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Development of The Attitude Scale For Art History Courses

Research Article

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ABSTRACT

In the society, the perception that the arts education programs are mainly carried out by the practice courses. This may affect the view of the art history courses carried out within the educational programs. However, arts education programs are not only for practical training. There are also theoretical courses such as art history which explain the existence of objects produced within the practice courses and aim to interpret them. The aim of this study is to prepare an attitude scale in order to determine the attitude of the students studying art programs towards the art history courses they have taken. During the development of the scale used in this study, scales in the literature were examined and then expert opinion was used. In addition, the researchers observed the students taking art history courses and noted the students' attitudes towards art history lessons. Finally a pool of 66 items including 33 positive and 33 negative was created. The comments of 5 experts were received regarding the validity of the scale. The final version of the scale were administered to 306 participants in total, of whom 91 were male and 215 were female. Exploratory factor analysis is used in the dimensioning of the scale . The results of exploratory factor analysis revealed the existance of 6 structures in the scale. 23 of the 66 items in the item pool were discarded after exploratory factor analysis. As a result, the value of Kaiser-Meyer-Olkin is 0.950, Barlet's value is 7919.183 and Cronbach alpha coefficient is 0.960 for the reliability. The results of confirmatory factor analyses indicated acceptable levels of goodness of fit indexes regarding the scale. (X2/sd: 1.66; RMSEA: .05; SRMR: .05; PCLOSE: .92; CFI: .93; TLI: .92 AGFI: .81). It can be concluded that scale developed in this study can be used to measure the attitudes of art students to their art history classes.

Keywords:
Art history education, attitude, attitude scale

Introduction

Today, contemporarily organized and implemented art education programs are not only for practice-oriented education. Besides the practical courses, the existence of theoretical courses like art history aims to educate individuals who will not only produce objects but also will have the ability to interpret the produced objects. The main objective of the modern art education programs is to raise a society that consists of the members who will enjoy art, appreciate art and those who are interested in art, who will participate in cultural research, who will deal with problems from the cultural perspective, who will be able to criticize their own art

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works as much as they can criticize those of others, who will have an enhanced understanding of beauty and enjoyment style, who are faraway all kind of ugliness and impurities, who are subtle, insightful, respectful and empathetic (Özsoy, 2007, p.169).

In addition to that, another purpose of the art programs is to provide information to the art lovers about the period that artwork was created, while referring to the process that art work created through. When the artwork is explained, it is inevitable to refer to the artist's creative power as well as the objective judgments of the atmosphere in which that work is flourished. If a work has turned out to be an art, it not only includes the subjective judgments of the artist, but also the objective judgments of the period. These kinds of explanations, which constitute the philosophical aspect of the artwork, are tried to be carried out within the art history courses which constitute the theoretical part of the applied courses in art programs.

In this respect, art history education, which represents an important part of art education programs, not only contributes to the individual intellectual knowledge; also, it constitutes a basic conceptual groundwork for the design process which contribute to the individuals' creative thinking ability. It is so important for a designer to have a good knowledge of art history in order to be able to learn what has been done before, to try what has not been done yet and to produce high quality artworks (İnceağaç, 2016, p.236).

In the art education programs, the idea that it gives only practice oriented education pushes the society to think that art programs should be preferred only by talented individuals. However, in addition to the talent training education of the individual, contemporary visual arts programs also aims to train individuals who can enjoy and interpret the artwork. Therefore, art history courses have an important place in art education programs like the applied courses have.

The artworks examination not only contains creator's talent but also the views of the creator and socio-cultural structures of the past. These kind of explanations about artworks are examined in accordance with art history courses. According to Erdem (2016, p.306-307), if the artwork does not help to understand past, it cannot contribute to understand the present. Art education programs are continuously developing with the contribution of art history. The contribution of art history education to the understanding of abstract-concrete conception and the development of thinking ability is crucial for students to produce concrete works. The ones educated in art programs understand that the artist has an attitude as a member of the society in the daily life. They also understand that since the society is not indifferent to events taking place around, the artist will be able to help the society to understand the reality. The society realizes that the works put forward with different techniques in the past periods are carrying different meanings thus they will notice that the artworks have an underlying purpose. These achievements can only materialize with the teaching of art history which is a part of art programs.

The distinguishing characteristic and the theoretical foundation of practical art education courses like art criticism, philosophy of art and history of art from craft attitude is their struggle to teach the method and philosophy of applied courses. As a discipline, the teaching of art history, which emerged in the first half of the 19th century, touches upon the historical process of artistic practice courses, and teaches the critical approach of artwork that is used from the past up until now. In this respect, the art history can be defined as a discipline that examines the historical developments and changes in art. For the first time, the chair of art history science was established in 1844. Later on, in the 20th century, several universities around the world began to make researches about art history science and to train cadres in this field (Keser, 2009, p.304).

Walter Gropius, the founder of the Bauhaus School in 1919 and an architect as well, created an appropriate environment for the two fields to communicate with each other and removed obstacles to the exchange of information between applied arts and fine arts (Erkmen Akt: Bulat et al., 2014: 106). In other words, he intends to bring the artist and craftsman together and to provide an aesthetic expression of the object as well as making it useful. Therefore, the Bauhaus School gave priority to explain the information about the infrastructure of the objects produced in the applied fields and also the technical and theoretical issues regarding how the material was processed.

When the training given by the instructors at Bauhaus School was examined, theoretical courses like the Analysis of Old Masters Paintings, Nu Drawings and Materials Studies by the pioneering school teacher Johannes Itten, also courses like the Color Theory and Analytical Drawing by the instructors Wassily

Kandinsky and Paul Klee can be considered the first theoretical courses that provide significant information about the background of applied courses in art departments (Farthing, 2012, p. 414-415).

Practical training institutions around the world have started to change thanks to the developing educational programs. Especially in our country, individuals who prefer applied art departments (provided that passing the minimum exam score determined by High Education Institution) are accepted only through their subjection to talent exams. The reason for this is that only the students who will be admitted to art programs are the ones who are able to get the application exam. Similarly, the training they get by the preparatory courses in order to enter the arts programs is arranged in accordance with the applied arts program exams. Students who are successful in the talent exam become eligible for studying in 2- or 4-year art education programs.

Students who are eligible for studying art programs take both the practical and theoretical courses. In addition to the formational courses they also get the theoretical courses like Introduction to Art History, Western Art History, Contemporary Art History, Turkish Art History, Contemporary Turkish Art, Art Criticism, Art Philosophy, Aesthetics, Contemporary Art Philosophy, Art Sociology, Art Psychology and Mythology as well. This situation may affect the students' thoughts about the theoretical courses although they come to art education programs with the idea of studying an application-oriented program. For this reason, since the students have been accepted to art programs only after their subjection to the application, talent exam, their attitudes towards theoretical courses become a matter of curiosity.

Attitude is an enduring tendency that occurs as a result of the interaction of the individual with his/her environment, which includes his/her emotions and actions against an object and affects his/her cognition, sensation and psychomotor behaviors. According to Gardner (1985), attitude is a way of evaluating an object or a phenomenon based on one's beliefs and thoughts. According to Basaran et al, it is defined as the tendency which is attributed to an individual and regulates his/her thoughts, feelings and behaviors towards a psychological object (Akt. Tuncer, 2018, p.24-25). For Katz it is a preliminary thinking way in which an individual perceives an icon, an object, a person or the world in terms of good or bad, useful or harmful depending on the values system s/he possesses. Sherif identifies the attitude as a state of readiness that determines whether a person will adopt a positive or negative emotional attitude towards an object or a phenomenon that is stamped by any spiritual value judgment (Çöllü and Öztürk, 2006, p. 376). From this point of view, attitude can be explained as a whole of individual's cognitive, affective and psychomotor reactions towards a phenomenon or an entity.

It is also said that attitude is directly and indirectly linked to many structures, including individual academic achievement. In particular, affective response can be considered to be an example of these structures. In that sense, it can be considered that the attitude will affect students' interests for courses and also it may influence many affective structures like self-efficacy, motivation and anxiety. Thus, this situation will have an impact on the students' academic achievements (Kan and Akbaş, 2005, p. 228).

It has been considered that the perception that an application-oriented education is given in today's art education programs affects the attitudes of students studying in these programs towards theoretical courses like art history. It is significant to evaluate the reliability of this perception. This type of evaluation can only be achieved through a valid and reliable attitude scale. In this study, it is aimed to develop an attitude scale in order to determine the cognitional, emotional and psychomotor behaviors of the students, who are studying in Fine Arts Education Faculties and Art Programs of Education Faculties, towards art history courses.

Method

Universe

This study in which attitude scale for art history course is developed was carried out in the universities providing art education in Turkey. Accordingly, the study universe is consisted of 4th year undergraduate students and graduates who studied art programs in Fine Arts and Education Faculties.

Sample

The study sample consists of students studying in universities' art education programs and is prepared according to teleological and typical case sample. In this context, the scale was applied to 306 students (91

males and 215 females) and the sample is composed of 37.3% Fırat University students, 20.9% Gazi University', 16.7% Necmettin Erbakan University's, 10.1% Selçuk University's, 6.9% Çanakkale University's and lastly 8% other university students (Ondokuz Mayıs University, Marmara University, Çukurova University, Dicle University, Van Yüzüncü Yıl University).

Operation

Necessary permissions were obtained during the development of attitude scale for art history courses. In the attitude scale developing process, firstly, attitude and attitude related literature studies, and attitude scales for different courses were examined (Bahar, Uludağ, Yılmaz, 2010; Gömleksiz, 2003; Kazu, Özdemir and Erten, 2016; Ünal and Köse, 2014; Yeşiltaş and Yılmazer, 2015). As a result, after the information was obtained on the attitude variables and its dimensions, the process of creating an item pool was started. Also, art history lessons were observed during the creation of the items pool. Following the creation of the items pool, the process of obtaining expert opinions was followed. The created items were presented to the experts for their opinions and a final data collection tool consisting of 66 items for art history courses was formed. Scope validity of the scale is directed to the extent of the behaviors universe which is defined to measure attitude test items and also which can represent the level of measurement and its exemplification (Buyukozturk, Cakmak, Akgun, Karadeniz and Demirel, 2012, p.117). Factor analysis was used to confirm the construct validity of the scale. In addition, the opinions of the field experts were taken in order to ensure that the prepared scale items were simple and understandable. The validity and reliability of the obtained data were examined with SPSS 17.0 version. In this context, exploratory factor analysis was performed during the validity study and 23 items were excluded from the items pool due to insufficient item factor load and overlapping item. Moreover, as a result of confirmatory factor analysis, it was observed that the compliance indexes had fine and acceptable compliance values. After item analysis was performed by test-retest method, the item-total score correlation and the item mean scores of 27% sub-parent groups were examined.

Findings and Comments

To obtain information about the construct validity of the attitude scale, rotated principal components analysis was performed. The values of Kaiser Meyer Olkin (KMO) and Bartlett Sphericity test were examined for the compatibility of the principal component's analysis. KMO-related coefficient is a statistical method to determine whether the obtained data and sample size are appropriate and sufficient for the selected analysis. If the Kaiser Meyer Olkin (KMO) value is closer to 1, the obtained data becomes more suitable for analysis, when it becomes 1 that means the analysis is in perfect harmony (Kan and Akbas, 2005, p.230). According to this information as explained by Büyüköztürk (2002, p.472), factor analysis is a multivariate statistical method which aims to bring together a large number of variables and to produce a few new, conceptually meaningful factors associated with each other. In the exploratory factor analysis of the scale, the obtained Kaiser Meyer Olkin and Bartlett's Test values were given below in Table 1.

Table 1. Table showing KMO, Bartlett's Test, Significant Cronbach's Alpha Values for Art History Course.

Kaiser Meyer Olkin (KMO) Values	,950
Bartlett's Testi Values	7913,183
Significant	,000
Cronbach's Alpa	,960

The fact that Kaiser Meyer Olkin value is above 0.50 (KMO = 0.950, $p < 0.01$) shows that scale sample set is suitable for factor analysis. The values of Bartlett's test at (7919,183) $p<01$ indicate that the scale can be decomposed into dimensions.

Varimax rotation method was used for extracting the attitude scale dimensions. According to Çetin (2015, p. 453) eigenvalues greater than 1, following the principal components factor analysis by using Varimax rotation method, give significant results. In this study, by using the Varimax rotation method, 6 dimensions, factors were found whose eigenvalue is greater than 1. *Table 2* shows the eigenvalues, variance and total variance percentages of these factor loads.

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Table 2. Table showing the findings of six factors/dimensions eigenvalues, variance and total variance percentages following the factor analysis

Factor / Size	Eigenvalue	Variance Percentage(%)	Total Variance Percentage
1	16,69	38,648	38,648
2	3,198	7,437	46,085
3	2,251	5,235	51,320
4	1,407	3,273	54,592
5	1,203	2,798	57,391
6	1,074	2,497	59,888

Basic components factor analysis rotation was repeated five times. The rationale for these repetitions is to exclude items that have insufficient material factor load or overlap, and then revert to the process. In the first rotation: Articles 9, 49, 13, 32, and 30, in the second rotation: Articles 4, 7, 20, 22, 28, 53, 43, 39 and 61, in the third rotation: 66., 54., 46., 64., 26, 24 and 47., in the fourth rotation: 35th and in the fifth rotation: 14th, a total of 23 items were excluded from the scale scope and at the end 43 items remained. The Cronbach's Alpha value of the 43-item scale was found to be 0.960.

In the factor analysis, in addition to the eigenvalue also the line graph is used in deciding the factors number. Therefore, also the line graphs are included in many studies researches scope. The scree plot graph for the six factors whose eigenvalues are higher than 1 is shown in Figure 1. In the Scree Plot graph, the axis line in the vertical direction shows the eigenvalues and the axis line in the horizontal direction shows the factors. The graph consists of the matching points of the eigenvalues with the factors points. The factors with high acceleration and rapid decreases seen in the graph reveal the number of significant factors/ dimensions. The lines seen in the horizontal axis shows that the relationships between the factors are close to each other (Büyüköztürk, 2002, p.479).

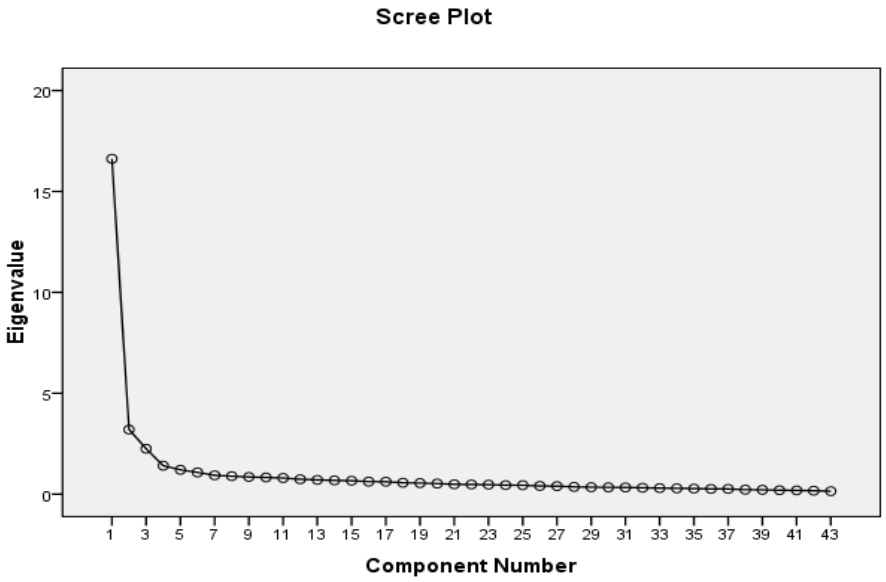

Figure 1. Scree Plot graph.

After the findings were obtained from Scree Plot graph, some items were removed from the scale. The items' factor loads whose difference is less than 0.1 were excluded from the scale. As a result of 23 items removal, an attitude scale consisting of 6 factors and 43 items was formed.

When the contribution of factors / dimensions to the total variance of the scale was examined, it was seen that the first-dimension contribution was 38.648%, the second dimension's was 7.437%, the third dimension's was 5.235%, the fourth dimension's was 3.733%, the fifth dimension's was 2.798, and the sixth dimension's was 2.497%. When the remaining dimensions effects on total variance were examined, it was seen that their effect gradually decreased. The variance for each factor is considered to be equal to 1.00 (Kline, 1994; Tabachnick and Fidell, 2001). After the sixth factor, the remaining factors were excluded from the scope because their contribution to the total variance were less than 1.00.

Moreover, it was found that factor analysis explained 59,888% of the dimension's total variance. It can be said that the accepted variance ratio should be above 41% (Kline, 1994) and the variance ratio obtained from the analysis is appropriate to evaluate the scale as six factors / dimensions. The dimensions related scale values are shown in the table below.

In order to determine the scale factor number and to complete the process, the items with values less than 0,100 related to factor loads were excluded from scale in accordance with the rotated principal components analysis. Thus, it has been concluded that the scale has 6 factors/dimensions. Respectively, first factor/dimension composed of 18, 12, 21, 14, 42, 24, 35, 27, 37, 20, 23, 17, 33, 4, 10. items, the second factor/dimension composed of 22, 6, 31, 11, 7, 2, 32, 28, 36, 8. items and third factor/dimension composed of 34, 26, 40, 29, 25, 23, 41. items and fourth factor/dimension composed of 1, 3, 30, 19, 15. items, and fifth factor/dimension composed of 39, 38, 43. items and sixth factor/dimension is composed of 9, 13, 5. items.

The items related to each factor were reviewed by experts and researchers, then each factor was given a title according to the items characteristic. In that direction, Factor 1 title was defined as Interest Dimension, Factor 2 as Anxiety Size Dimension, Factor 3 as Negative Attitude Size Dimension, Factor 4 as Love Size Dimension, Factor 5 as Scope Size Dimension and Factor 6 title is called as Discontent Scope Dimension.

When the scale was examined, Cronbach's alpha internal consistency value for the overall scale and the factors were as follows: for Factor 1 value score was .942, for Factor 2 it was .904, for Factor 3 it was .646, for Factor 4 it was .786, for Factor 5 it was .719, for Factor 6 it was .691, and lastly it was 0.960 for the overall scale.

The factor loads of the 43 items in the scale dimensions vary between 0.483 and 0.701. Inclusion of 43 items in the attitude scale are appropriate based on the specified value loads (Table 3).

Table 3. Table showing the factor loadings of items related to the attitude scale factors of Art History courses

Item. No	1.Factor	2.Factor	3.Factor	4.Factor	5.Factor	6.Factor
18	,701					
12	,681					
21	,679					
14	,666					
42	,663					
24	,641					
35	,641					
37	,636					
37	,630					
20	,619					
16	,616					
17	,615					
33	,601					
4	,499					
10	,499					

*22	,692			
*6	,692			
*31	,683			
*11	,666			
*7	,663			
*2	,662			
*32	,644			
*28	,630			
36	,630			
8	,583			
*34		,677		
*26		,626		
*40		,609		
*29		,600		
*25		,559		
*23		,512		
*41		,483		
1			,678	
3			,652	
30			,649	
19			,642	
15			,581	
39				735
*38				,721
43				,520
*9				,718
*13				,704
*5				,628

The reliability of the Attitude Scale for Art History Courses was examined by the Cronbach's alpha reliability coefficient. The alpha coefficients for Interest, Anxiety, Negative Attitude, Love, Scope and Discontent Factors were calculated as 0.94, 0.90, 0.88, 0.79, 0.72 and 0.69 respectively. In general, if the alpha coefficient was 0.70 and above, it was considered to be reliable. In addition to that, it was stated that alpha coefficient is affected by the number of substances. If there are few items in multidimensional scales, 0.50 and above alpha values also should be considered as significant (Schmitt, 1996). Then, in order to examine the reliability of the scale, correlation between two half-tests, Spearman Brown and Guttman two-half reliability coefficients were calculated. The calculated coefficients ensured that the scale was sufficiently reliable (Table 4).

Table 4. Cronbach's Alpha Coefficients of the Attitude Scale for Art History Courses

Factor	Number of Items	Cronbach Alfa	Correlation between the split-half test	Spearman Brown split-half test reliability	Guttman split-half test reliability
Interest	15	0,94	0,88	0,94	0,93
Anxiety	10	0,90	0,79	0,89	0,88
Negative Attitude	7	0,88	0,75	0,85	0,85
Love	5	0,79	0,64	0,79	0,76
Scope	3	0,72	0,50	0,69	0,62
Discontent	3	0,69	0,45	0,64	0,59
Overall Scale	43	0,96	0,88	0,94	0,94

The six-factor structure of the Attitude Scale for Art History Lessons discovered by exploratory factor analysis was tested according by confirmatory factor analysis. Confirmatory factor analysis is a type of structural equation model that allows to determine the relationship between observed and hidden variables. This analysis plays a critical role in determining the construct validity of the measurement tools. The confirmatory factor analysis determines to what extent the factor structure of the measuring instrument and the available data are compatible with each other (Kline, 2011). In confirmatory factor analysis, goodness of compliance values is calculated to determine the compliance level of the tested model. The adaptation values calculated to evaluate the six-factor structure of the Attitude Scale of Art History Courses are presented in Table 5.

Table 5. Adaptation Values of Three-Factor Structure of Attitude Scale for Art History Courses

Criterion	Good Compliance	Acceptable Compliance	Achieved Compliance	Reference
(χ^2/sd)	≤ 3	≤ 4-5	1,66	Carmines ve McIver, 1981; Marsh ve Hocevar, 1985
RMSEA	≤ 0,05	0,06-0,08	0,05	Browne ve Cudeck, 1993; Hu ve Bentler, 1999
SRMR	≤ 0,05	0,06-0,08	0,05	
PCLOSE	<0,05	> 0,05	0,92	
CFI	≥ 0,95	0,90-0,94	0,93	McDonald ve Marsh, 1990; Bentler, 1990
TLI	≥ 0,95	0,90-0,94	0,92	Bentler ve Bonett, 1980
AGFI	≥ 0,90	0,89-0,80	0,81	Jöreskog ve Sörbom, 1984

Regarding the obtained compliance values, the fact that the $\chi 2$ / Sd value of 1.66 is less than ≤ 3 is regarded well adapted (Carmines and McIver, 1981; Marsh and However, 1985), RMSEA 0.05 value equal to ≤ 0.05 is seen as compatible, SRMR 0.05 value equal ≤ 0.05 is seen compatible, PCLOSE 0.92 value > 0.05 is viewed acceptable (Browne and Cudeck, 1993; Hu and Bentler, 1999) and lastly CFI value of 0.93 between 0.90 and 0.94 (McDonald and Marsh, 1990; Bentler, 1990), TLI value of 0.92 between 0.90 and 0.94 (Bentler and Bonett, 1980) and AGFI value of 0.81 between 0.89 and 0.80 can be accepted as compatible.

According to the standardized estimation results of the Attitude Scale for Art History Courses calculated by confirmatory factor analysis, the model was found to be statistically significant and the values of the model met the compliance criteria. It was understood that the six-factor structure of the scale was in accordance with the available data so the six-factor structure was confirmed. It has been found that factor load values of items in the interest, anxiety, negative attitude, love, scope and discontent factors changed respectively between the values of 0.61 - 0.83, 0.59 - 0.78, 0.55 - 0.84, 0.49 - 0.78, 0.57 - 0.75 and 0.57 - 0.74. The tested six-factor model is shown in Figure 2. All path coefficients shown in the model were statistically significant at $p < 0.001$.

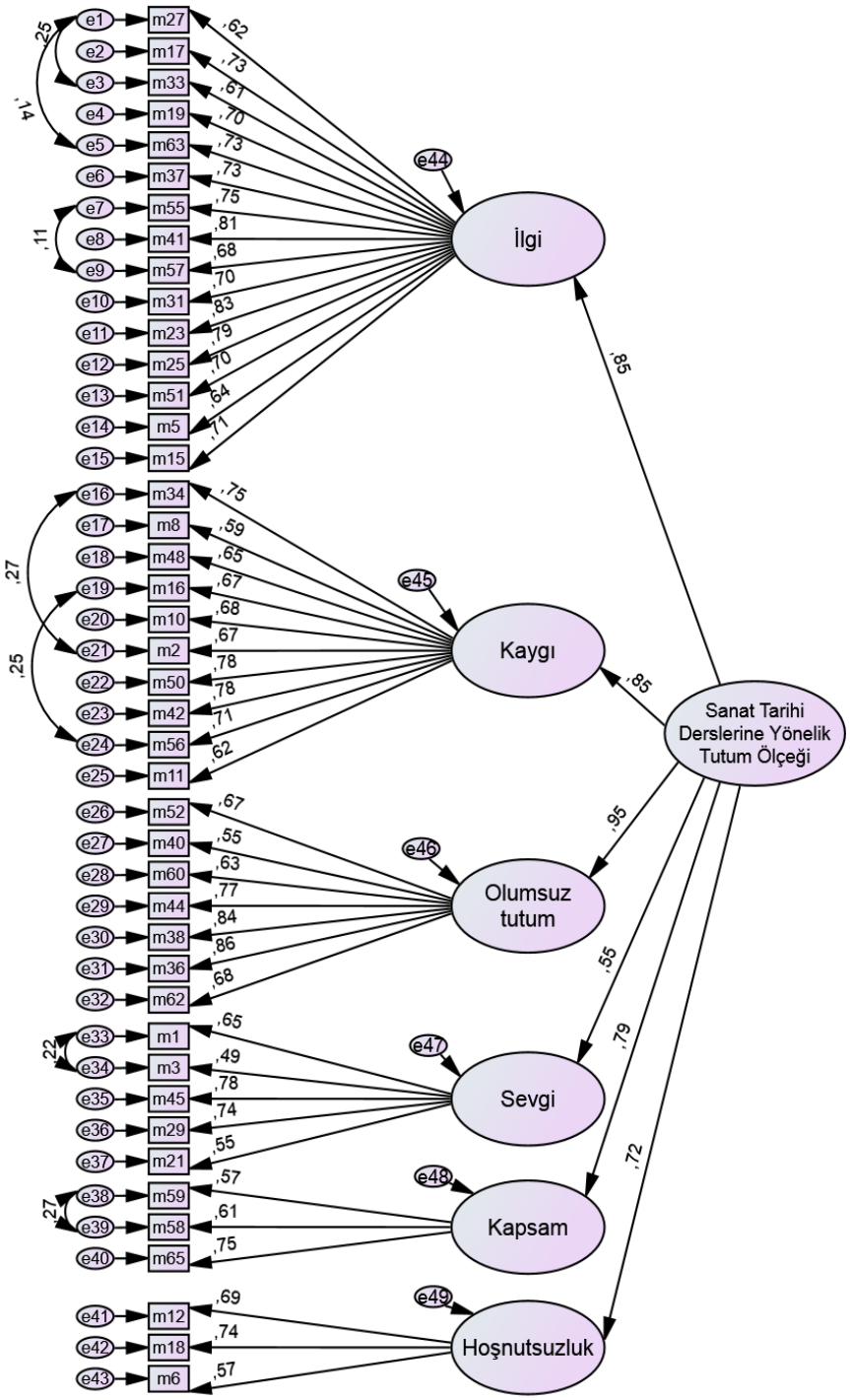

Figure 2. Confirmatory Factor Analysis Diagram of the Attitude Scale for Art History Courses, x2 = 1365,191 / SD = 825 and p <0.001

Item Analysis According to Subgroup - Upper Group Means

When the scale scores are ranked from the highest to the lowest, the comparison of the mean scores of the 27% groups taken from both ends of the ranking for each item is defined as item analysis (Tavşancıl, 2005). In this analysis, independent groups t-test was used because lower and upper groups were independent of each other. The t-test results of the averages of the items in the lower and upper groups were calculated (Table 6). It has been deduced that all the items in the scale differentiate significantly. According to item total correlation values, there was a medium and high-level relationship between scale items and factors (Table 6). This indicated that the internal consistency of the scale was high.

Table 6. Results of the t-test conducted to determine the distinctiveness of the attitude scale items for art history courses

Factor	Items	Items Total Correlation Values	Upper group (%27)		Loer group (%27)		t
			$\bar{X}$	Ss	$\bar{X}$	Ss	
Interest	m18	0,49	4,30	0,76	2,80	1,10	10,25**
	m25	0,65	4,08	0,86	2,32	0,95	12,58**
	m21	0,47	3,93	0,79	2,42	1,01	10,66**
	m14	0,54	4,17	0,88	2,19	1,03	13,29**
	m42	0,56	4,35	0,79	2,42	1,06	13,33**
	m24	0,52	4,33	0,70	2,52	0,91	14,34**
	m35	0,60	4,09	0,75	2,29	0,88	14,22**
	m27	0,62	4,48	0,55	2,62	0,91	15,91**
	m37	0,48	4,34	0,85	2,54	1,11	11,74**
	m20	0,51	4,57	0,65	3,04	1,06	11,19**
	m16	0,68	4,39	0,54	2,43	0,97	16,11**
	m17	0,62	4,17	0,73	2,27	0,91	14,85**
	m33	0,57	4,20	0,66	2,34	0,95	14,68**
	m4	0,41	4,54	0,85	3,08	1,00	10,13**
	m10	0,51	4,59	0,59	3,05	0,97	12,36**
Anxiety	m6	0,61	3,92	1,15	2,41	1,21	8,22**
	m22	0,72	4,54	0,60	2,70	1,26	12,04**
	m31	0,65	4,22	0,99	2,45	1,25	10,12**
	m11	0,66	4,69	0,52	3,28	1,15	10,18**
	m7	0,66	4,37	0,84	2,72	1,13	10,70**
	m2	0,66	4,64	0,58	3,10	1,26	10,16**
	m32	0,72	4,49	0,67	2,57	1,19	12,78**
	m28	0,72	4,54	0,63	2,73	1,06	13,35**
	m36	0,65	4,66	0,63	2,95	1,14	12,00**
	m8	0,58	4,01	0,88	2,30	0,95	12,08**
Negative Attitude	m34	0,65	4,84	0,45	3,25	1,21	11,28**
	m26	0,52	4,67	0,90	3,17	1,02	10,09**
	m40	0,60	4,70	0,58	3,23	1,19	10,10**
	m29	0,72	4,84	0,37	2,88	1,19	14,33**
	m25	0,77	4,72	0,48	2,83	1,14	14,00**
	m23	0,77	4,67	0,50	2,49	0,99	17,90**
	m41	0,62	4,48	0,89	2,53	1,20	11,94**
Love	m1	0,61	4,23	0,77	3,13	1,09	7,45**
	m3	0,47	3,38	0,88	2,60	1,08	5,10**
	m30	0,65	3,96	0,77	2,55	1,06	9,78**
	m19	0,62	3,86	0,92	2,48	0,86	9,92**
	m15	0,47	4,40	0,90	3,28	1,01	7,55**
Scope	m39	0,55	4,89	0,31	3,90	1,02	8,44**
	m38	0,58	4,88	0,36	3,71	1,14	8,94**
	m43	0,50	4,83	0,41	3,51	1,13	9,97**
Discontent	m9	0,53	4,88	0,50	3,81	1,10	8,09**
	m13	0,56	4,84	0,37	3,66	1,03	9,78**
	m5	0,45	4,54	0,87	3,29	1,05	8,34**

**p<0,01

Pearson Correlation coefficients were calculated to reveal factors relationship and also the relationship between factors and the scale total scores (Table 7). According to the findings, the coefficients of the scale factors' relationships vary between 0.280 and 0.716. There are low, medium and highly significant relationships between scale factors. These results showed that the internal consistency of the scale was sufficient regarding the factors' relationship.

Table 7. Pearson Correlation Coefficients of the Relationship between Attitude Scale Factors for Art History Courses.

	Variable	$\bar{X}$	Ss	1.	2.	3.	4.	5.	6.	7.
.	1.Interest	3,43	0,79	1						
.	2.Anxiety	3,54	0,84	,642**	1					
.	3.Negative Attitude	3,93	0,83	,716**	,698**	1				
.	4.Love	3,34	0,76	,658**	,331**	,426**	1			
.	5.Scope	4,36	0,70	,495**	,341**	,560**	,342**	1		
.	6.Discontent	4,26	0,73	,461**	,469**	,542**	,280**	,478**	1	
.	Total Score	3,65	0,65	,928**	,825**	,863**	,650**	,588**	,601**	1

**p<0,01; N=306

Conclusion and Suggestions

This scale was developed to determine the attitudes of students studying at the Faculties of Education and Faculties of Fine Arts towards art history courses taken during their undergraduate studies. The Kaiser Meyer Olkin value of the attitude scale was found to be 0.950, the Bartlett's Test value was 7919,183, and the Cronbach's alpha coefficient value was found as 0.960. According to these data, the attitude scale was compatible, and it was also valid and reliable. As a result of the rotated principal components analysis, 6-factor scale structure was achieved. The distribution of items related the art history courses factors are as follow 15 of items are related to the interest / curiosity dimension, 10 items related to the anxiety dimension, 7 items related to the importance / value dimension, 5 items related to the love dimension, 3 items related to the scope dimension and 3 items are related to the discontent dimension thus the total number of items constituting attitude scale is 43.

When the properties of the items distributed for each factor are examined, the items that constituted the first factor are related to the students' interest and curiosity for art history courses and the second factor items are for the students' anxiety and concern, the third factor items are about the importance the students give to and the value they put in the courses, the fourth factor items are related the students' love and contentment, fifth factors are related to the students' compliance and the scope for art history courses within the field and across other fields and the sixth factor items reflect students' attitudes like discontent.

38. In addition to the exams' role as an educational and training feedback, attitude scales also have a special role in determining the students' attitudes and behaviors. According to Kazu, Özdemir and Erten (2016, p.231), students' attitudes for and their reactions to the courses need to be determined for their success and also for deciding whether the education they get is effective or not. Since it is thought that the researches about measuring students' attitudes and behaviors towards the courses can contribute to their perceptual and behavioral development, the desired course goal can be achieved more easily through this way (Arslantaş, 2014, p.193). Thus, the responsibility of the educators is to apply the course attitude scales and use the obtained data to contribute to the students' perceptions positively (Arslan, Şahin, Şahin and Akçay, 2011, 235).

In our country, the perception that art education institutions are providing practice-oriented education is a common phenomenon. Therefore, considering the presence of the students who only have been accepted to the art departments after they became successful at talent exams, the students' attitudes towards the art history courses become worth examining.

Therefore, the attitude scale was developed to measure the students' attitudes and their approaches to the art history courses. This scale is expected to provide feedback to the researchers and the instructors for determining the attitudes of the students towards the art history courses as well as to eliminate the existed shortcomings. Findings related to the validity and reliability of the scale can be used to measure the attitudes of students studying in art education institutions or Fine Arts High Schools towards art history courses. However, the reliability and validity scores of the scale should be rearranged if the scale is used for courses taught in different departments and fields.

GENİŞLETİLMİŞ ÖZET

Sanat Tarihi Dersine Yönelik Tutum Ölçeğinin Geliştirilmesi

Günümüzde çağdaş anlamda düzenlenmiş ve uygulanmakta olan sanat eğitimi programları sadece uygulama ağırlıklı bir eğitimden yana değildir. Uygulama derslerinin yanı sıra sanat tarihi gibi teorik derslerin varlığı sanat eğitimi veren programları sadece nesne üreten değil aynı zamanda üretilen nesneyi yorumlayabilen bireyler yetiştirmeyi hedeflemektedir. Günümüz çağdaş sanat eğitimi veren programların temel hedefi de; sanattan haz alan, sanatı ve sanatla ilgileneni takdir eden, kültürel araştırmalara katılan, problemlere ilişkin için kültürel ifadeler getiren, ortaya eser koyanlara yönelik olduğu kadar kendi sanat çalışmalarını da eleştirebilen, güzellik anlayışı, beğeni ve zevkleri gelişmiş her türlü çirkinlik ve kirliliklerden hoşnutluk duymayan, ince ruhlu, anlayışlı, saygılı ve empati davranışlar ortaya koyabilen, bir toplum yetiştirmeyi amaçlamaktadır(Özsoy, 2007, s.169).

Sanat eserleri incelenirken, sadece yetenek bağlamında değil aynı zamanda onu meydana getirenin görüşlerine, geçmişin sosyo-kültürel yapılarına dair kayıtlarını barındırırlar. Sanat eserine dönük bu tür açıklamalar sanat tarihi dersleri bağlamında yürütülmeye çalışılır. Nitekim Erdem'e (2016, s.306-307) göre; sanat eserleri geçmişin anlaşılmasını sağlayamazsa, bugünün anlaşılmasına da yardımcı olamazlar. Sanat eğitimi veren programlar sanat tarihinin de katkılarıyla devamlı bir gelişme göstermektedir. Öğrencilerin somut veriler ortaya çıkarabilmesi için soyut-somut kavramının anlaşılması ve düşünce gücünün geliştirilmesi konusunda sanat tarihi eğitimi katkısı önemlidir. Sanat programlarında eğitim alanlar, sanatçının toplum içinde bir tutumu olduğunu ve toplumun da olanlara ilgisiz kalmadığını ve bu durumu sanat ile anlayabileceklerini kavrarlar. Önceki dönemlerde değişik tekniklerle ortaya konulan eserlerin başka anlamlar yüklendiğini ve bu sayede eserlerin yapılış amaçlarının olduğunu fark etmeye başlarlar. İfade edilen bu durumlar ancak sanat programları içinde verilmekte olan sanat tarihi öğretimi ile mümkün olabilir.

Günümüz sanat eğitimi programlarında uygulama ağırlıklı bir eğitimin verildiği algısı, bu programlarda okuyan öğrencilerin sanat programlarının müfredatlarında yer alan sanat tarihi gibi teorik derslere yönelik tutumlarını etkilediği düşünülmektedir. Bu algının / düşüncenin değerlendirilmesi oldukça önem arz etmektedir. Bu tür bir değerlendirmeyi yapabilmek ancak geçerli ve güvenilir bir şekilde hazırlanmış tutum ölçekleriyle gerçekleştirilebilir.

Bu çalışmada, Güzel sanatlar Eğitim Fakültelerinde ve Eğitim Fakültelerinin sanat programlarında öğrenim gören öğrencilerin almış oldukları sanat tarihi derslerine ilgili biliş, duyuş ve psikomotor davranışlarını tanımlayabilmek için bir tutum ölçeği geliştirilmesi amaçlanmıştır.

Yöntem

Evren

Sanat tarihi derslerine yönelik tutum ölçeğinin geliştirildiği bu çalışma Türkiye'de sanat eğitimi alanında eğitim veren üniversitelerde yürütülmüştür. Bu doğrultuda çalışmanın evreni Türkiye'deki Güzel Sanatlar ve Eğitim Fakültelerindeki sanat programlarında 4. sınıf ve lisansüstü eğitim alan öğrenciler oluşturmaktadır.

Örneklem

Çalışmanın örneklemi; amaçsal, tipik durum örnekleme uygun olarak bu sanat programlarında eğitim veren üniversitelerde okuyan öğrencilerdir. Bu kapsamda ölçek 306 (91 erkek ve 215 Kadın) kişiye uygulanmıştır. Örneklemin üniversitelere dağılımına bakıldığında; %37,3'ü Fırat Üniversitesi, %20,9'u Gazi Üniversitesi, %16,7'si Necmettin Erbakan Üniversitesi, %10,1'i Selçuk Üniversitesi, %6,9'u Çanakkale Üniversitesi, %8,2 diğer üniversiteler (Ondokuz Mayıs Üniversitesi, Marmara Üniversitesi, Çukurova Üniversitesi, Dicle Üniversitesi, Van Yüzüncü Yıl Üniversitesi) oluşturmaktadır.

İşlem

Sanat tarihi derslerine yönelik tutum ölçeğinin geliştirilmesi sürecinde gerekli izinler alınmıştır. Tutum ölçeğinin geliştirilmesi sürecinde öncelikle tutum ve tutumla ilişkili bulunan alan yazın çalışmaları ve farklı derslere yönelik yapılan tutum ölçekleri incelenmiştir (Bahar, Uludağ, Yılmaz, 2010; Gömleksiz, 2003; Kazu, Özdemir ve Erten, 2016; Ünal ve Köse, 2014; Yeşiltaş ve Yılmazer, 2015).Tutum değişkeni ve boyutlarına ilişkin

edinilen bilgilerin neticesinde madde havuzu oluşturma sürecine geçilmiştir. Madde havuzunun oluşturulması aşamasında sanat tarihi dersleri de gözlemlenmiştir. Madde havuzunun oluşturulması sürecini uzman görüşlerinin alınması süreci takip etmiştir. Oluşturulan maddeler, alanında uzman kişilerin görüşlerine sunulmuş ve sanat tarihi dersleri 'ne yönelik 66 maddelik nihai veri toplama aracı oluşmuştur. Ölçeğin kapsam geçerliliği; tutum testini oluşturan maddelerin ölçülmek için tanımlanan davranışlar evreni, ölçmede hangi düzeyde temsil ettiğine, örneklendiğine yöneliktir (Büyüköztürk, Çakmak, Akgün, Karadeniz ve Demirel, 2012, s.117). Ölçeğin yapı geçerliğini ortaya çıkarmak için de faktör analizinden yararlanılmıştır. Ayrıca hazırlanan ölçek maddelerinin sade ve anlaşılır olması bakımından alan uzmanları tarafından görüşler alınmıştır. Veri toplama aracının uygulanmasıyla alınan veriler SPSS'in 17,0 sürümüyle geçerlik ve güvenirliği incelenmiştir. Bu kapsamda geçerlik çalışması sürecinde açımlayıcı faktör analizi yapılmış, yetersiz madde faktör yükü ve binişik madde nedeniyle 23 maddenin kapsamdan çıkarılmasına karar verilmiştir. Ayrıca doğrulayıcı faktör analizi sonucu uyum indekslerinin iyi ve kabul edilebilir uyum değerlerine sahip olduğu gözlenmiş, test-tekrar test yöntemiyle madde analizi yapılmış, madde-toplam puan korelasyonu ve %27'lik alt-üst grupların madde ortalama puanları incelenmiştir.

Sonuç ve Öneriler

Bu araştırmada Eğitim Fakültelerinde ve Güzel Sanatlar Fakültelerinde öğrenim gören öğrencilerin lisans boyunca almış oldukları sanat tarihi derslerine yönelik tutumlarını belirlemek için ölçek geliştirilmiştir. Tutum ölçeğe ait Kaiser Meyer Olkin değeri 0,950, Bartlett's Testi değeri ise 7919,183 bulunmuş olup, Cronbach's alpha katsayı değeri 0,960'tır. Bu verilerin ışığında tutum ölçeğinin kabul edilebilir uygunlukta olduğu, geçerlik-güvenirliği ortaya konmuştur. Yapılan döndürülmüş temel bileşenler analizi sonucunda 6 faktörlü yapıya ulaşılmıştır. Bu faktörler araştırmacılar tarafından sanat tarihi derslerine ilişkin; ilgi/merak boyutu ile ilgili 15, kaygı boyutuna ilişkin 10, önem/değer verme tutum boyutuna ilişkin 7, sevgi boyutuna ilişkin 5, kapsam boyutuna ilişkin 3 ve hoşnutsuzluk boyutuna ilişkin 3 madde; toplamda tutum ölçeğini oluşturan madde sayısı ise 43'tür.

Faktörlere dağılan maddelerin özelliklerine bakıldığında; Birinci faktörü oluşturan maddeler öğrencilerin sanat tarihi derslerine yönelik ilgi ve merak, ikinci faktöre ilişkin maddeler öğrencilerin almış oldukları sanat tarihi derslerine yönelik kaygı ve endişe, üçüncü faktöre ilişkin maddeler öğrencilerin sanat tarihi derslerine yönelik önem/değer verme, dördüncü faktöre ilişkin maddeler öğrencilerin sanat tarihi derslerine sevgi ve hoşnut olmaya ilişkin, beşinci faktöre ilişkin maddeler öğrencilerin sanat tarihi derslerinin alan içi ve diğer alanlarla uyumuna / kapsamına yönelik ve son olarak altıncı faktöre ilişkin maddeler ise öğrencilerin sanat tarihi derslerine karşı hoşnutsuzluk gibi tutumlarını yansıttığı söylenebilir.

Eğitim öğretimde bir dönüt aracı olarak görülen sınavların yanı sıra öğrencilerin ders karşı tutum ve davranışlarının tespiti konusunda tutum ölçekleri bu konuda ayrı bir öneme sahiptir. Kazu, Özdemir ve Erten'e (2016, s.231) göre; öğrencilerin başarılı olması ve aldıkları eğitimin etkili olduğunu öğrenmek için almış oldukları derse yönelik tutum ve davranışlarının belirlenmesi gerekir. Ancak bu sayede ders ile ilgili istenen hedefe ulaşılması sağlanabilir. Çünkü öğrencilerin derslere yönelik tutum ve davranışlarını ölçmeye ilişkin yapılan araştırmalar, algısal ve davranışsal boyutları için olumlu yönde yansıyabilecek bir eğitim sürecini oluşturacağı düşünülmektedir (Arslantaş, 2014, s.193). Bu doğrultuda eğitimcilere düşen sorumluluk, yürüttükleri derslerle ilgili tutum ölçeklerini uygulamak ve elde ettikleri veriler sonucunda öğrencilerin derslerine ilişkin tutumlarını geliştirmek için kullanmaktır (Arslan, Şahin, Şahin ve Akçay,2011, 235).

Ülkemizde sanat eğitimi veren kurumların ağırlıklı olarak uygulamaya dönük bir eğitim verildiği düşüncesi / algısı söz konusudur. Bu nedenle sadece yetenek sınavlarına hazırlanarak sanat bölümlerini kazanan öğrencilerin varlığı dikkate alındığında sanat programlarında verilmekte olan sanat tarihi derslerine yönelik öğrencilerin tutumları incelenmeye değer bir olgudur.

Bu nedenle sanat bölümlerinde okuyan öğrencilerin sanat tarihi derslerine bakışlarını/yaklaşımlarını ölçmek için tutum ölçeği geliştirilmiştir. Geliştirilen bu ölçek, öğrencilerin sanat tarihi derslerinin sınavları yanı sıra, bu derslere yönelik tutumlarını belirleme ve çıkacak sonuca göre ders ile ilgili eksikliklerini gidermeye ve geliştirmeye yönelik araştırmacılara ve dersi yürüten hocalara dönüt sağlayacağı düşünülmektedir. Ölçeğin geçerlilik ve güvenirliğine ilişkin bulgular sanat eğitimi veren kurumlarda veya Güzel Sanatlar Liselerinde öğrenim gören öğrencilerin almış olduklarını sanat tarihi derslerine yönelik

tutumlarını ölçmek için kullanılabilir. Fakat ölçek farklı bölümlerde / farklı alanlarda okutulan derslerle ilgili kullanılması durumunda ölçeğin güvenirlik ve geçerlilik çalışmaları yeniden düzenlenmelidir.

Appendix: Attitude Scale For Art History Courses

Madde Sayısı	Aşağıdaki ifadelerin her birini okuduktan sonra bu ifadeye ne ölçüde katıldığınızı gösteren sütuna ait olan ve ifadenin hizasında bulunan kutucuğun içine V veya X şeklinde işaretleyiniz. **Kadın ( )** **Erkek ( )** **Üniversite :** ..... **Şu an ki öğrenim durumu:** 2. Sınıf ( ) 3. Sınıf ( ) **Mezun olduğunuz lise türü:** Güzel Sanatlar Lisesi ( ) Diğer (Lütfen Yazınız:.....) **Anne eğitim durumu:** Okur-Yazar değil ( ) İlkokul ( ) Ortaokul ( ) Lise ( ) Lisans ( ) Lisansüstü ( ) **Baba Eğitim Durumu:** Okur-Yazar değil ( ) İlkokul ( ) Ortaokul ( ) Lise ( ) Lisans ( ) Lisansüstü ( ) **Sanat tarihi derslerine yönelik başarınızı nasıl tanımlarsınız?** Başarılıyım ( ) Başarısızım ( ) Kararsızım ( )	Tamamen Katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle Katılmıyorum
1	Sanat Tarihi derslerini diğer derslerden daha çok önemserim.					
2	En düşük notlarım Sanat Tarihi derslerine aittir.					
3	Genellikle zamanımın çoğunu Sanat Tarihi derslerine ayırırım.					
4	Sanat Tarihi dersleri bana her zaman ilgi çekici gelmiştir.					
5	Sanat Tarihi ile ilgili belgeseller dikkatimi çekmez.					
6	En çok Sanat Tarihi sınavlarında stres yaşamaktayım.					
7	Sanat Tarihi derslerinde genelde tedirgin olurum.					
8	En başarılı olduğum dersler Sanat Tarihi dersleridir.					
9	Sanat Tarihi derslerinin olduğunu bilseydim bu bölümü tercih etmezdim.					
10	Sanat Tarihi derslerini pür dikkat dinlerim.					
11	Ne kadar çabalasam da Sanat Tarihi sınavlarında başarılı olamıyorum.					
12	Sanat Tarihi derslerini heyecanla beklerim.					
13	Sanat Tarihi derslerini bana hiçbir hoca sevdiremez.					
14	Sanat Tarihi ile ilgili ders sürelerinin artırılmasını isterim.					
15	Sanat Tarihi dersleri bana göre bölümün en önemli dersleridir.					
16	Sanat Tarihi derslerine büyük bir istekle gelirim.					
17	Sanat Tarihi derslerinin olduğu günler kendimi mutlu hissederim.					
18	Sanat Tarihi dersi dışında Sanat Tarihi ile ilgili araştırmalar yaparım.					
19	Sanat Tarihi derslerine diğer derslerden daha çok önem veririm.					
20	Sanat Tarihi dersi ilgili konuları konuşmaktan zevk alırım.					
21	Sanat Tarihi derslerinde öğrendiğim konularla ilgili ders dışında etkinlikler yaparım.					
22	Sanat Tarihi dersleri en çok zorlandığım derslerdir.					
23	Sanat Tarihi derslerinin çabucak bitmesini isterim.					
24	Sanat Tarihi dersleri ile ilgili yapılan tüm aktivitelere gönüllü katılırım.					
25	Sanat Tarihi derslerinin olduğu gün içimden hiç okula gitmek gelmez.					
26	Sanat Tarihi derslerini hayatım boyunca sevebileceğimi düşünmüyorum.					
27	Sanat Tarihi dersleri beni heyecanlandırır.					
28	Sanat Tarihi derslerinde anlatılan konuları anlamakta zorlanıyorum.					
29	Sanat Tarihi dersleri seçmeli ders olsaydı seçmezdim.					
30	Sanat Tarihi dersi benim için diğer derslerin en önünde gelir.					
31	En çok Sanat Tarihi derslerine ait sınavlarda stres yaşamaktayım.					
32	Sanat Tarihi konuları anlamakta zorlanıyorum.					
33	Sanat Tarihi dersinde aktif ve canlıyım.					
34	Sanat Tarihi derslerini hiç sevmem.					
35	Sanat Tarihi dersleri en çok aktif olduğum derslerdir.					
36	Sanat Tarihi sınavlarına çalıştığım halde başarılı olamıyorum.					
37	Gelecekte Sanat Tarihi ile ilgili bir işim olmasını isterim.					
38	Sanat Tarihi dersleri bana göre okuduğum bölümüyle uyuşmayan derslerdir.					
39	Sanat Tarihi dersleri insanoğluna geçmiş ve gelecek arasında köprü kurmasını sağlar.					
40	Sanat Tarihi dersinde sürekli telefona bakma ihtiyacı duyarım.					
41	Sanat Tarihi dersinde sürekli uykum gelir.					
42	Sanat Tarihi derslerinin artırılmasını isterim.					
43	Sanat Tarihi dersleri sanat eserine karşı bakışımı daha anlamlı hale getirdi.					

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