to the effectiveness of play, which is a crucial component of education.

It has been noted that in prehistoric communities, play and art are related (Timuroğlu, 2013). The belief that humans are naturally attracted to artistic production is fostered by children using some materials as if they were real. It is undeniable that play has a strong connection to both education and the arts. This reminds Aristotle's emphasis on having fun while learning and his belief that games should be used regularly in the education of children (Boal, 2014). It is simpler and practicable to perceive, think and act from works of art because of the ability of art to inspire fervent engagement. Greek philosophers made a point of this by asserting that aesthetic pleasure serves as a form of instruction (Kagan, 1982).

2.2 Art in early childhood education

The preschool years support a child's overall development and serve to provide the groundwork for education in the process of raising a person. Children's lives' greatest significant learning intensity occurs throughout the preschool years. The child's sense of learning encourages learning throughout this period through inquisitive exploration. Throughout learning, children make excellent use of their

senses. Learning actively contributes significantly to the growth of young children during this process.

In order to enhance children's growth, particularly in the early years, art, which has a significant role in education, should be emphasized (Twigg and Garvis, 2010). Through art-related activities, preschoolers are given the chance to identify with and express their unique identities, and the growth of their self-confidence is encouraged.

Children can express their hidden or open sentiments through these activities because they learn to be aware of people and events outside of themselves and to pay attention to the details. Activities that promote psycho-motor development, support events or circumstances, and encourage self-expression are, in this context, considered to be activities that promote analysis and reasoning. There is evidence that early exposure to the arts influenced young children's development (Menzer, 2015). The subject of creativity in preschool education is significant as many nations' educational policies have been improved in this regard as their curricula formally cover the topic of creativity (Aslan & Aslan Cansever, 2009). Having encounters with art in the early years has been demonstrated to boost not just academic achievement, such as sensory and cognitive skills, but also socio-emotional skills (Bauisa, 2018). Additionally, it has been discovered that children who engage in drama and dramatic play exhibit improved social skills (Brouillette, 2010), expressive language (Claney, 2013), and academic achievement (Barry, 2010).

In this environment, it is crucial that instructors carefully organize and carry out these activities that enhance children's capacity for self-expression, encourage psychomotor development, and foster their capacity for evaluating and debating events and circumstances. In this regard, instructors must update themselves in

accordance with the shifting conditions of today's society in terms of their competency in identifying suitable ways and approaches for children to transmit their knowledge and abilities.

Preschool education teaches the social norms of society, emotional and mental development as well as the creativity and self-expression that guide individuals throughout everyday life. This time period is important to evaluate since it is when behavioral information is acquired and personality is formed. Learning is particularly effective and long-lasting throughout this time (Budak & Akbaş, 2011).

With the growing understanding of education, vision, and environmental variables, the pre-school education period—one of the times when environmental elements are crucial—has evolved into a notion that exists independently of the family (Güleş & Erişen, 2013). This condition makes preschool education institutions more accountable for the growth of children. Evaluation of preschool instructors' efforts to establish a positive learning environment for children as well as the physical environment they are exposed to is crucial (Oktay, 2010).

The use of art in academic curricula has been proven to enhance learning, according to much research. The arts support environmental sensitivity while fostering cognitive, attentional and motor abilities, making learning more obvious and simple (Curtis & Fallin, 2014). In addition, practicing and learning social skills like self-worth, decision-making, and emotional expression may be provided through the arts (Magsamen & Battro, 2011).

It's crucial for preschool instructors to carry out their duties during the preschool years, which are one of the most significant times for a child's growth. According to Gürkan (2005), preschool instructors should be able to identify developmental differences in children and use individualized teaching strategies to

solve children's difficulties. Preparing a proper environment for boosting creativity and imagination is vital when taking into account the fundamental requirements of preschoolers. The objective should be to enable the children to display plays and behaviors. In order to address the fundamental requirements of children during this period, it is crucial for instructors to highlight the creative qualities of children and create conditions conducive to creativity (Çoban, 2016).

Children's creativity and aesthetic sensibility are developed through art education, and because it incorporates cultural components, it also raises cultural awareness (Büyükyıldırım, 2018). Teachers in the preschool period serve as a guide to help children obtain this understanding and encourage growth at a young age. Teachers are crucial in the development of young people's talents because one of the goals of art education is to encourage children's creativity (Özmuşul, 2012; Dağlıoğlu, 2011; Gizir-Ergen, 2013).

Teachers are expected to address the children's artistic requirements during this period (Zimmerman & Zimmerman, 2000). Teachers should also encourage students' creativity in line with their developmental stage and develop a passion for the arts in them. It has been stated that children's development may suffer as a result of teachers' ignorance of art education (Dilmaç, Koçyiit, Tuluk, & Kaya, 2008). Aydoğdu and Ayanoglu (2020) state that they are recognized for making beneficial contributions to children's development based on their professional expertise and efforts to better themselves.

2.3. Conceptual framework of the study

This study examined the relationship between preschool teachers' views on art education and their creative self-efficacy and autonomy skills. Transactional

Model Theory (Sameroff, 1975), Self-Determination Theory (Deci and Ryan, 1985) and Self-Efficacy Theory (Bandura, 1995) were used as the foundation for understanding this relational system.

The transactional model that Sameroff developed proposes that a child's development results from interactions between self-experiences and surroundings (Sameroff and MacKenzie, 2003). The transactional model argues that the development of any process in an individual occurs as a result of interaction with the environment in which he/she is developing. The experience of a child's social environment and the child's ongoing interactions with it determine how that child develops (Sameroff, 2009). Although the caregiver is the main influence on the child's development, the child's dynamic interaction with its environment should also be taken into account when analyzing the developmental process (Sameroff, 1975). The child influences and feeds the adults who engage with him or her, just as the child feeds on the adults around him or her (Sameroff, 1975). In the context of this study, it's critical to look at the teacher and school component because it has the second-greatest impact on a child's development after the family at the time the child begins school.

According to Ryan and Deci (2006), self-determination theory investigates the circumstances in which the idea of autonomy evolves and changes. According to Deci & Ryan (1985a), autonomy is the ability to express oneself through one's own views without being influenced by the outside world. ,

Self-determination theory is centered on focusing on the behaviors that emerge along with a person's behavior and intrinsic drive (Ryan and Deci, 2000). Our innate or inherent dispositions to participate in efficient and healthful actions are known to be supported by self-determination theory (Durmaz & Akkuş, 2016).

The theory contends that the human person is a living, growing creature. As a result, it presumes that the individual can conquer the environment's difficulties and incorporate new experiences into an established sense of self (Deci & Ryan, 2000). As a result, the environment has the power to either encourage or inhibit this internal development process (Deci & Ryan, 2002).

The social cognitive learning hypothesis developed by Bandura in 1986 states that both individual characteristics and contextual influences influence one's current and future behavior. The environment is influenced by the actions and emotions of the person, and the individual is influenced by the actions and emotions of the environment.

Albert Bandura created the idea of self-efficacy, and it has been suggested that this idea can assist in influencing a person's behavior through influencing his or her interactions with people and the events that happen around them. Self-efficacy beliefs have a role in elevating people's self-confidence, ability to deal with challenges, and potential for achievement (Bandura, 1977). Despite the fact that none of these elements have a similar effect, depending on the circumstances, the strength of that influence may vary (Rendmond, 2015). These behaviors, which are influenced by contextual circumstances and a person's predisposition, are said to be based on self-efficacy (Arseven, 2016).

2.4 Art and self efficacy

The concept of self-efficacy revealed by Bandura (1995) has been the subject of much research and its importance has been revealed in order to improve the quality of education. It has been claimed that individuals have the power to manage their actions, behaviors, emotions, and thoughts, according to the self-efficacy

hypothesis (Bandura, 1986). Self-efficacy beliefs are influenced by an individual's experiences, daily activities, professional growth, and psychological condition (Şenol Ulu, 2012). For both instructors' and children's performance, teacher self-efficacy is a crucial building component (Baleghizadeh & Shakouri, 2015).

A person with self-efficacy is able to apply his or her knowledge and abilities to overcome problems in challenging situations that they come across (Babaroğlu, 2018). Teachers with higher levels of self-efficacy are more successful in their careers and are better able to come up with answers to challenging issues. Since one's goals are directly influenced by their level of self-efficacy, it has been found that those who have this belief battle against negative emotions and thoughts to accomplish their objectives, refuse to give up, and come up with alternate solutions (Yanar & Bümen, 2012).

Beginning with the first day of school, school and instructors participate in responsibility for the child's growth and education (Çamlıbel Çakmak, 2010; AÇEV, 2016). The connection and interaction process between children and teachers is influenced by traits including the teacher's self-perception, beliefs, and expectations from children. (O'Connor, 2010).

Early childhood educators are crucial in enabling young children to express their aesthetic and creative selves via the arts. Focusing on teacher's teaching strategies and characteristics may be a key to understanding the facts affecting art education in early childhood. Recently, it has been suggested that teacher efficacy and student efficacy are crucial components of teaching and learning (Huriolu, 2016). To display their full range of competencies, teachers must have a strong sense of their own efficacy, according to research (Bars, 2016; Baleghizadeh ve Shakouri, 2015; Türkoğlu, Cansoy and Parlar, 2017).

According to Goddard, Hoy, and Woolfolk-Hoy (2004), a teacher's capacity to "plan and implement the thoughts and actions necessary to accomplish my tasks" is what is meant by their teacher's self-efficacy. Teacher self-efficacy was described by Wolters and Daugherty (2007) as the educator's capacity to utilize problem-solving techniques to attain the desired results of the curriculum.

Researchers have found that instructors with poor self-efficacy beliefs find it harder to engage in instructional activities, which leads to lower job satisfaction and higher rates of burnout (Betoret, 2006). When presented with challenging tasks, teachers with low self-efficacy beliefs will give up more rapidly than teachers with high self-efficacy levels (Gurvitch & Metzler, 2009).

Understanding how the many components of teachers' self-efficacy relate to one another, which is crucial for a successful and effective education, depends on a variety of contextual and individual circumstances. These factors are influenced by the person's cognitive habits, educational background, knowledge and skill levels, and working environment (Mehmood, 2019).

Self-efficacy among teachers is significantly influenced by the amount of years spent in the profession (Mehmood, 2019). It had been expected that new instructors would have poorer self-efficacy, and it was discovered that they tended to think more adversely under challenging conditions (Mehmood, 2019). Positive classroom management techniques, more positive attitudes, and less negative criticism are all characteristics of teachers who see their own efficacy highly (Johnson, 2010).

The competence and self-efficacy of classroom instructors are also essential factors in the performance of primary school children in Turkey, and a lot of research has been done in this area in recent years (Bümen & Zaydn, 2013). It can be said that

instructors with high levels of self-efficacy enrich programs with activities that push students academically, encourage students to succeed more, and pay attention to students who struggle with learning (Rahman, 2018). Numerous research has demonstrated the link between teachers' self-efficacy and students' academic success (Guo, Piasta, Justice ve Kaderavek, 2010; Shahzad ve Naureen, 2017). In order to have a good impact on children and raise their academic accomplishment, instructors need to have a high level of self-efficacy.

Individual dedication and persistence in creative tasks may be influenced by creative self-efficacy, which is an extension of general self-efficacy in the creativity domain. When examining teachers' creative teaching, it is important to take into account a variety of influences, including those of the teachers' peers, the school's community structure, its administrative operations (Jeou et al., 2016; Lisa et al., 2018). Creative teaching is the outcome of both the instructors' own creativity and their ability to think creatively (Rogelio & Judith, 2017) . According to Tierney and Farmer (2011), creative self-efficacy is the idea that one possesses the knowledge and abilities necessary to achieve creative ideas. High levels of creative self-efficacy enable people to utilize motivation and intellectual capacities (Hsu et al, 2011). It has been found that teachers with high levels of self-efficacy will use more tactics to increase students' athletic performance in order to help students better grasp sports abilities (Emilie et al., 2017).

High self-efficacy teachers can implement innovative teaching techniques (Andrey et al., 2016) and boost students' engagement and motivation in the classroom (Yeshayahu and Sharon, 2017). Takahashi, Austin, and Morimoto (2000) argued that teaching should be "purposeful, interactive and creative", while similar studies stated that educational programmes should create creative learning

opportunities (Jedynak, 2012), so that learners' motivation and self-esteem can be increased (Richards, 2013).

The concept that creative behavior is a matter of autonomous action is that one has to believe in one's creative self in order to maximize creative potential (Beghetto & Karwowski, 2017, Karwowski & Beghetto, 2018). Particularly when teachers offer open-ended learning instructions, teachers and schools should explicitly encourage experimentation and risk-taking while also keeping an eye out for unexpected creative possibilities (Gajda, Beghetto, & Karwowski, 2017). Successful art depends on productive failures, but teachers must encourage introspection in order to understand why mistakes happen and how to build on failure and go ahead (Sawyer, 2018). Process-focused exercises, such as blind contour sketching or tableaux vivants, offer a room for exploration (Anderson & Beard, 2018). Before the risks grow, low-risk opportunities for kids to play and express themselves should be planned and scaffolded as part of the arts integration strategy.

In fact, more relationship support from peers and educators is substantially correlated with higher creative flexibility (Anderson, Pitts, & Smolkowski, 2017). A common vulnerability to express personally significant thoughts and feelings is engendered by feeling supported. A feeling of creative value in the learning environment may also be a vital support for creative engagement, since creative behavior depends on agentic activity (Karwowski & Beghetto, 2018).

2.5 Research on self-autonomy

Teachers' decisions about their profession, their feelings and behaviors, and their teaching styles have a significant positive or negative impact on education and training. Making the role of teachers in the education system effective is very

important in terms of supporting cultural and social development (Karatay, Günbey, & Taş, 2020). Teachers' being autonomous and making decisions on their own is not seen as negative. On the contrary, these decisions taken within professional boundaries make a difference by positively affecting the school structure and the teacher's own professional development as they add difference and are open to developing new practices (Maviş-Sevim, Yazıcı, & Maviş, 2017; Wilches, 2007).

According to Kaunda (2011), autonomy is the capacity to exert control over one's conduct, to start and carry out acts voluntarily, and to stop actions in accordance with one's own desire. Being able to make judgments about students based on one's professional competences is defined as having "teacher autonomy" (Çolak, 2016). This refers to a teacher's ability to regulate the classroom, the school, and the environment.

Teacher autonomy is defined by Çolak and Altinkurt (2017) as choosing the application methods required in the classroom environment (Pearson & Moomaw, 2005), planning the curriculum in accordance with the students and the environment, adding to or removing training (White, 1992), and participating in in-service or out-of-service trainings at any time (Seferoğlu, 2004). Teachers with high levels of autonomy and the ability to significantly influence the performance of their students are those who can choose to employ a variety of approaches in the classroom, can adapt their teaching style to the needs of the students, and who can reflect their in-service and out-of-service professional knowledge in their professional process. It has been noted that there is a correlation between teacher autonomy and fostering learner autonomy (Smith, 2003), raising student accomplishment (Ayril, et al., 2014), and creating solutions to challenges (Demirkasımoğlu, 2010).

The Organization for Economic Co-operation and Development (OECD) has identified teacher autonomy as one of the key elements influencing educational quality (Ayril et al., 2014). This is due to the relevance and administration of these duties, which has made teacher autonomy more crucial. However, due to the increased expectations of schools and educators, teachers constitute the foundation of educational reform initiatives (Kurt, 2016). Teachers now have additional responsibilities outside of those connected to their students as a result of rising social and parental expectations. Teacher autonomy may be favourable or compromised by various tasks and obligations.

It has been observed that factors that affect teachers' affection for their jobs and increase their work motivation, such as unplanned changes in educational policies, financial inadequacies, workload, adverse interactions with parents, and issues with school administration, also lead to dissatisfaction and burnout in teachers' job satisfaction (Telef, 2011). Teachers' autonomy is constrained in these situations (Öztürk, 2012), and a decline in teacher autonomy may result in a decline in job satisfaction (Sparks, 2012).

Giving teachers sufficient autonomy and independence in their professional job is one of the most essential requirements for them to fulfill their obligations and responsibilities appropriately. By offering this area, instructors and students' relationships will be enhanced (O'Hara, 2006; Rudolph, 2006), and students will receive academic help (Ayril et al., 2014[1] [L2]).

The importance of the teacher is seen, according to Kesicioğlu and Deniz (2014), to be most apparent during the preschool years, when children's developmental traits are the most diverse. In this regard, Çetingöz (2002) noted in his study that it is crucial for the teacher to be willing to cultivate his or her own creative

skills in order to establish a creative school environment. The atmosphere of education and training, which emphasizes rote learning, is a barrier to the growth of creativity (Argun, 2012). In this situation, teachers are required to be receptive to novel ideas and program innovations. According to Yılmaz, Yelken, and Tanrıseven (2019), giving instructors freedom in their professional interactions and professional growth can help them foster an innovative learning environment.

One study indicated that teachers' autonomy and creativity skills can be negatively affected by curricula and teacher responsibilities (Montijano Cabrera, 2014). In this context, Bell and Pomerantz (2016) argued that teachers going outside the syllabus to include specific jokes and jokes would help teachers to develop more creative language development and autonomy. One study revealed that teacher autonomy and emotional intelligence for their creativity showed a significant relationship (Pashazadeh & Alavinia, 2019). Hermansen (2017) and Vangrieken et al. (2017) revealed in their studies that teacher autonomy and emotional intelligence for their creativity showed a significant relationship.

The learning environment should provide learners with the time and space to enter stages of flow, while the learning stimuli should stimulate their interest, wonder, and enjoyment. Teachers may foster innovation in the classroom by expressing their individuality, and by doing so, they can be on the lookout for unanticipated creative chances (Gajda, Beghetto, & Karwowski, 2017).

It is hoped that students will be able to choose how to handle difficulties in art education, get experience with many approaches and methods, and accept themselves just as they are. Teachers must now discuss potential failures and pinpoint issues with their fixes (Sawyer, 2018). Teachers must be eager to create small opportunities for children to practise their independence. Teachers' relationship

support therefore promotes creative flexibility (Anderson, Pitts, & Smolkowski, 2017). A sense of creative worth in the learning environment can also be a significant support for creative engagement, since creative behavior is action-based (Karwowski & Beghetto, 2018).

2.6 Research on arts in early childhood education in turkey

When we look at the studies conducted in the preschool period, it is seen that there is no study investigating both autonomy, self-efficacy and teachers' attitude towards art education. Instead, it is seen that attitudes towards art education and self-autonomy and self-efficacy beliefs have been studied in separate studies recent studies. Although many studies have been conducted with concepts such as creativity and creative identity in connection with the field of art, it is very difficult to come across studies on creative self-efficacy.

Çayırdağ (2017) suggested that teachers who have a high creative self-efficacy foster creativity in their students. Apart from the translation of different creative self-efficacy scales into Turkish, there are no studies.

Kozikoğlu (2021) investigated mathematics, science, classroom and preschool teachers' perceptions of flipped learning self-efficacy and their behaviours to support learner autonomy. At the end of the study, it was found that classroom and preschool teachers had higher levels of learner autonomy support behaviours than mathematics and science teachers. It was determined that as teachers' learner autonomy support behaviours increased, their flipped learning self-efficacy perceptions also increased. In the study conducted by Dağlıoğlu (2017) with pre-service preschool teachers, the relationship between their academic motivation and their self-efficacy perceptions about mathematics teaching was examined. Gömleksiz

and Serhatlıoğlu (2013) worked with preschool teachers in their study and found that the self-efficacy perceptions of preschool teachers were at a high level.

Çolak (2016) examined the relationship between school climate and teachers' autonomy behaviours. In this study conducted with teachers from many different branches, school climate explained 8% of teachers' autonomy behaviours. Mickel (2015) also found a significant relationship between teacher self-efficacy and teacher autonomy in his study with teachers from many branches. In Işık's (2022) master's study with classroom teachers, it was found that self-efficacy beliefs and curriculum autonomy of classroom teachers were generally high, and they were found to differ according to university degrees and income levels. Güllü (2019) examined the relationship between professional self-efficacy, autonomy, job satisfaction and professional burnout levels of classroom teachers in his master's study with classroom teachers. In the study, no significant relationship was found between the burnout levels of classroom teachers and their autonomy and self-efficacy skills. Seçgin (2019) examined perceived autonomy, self-efficacy and relatedness in his master's study with prospective teachers. As a result of the research, it was seen that pre-service teachers had the opportunity to discover their talents through drama workshops and developed self-confidence by confronting their personal characteristics in defining themselves.

Erez (2019) investigated how pre-service teachers with and without art education compared in terms of their interpersonal problem-solving abilities and degrees of self-determination. The study revealed that there was no significant difference in the self-determination and interpersonal problem-solving abilities of pre-service teachers who got art instruction compared to those who did not. Similar to this, İsgüzen (2014) looked at how potential instructors felt about their own self-

efficacy in the field of art education and discovered a substantial difference depending on high school and university, but not a difference based on gender.

CHAPTER 3

METHODOLOGY

This study is mixed-method research, which combines a relational survey model that examines the relationship between preschool teachers' view of art education and their creative self-efficacy and autonomy skills and a qualitative descriptive approach that aims to achieve a deepened understanding of teachers' and in class art activities and their opinions regarding art activities. . Creswell (2015) defines mixed approaches as the gathering and combining of quantitative and qualitative data. In this manner, each data set's strengths combine, and the resulting knowledge of the study topic is improved. The goal of the quantitative phase was to identify any relationships between the variables and the criteria variable. The objective of the qualitative phase was to explore the views of teachers on art education in early childhood settings.

3.1 Participants

The study's sample comprises 185 preschool instructors who are employed in public kindergartens in the 2022–2023 academic year. Convenience sampling was used for participant selection. When conducting a literature review on the topic of the research, it is crucial to directly access the sources (Merriam, 2015). It was attempted to gain direct access to the sources used in the present study.

In the present study, 185 early childhood teachers, 177 women and 8 men participated in the study. The teachers' ages range from 22 to 45 years old. 57.3% of the participants are married and 42.7% are single. While the majority of participants

(85.9%), respectively, earned undergraduate degrees, the remaining 7.6% of them had associate degrees and 6.5% of them had master's degrees.

In high school types, 39.5% of the teachers graduated from girls' vocational high schools (n=73) , 25.4% of them graduated from anatolian high schools (n=47), 12.4 % of them graduated from anatolian teacher high schools (n=23), 10.3% of them graduated from general high schools (n=19), 6.5% of them graduated from super high schools (n=12), and 5.9% of them grouped as other (n=11).

Participants are split into three groups based on their perceived income levels: medium (48.6%), above middle (27%), and below middle (24.3%). The percentages of the participants according to the level of professional experience are as follows; 0-5 years 33%; 6-10 years 29.2%; 11-15 years 25.4%; 15 years and above 12.4%.

More than half of the participants (80%) stated that they did not receive an art certificate attended a course, and 20% stated that they received an art certificate. A small number of the participants (27%, n=50) stated that they participated in art courses, and a small majority (73%, n=235) stated that they did not participate in art courses. The courses taken by the participants related to art were distributed according to their years of education as follows: high school (29.4%, n=54); associate degree (3.8, n=7); bachelor's degree (71.9, n=133); master's degree (0.5%, n=1). A low rate of 20.5% of the participants stated that they received in service-training, while the remaining 79.5% of participants stated that they did not received any in service-training.

3.2 Instruments

Data collection instruments include the Short Scale of Creative Self (Karwowski, 2011), the Teacher Self-Autonomy Scale (Çolak & Altinkurt, 2017),

and the Art Education Attitude Scale (Aykanat, 2018). Teachers' gender, marital status, years of professional experience, income level, education level, possession of any art-related certifications and art courses they have taken throughout their educational careers were all asked about in the section of the demographic information form that requested open-ended short answers. Additionally, for the qualitative data, seven open-ended questions were asked to the participants.

3.2.1. Quantitative data collection instruments

3.2.1.1. Art education attitude scale

To ascertain preschool teachers' attitudes toward art instruction, a 5-point Likert-type measure called the Attitude Towards Art instruction measure was created. This scale, which has a total of 23 items, comprises 10 questions about "liking art" and the value of art education for an individual, 7 questions about "negative attitudes toward art," 3 questions about "communication enhancing the role of art, and 3 questions about "the importance of art".

The sampling suitability coefficient of the scale was found to be .93 and the χ^2 value of the Barlett Sphericity test was found to be as significant as 7776,90 ($p < .001$). Confirmatory factor analysis produced the value $\chi^2 = 751,069$ ($df = 221$, $p = .001$) for the four-component scale's structure. The reliability study determined Cronbach Alpha values of 0.94 for appreciating art and its contribution, 0.95 for having negative views toward art, 0.89 for facilitating communication, and 0.81 for significance. Based on these values, it can be said that this scale is a valid and reliable measurement tool. In this study, Cronbach's alpha internal consistency coefficients were .93 for enjoyment and contribution of art, .91 for negative attitudes

towards art, .90 for communication enhancing the role of art, .69 for important role of art.

3.2.1.2 Teacher self-autonomy scale

The scale created by Olak and Altinkurt (2017) has four categories and seventeen elements in total, including the teaching method, curriculum, professional growth, and professional communication. Strongly disagree (1), Disagree (2), Moderately agree (3), Agree (4), and Strongly agree (5) were used to grade the measure's items on a five-point Likert scale.

Çolak and Altinkurt (2017) found Cronbach's Alpha internal consistency coefficients of the scale as .82 for teaching process autonomy, .82 for curriculum autonomy, .85 for professional development autonomy, .78 for professional communication autonomy and .89 for the overall scale. In this study, Cronbach's alpha internal consistency coefficients were .75 for teaching process autonomy, .64 for curriculum autonomy, .78 for professional development autonomy and .69 for professional communication autonomy.

3.2.1.3 Teacher self-autonomy scale

Beliefs about one's own creative potential are referred to as creative self-efficacy. The Short Scale of the Creative Self (SSCB) is composed of 11 items – six which measure Creative Self-Efficacy and five of which measure Creative Personal Identity (Creative Self-efficacy: average items: 3, 4, 5, 6, 8, 9. Creative Personal Identity: average items: 1, 2, 7, 10, 11. Alternatively, a Creative Self-concept scale may be scores averaging all 11 items).

Creative self-efficacy is described by the following statements on the SSCS: (3) I know I can efficiently solve even complicated problems; (4) I trust my creative abilities; (5) Compared to my friends, I am distinguished by my imagination and ingenuity; (6) Many times I have proven that I can cope with difficult situations; (8) I am sure I can deal with problems requiring creative thinking; and, (9) I am good at proposing original solutions to problems. The statements describing CPI were: (1) I think I am a creative person; (2) My creativity is important to who I am; (7) Being a creative person is important to me; (10) Creativity is an important part of myself; and, (11) Ingenuity is a characteristic which is important to me. Each statement was measured on a 5-point Likert scale where 1 = definitely not and 5 = definitely yes.

The CSE and CPI scales both had strong internal consistency scores of .81 and .90, respectively. Both scales had previously been shown to have high levels of validity and reliability. Both exploratory structural equation modeling and confirmatory factor analysis have shown that this instrument has a two factor structure (Karwowski, Lebuda, & Winiewska, 2013; Karwowski, 2012).

Karwowski's (2011) Creative Self-Efficacy scale is translated to Turkish. Back translations were done by two professionals who were working in the field of early childhood education. The translations are reviewed by a third person who specializes in art education in childhood education. In this study, Cronbach's alpha internal consistency coefficients were .87 for creative self-efficacy and .88 for creative personal identity.

3.2.1.4. Demographic information questionnaire

In the demographic information form, teachers were asked about age, seniority, marital status, socioeconomic status, education level, high school type, taking an art-related course during their education years, having an art certificate,

attending an art-related course and receiving an art-related training in in-service training. It consists of 11 questions and some of them were asked as open-ended questions. Income level is divided into 3 groups: as low, medium and high as perceived level. High school types are divided into 4 groups like girls' vocational high school, Anatolian high school, general high school, and other high school types. The educational level of graduation is divided into 4 groups, such as associate degree, bachelor's degree, master's degree and doctorate.

3.2.2. Qualitative data collection

The following were the open ended questions asked to teachers to get their opinions regarding art education in early childhood education and information about their in class art activities.

- i. Is there an art corner in the classroom where you work? Do you think it is enough, what are the missing aspects?
 - ii. How many times a week do you implement art activities? Which art activities do you implement in your class?
 - iii. What do you think is the place and importance of art activities in preschool education compared to other activities (science, math, nature, etc.)?
 - iv. What problems do you encounter while implementing art activities?
 - v. What are the factors affecting the effectiveness of art education in schools?
 - vi. How do you evaluate the perspective of families on art education in preschool education?
7. What kind of studies can be done to provide art education at the desired level in pre-school education?

3.3 Data analysis

The statistical data programme SPSS was used for the research data. Descriptive statistical analyses were applied to the first research question, second research question, fifth research question and teachers' demographic data. For the second research question, independent samples t-test and univariate ANOVA were applied. For the fourth research question, hierarchical multiple regression was applied.

The results of the data analysis are included in this chapter. First of all, the descriptive information on measurements and demographics is presented. Regarding research question 3, it investigated whether or not instructors' perceptions of self-autonomy, self-efficacy and attitudes towards art education varied based on their demographics. To compare the demographics, an univariate ANOVA analysis and independent samples-t test were used. The results of the independent samples-t test were not analyzed for sex variables since there was a significant numerical disparity between the male instructors ($n = 8$) and the female teachers ($n = 177$).

Hierarchical multiple regression is performed to comprehend the relationship between study variables with regard to research question 4. There were three different hierarchical multiple regression analyses used. An art certificate, in-service training, and attendance at an art course—all of which include continuous data—were taken into account as control variables in the first regression analysis. Categorical data were calculated for the second and third regression analyses, and for the second regression analysis, professional years were used as control data. For the third analysis, the types of high schools and graduation degrees were used as control data. The second stage of all regression analyses involved performing hierarchical

multiple regressions using control data on the subscales of teachers' self-autonomy and creative self-efficacy.

Categorical data in the second and third hierarchical multiple regression analyses were first converted into dummy data. Dummy coding is a popular technique for turning categories into dummy variables (Hardy 1993). In this transformation, a new (dummy) variable is created with all units (like respondents) within a given category being coded as 1 and all other units being coded as 0. For instance, there are four categories for professional years: 0–5 years, 6–10 years, 11–15 years, and 16 years and more. In the SPSS program, 0 to 5 years were given the number 1 in order to create dummy data. The remaining 3 categories were then combined and given the number 0 to create new data. Regression analysis was carried out using the new data groups acquired after this process was completed for all categories.

CHAPTER 4

RESULTS

4.1 Normality analysis

To find outliers in this situation, variable scores were transformed to z scores. The questionnaires assessing teacher autonomy, self-efficacy, and attitudes toward art instruction were completed by 200 instructors. 15 outliers were eliminated from the data via the Z-test and Mahalanobis findings in order to obtain normalcy assumptions, totaling 185 teachers engaged in this study.

Additionally, the Shapiro Wilk W Test and Kolmogov tests were applied in order to determine whether the data is suitable for normal distribution. Since the significance of this data was greater than $p < .05$, it was accepted that they were normally distributed. Table 4 shows the results of the Shapiro Wilk W Test and the Kolmogov test.

Table 1. Kolmogorov and Shapiro-Wilk Test Results

Variables	Kolmogorov	Shapiro-Wilk
Teaching Process Autonomy	.26	.76
Curriculum Autonomy	.19	.84
Professional Development Autonomy	.25	.78
Professional Communication Autonomy	.18	.85
Creative Self-Efficacy	.09	.96
Creative Personal Identity	.11	.94
Enjoyment and Contribution of Art	.24	.81
Negative Attitudes towards Art	.31	.76
Communication Enhancing Role of Art	.27	.79
Significance Role of Art	.45	.47

4.2 Research Question 1 and 2 : The creative self-efficacy and self autonomy beliefs of preschool teachers working in independent public kindergartens

The Creative Self-Efficacy Scale, including the subscales of creation self-efficacy (M = 4.11, SD = .56) and creative personal identity (M = 4.15, SD = .59) subscales were analysed. Creative personal identity was found to have a slightly higher mean value than the other one.

Descriptive values of the Teacher Autonomy Scale include the subscales of teaching process autonomy (M = 4.73, SD = .35), curriculum autonomy (M = 4.57, SD = .46), professional development autonomy (M = 4.38, SD = .78), professional communication autonomy (M = 4.33, SD = .69) were analysed. While the highest mean value was calculated for teaching process autonomy, the lowest value was determined as professional communication autonomy.

Table 2. Descriptive Statistics of Instruments

Variables	<i>Min</i>	<i>Max</i>	<i>M</i>	<i>SD</i>
Teaching Process Autonomy	3,83	5	4,73	0,35
Curriculum Autonomy	2,8	5	4,57	0,46
Professional Development Autonomy	1,67	5	4,38	0,78
Professional Communication Autonomy	2	5	4,33	0,69
Creative Self-Efficacy	2,33	5	4,11	0,56
Creative Personal Identity	2,4	5	4,15	0,59

Table 2 presents the means, standard deviations, minimum and maximum scores of the three scales used to evaluate the participants' responses: the creative self-efficacy and the teacher's self-autonomy scale. Table shows that teaching process autonomy had the highest mean score ($M=4,73$, $SD=.35$) and creative self-efficacy had the lowest mean score ($M=4,11$, $SD=.57$).

4.3 Research Question 3: The relationship between creative self-efficacy beliefs, perceived self autonomy and attitudes of preschool teachers towards art education working in public preschools based on their demographic variables

Regarding the research issue, it was examined to see if attitudes toward art education varied or not according to self-autonomy and self-efficacy perceptions. Teachers' marital status, in-service training, having an art certificate and having attended an art course were calculated by independent samples-t test. For univariate analyses, perceived income level, professional years, art-related courses taken during education, type of school they graduated from and type of high school were

examined. Since there were only 8 male teachers among 185 teachers, sex was not included in the analysis.

There was no significant difference between teacher self-autonomy, including teaching process autonomy ($M = 4.73$, $SD = .35$), curriculum autonomy ($M = 4.57$, $SD = .45$), professional development autonomy ($M = 4.3$, $SD = .76$), and professional communication autonomy subscales ($M = 4.30$, $SD = .68$) between having art certificate.

However, there was a statistically significant difference in enjoyment and contribution of art ($t(183) = -2.691$, $p = .009$) between those who have an art certificate ($M = 4.55$, $SD = .45$) and those who do not ($M = 4.74$, $SD = .36$). Additionally, there was a significant difference between having an art certificate ($M = 4.47$, $SD = .54$) or not ($M = 4.72$, $SD = .43$) for the communication enhancing role of art ($t(183) = 3.054$, $p = .003$), and between those who have art certificate ($M = 4.85$, $SD = .33$) or those who not ($M = 4.94$, $SD = .16$) for negative attitudes towards art ($t(183) = -2.439$, $p = .016$). Additionally, there was a significant difference between those who have an art certificate ($M = 4.47$, $SD = .54$) do those who not ($M = 4.72$, $SD = .43$) for the communication enhancing role of art ($t(183) = 3.054$, $p = .003$), and between having art certificate ($M = 4.85$, $SD = .33$) or not ($M = 4.94$, $SD = .16$) for negative attitudes towards art ($t(183) = -2.439$, $p = .016$). Moreover, there was no significant difference between having an art certificate ($M = 4.09$, $SD = .56$) or not ($M = 4.21$, $SD = .57$) for creative self-efficacy ($t(183) = -1.200$, $p = .232$). There was no significant difference between having an art certificate ($M = 4.13$, $SD = .61$) or not ($M = 4.21$, $SD = .54$) for creative personal identity ($t(183) = -1.032$, $p = .303$).

Table 3. T-Test Results Comparing Having an Art Certificate on Instruments

Variables	Do not have a certificate		Have a certificate		<i>df</i>	<i>t</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
Teaching Process Autonomy	4,73	.35	4,72	.32	183	1,83	.863
Curriculum Autonomy	4,57	.45	4,76	.51	183	1,16	.909
Professional Development Autonomy	4,35	.76	4,5	.86	183	-0,12	.309
Professional Communication Autonomy	4,3	.68	4,43	.75	183	1,75	.907
Creative Self-Efficacy	4,09	.56	4,21	.57	183	-1,2	.232
Creative Personal Identity	4,13	.61	4,21	.54	183	-1,03	.303
Enjoyment and Contribution of Art	4,55	.45	4,74	.36	183	-2,34	.009
Negative Attitudes Towards Art	4,85	.33	4,94	.16	183	-2,43	.016
Communication Enhancing Role of Art	4,47	.54	4,72	.43	183	-3,05	.003
Significance Role of Art	4,39	.75	4,31	.84	183	0,57	.592

In respect to the research question, it was investigated whether those who were taking an art course and those who did not differ on variables. There was a statistically significant difference in enjoyment and contribution did art ($t(183) = -2.179, p = .032$) between those who took an art course ($M = 4.55, SD = .46$) did those who did not ($M = 4.70, SD = .38$). Moreover, there was no significant difference between taking an art course ($M = 4.10, SD = .57$) or not ($M = 4.14, SD = .57$) for creative self-efficacy ($t(183) = -.442, p = .659$). There was no significant difference between having an art certificate ($M = 4.14, SD = .61$) or not ($M = 4.19, SD = .56$) for creative self-efficacy ($t(183) = -.526, p = .600$). There was no significant difference between having an art certificate or not for teaching process autonomy ($t(183) = -.809, p = .420$), curriculum autonomy ($t(183) = -.15, p = .830$),

professional development autonomy ($t(183) = -1.434, p = .153$), and professional communication autonomy subscales ($t(183) = -.846, p = .398$).

Moreover, there was no significant difference between in service-training in relation to teaching process autonomy ($t(183)=1.21, p=.226$), curriculum autonomy($t(183)=-.816, p=.416$), professional development autonomy ($t(183)= -.249, p=.803$), and professional communication autonomy ($t(183)= -.415, p=.678$). Additionally, there was also no significant difference between service-training in relation to creative self-efficacy ($t(183)=0.133, p=.895$), and creative personal identity ($t(183)= -.122, p=.903$). Results showed that there was statistically significant difference between those who took service-training ($M =4.85, SD =.33$) and those who did not ($M =4.93, SD =.15$) for negative attitudes for art education ($t(183) = -2.356, p = .020$).

Table 4. T-Test Results Comparing Taking an in Service-Training on Art Education Attitudes

Variables	Do not taken		Taken		df	t	p
	M	SD	M	SD			
Enjoyment and Contribution of Art	4,59	.45	4,57	.41	183	0,25	.802
Negative Attitudes Towards Art	4,85	.33	4,93	.15	183	-2,35	.020
Communication Enhancing Role of Art	4,53	.54	4,5	.50	183	0,22	.823
Significance Role of Art	4,35	.78	4,47	.75	183	-0,83	.406

Similarly, there was no significant difference between in relation to teaching process autonomy ($t(133) = -.931, p = .354$), curriculum autonomy ($t(133) = -.717, p = .475$), professional development autonomy ($t(133) = .749, p = .455$), and professional communication autonomy ($t(133) = -.360, p = .719$). Results showed that there was also no significant difference between taking art related courses during educational years in relation to creative self-efficacy ($t(183) = -1.159, p = .248$), and creative personal identity ($t(183) = -.801, p = .425$). Additionally, results showed that there was also no significant difference between taking art related courses during educational years in relation to enjoyment and contribution of art ($t(183) = -1.649, p = .101$), and negative attitudes towards art ($t(183) = .523, p = .602$), communication enhancing role of art ($t(183) = -1.908, p = .059$), and significance role of art ($t(183) = .561, p = .122$).

A univariate ANOVA was conducted to determine the effect of perceived income level (below middle, middle, above-middle) on teaching process autonomy, curriculum autonomy, professional development autonomy, and professional communication autonomy. The results indicate no significant effect in relation to teaching process autonomy [$F(2, 182) = .726, p = .485$], curriculum autonomy [$F(2, 182) = 2.262, p = .107$], professional development autonomy [$F(2, 182) = 1.449, p = .237$], and professional communication autonomy [$F(2, 182) = .715, p = .491$].

Additionally, there was no significance between taking art related courses through educational years in relation to teaching process autonomy [$F(2, 182) = .790, p = .455$], curriculum autonomy [$F(2, 182) = .250, p = .779$], professional development autonomy [$F(2, 182) = .485, p = .617$], and professional communication autonomy [$F(2, 182) = .526, p = .592$].

Moreover, there was no significance between educational level (associate degree, undergraduate degree, master degree) in relation to teaching process autonomy [$F(2, 182) = .613, p = .543$], curriculum autonomy [$F(2, 182) = .796, p = .453$], professional development autonomy [$F(2, 182) = .498, p = .609$], and professional communication autonomy [$F(2, 182) = .170, p = .869$].

Furthermore, there was no significance between professional years in field (0-5 years, 6-10 years, 11-15 years, 16 years and more) in relation to teaching process autonomy [$F(3, 181) = .529, p = .663$], curriculum autonomy [$F(3, 181) = .445, p = .721$], professional development autonomy [$F(3, 181) = .101, p = .959$], and professional communication autonomy [$F(3, 181) = .981, p = .403$].

Additionally, there was no significant effect between high school types (girls vocational high schools, anatolian high schools, anatolian teacher high schools, general high schools, anatolian vocational high schools) in relation to teaching process autonomy [$F(5, 179) = 1.552, p = .176$]. However, there was a significance for curriculum autonomy [$F(5, 179) = 2.346, p = .043$]. Post Hoc tests were conducted using Tukey's HSD test. The comparison revealed significant difference between girls vocational high schools and anatolian teacher high schools ($p = .013, 95\% \text{ C.I.} = [.2777, .11]$); between anatolian teacher high schools and super high schools ($p = .012, 95\% \text{ C.I.} = [-.4174, .16]$). There was also a significance for professional communication autonomy [$F(5, 179) = 2.501, p = .032$]. The comparison revealed significant difference between anatolian high schools and super high schools ($p = .012, 95\% \text{ C.I.} = [-.5656, .22]$); between anatolian high schools and other schools ($p = .037, 95\% \text{ C.I.} = [-.823, .22]$); between anatolian teacher high schools and super high schools ($p = .010, 95\% \text{ C.I.} = [-.6341, .24]$).

Table 5. T-Test Results Comparing Taking an in Service-Training on Teachers'

Self Autonomy

Variables	<i>SS</i>	<i>df</i>	<i>ms</i>	<i>F</i>	<i>t</i>	<i>p</i>
Teaching Process Autonomy	.93	184	.18	1.55	1,83	.176
Curriculum Autonomy	2.48	184	.49	2.34	1,16	.043
Professional Development		184				
Autonomy	7.76		1.55	2.60	-0,12	.026
Professional Communication		184				
Autonomy	5.87		1.17	2.50	1,75	.032

Again, there was a significance for professional development autonomy [$F(5, 179) = 2.607, p = .026$]. The comparison revealed significant differences between girls' vocational high schools and general high schools ($p = .006, 95\% \text{ C.I.} = [.5487, .19]$); between anatolian' teacher high schools and girls vocational high schools ($p = .013, 95\% \text{ C.I.} = [-.4648, .18]$).

A univariate ANOVA was conducted to determine the effect of perceived income level (below middle, middle, above-middle) on enjoyment and contribution of art, negative attitudes toward art, communicating the enhancing role of art, and significant role of art. The results indicate no significant effect in relation to enjoyment and contribution of art [$F(2, 182) = .11, p = .989$], negative attitudes toward art [$F(2, 182) = .110, p = .896$], communicating the enhancing role of art [$F(2, 182) = .426, p = .654$], and significance role of art [$F(2, 182) = .367, p = .693$].

Moreover, there was no significance between educational level (associate degree, undergraduate degree, master's degree) in relation to enjoyment and contribution of art [$F(2, 182) = 1.257, p = .287$], negative attitudes toward art [$F(2,$

182) = .017, $p = .917$], communicating enhancing role of art [$F(2, 182) = .072$, $p = .779$], and significance role of art [$F(2, 182) = .276$, $p = .759$].

Furthermore, there was no significant effect between high school types (girls vocational high schools, anatolian high schools, anatolian teacher high schools, general high schools, anatolian vocational high schools) in relation to enjoyment and contribution of art [$F(5, 179) = 1.718$, $p = .133$], communicating enhancing role of art [$F(5, 179) = 1.489$, $p = .196$], and significance role of art [$F(5, 179) = .288$, $p = .919$] except negative attitudes toward art [$F(5, 179) = 3.353$, $p = .006$] showed a significance. Post-Hoc tests were conducted using Tukey's HSD test. The comparison revealed significant difference between girls vocational high schools and general high schools ($p = .003$, 95% C.I. = [-.2873, .07]); between anatolian high schools and general high schools ($p = .006$, 95% C.I. = [.2876, .08]); between anatolian teacher high schools and general high schools ($p = .041$, 95% C.I. = [-.2730, .09]); between general high schools and other high schools ($p = .025$, 95% C.I. = [-.3520, .11]).

Table 6. Univariate ANOVA Results Comparing Types of High Schools on Art

Education Attitudes

Variables	<i>SS</i>	<i>df</i>	<i>ms</i>	<i>F</i>	<i>p</i>	<i>t</i>	<i>p</i>
Enjoyment and Contribution of Art	1.67	184	.335	1.71	.133	1,83	.068
Negative Attitudes Towards Art	1.48	184	.297	3.35	.006	1,16	.245
Communication Enhancing Role of Art	2.10	184	.442	1.48	.196	-0,12	.903
Significance Role of Art	.882	184	.176	.288	.919	1,75	.903

Additionally, there was no significance between professional years in the field (0-5 years, 6-10 years, 11-15 years, 16 years and more) in relation to enjoyment and contribution of art [F(3, 181) = .674, p = .569], negative attitudes toward art [F(3, 181) = .927, p = .429], and communicating enhancing role of art [F(3, 181) = .219, p = .883]. Significant role of art was found statistically significant in relation to professional years in the field [F(3, 181) = 4.679, p = .004] Post-Hoc tests were conducted using Tukey's HSD test. The comparison revealed significant difference between 6-10 years and 11-15 years (p = .005, 95% C.I. = [-.5050, .159]); between 16 years and more and 6-10 (p = .032, 95% C.I. = [-.5183, .187]).

Table 7. Univariate ANOVA Results Comparing Professional Years in Field on Art Education Attitudes

Variables	<i>SS</i>	<i>df</i>	<i>ms</i>	<i>F</i>	<i>p</i>	<i>t</i>	<i>p</i>
Enjoyment and Contribution of Art	.404	184	.135	.674	.559	1,83	.068
Negative Attitudes Towards Art	.263	184	.088	.927	.429	1,16	.245
Communication Enhancing Role of Art	.191	184	.064	.219	.883	-0,12	.903
Significance Role of Art	7.96	184	2.65	4.67	.004	1,75	.903

A univariate ANOVA was conducted to determine the effect of perceived income level (below middle, middle, above-middle) on creative self-efficacy and creative personal identity. The results indicate no significant effect in relation to creative self-efficacy [F(2, 182) = .198, p = .821] and creative personal identity [F(2, 182) = .471, p = .625].

Moreover, there was no significance between educational level (associate degree, undergraduate degree, master's degree) in relation to creative self-efficacy [$F(2, 182) = .948, p = .389$] and creative personal identity [$F(2, 182) = .332, p = .718$].

Furthermore, there was no significant effect between high school types (girls vocational high schools, anatolian high schools, anatolian teacher high schools, general high schools, anatolian vocational high schools) in relation to creative self-efficacy [$F(5, 179) = 1.467, p = .203$] and creative personal identity [$F(5, 179) = 1.165, p = .328$]. Similarly, there was no significance between professional years in the field (0-5 years, 6-10 years, 11-15 years, 16 years and more) in relation to creative self-efficacy [$F(3, 181) = .317, p = .813$] and creative personal identity [$F(2, 182) = .198, p = .821$].

4.4 Bivariate correlations among variables of the study

Pearson's correlation coefficient was used to assess the relationship between demographic variables. There was a significant relationship between having an art certificate and participating in an art course $r=594, p=.000$. Additionally, there was a significant relationship between having an art certificate and in service-training $r=205, p=.000$. Table 11 represents the bivariate correlation result of demographic variables.

Table 8. Bivariate correlation results among demographics

	1	2	3	4	5	6
1 Art certificate	1					
2 Art course	.594**	1				
3 Professional years	-.034	.043	1			
4 In service-training	.205**	.052	.136	1		
5 Types of graduation	.050	-.047	.005	.057	1	
6 Types of highschool	.062	.083	-.089	.027	.120	1

** Correlation is significant at the 0.01 level

* Correlation is significant at the 0.05 level

Furthermore, pearson's correlation coefficient was again used to assess the relationship between demographic variables and independent variables of the study. Results showed that there was a significant relationship between having an art certificate and enjoyment and contrubution of art $r=731$, $p =.000$. Additionally, there was a significant relationship between participating in an art course and enjoyment and contrubution of art $r=146$, $p =.047$. Having an art certificate also have found significant with negative attitudes towards art $r=192$, $p =.000$. Table 12 represents the bivariate correlation result of demografic variables and independent variables of the study.

Table 9. Bivariate correlation results among demographics and study variables

	1	2	3	4	5	6	7	8
1 Enjoyment and contribution of art	1							
2 Negative attitudes towards art	.731**	1						
3 Communication enhancing role of art	.242**	.315**	1					
4 Significance role of art	.371**	.346**	.432**	1				
5 Art certificate	.171*	.192**	.042	.123	1			
6 Art course	.146*	.099	.037	.021	.594**	1		
7 Professional years	-.038	.041	.160*	.064	.034	.043	1	
8 In service-training	.019	.017	.061	.177	.205**	.052	-.136	1

** Correlation is significant at the 0.01 level

* Correlation is significant at the 0.05 level

4.5 Research Question 4: Is there a relationship between creative self skills, perceived self autonomy and perceptions on art attitudes of preschool teachers working in public preschools towards art education?

Regarding the research question, hierarchical multiple regression analyses were carried out to examine the possible associations between art education attitudes, perceived self-efficacy and self-autonomy. The applicable presumptions of this statistical analysis were examined before conducting a hierarchical multiple regression. Firstly, a sample size of 185 was sufficient given the inclusion of 6 independent variables in the analysis.

A two stage hierarchical multiple regression was conducted with enjoyment and contribution of art as the dependent variable. Teachers' demographics (having an art certificate, attending an art course and receiving art related to service-training),

were entered at step one as control variables for enjoyment and contribution of art. Creative self-efficacy, including creative self-efficacy and creative personal identity subscales and teacher self-autonomy including teaching process autonomy, curriculum autonomy, professional development autonomy, and professional communication autonomy subscales were entered at stage two.

The control variables predicted approximately 17% of variance in enjoyment and contribution of art and the first stage was not significant ($R^2 = .017$, $F(1,804) = .130$, $p > .05$). Among the control variables, none of the teacher's demographics were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to % 26,1 for enjoyment and contribution of art and the second model was predicted dependent variable ($R^2 = .261$, $F(10,909) = .000$, $p < .05$). After controlling teachers' demographics, teaching process autonomy ($\beta = .281$, $p < .001$) and creative personal identity ($\beta = .220$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The first stage was not significant ($R^2 = 0.44$, $F(2,051) = .089$, $p > .05$), and the control variables predicted around % 4,4 the variation in negative attitudes towards art. None of the teacher's demographics were found to be statistically significant among the control factors. After adjusting for the demographics of the teachers, the significance of the variables for the second step grew to % 14,6 for the professional development autonomy ($\beta = .215$, $p < .05$) and creative personal identity ($\beta = .225$, $p < .05$). The second model was substantially predict the dependent variable.

After analyzing the negative attitudes towards art variable, communication enhancing role of art variable was measured conducting hierarchical regression model. The control variables predicted approximately % 4,9 of variance in negative

attitudes towards art and the first stage was not significant ($R^2 = .049$, $F(2,305) = .060$, $p > .05$).

Among the control variables, having an art certificate were found significant ($\beta = .222$, $p < .05$). After controlling for demographics of teachers, in second step significance of variables increased to % 22,8 for communication enhancing role of art and the second model was significantly predict dependent variable ($R^2 = .228$, $F(6,738) = .000$, $p < .001$). After controlling teachers' demographics, teaching process autonomy ($\beta = .180$, $p < .05$) and creative personal identity ($\beta = .288$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The first stage was not significant ($R^2 = 0.14$, $F(0,648) = .629$, $p > .05$), and the control variables predicted around %1,4 of the variation in significance role of art. None of the teacher's demographics were found to be statistically significant among the control factors. After adjusting for the demographics of the teachers, the second stage was close to significance ($R^2 = 0.80$, $F(2,087) = .057$, $p < .05$). The significance of the variables for the second step grew to %8 for the professional communication autonomy ($\beta = -.211$, $p < .05$) and tendency for professional development autonomy ($\beta = .165$, $p = .058$). The second model was substantially predict the dependent variable.

Table 10. Hierarchical Multiple Regression Results Comparing Demographics on Importance of Art

Variables	R ²	ΔR ²	B	β	t	p
Step 1	,049	,028				
Art certificate			,294	,222	2,40	,017
Art course			-,024	-,020	-,219	,827
In service-training			-,083	-,063	-,844	,400
Step 2	,228	,183				
Art certificate			,282	,213	2,49	,014
Art course			-,048	-,040	-,469	,640
In service-training			-,064	-,049	-,700	,485
Teaching Process Autonomy			,276	,180	2,00	,046
Curriculum Autonomy			,110	,097	1,01	,312
Professional Development Autonomy			,046	,068	,864	,389
Professional Communication Autonomy			-,101	-,132	-1,65	,099
Creative Self-Efficacy			,014	,015	,129	,897
Creative Personal Identity			,257	,288	2,65	,009

A two stage hierarchical multiple regression was again conducted with categorical variables. For the first hierarchical multiple regression analysis professional years were entered in step one. For the second hierarchical multiple regression analysis, high school type and graduation type were entered as control variables in another hierarchical regression model. Since this type of high school and graduation type may be more related to each other, the groups are grouped in this way. Before converting to dummy data, a two-stage hierarchical multiple regression model was used instead of a three-stage hierarchical multiple regression since the sum of the subcategories consisted of 16 categories, so that causation and prediction could be seen more clearly. Creative self-efficacy including creative self-efficacy and creative personal identity subscales, and teacher self-autonomy including teaching

process autonomy, curriculum autonomy, professional development autonomy, and professional communication autonomy subscales were entered at stage two.

Firstly, professional years and income level were analysed as control variables. The control variables predicted approximately 1,1% of variance in enjoyment and contribution of art and the first stage was not significant ($R^2 = .011$, $F(0,401) = .848$, $p > .05$). Among the control variables, none of the teachers' demographics were found significant. After controlling for demographics of teachers, in the second step, the significance of variables increased to 29,1% for enjoyment and contribution of art and the second model was significantly, predict dependent variable ($R^2 = .291$, $F(11,386) = .000$, $p < .01$). After controlling teachers' demographics, teaching process autonomy ($\beta = .286$, $p < .01$) and creative personal identity ($\beta = .226$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The first stage was not significant ($R^2 = .016$, $F(0,590) = .708$, $p > .05$), and the control variables predicted around % 1,6 the variation in negative attitudes towards art. None of the teachers' demographics were found significant. After adjusting for the demographics of the teachers, the significance of the variables for the second step grew to %12,4 for professional development autonomy ($\beta = .208$, $p < .05$). creative personal identity ($\beta = .247$, $p < .05$). The second model significantly predict the dependent variable.

The control variables predicted approximately 0,8% of variance in communication enhancing role of art education and the first stage was not significant ($R^2 = .008$, $F(0,277) = .925$, $p > .05$). Among the control variables, none of the teachers' demographics were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to

19,8% for enjoyment and contribution of art and the second model was significantly predict dependent variable ($R^2 = .198$, $F(6,840) = .000$, $p < .01$). After controlling teachers' demographics, teaching process autonomy ($\beta = .186$, $p < .05$) and creative personal identity ($\beta = .279$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The control variables predicted approximately 7,7% of variance in significance role of art education and the first stage was not significant ($R^2 = .077$, $F(1,969) = .083$, $p > .05$). Among the control variables, 11-15 years ($\beta = .165$, $p < .05$) and more than 16 years in the field ($\beta = .160$, $p < .05$), were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to 14% for enjoyment and contribution of art and the second model significantly predicted dependent variable ($R^2 = .140$, $F(2,134) = .052$, $p < .05$). After controlling teachers' demographics, professional communication autonomy ($\beta = -.199$, $p < .05$), professional development autonomy ($\beta = .174$, $p < .05$), and creative personal identity ($\beta = .246$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

Secondly, types of high schools and graduation degree were analysed as control variables. The control variables predicted approximately 4,8% of variance in enjoyment and contribution of art and the first stage was not significant ($R^2 = .048$, $F(1,164) = .271$, $p > .05$). Among the control variables, none of the teacher's demographics were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to % 29,5 for enjoyment and contribution of art and the second model significantly predicted dependent variable ($R^2 = .291$, $F(9,982) = .000$, $p < .01$). After controlling teachers' demographics, teaching process autonomy ($\beta = .275$, $p < .01$) and creative personal identity ($\beta =$

.217, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The first stage was not significant ($R^2 = .102$, $F(2,860) = .007$, $p < .05$), and the control variables predicted around % 10,2 the variation in negative attitudes towards art. General high schools were found significant ($\beta = -.241$, $p < .01$). After adjusting for the demographics of the teachers, the significance of the variables for the second step grew to % 18,4 for creative personal identity ($\beta = .233$, $p < .05$). The second model significantly predicted the dependent variable.

The control variables predicted approximately %4,6 of variance in communication enhancing role of art education and the first stage was not significant ($R^2 = .046$, $F(1,208) = .301$, $p > .05$). Among the control variables, none of the teacher's demographics were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to % 21,2 for communication enhancing role of art education ($R^2 = .212$, $F(6,003) = .000$, $p < .01$). After controlling teachers' demographics, teaching process autonomy ($\beta = .177$, $p < .05$) and creative personal identity ($\beta = .286$, $p < .05$) related to teachers' demographics contributed significantly to the regression model.

The control variables predicted approximately %1,1 of variance in significance role of art education and the first stage was not significant ($R^2 = .011$, $F(0,284) = .959$, $p > .05$). Among the control variables, none of the teachers' demographics were found significant. After controlling for demographics of teachers, in the second step, significance of variables increased to % 9,3 for enjoyment and contribution of art and the second model, was significantly predicted dependent variable ($R^2 = .093$, $F(2,583) = .020$, $p < .05$). After controlling teachers' demographics, professional communication autonomy ($\beta = -.255$, $p < .05$),

professional development autonomy ($\beta = .193, p < .05$), and creative personal identity ($\beta = .242, p < .05$) related to teachers' demographics contributed significantly to the regression model.

4.6 Research Question 5: What do early childhood teachers think about art education in the early years and how does art education occur in the participants' current classrooms?

The majority of the teachers participating in the study answered the open-ended questions. For each question, sub-themes were developed. These questions had multiple possible answers from the teachers. For instance, the question "Which activities do you do?" has seven distinct sub-themes, although teacher responses [1] for open-ended questions might be categorized under more than one subject and examined in this manner.

"Is there an art corner in the classroom? Do you think it is sufficient, what are its deficiencies?", 20% of the teachers said that there is an art corner ($n=29$), 32% said that there is an art corner but it is insufficient and there are aspects that need to be improved ($n=47$), 48% said that there is no art corner ($n=69$). Teachers who stated that they did not have an art corner also stated that some of the teachers sometimes used their boards as art corners or created temporary art corners due to insufficient physical space.

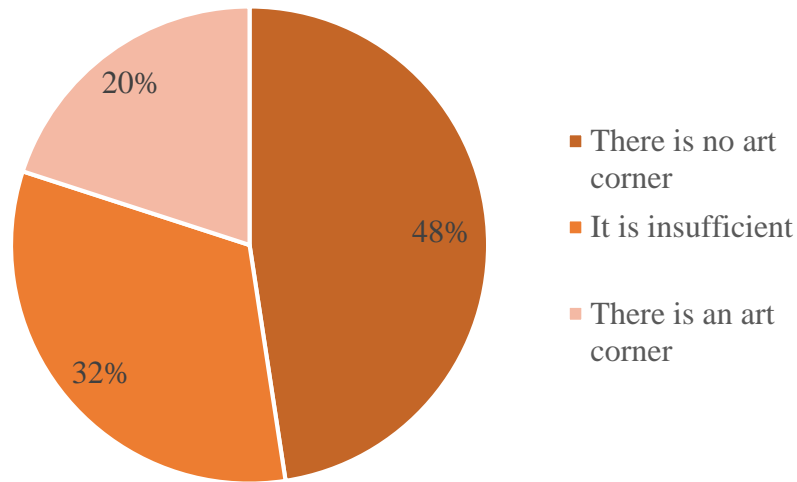


Figure 1. Answers of ‘‘ Is there an art corner in the classroom? Do you think it is sufficient, what are its deficiencies?’’

In response to the question "How many times a week do you implement art activities? Which art activities do you implement in your class?", 2% of the teachers stated that they implemented art activities 1 time (n=4), 13.5% 2 times (n=27), 30.5% 3 times (n=61), 14% 4 times (n=28), 25% 5 times (n=50). One teacher (0,5%) stated that she applies art activities 6-8 times a week. The types of activities they implemented were divided into 7 groups according to the answers of the teachers. These themes and response rates are as follows; paper activities (Cutting-pasting, tearing, collage, origami) (41%, n=72); dry paint activities (Coloring with dry pencils) (20%, n=36); activities with different types of paints (Watercolour, acrylic, finger painting, printing activities) (10%, n=18); activities with natural materials (Leftover materials, natural materials) (10%, n=18); audio activities (Dance, music, rhythm) (10%, n=13); dough activities (Kneading, clay, sculpture, salt ceramics) (7%, n=12); drama activities (4%, n=7). 9 teachers did not specify any type of activities they apply, but they stated that they implemented activities that "supported creativity", "original" activities, did not prefer "fancy activities" and did not follow

"stereotyped art understanding".

The question "What do you think is the place and importance of art activities in preschool education compared to other activities (science, maths, nature, etc.)?" is divided into 9 themes. The answers given by the teachers are as follows; supports creativity (31%, n=72); supports fine motor skills (15%, n=35); supports socio-emotional development (14%, n=32); same importance as other activities (13%, n=29); supports cognitive development (10%, n=22); integrated and can be combined with other activities (9%, n=20). improves aesthetic perception (7%, n=17); more important than other activities (1%, n=3); unimportant (0,01%, n=1).

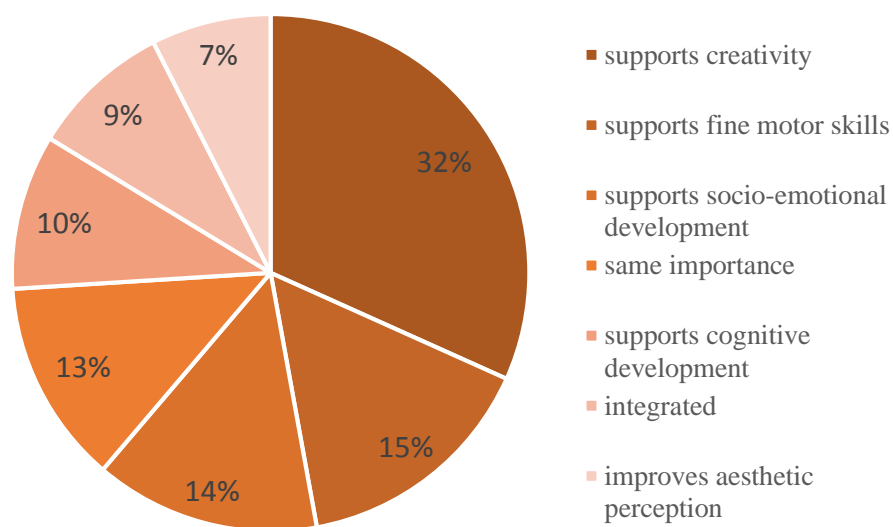


Figure 2. Answers of ‘‘What do you think is the place and importance of art activities in preschool education compared to other activities (science, maths, nature, etc.)?’’

The question "What problems do you encounter while implementing art activities?" was divided into 7 sub-themes: problems arising from the child (62%, n=112); problems arising from physical conditions (11%, n=19); problems arising from the activity (10%, n=18); problems arising from lack of materials (8%, n=15); problems arising from the teacher (5%, n=9); problems arising from families (4%, n=7). Frequently repeated expressions in the problems caused by the child include children's inability to pay attention, not being interested, having difficulty in thinking differently, thinking that they cannot do it, and lack of creativity. Among the physical problems, it is seen that the classrooms are too crowded and the physical space of the classroom is not enough. Among the problems arising from the activities, teachers stated that they applied stereotypical activities, the classroom environment was disorganised and they had difficulty finding creative activities for children. Among the problems arising from the teacher, reasons such as maintaining the class order, time management, discipline, and not having time to deal with each child one-on-one were listed. Among the reasons arising from the family, there are reasons such as overprotective upbringing of the children, the reflection of the families' lack of interest in art activities of the child, and the expectation of beautiful products.

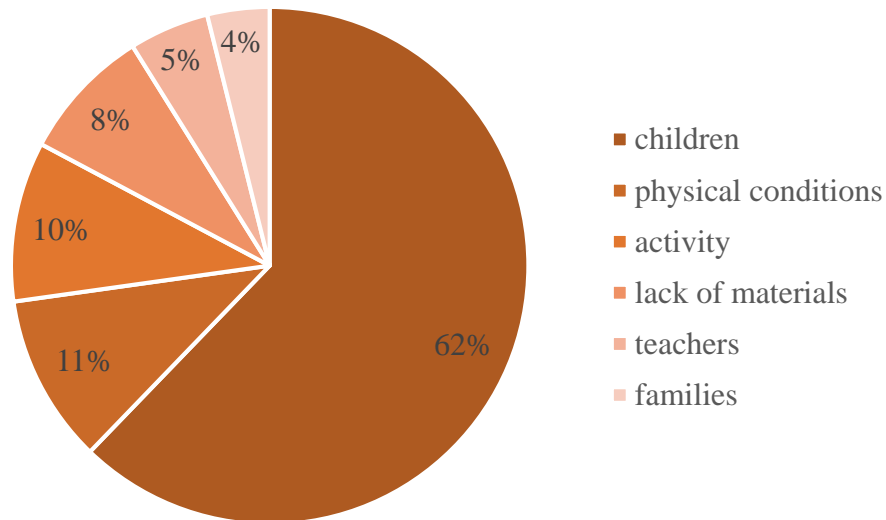


Figure 3. Answers of "What problems do you encounter while implementing art activities?"

The question "What are the factors affecting the effectiveness of art education in schools?" was divided into 7 sub-themes; Materials (27%, n=60); Teachers (18%, n=41); Children (18%, n=40); Physical space and physical conditions (16%, n=35); Families (8%, n=19); Institutions (8%, n=17); Stereotyped activities (6%, n=13). It is understood from these answers given by the teachers that there is a lack of materials and variety of materials. Among the reasons arising from teachers, there are factors such as teachers' attitudes, their perspective on art, and teachers' lack of adequate knowledge. Among the factors arising from children, reasons such as children's interests and wishes, and developmental levels were listed. Among the reasons arising from institutions, reasons such as lack of staff, lack of expert support, and financial resources of the administration were listed. Moreover, among the factors arising from families, it was listed that they do not intervene in screen addiction, they do not provide sufficient support to the child in terms of art, and the families' perspective on art.

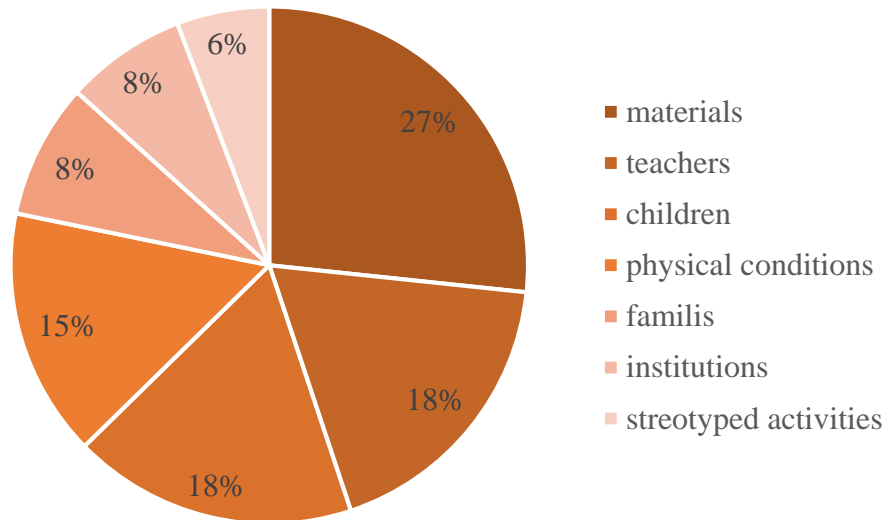


Figure 3. Answers of "What are the factors affecting the effectiveness of art education in schools?"

The question "How do you evaluate the perspective of families on art education in preschool education?" was divided into 3 sub-themes. The teachers stated that 34% of the families had a positive view, 12% had half positive or negative views, and 54% had a negative view. Some of the teachers who gave positive and negative responses to the parents towards art also explained the reasons in their own opinions. All the teachers stated that the reason why the parents had a positive opinion was "because they received a concrete product after the activity" (15%, n=10). The teachers who stated that the parents had a negative opinion explained the reasons as follows: because of the families' stereotypical understanding of activities (42%, n=27); because they saw art activities as cut-and-paste activities (20%, n=13); because they were perfectionists (14%, n=9); because they thought that other activities were more important (9%, n=6).

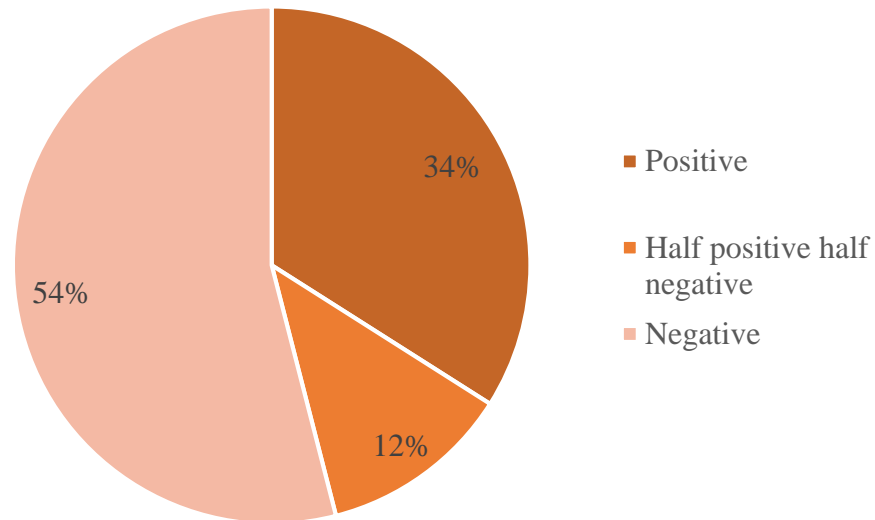


Figure 4. Answers of "How do you evaluate the perspective of families on art education in preschool education?"

The question "What kind of studies can be done to provide art education at the desired level in pre-school education?" was grouped under 8 sub-themes; teachers should be trained (23%, n=46); there should be a variety of materials (21%, n=42); improvements should be made in the field of art in the pre-school programme (15%, n=30); in-school art activities should be organised (13%, n=26); there should be an art workshop/room at school (13%, n=25); families should be trained (8%, n=16); out-of-school art activities should be organised (4%, n=7); the art education programme given at university should be improved (2%, n=4).

CHAPTER 5

DISCUSSION

The current study investigated how early childhood teachers' opinions of their own autonomy and self-efficacy related to their views about art instruction. The current study additionally examined the teachers' creative self-efficacy views on beliefs in art education in early childhood while defining the dynamics of the interaction between perceived self-efficacy and self-autonomy beliefs. Some of the hypotheses were confirmed by the results, while others were not. According to the theories put forth, it has been found that the child's environment—family and the teacher—have an impact on them. The child, family, and teacher triad continuously influences the other two. Additionally, it was discovered that teachers had more positive differences in professional terms when they had strong self-autonomy abilities and self-efficacy beliefs as proposed by the theories.

In this study, preschool teachers' views on art education were analysed in terms of various variables. Attitudes towards art education were firstly analysed with the variables of gender, marital status, education level, high school type, having a certificate in the field of art, having attended art courses, art courses taken during the years of education, and in-service training, and with the independent variables of teacher self-autonomy and creative self-efficacy scales and examined whether there was a significant differentiation. As a result, the findings will be explored in the discussion's remaining sections in the context of the findings of analysis and field study.

5.1 The relationship between high school types in relation to teachers' self-autonomy, creative self-efficacy and art education attitudes

Significant differences were also observed between high school types and curriculum autonomy and professional communication autonomy. Graduates of girls' vocational high school differed from graduates of Anatolian teacher high school and graduates of Anatolian teacher high school differed from graduates of super high school in terms of curriculum autonomy. Similarly, it was observed that graduates of Anatolian vocational high schools scored higher than graduates of super high schools and graduates of Anatolian teacher high schools scored higher than graduates of super high schools in terms of professional communication autonomy. Furthermore, graduates of girls' vocational high school scored higher than graduates of general high school and graduates of Anatolian teacher high school in terms of professional development autonomy. It was seen that high school types differed significantly in teachers' autonomy skills.

It was also seen that high school types differed significantly in their views on art education. It was observed that graduates of general high schools had more negative attitudes than graduates of vocational high schools for girls, graduates of Anatolian high schools, graduates of Anatolian teacher high schools and graduates of other high schools. Graduates of girls' vocational high schools had more negative attitudes than graduates of general high schools, graduates of Anatolian high schools had more negative attitudes than graduates of general high schools, and graduates of Anatolian taught high schools had more negative attitudes than graduates of general high schools.

When the research is evaluated, it becomes clear that the high school type variable does not significantly differ and that its impact on pre-service teachers rather

than working teachers is mostly examined. Although girls' vocational high schools had a greater mean level of creativity than other high school kinds in this research, there was no significant difference compared to other high school types (Gülel, 2006).

In a related study, there was not a significant difference between high school types and the creative thinking abilities of pre-service teachers (Dilmaç, 2010). It's possible that a greater number of pre-service teachers were assessed using the high school type variable because high school education has a greater impact on college years and a diminishing impact after graduation.

Contradictorily, no significant correlation between preschool teachers' perceptions of creativity and high school types was observed when the association between high school type and preschool teachers was explored (Ayan, 2017). The presence of substantial values suggests that either the high school curriculum should be expanded upon or that the potential causes of this factor's significance should be looked into. To elaborate on the educational materials from high school life may be a crucial feature in future studies.

5.2 The relationship between high school types in relation to teachers' self-autonomy, creative self-efficacy and art education attitudes

One of the aims of the research was to find out and interpret the teachers' participation in art courses and whether they had a certificate in the field of art. The results show that the majority of the teachers did not attend any courses related to art and did not have any certificates in the field of art. However, it is emphasised that teachers should know the importance of personal and professional development among the aims of the Basic Education Teachers' Professional Development Training

Programme (ÖYGGM, 2012a). Since teachers' professional development continues throughout their lives (Hoque, Alam, & Abdullah, 2011) and requires active learning (Özdemir, 2016), it can be said that courses and all kinds of interactions related to art support the teacher professionally. Teachers must adapt, be willing to learn, and take steps to further their personal growth in order to succeed (Easton, 2008). The creative industries, including music, film, and theater, as well as museums, art classes, and cultural centers, continue to be important mechanisms for gaining access to culture and the arts in literature. It has been argued that arts education programs help people interpret the goods offered by cultural institutions and the creative sectors (KSV, 2014:86), and the integrative aspect of art with education has been looked at (Keskin, Samanc & Aydn, 2013). Arts and cultural institutions continue to be important structures that provide access to culture and the arts.

In the present study, a small percentage of preschool teachers who took part in the survey claimed to have a certificate in the arts. The findings revealed differences between teachers who claimed to have an art certificate in relation to communication, enhancing the role of art, and negative attitudes towards art. Similarly, it was also discovered that the enjoyment and contribution of art varied significantly among the small number of teachers who claimed to have taken courses in the subject. This demonstrates that preschool teachers who hold a certificate in an area of art other than the majority do interpret art differently, and the literature supports this finding.

It was hypothesized that control variables would positively moderate the association between attitudes towards art education in relation to teaching process autonomy and creative self-efficacy beliefs. Teachers who engage with art more may stand out in some autonomy and self-efficacy domains because they believe their

field knowledge is sufficient, which may have lead them to have a more favorable attitude towards art. According to Çakmak and Türkcan (2019), classroom teachers' attitudes and behaviors regarding the course are impacted by their ignorance of their profession. This suggests that instructors will know more about a field if they are interested in it and are familiar with it. Similar studies (Gündal, 2007; Yükselgün, 2010) demonstrate that classroom teachers have challenges while employing the proper equipment and establishing an environment in visual arts lessons. Similar to the findings of this study, it's possible that teachers who engage with the world of art more frequently have a more predictable perspective on the subject because they perceive their own level of expertise in it. The findings revealed that teachers who engaged in more active art-related environments also exhibited specific artistic competencies. In the present study, it was concluded that these instructors' autonomy and creative self-efficacy skills were strengthened and became more predictable features in terms of the crucial role of art, which is supported by literature.

In a statistical record, it has been stated that there were 72 or 321 courses held within the context of educational activities only in 2013 (TUIK, 2013). In the open-ended questions, many teachers stated that teachers should receive training to improve art education in the preschool period, while many teachers argued that teachers' perceptions of art should be improved. Numerous educational opportunities in fields like performance, music, and the arts have been made available to millions of individuals by municipalities. Even if they have no formal training, these courses offer teachers the chance to advance their knowledge of the arts and widen their horizons.

On the one hand, these activities aim to provide skills in accordance with the needs of people without job concerns, while on the other hand people strive to

prepare people for vocational work (IKSV, 2014). The impact of environmental factors on teacher development was discussed by Tang and Choi (2009) in their analysis of the professional development of teachers in micro, macro, and global contexts. In this situation, it may be claimed that teachers who prioritize their own growth in extracurricular activities assist that growth. It was found through research that all adult learners attending public education course centers do so willingly and are under no obligation to do so (Şirin, 2008). If it is assumed that the study's teachers will also elect to engage in the courses on a voluntary basis, these teachers will inevitably evolve in terms of the course they desire and their voluntary efforts is certain to yield beneficial consequences.

It is possible to argue that effort and consistency improve the efficiency of a work. According to a study (Şentürk, Kapçak & Işıksungur, 2018), there is a substantial correlation between music teacher candidates' study habits and academic success. Academic accomplishment has a favorable association with the effort, permanence, and continuity that teachers put into their work, according to the research. In the present research, it can be argued that the fact that the teachers who attended the course did not present any predictable result is a partially contradicting finding. However, at this stage, the significance of continuity can be explored. A certificate is obtained as a result of a prolonged procedure, whereas taking classes can be a one-time action. It may be because of the difference in the processes that the teachers who claimed to have a certificate provided a predicted result while the teachers who claimed to have taken the course did not.

5.3 Discussions for in service-training in relation to self-autonomy, creative self-efficacy and art education attitudes

It was shown that preschool teachers' negative attitudes regarding art education varied significantly depending on whether or not they stated receiving in-service training in the subject. The majority of the teachers recommended that teachers be taught to further the study of art in the preschool years, despite data gathered by the study showing that few teachers received in-service training in the subject. The necessity for in-service training in the subject of art among elementary and secondary school teachers was also demonstrated by a survey of those educators (Nell, 2014). Once more in this study, it was seen that following the training, the participant differences in the field of art improved favorably. In his study, Ünal (2006) noted that preschool teachers had trouble finding art activities that would foster children's creativity and that they were unable to attend in-service training in art education. Elkoyun (2007) also agreed with the study's findings that providing in-service training in art education would improve instructors' professional experience and boost their knowledge and skills.

Moreover, taking art-related in-service training did not result in a different outcome in terms of self-efficacy and autonomy, and we could not predict their perspectives on art education. Increasing art activities in schools would build the art infrastructure there, help the administration develop the proper funding program, and influence teacher curricula. (İKSV, 2014:94). In a study, 55% of teachers stated that it is very important to offer certain activities within the institution to support their professional development (OECD, 2019). However, the literature contains a number of views on the quality of in-service training. When the research is analyzed, it becomes clear that teachers most commonly utilize the internet as a source of

information (Erolu & Zbek, 2020). In other words, it appears that the majority of teachers prefer using online resources rather than approaching their coworkers and managers at the school for assistance when they are having a problem. This might have had an impact on how frequently in-service trainings were considered necessary.

In-service training in schools was well-attended, according to studies, but it's important to look into how well it was delivered. In Turkey, in-service training is typically regarded as "compulsory" (Bayrakçı, 2009). A more thorough investigation into the perspectives of teachers who take art courses or hold certificates can be done because in-service trainings are didactic and listening-focused (Bümen et al., 2012), courses and trainings that teachers attend voluntarily, and trainings are carried out without obligation. In a study by Erolu and Zbek (2020), it was revealed that instructors had poor opinions about the professional development strategies used by the ministry of national education and that in-service training only had a minimal impact. According to several sources, the in-service trainings offered to teachers are insufficient, infrequent, and ineffective (Baştürk, 2012; Gönen & Kocakaya, 2006; Seferolu, 2004). The literature can be used to explain why in-service training cannot predict teachers' autonomy, creative self-efficacy, or views towards art education. It's crucial to gain more details on the quality of the in-service training in order to further assess and analyze the findings of this research.

5.4 Discussions for professional years in relation to self-autonomy, creative self-efficacy and art education attitudes

Significance role of art was found to differ according to years of professional experience. There was a significant difference between those with 11-15 years of

professional experience and those with 6-10 years of professional experience and those with 16 years and more professional experience. The reason why teachers give less importance to the significance role of art as their seniority increases is that as the professional service years of teachers increase. It can be considered that their professional burnout is also increasing. Due to their resistance to incorporating new knowledge into the professional knowledge they use and their low performance, teachers who are burnt out professionally may have lost their professional passion (Karakelle & Canpolat, 2008); therefore, this situation may have affected their perspectives on art education. In another thesis study, it was observed that as the professional seniority of teachers increased, their positive perspectives towards creativity decreased, and they exhibited lower performance in supporting children's creativity (Ayan, 2017). It is conceivable to conclude from this study that teachers' opinions on creativity and art alter as their professional careers advance.

When we look at the importance of art subscale, there are items such as "art would be fine without art" and "other fields should be given more space instead of art". When we look at the education lives of teachers with 16 years or more of professional experience, it can be said that these teachers have never taken a course on creativity, or some of them have. It may be because the course on creativity was added to the pre-school curriculum in 1998 (Council of Higher Education, 1998). This might be the reason why, as a teacher's professional seniority grows, the value of art declines as they are exposed to fewer art-related subject.

Moreover, it was seen that professional development autonomy, professional communication autonomy and creative personal identity of teachers with 11-15 years and more than 16 years of experience predicted the significance role of art. According to a study by Şakar (2013), while teacher autonomy perceptions did not

change based on seniority, they did based on age, with considerably older teachers having greater levels of autonomy perception. In Üzüm's (2014) study, there were slight differences between the number of professional years of experience a teacher had and their level of autonomy.

Significant variations between professional experience level and teacher autonomy were discovered in the study by Çolak (2016). Moreover, Wang and Cheng (2010) discovered a substantial correlation between the teacher autonomy and the role of creative identity. Similar findings were obtained in a another study that linked teachers' professional personal identities and self-autonomy abilities to their effectiveness in the workplace (Derakshan et al., 2020). The higher the creative identity, the higher the job autonomy, which is consistent with the regression findings in relation to strong correlation between professional year levels, autonomy, and creative personal identity.

In a study by Orakci and Durnali (2023), it was discovered that giving teachers autonomy opportunities predicted their creative thinking and that this circumstance had a substantial impact on their self-efficacy abilities. In other words, it was determined that teachers' creative thinking abilities needed to be encouraged in order to boost their levels of autonomy and self-efficacy. In the current study, it was discovered that teacher opinions of their creative personal identities were predicted to increase as their professional years of experience rose, and that this situation was significantly correlated with the value of art education. As a result, it can be said that the autonomy skill is reflected in the teacher's creative self-efficacy skill, thus affecting the perspective on art education.

5.5 General discussions of open-ended questions

There is nearly a split in opinion between the instructors when it comes to whether they have art corners in their classrooms, according to their responses to the survey question. Although more than half of the teachers acknowledged the existence of art corners, only a tiny portion of these teachers claimed that the quality of these corners was sufficient. There are art corners, but they need to be enhanced, according to the majority of preschool instructors in Şanlıurfa who participated in research by Bayraktar (2019). For the contribution of activities, art nooks should have a variety of resources (Duman, 2014).

When we examine how often teachers use art activities, we find that most of them do so at least three to four times per week. When we examine art projects, we find that 40% of the projects consisted of paper and 20% involved dry coloring, particularly cutting and gluing. In previous studies, it was shown that teachers primarily preferred cut-and-paint techniques (Erkut, 2016; Özkan & Girgin, 2014). However, it has been recommended that teachers can provide alternatives to activities like free coloring that encourage children to think creatively (Bae, 2004). Teachers asserted in a different study that coloring books do not foster children's creativity (Kara, 2007). It is acknowledged that teachers include studies that are focused on producing a product rather than encouraging imagination (Özler, 2009). Although there are several art activities using various materials in pre-school education (Poyraz & Dere, 2003), it was found that the teacher responses in this study were more constrained. There were a variety of responses, but they weren't the most common. Nevertheless, it is a logical outcome that teachers prefer to place a greater emphasis on paper and coloring activities after regularly mentioning a lack of resources and a lack of diversity in the questions that followed. However, it may be

argued that some of the professors were aware of this circumstance and had to carry out cutting and pasting tasks despite not wanting to.

The research conducted by Ariffin and Baki (2014) contains many similar results that support the data of this research, but it also reveals how the perception and practice of art differ. In the research, it was stated that teachers were not sure which techniques to apply to support children's creativity, and that they had difficulties in practice even though they were trained teachers in theory. They also stated that they felt pressure "to make parents happy" and therefore could not be creativity-oriented. As in this research, although the perception of art and creativity is at a high level of consciousness, different results are seen in practice.

Preschool art instruction promotes children's cognitive development (Artut, 2010), motor development (Faber, 2017; Ayaydn, 2010), problem-solving abilities (Ayaydn, 2010), socio-emotional development (Holochwost, Goldstein & Wolf, 2021), creativity (Peker, 2013), and aesthetic perspective (Buyurgan & Buyurgan, 2012). Regarding the significance of art education for child development, the study's teachers provided responses that were consistent with the research. Furthermore, teachers claimed that they used stereotyped activities and that it was challenging to identify activities that suited the needs of the children. This can be due to the lack of an art corner in the classrooms or the limited selection of resources there. Again, the majority of teachers said that in-service training should be provided for educators, and a sizeable majority said that art teaching was hampered by educators' perspectives on art. This demonstrates that even while instructors are aware of the value of art education, they are unable to change the situation because they are receiving insufficient support. This scenario can be improved by in-service training, family cooperation, and financial support.

The majority of issues that arose during the implementation of art activities, according to the teachers, were brought on by the children themselves. The most common complaints were that the children had trouble cutting and sticking because they lacked the necessary fine motor skills, like the ability to hold scissors. The loss in interest of children who cannot completely employ their fine motor skills in activities can be explained by the child giving reasons such as not being interested in art and being easily distracted among the explanations emerging from teachers. The fact that the children lost interest could also be due to the teachers having trouble putting the art activities into practice. The teachers' claims that the activities took too long are consistent with the fact that they assigned cut-and-paste exercises that were inappropriate for the children's development, that the bored children failed to express any interest in art, and that the teachers claimed that the children had no interest in art. Parents' demands for children to produce smoother and more aesthetically pleasing goods might be argued to influence teachers' application strategies. They want to engage in creative activities and want their students to pay attention, but they are unable to do so due to their parents' wills, children' needs or physical limitations of their art corners. Similar findings were made in a qualitative study by Özgün (2021), which indicated that while some teachers claimed to care about the children's willing engagement in art activities, their actual practices did not match. Even while it's well-known that children must actively participate, be engaged in what they're doing, and have the drive to do so in order to demonstrate their talents (Dülger, 2019), this finding also present with the instructors' perceptions of children' lack of creativity and lack of excitement in the arts, according to the present study.

At the same time, parents' disapproval of art and the teachers' claims that children lack the ability to think creatively, are perfectionist and product-oriented,

and become bored easily of the activities are mutually supportive. When children are unable to create perfect products, it is also understandable why parents demand higher quality work and why they are uninterested in art. Boyd and Cutcher (2015) made the case that children's creativity should always be encouraged. When discussing the attitudes of families, the majority of the teachers referred to the negative perspective of families on art education as "stereotyped understanding of art activity" and as a fact that the number of teachers who mentioned the stereotyped understanding of art was lower in other questions. Teachers' claims that their students' families are unsupportive, their high standards, and their disinterest in art, on the other hand, do not foster children's imagination and creativity (Şahin, 2008).

5.4 Conclusion

Teachers are one of the success factors of students and institutions in education systems. Although there are many factors affecting the professional development of teachers, teachers are expected to have professional competence and develop their autonomous skills. Many studies have shown that these factors are related to the physical conditions of the school, class size and in-service training process. In this study, autonomy and creative self-efficacy beliefs of teachers were examined by looking at their demographic information, and then the relationship between their views on art education was analysed. It is intended that this study will add to the body of literature as there are so few studies looking at the correlations between preschool teachers' autonomy abilities, creative self-efficacy skills, and attitudes to art education.

First, it was discovered that teachers with more than 16 years of professional experience had a negative attitude toward art compared to teachers with less than 16

years of professional experience. The second finding was that instructors who had in-service training had better attitudes to art education. Third, it was discovered that teachers with certifications in artistic fields had stronger notions of autonomy, and there was a substantial correlation between these perceptions and attitudes to art. Fourth, there was a strong correlation between teachers who took art classes and their attitudes toward art education. Fifth, high school types were shown to have a substantial association with attitudes to art and perceptions of autonomy, even though there were no results that overlapped in the literature. Sixth, professional growth, autonomy and creative personal identity were significantly correlated with art certification, and this correlation could predict how art education is seen as important.

As a result of studies and theories, the way art education is delivered during the preschool period reflects the teacher component in the child's environment. The educational process reflects the teacher's expertise, life experience, and self-perceptions. The teacher is also impacted by the family component in the child's environment, and communication between parents and teachers has an impact on how children develop. Teachers' levels of autonomy had an impact on their professional abilities, whereas their attitudes to art instruction were influenced by their levels of creative self-efficacy. The relationship between the theories employed provides validity to the research findings.

Demographic data provided valuable information for our research findings. The perspective on art education, autonomy skills, in-service training, and holding an art certificate were all found to be significantly correlated. Additionally, it was noted that the perspective on art education was impacted by the art courses taken. While many studies have kept their demographic data relatively limited, we believe that the

inclusion of information about art certificates and art courses in our studies will add to the body of literature. It is crucial to note that the information provided in a single response is insufficient and that all details on the field of art should be expanded upon. It is crucial for the analyses and findings of the subsequent studies to learn details about the process of the teachers who claimed to have received the art certificate, as well as how many days and hours the teachers who enrolled in the course actually spent there.

Even though the study mainly focused on the opinions and convictions of preschool teachers, it is crucial that future research includes individually exploring the opinions of children, parents, and administrators at schools. Also, just the findings of the questionnaire were used to determine the thoughts and beliefs of the teachers. Future research might be done to study the classroom settings of these teachers and the attitudes of the students regarding creating artwork activities.

As a consequence of the study, it was discovered that, in contrast to expectations, creative self-efficacy skill did not significantly affect the variables. It is important to elaborate on how teachers view creativity and how they see themselves as creative. It should be taken into account that not all teachers who identify as creative will have a high level of creativity, and a teacher who does not believe in his or her own abilities should be viewed as lacking because of awareness. Particular focus may be placed on their teaching methods and how they interact with students and activities.

As in this study, autonomy skill was added to the research measuring the self-efficacy skills of preschool teachers in Turkey and it was tried to obtain information about the views of preschool teachers in the field of art. As important as it is to examine the attitude towards art education with teachers' creative self-efficacy and

autonomy skills, it is also very important to examine other factors. Despite the fact that technology is not one of the research's factors, there is a need to look at how art, education, and technology are related. With the changes in culture and technology, the meaning of education, the functions of the school and the teacher have also been transformed. Teachers should be provided with the opportunities to mix these changes. The interpretation of the understanding of art in the preschool period, what is expected from teachers and how adequate and autonomous these teachers see themselves in this field of education are the key to finding solutions to changes and possible developments.

In future studies, digital technology, which has become widespread with art education, and what it can offer to teachers can be investigated (Çakmaç, 2014). Similar studies reveal that one of the famous art schools in London is planning to expand its curriculum to include technology (Faramarzi, 2019). Examining art, technology and other factors in terms of programmes, students and teachers in Turkey will make a great contribution to literature.

APPENDIX A

ETHICAL PERMISSION FORM

Evrak Tarih ve Sayısı: 15.12.2022-102529

T.C.
BOĞAZIÇI ÜNİVERSİTESİ
SOSYAL VE BEŞERİ BİLİMLER YÜKSEK LİSANS VE DOKTORA TEZLERİ ETİK İNCELEME
KOMİSYONU
TOPLANTI KARAR TUTANAĞI

Toplantı Sayısı : 36
Toplantı Tarihi : 09.11.2022
Toplantı Saati : 16:00
Toplantı Yeri : Zoom Sanal Toplantı
Bulunanlar : Doç. Dr. Arhan S. Ertan, Doç. Dr. Senem Yıldız, Dr. Öğr. Üyesi Yasemin Sohtorik İlkmen, Dr. Öğr. Üyesi Ayşegül Metindoğan
Bulunmayanlar : Prof. Dr. Feyza Çorapçı, Dr. Öğr. Üyesi Harun Muratoğulları

Şeyda Erdem
Temel Eğitim

Sayın Araştırmacı,

"Assessing Early Childhood Education Teachers' Creative Self-Efficacy and Self-Autonomy For Art Education" başlıklı projeniz ile ilgili olarak yaptığımız SBB-EAK 2022/79 sayılı başvuru komisyonumuz tarafından 9 Kasım 2022 tarihli toplantıda incelenmiş ve uygun bulunmuştur.

Bu karar üyelerin toplantıya çevrimiçi olarak katılımı ve oy birliği ile alınmıştır. Onay mektubu üye ve raportör olarak Yasemin Sohtorik İlkmen tarafından toplantıya katılan bütün üyeler adına e-imzalanmıştır.

Saygılarımızla, bilgilerinizi rica ederiz.

Dr. Öğr. Üyesi Yasemin
SOHTORİK İLKMEN
ÜYE

e-İmzalıdır
Dr. Öğr. Üyesi Yasemin Sohtorik
İlkmen
Öğretim Üyesi
Raportör

SOBETİK 36 09.11.2022

Bu belge, güvenli elektronik imza ile imzalanmıştır.

APPENDIX B

DEMOGRAPGIC INFORMATION FORM AND OPEN-ENDED QUESTIONS

(TURKISH)

1. Yaş ve cinsiyetiniz:.....
2. Medeni Haliniz:.....
3. Sanat alanında aldığınız bir sertifika :
.....
4. Sanat alanında herhangi katıldığınız bir kurs ve adı:
.....
5. Kaç yıldır okul öncesi öğretmenliği yapmaktasınız?
.....
1 2 3 4 5
Diğer.....
6. Size göre, gelir seviyeniz: Alt Orta Yüksek
7. İstanbul'da oturduğunuz
ilçe:.....
8. Mezun olduğunuz okul:
Lise
Ön Lisans
Lisans
Yüksek Lisans
Doktora
9. Mezun olduğunuz lise türü:
Genel Lise

Anadolu Lisesi

Kız Meslek Lisesi

Diğer.....

10. Eğitim hayatınız boyunca ‘sanat eğitimi ya da okul öncesinde sanat eğitimi’ ile ilgili almış

olduğunuz dersler hangileridir? (zorunlu/seçmeli)

a. Lise:.....

b. Ön Lisans:.....

c. Lisans:.....

d. Yüksek Lisans:.....

e. Doktora:.....

11. Öğretmenlik hayatınız boyunca ‘sanat, yaratıcılık, sanat eğitimi’ ile ilgili seminer yada hizmet içi eğitimlere katıldınız mı? Eğe katıldınız;

Açık Uçlu Sorular

1. Çalışmakta olduğunuz sınıfta sanat köşesi bulunuyor mu? Sizce yeterli mi, eksik yönleri nelerdir?

.....

2. Haftada kaç kere sanat etkinliği uyguluyorsunuz? Siz sınıfınızda hangi sanat etkinliklerini uyguluyorsunuz?

.....

3. Sizce sanat etkinliklerinin okul öncesi eğitimdeki yeri ve önemi diğer etkinliklere (fen, matematik,doğa vb) kıyasla nedir?

.....
.....

4. Sanat etkinliklerini uygularken hangi sorunlarla karşılaşıyorsunuz?

.....
.....

5. Okullarda sanat eğitiminin etkililiğini etkileyen etmenler nelerdir?

.....
.....

6. Okul öncesi eğitimde ailelerin sanat eğitimine bakış açısını nasıl değerlendiriyorsunuz?

.....
.....

7. Okul öncesi eğitimde, sanat eğitiminin istenilen düzeyde verilebilmesi için ne tür çalışmalar yapılabilir?

.....
.....

APPENDIX C

DEMOGRAPIC INFORMATION FORM AND OPEN-ENDED QUESTIONS

(ENGLISH)

1. Age and gender:.....

2. Marital Status:.....

3. A certificate you have received in the field of art :

.....

4. A course you have attended in the field of art and its

name:.....

5. How many years have you been a preschool teacher?

.....

1 2 3 4 5 Other.....

6. According to you, your income level Lower Middle High

7. District you live in

Istanbul:.....

8. School you graduated from:

High School.....

Associate Degree.....

Licence.....

Master's Degree

PhD.....

9. The type of high school you graduated from:

General High School

Anatolian High School

Girls Vocational High School

Other.....

10. During your education life, you may have learnt about "art education or pre-school art education". What are the courses you have taken (compulsory/elective)?

High School:.....

Associate Degree:.....

Undergraduate:.....

Master's:.....

Doctorate:.....

11. Have you participated in seminars or in-service trainings related to "art, creativity, art education" during your teaching life? If you have participated;

Open ended questions

1. Is there an art corner in the classroom where you work? Do you think it is sufficient, what are the missing aspects?

.....

2. How many times a week do you implement art activities? Which art activities do you implement in your class?

.....

3. In your opinion, what is the place and importance of art activities in preschool education compared to other activities (science, maths, nature, etc.)?

.....

.....

4. What problems do you encounter while implementing art activities?

.....
.....
5. What are the factors affecting the effectiveness of art education in schools?

.....
.....

6. How do you evaluate the perspective of families on art education in preschool education?

.....
.....

7. What kind of studies can be done to provide art education at the desired level in preschool education?

.....

APPENDIX D

ART EDUCATION ATTITUDE SCALE (TURKISH)

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Sanat eğitimi kişilerin yaratıcı sonunu destekler.					
Sanat eğitimi çok yönlü düşünebilme becerisini geliştirir.					
Sanat eğitimi almak kişinin üretkenliğini geliştirmek açısından oldukça yararlıdır.					
Sanat eğitimi insanlara estetik görüş kazandırır.					
Sanat eğitimi ilgi çekicidir.					
Sanat eğitimi zevklidir.					
Sanat eğitimi kişilere eleştirel düşünebilme becerisi kazandırır.					
Sanat eğitimi insanlara huzur verir.					
Sanat eğitimi, eğitimin her kademesinde olmalıdır.					

Sanat eğitimi her yaştan birey için önemlidir.					
Sanat eğitimi değersizdir.					
Sanat eğitimi zararlı sonuçlar doğurur.					
Sanat eğitimi sıkıcıdır.					
Sanat eğitimi zaman kaybıdır.					
Sanat eğitiminin kişiye herhangi bir katkısı yoktur.					
Sanat eğitimi kişilere huzursuzluk verir.					
Sanat eğitimi eleştirel düşüncüyü desteklemez.					
Sanat eğitimi kişiler arası iletişim becerilerini geliştirmek konusunda yarar sağlar.					
Sanat eğitimi iletişim becerilerini geliştirir.					
Sanat eğitimi kişinin bilişsel, fiziksel, duygusal ve sosyal alanlarını olumlu destekleyecek güçtedir.					

Sanat eğitimine bütçe ayırmaktansa daha önemli ihtiyaçlar karşılanmalıdır.					
Sanat eğitimi yerine diğer alanlara daha çok yer verilmelidir.					
Sanat eğitimi olmasa da olur.					

APPENDIX E

ART EDUCATION ATTITUDE SCALE (ENGLISH)

	Definitely Not	Somewhat Not	Neither Yes or No	Somewhat Yes	Definitely Yes
Art education supports the creative end of individuals.					
Art education develops versatile thinking skills.					
Art education is very useful in terms of improving one's productivity.					
Art education gives people aesthetic vision.					
Art education is interesting.					
Art education is enjoyable.					
Art education gives people the ability to think critically.					
Art education gives people gives peace of mind.					
Art education should be at all levels of education.					

Art education is important for individuals of all ages.					
Art education is worthless.					
Art education leads to harmful results.					
Art education is boring.					
Art education is a waste of time.					
Art education does not make any contribution to the individual.					
Art education gives people restlessness.					
Art education does not support critical thinking.					
Art education is useful in developing interpersonal communication skills.					
Art education improves communication skills.					
Art education has the power to positively support the cognitive, physical, emotional and social areas of winter.					

More important needs should be met rather than allocating budget for art education.					
Other fields should be given more space instead of art education.					
There shouldn't be any art instruction.					

APPENDIX F

TEACHER SELF-AUTONOMY SCALE (TURKISH)

MADDELER	Kesinlikle	Katılmıy orum	Kararsız m	Katılıyor um	Kesinlikle
	Katılmıyo rum				Katılıyor m
	1	2	3	4	5
1. Derslerde hangi etkinliklere, ne kadar zaman ayıracağıma kendim karar verebilirim.					
2. Öğretim programını (içerik, kazanım vb. bakımından) öğrencilerin ihtiyaçlarına göre yemden düzenleyebilirim.					
3. Derste kullanacağım öğretim yöntem ve tekniklerini kendim seçebilirim.					
4. Derslerde kullanacağım ölçme ve değerlendirme yöntemlerine kendim karar verebilirim.					

5. Dersi planlarken, öğrenci gereksinimlerine göre konu seçimini kendim yapabilirim.					
6. Öğrenci gereksinimlerine göre öğretim programına eklemeler yapabilirim.					
7. Öğrenci gereksinimlerine göre öğretim programında eksiltmeler yapabilirim.					
8. Ders kitabına ek olarak farklı kaynaklar kullanabilirim.					
9. Öğretim programında yer almayan güncel konulara derslerimde yer verebilirim.					
10. Öğrencilere istediğim konularda ödev (proje) verebilirim.					
11. Öğrencileri nasıl ödüllendireceğime kendim karar verebilirim.					

12. Katılacağım hizmet içi eğitimler için uygun zamanı kendim belirleyebilirim.					
13. Katılacağım hizmet içi eğitimlerde hangi konuların benim için uygun olacağına kendim karar verebilirim.					
14. Alanım ile ilgili istediğim bilimsel toplantılara katılabilirim.					
15. Öğretmenler kurulunda düşüncelerimi özgürce ifade edebilirim.					
16. Meslektaşlarımla olan iletişimime okul yönetimi karışmaz.					
17. Veliler ile olan iletişimime okul yönetimi karışmaz.					

APPENDIX G

TEACHER SELF-AUTONOMY SCALE (ENGLISH)

Materials	Definitely Not	Somewhat Not	Neither Yes or No	Somewhat Yes	Definitely Yes
	1	2	3	4	5
1. Which activities and how much I can decide for myself how much time to allocate.					
2. I can rearrange the curriculum (in terms of content, learning outcomes, etc.) according to the needs of the students.					
3. I can choose the teaching methods and techniques to be used in the lessons.					
4. I can decide on the measurement and evaluation methods to be used in the lessons.					

5. When planning the lesson, I can choose the subject according to the needs of the students.					
6. I can make additions to the curriculum according to student needs.					
7. I can make reductions in the curriculum according to student needs.					
8. I can use different sources in addition to the textbook.					
9. I can include current issues that are not included in the curriculum in my lessons.					
10. I can give homework (project) to students on the subjects I want.					
11. I can decide how to reward students myself.					
12. I can determine the appropriate time for the in-					

service trainings I will attend.					
13. I can decide which subjects will be suitable for me in the in-service trainings I will attend.					
14. I can participate in scientific meetings related to my field.					
15. I can express my thoughts freely in the board of teachers.					
16. School administration does not interfere in my communication with colleagues.					
17. School management does not interfere in my communication with parents.					

APPENDIX H

CREATIVE SELF-EFFICACY SCALE (TURKISH)

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
1. Yaratıcı bir insan olduğumu düşünüyorum.					
2. Yaratıcı yönüm kim olduğum için önemlidir.					
3. Karmaşık sorunları bile verimli bir şekilde çözebileceğimi biliyorum.					
4. Yaratıcı yeteneklerime güvenirim.					
5. Hayal gücüm ve yaratıcılığım beni					

arkadaşlarımdan farklı kılar.					
6. Zor durumlarla başa edebileceğimi birçok kez kanıtladım.					
7. Yaratıcı bir insan olmak benim için önemlidir.					
8. Yaratıcı düşünmeyi gerektiren problemlerle başa çıkabileceğimden eminim.					
9. Sorunlara özgün çözümler önermede iyiyimdir.					
10. Yaratıcılık benim önemli bir parçam.					
11. Yaratıcılık benim için önemli olan karakteristik bir özelliktir.					

APPENDIX I

CREATIVE SELF-EFFICACY SCALE (ENGLISH)

	Definitely Not	Somewhat Not	Neither Yes or No	Somewhat Yes	Definitely Yes
1. I think I am a creative person.					
2. My creativity is important for who I am.					
3. I know I can efficiently solve even complicated problems.					
4. I trust my creative abilities.					
5. My imagination and ingenuity distinguishes me from my friends.					
6. Many times I have proved that I can cope with difficult situations.					
7. Being a creative person is important to me.					

8. I am sure I can deal with problems requiring creative thinking.					
9. I am good at proposing original solutions to problems.					
10. Creativity is an important part of myself.					
11. Ingenuity is a characteristic that is important to me.					

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