



Motivation, Self-Efficacy and Attitude as Predictors of Burnout in Musical Instrument Education in Fine Arts High Schools

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ARTICLE INFO

ABSTRACT

Article History:

Received: 18 Feb. 2019

Received in revised form: 09 Jan. 2020

Accepted: 11 Jan. 2020

DOI: 10.14689/ejer.2020.85.5

Keywords

music education, vocational music education, musical instrument education, affective traits

Purpose: This study aims to investigate fine arts high school students' motivation toward musical instrument education, musical instrument performance self-efficacy beliefs and attitudes as predictors of burnout. In this study, fine arts high school students' levels of, and the relationships among motivation toward musical instrument education, their musical instrument performance self-efficacy beliefs, attitudes, and burnout were investigated.

Research Methods: This study was designed as a predictor relational survey study and conducted with a total of 401 fine arts high school students during the 2015-2016 academic year.

Findings: The results revealed that students' burnout levels were low, their motivation level was high, their level of musical instrument performance self-efficacy beliefs was middle and their attitude level was high. The results also showed a negative significant relationship between students' motivation toward instrument education, their musical instrument performance self-efficacy beliefs, attitudes, and burnout. The fine arts high school students' motivation toward instrument education, their musical instrument performance self-efficacy beliefs, and attitudes were found to be significant predictors for their burnout.

Implications for Research and Practice: The researchers in this study recommend that further studies should be conducted to determine the predictive power of other affective variables on student burnout levels to provide new insights into the literature. Given that existing Turkish literature in the field of burnout in music education has mostly focused on music teachers and preservice music teachers, burnout among music education students among different institutions is an area that demands further investigation.

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Introduction

Music education is a significant aspect of human life and education, a point that many writers, philosophers, and educators have provided and highlighted throughout history. Some examples of such statements and considerations are as follows: "We do not seem to educate an individual in all aspects without music" (Welch & Adams, 2003, p. 4); "Education through music is the most superior education because rhythm and harmony go deep into soul and make it coherent (Platon, 2005, p. 117; cited in Akbulut, 2006, p. 3); and "Music provides unique and invaluable insights into the human condition. Music allows us to know, discover, understand, experience, share, or express such aspects of the human condition as feelings, aesthetic experiences, the ineffable, thoughts, structure, time and space, self-knowledge, self-identity, group identity, and healing and wholeness" (Donald, 2005, p.111). According to Suzuki (Barrett, 1995), music is the most effective means by which to teach an individual across all aspects. Unlike learning a language or mathematics, individuals should be educated in all aspects and emotions through music, and, most of all should be educated as such for civilization.

Music education is significant in the educational life of individuals; it can be provided through several means, including vocational, general and volunteer music education. Vocational music education is provided so that individuals can better understand music through the acquisition of musical knowledge, skills, and habits required by particular occupations or branches of music (Ucan, 2005). Vocational music education in Turkey is provided in conservatories, fine arts high schools, education faculties' musical education departments, and faculties of fine arts. Among these institutions, music education is provided at the primary, secondary, and university educational level in conservatories; at the secondary education level in fine arts high schools; and at the undergraduate educational level in departments of music education in faculties of education and the faculties of fine arts. These institutions include instrument education as an essential component of music education because instruments are one of the most basic materials necessary for music education. However, instrument education is a quite challenging process and requires intensive practice.

Reschly and Christenson (2006) highlight the cognitive and psychological dimensions of class participation within a lesson. Affective traits can also be listed among the dimensions of class participation in musical education lessons. Much like musical knowledge, affective traits are also cognitively stored. Hence, such affective traits influence learning in a positive or negative manner. Thus, strong and positive affective traits are needed so that students can carry out routine exercises in instrument education. Consciousness is the reflection of one's own being, and through such reflection, individuals become stronger both personally and cognitively. As the reflection of being – or, alternatively, reality – consciousness represents the practical relationship between the individual human and their own being or their experience with reality (Rubinstein, 1946; cited in Bull, 1968, p.32). Thus, human conscience includes not only that knowledge which meets and addresses their needs regarding the world but also their individual experiences. Affective traits, such as knowledge,

are stored in cognition. Thus, affective traits constitute an aspect of the learning process and influence learning in a positive or negative way. According to Akbulut (2000), “[in]most instances, individuals’ positive affective traits positively influence both their cognitive characteristics and their psychomotor characteristics and behaviors” (p. 3). Therefore, negative affective traits can be said to be among the most important problems preventing an effective instrument education; consequently, continuous and intensive practice is required to avoid the challenges and problems that may serve to prevent students from attaining their necessary goals.

In Turkey, education faculties and their music departments are an example of music education providers. Herein, music teachers are critically important as they provide students with the possibility of benefiting from the positive effects of music itself. Music teachers play an important role in raising students who are actively interested in music. Music teachers, like teachers of all subjects, encounter students from different economic and social backgrounds in their occupational lives. While some students may be lucky enough to experience inspiring moments in their musical education outside of school and the classroom, others may be only being able to have such experiences in the school environment. For those students whose musical experiences are restricted to the classroom, music teachers play a key role in encouraging and motivating them to engage and excel. Musical instruments are among the most basic educational tools required for musical education; consequently, music teachers who are adept in their musical instruments or instruments of choice can play a significant role in encouraging their students to engage in music by creating a driving force. Consequently, music students can benefit considerably from music education. Therefore, it may be said that music education has an essential place in the music education department. However, students with negative affective traits stemming from certain negative experiences cannot be successful at the expected level in these departments. Breaking students’ affective resistance can be a challenging task for teachers. Thus, determining the underlying reasons for students’ negative affective background within music education departments can contribute to finding and implementing the necessary applications and programs within music education departments and thereby rectify the student’s condition.

In considering the average profile of students within music education departments, it can be seen that the majority of enrolled students graduated from fine arts high schools. Consequently, determining common affective problems students encounter during their musical instrument education within these fine arts high schools will help to develop programs and applications to overcome challenges thereafter. Indeed, by intervening through these programs and applications, the affective problems students experience in their musical instrument education may be prevented from carrying over to their music education departments as the following stage of their fine arts high schools. The secured transition from fine arts high school to university music education can contribute to the improvement of achievement and quality regarding musical instrument education in fine arts high schools and music education departments, while also contributing to the promotion of qualified preservice music teachers. Accordingly, the present study aims to investigate the

predictive power of fine arts high school students' motivation toward musical instrument education, their musical instrument performance self-efficacy beliefs, and attitudes on their burnout. The study shall also investigate the levels of and the relationships among students' motivation toward musical instrument education, their musical instrument performance self-efficacy beliefs, attitudes, and burnout. The research questions for this study were formulated as follows:

1. What are fine arts high school students' levels of motivation toward musical instrument education, musical instrument performance self-efficacy beliefs, attitudes, and burnout?
2. What is the relationship among fine arts high school students' motivation toward musical instrument education, musical instrument performance self-efficacy beliefs, attitudes, and burnout?
3. What is the predictive power of fine arts high school students' motivation toward instrument education, musical instrument performance self-efficacy beliefs, and attitudes regarding their burnout levels?

Method

Research Design

This study used a survey design; survey studies describe specific characteristics of individuals, groups, or organizations (Berends, 2006, p. 623). Studies that attempt to predict one variable concerning another variable are called predictive relational survey studies (see Buyukozturk, Cakmak, Akgun, Karadeniz, & Demirel, 2012, p.226). This study aims to describe the predictive relationship between fine arts high school students' motivation in musical instrument education, musical instrument-performance self-efficacy beliefs, attitudes, and burnout. Data for this study were collated using a predictor relational survey method.

Research Sample

For this study, the researcher cooperated with 401 students enrolled in first, second, third and fourth years in fine arts high schools in Ağrı, Samsun İlkadım, Sivas Muzaffer Sarısözen, İstanbul Avni Akyol, Bursa Zeki Müren, İzmir Ümran Baradan and Gaziantep Ticaret Odası fine arts high school during the 2015-2016 academic year in Turkey. Of the students in this study, 33.7% were male, and 66.3% were female. Of them, 16% were enrolled in their first year, 29,9% were in their second year, 23.4% were in their third year, and 30.7% were enrolled in their fourth year. Participants were selected using the simple random sampling technique.

Research Instruments

The Musical Instrument Performance Self-Efficacy Belief Scale

The Musical Instrument Performance Self-Efficacy Belief Scale was developed by Girgin (2015). Girgin (2015) determined the Cronbach's alpha value for the entire scale to be .72, and identified three sub-dimensions, namely, self-efficacy, self-inefficacy and psychological indicators; the Cronbach's alpha values for the scale's sub-dimensions are .86 for self-efficacy, .76 for self-inefficacy and .61 for psychological indicators. The scale was designed as a five-point Likert-type scale, and participants' scores for the scales' 20 items range from 1= "strongly disagree" to 5= "strongly agree." The Musical Instrument Performance Self-Efficacy Belief Scale includes 20 items; the highest and lowest possible scores are 100 and 20, respectively. A high score on the entire scale indicates a high-level of musical instrument performance self-efficacy belief.

The Motivation for Individual Instrument Classes Scale

The Motivation for Individual Instrument Classes Scale was developed by Girgin (2015). Girgin (2015) determined the Cronbach's alpha value for the entire scale to be .77 and identified three sub-dimensions, namely, lack of motivation, achievement motivation and motivation for studying. Cronbach's alpha values for the scale's sub-dimensions are .90 for lack of motivation, .88 for achievement motivation and .76 for motivation for studying. The scale was designed as a five-point Likert-type scale, and participant's scores range from 1= "strongly disagree" to 5= "strongly agree." The Motivation for Individual Instrument Classes Scale includes 25 items. Thus, the highest and lowest possible scores are 125 and 25, respectively. A high score for the entire scale indicates a high level of motivation for individual instrument classes.

The Burnout Scale for Individual Instrument Courses

The Burnout Scale for Individual Instrument Courses was developed by Girgin (2015). In developing the Scale, Girgin determined that it had a single-factor structure. The Cronbach's alpha value for the entire scale is .97. Participants' scores for items within this five-point Likert-type scale range from 1= "strongly disagree" to 5= "strongly agree." The Burnout Scale for Individual Instrument Courses includes 36 items. Thus, the highest and lowest possible scores are 180 and 36, respectively. A high score for the scale indicates a high level of burnout for individual instrument courses.

The Attitude Scale towards Instrument Education Lesson

The Attitude Scale towards Instrument Education Lesson was developed by Topoglu and Erden (2012). In developing the scale, Topoglu and Erden determined that the scale had a single-factor structure. Topoglu and Erden (2012) found the Cronbach's alpha value for the entire scale is .95. The items on this five-point Likert-type scale range from 1= "strongly disagree" to 5= "strongly agree." The Attitude Scale towards Instrument Education Lesson includes 27 items. The highest and lowest possible scores on the scale are 135 and 27, respectively. A high score for the scale indicates a high level of attitude towards instrument education lessons.

Data Analysis

Arithmetical and standard deviation values of participants' scores for each of the scales—the Burnout Scale for Individual Instrument Courses, the Motivation for Individual Instrument Classes Scale, the Musical Instrument Performance Self-Efficacy Belief Scale, and the Attitude Scale towards Instrument Education Lesson Scale were presented per a descriptive analysis. A correlation analysis was conducted to determine the relationship among participant burnout, motivation, musical instrument performance self-efficacy beliefs, attitudes, and burnout. A regression analysis was carried out to determine the predictive power of the participants' motivation, musical instrument performance self-efficacy beliefs, and attitudes regarding their burnout. The confidence level for this study was determined to be .05.

Results

This section includes the results of the statistical analyses. Descriptive statistics regarding the predicted variable, burnout, and the predictive variables, motivation, musical instrument performance self-efficacy belief, and attitude can be seen in Table 1. The relationship among these variables can be seen in Table 2 and the results of the regression analysis of the predictive variables can be seen in Table 3.

Descriptive Statistical Results

The results of the descriptive statistics regarding the data obtained by the Burnout Scale for Individual Instrument Courses, the Motivation for Individual Instrument Classes Scale, the Musical Instrument Performance Self-Efficacy Belief Scale, and the Attitude Scale towards Instrument Education Lesson are presented in Table 1.

Table 1*Descriptive Analysis Results of the Study Variables*

	N	M	SD	Minimum	Maximum
BSIIC	401	1.752	0.914	1.000	4.940
MIICS	401	4.284	0.609	1.880	5.000
LM	401	4.514	0.721	1.300	5.000
AM	401	4.433	0.636	1.000	5.000
MS	401	3.526	0.875	1.000	5.000
MIPSBS	401	3.221	0.766	1.050	5.000
SE	401	3.042	0.977	1.000	5.000
SI	401	3.610	0.967	1.000	5.000
PI	401	3.188	0.877	1.000	5.000
ASIEL	401	4.018	0.724	1.330	4.850

Note: BSIIC, the Burnout Scale for Individual Instrument Courses; MIICS, the Motivation for Individual Instrument Classes Scale; LM, Lack of motivation; AM, Achievement Motivation; MS, Motivation for studying; MIPSBS, the Musical Instrument Performance Self-Efficacy Belief Scale; SE, Self-Efficacy; SI, Self-Inefficacy; PI, Psychological Indicators; ASIEL, the Attitude Scale towards Instrument Education Lesson

As can be seen in Table 1, participants' levels according to the entire scales and their respective sub-dimensions were found to be: low for Burnout (1.752±0.914); high for Motivation (4.284±0.609); low for Lack of Motivation (4.514±0.721); high for Achievement Motivation (4.433±0.636); high for Studying Motivation (3.526±0.875); middle for Musical Instrument Performance Self-Efficacy (3.221±0.766); middle for Self-Efficacy (3.042±0.977); low for Self-Inefficacy (3.610±0.967); middle for Psychological Indicators (3.188±0.877); and high for Attitude (4.018±0.724). The participants' levels of Lack of Motivation and Self-Inefficacy decreased as their scores on these dimensions increased since they consisted of reverse items.

Results from the Correlation Analysis

A correlation analysis was conducted using the study findings to investigate the relationship among the participants' motivation, musical instrument performance self-efficacy beliefs, attitudes, and burnout the related results are presented in Table 2.

Table 2

Correlation Analysis Results of the Study Variables

	1- BSIIC	2	3	4	5	6	7	8	9
2-MIICS	-.531**								
3-LM	-.734**	.871**							
4-AM	-.560**	.868**	.590**						
5-MS	-.518**	.787**	.528**	.598**					
6MIPBS	-.531**	.522**	.442**	.499**	.509**				
7-SE	-.391**	.510**	.383**	.440**	.505**	.884**			
8-SI	-.543**	.494**	.460**	.343**	.466**	.853**	.599**		
9-PI	-.383**	.142**	.185**	.399**	.509**	.582**	.196**	.540**	
10-ASIEL	-.802**	.870**	.767**	.732**	.704**	.546**	.495**	.525**	.223**

* $p < .01$, ** $p < .05$

Note: BSIIC, the Burnout Scale for Individual Instrument Courses; MIICS, the Motivation for Individual Instrument Classes Scale; LM, Lack of motivation; AM, Achievement Motivation; MS, Motivation for studying; MIPBS, the Musical Instrument Performance Self-Efficacy Belief Scale; SE, Self-Efficacy; SI, Self-Inefficacy; PI, Psychological Indicators; ASIEL, the Attitude Scale towards Instrument Education Lesson

As can be seen from Table 2, the highest correlations within each scale and among the scales' sub-dimensions were between general motivation and lack of motivation for the Motivation for Individual Instrument Classes Scale ($r = .871$; $p < .05$); general musical instrument performance self-efficacy belief and Self-Efficacy in the Musical Instrument Performance Self-Efficacy Belief Scale ($r = .884$; $p < .05$); Lack of motivation and general burnout between the Burnout Scale for Individual Instrument Courses and the Motivation for Individual Instrument Classes Scale ($r = -.734$; $p < .05$); general burnout and general musical instrument performance self-efficacy belief between the Burnout Scale for Individual Instrument Courses and the Musical Instrument Performance Self-Efficacy Belief Scale ($r = -.531$; $p < .05$); the Burnout Scale for Individual Instrument

Courses and the Attitude Scale towards Instrument Education Lesson ($r=-.802$; $p<.05$); general motivation and general musical instrument performance self-efficacy belief between the Motivation for Individual Instrument Classes Scale and the Musical Instrument Performance Self-Efficacy Belief Scale ($r= .522$; $p<.05$); general motivation and general attitude between the Motivation for Individual Instrument Classes Scale and the Attitude Scale towards Instrument Education Lesson ($r=.870$; $p<.05$); and general musical instrument performance self-efficacy belief and general attitude between the Musical Instrument Performance Self-Efficacy Belief Scale and the Attitude Scale towards Instrument Education Lesson ($r=.546$; $p<.05$).

Results Regarding the Regression Analysis

A multiple regression analysis was conducted on the predictive power of the participants' musical instrument education motivation, their musical instrument performance self-efficacy beliefs, students' attitudes on their burnout, and the related results are presented in Table 3.

Table 3

Regression Analysis Results of the Study Variables

Dependent Variable	Independent Variable	β	t	p	F	Model (p)	R ²
BSIIC	Constant	6.166	31.708	0.000	254.486	0.000*	0.650
	MIICS	-0.160	-1.550	0.046			
	MIPSBS	-0.150	-3.573	0.000			
	ASIEL	-0.808	-10.484	0.000			

* $p<.05$

Note: BSIIC, the Burnout Scale for Individual Instrument Courses; MIICS, the Motivation for Individual Instrument Classes Scale; MIPSBS, the Musical Instrument Performance Self-Efficacy Belief Scale; ASIEL, the Attitude Scale towards Instrument Education Lesson

As seen in Table 3, participants' scores on the Motivation for Individual Instrument Classes Scale, the Musical Instrument Performance Self-Efficacy Belief Scale, and the Attitude Scale towards Instrument Education Lesson were found to significantly predict their scores on the Burnout Scale for Individual Instrument Courses ($F=254.486$; $p<.05$). Results from the regression analysis suggest that the participants' motivation, musical instrument-performance self-efficacy beliefs, and attitudes regarding instrument education are significant predictors of students' burnout level ($R^2=0.650$). Fine art students' burnout levels decreased as their motivation ($\beta=-0.160$), musical instrument performance self-efficacy ($\beta=-0.150$), or attitude ($\beta=-0.808$) increased.

Discussion, Conclusion and Recommendations

The results of this study are discussed in this section. This study revealed that regarding their instrument education, fine art students' burnout levels are low; their motivation level is high, their musical instrument performance self-efficacy level is middle, and their attitude level is high. It is noteworthy that participants' self-efficacy beliefs are at a mid-level as self-efficacy beliefs are one of the driving structures behind individuals' actions (Kurt, 2012). Individuals with low self-efficacy are unable to apply themselves to the learning processes, have a low level of enthusiasm regarding learning, are unwilling to face the difficulties they encounter and do not put effort into overcoming such difficulties (Bandura, 1993). Compared to individuals with low self-efficacy beliefs, students with high self-efficacy beliefs put more effort and work for longer periods of time to accomplish a given task (Schunk, 1989). Consequently, it can be said that self-efficacy beliefs are of critical importance in instrumental education, which requires intensive practice, like all educational fields. Therefore, it is recommended that future further studies should be conducted to determine those factors influencing fine arts high school students' self-efficacy beliefs regarding instrument education. If such prospective studies are successful in identifying these factors, measures can then be taken to eliminate these factors. Thus, the quality of instrument education in fine arts high schools can be developed.

The results of the present study also reported a negative significant relationship among the participants' musical instrument education motivation, musical instrument performance self-efficacy-beliefs, attitudes, and burnout. Existing literature on the concept of burnout has primarily focused on the burnout in the corporate and business world (Yang & Farn, 2005) and its negative consequences on corporate life. However, some studies investigating students' burnout regarding their educational institutions have been undertaken, and this signifies a new approach in the literature. These studies have reported that burnout may cause students to become desensitized, to burn out emotionally, and to feel unsuccessful in their endeavors. This situation may lead to a fall in students' motivation towards lessons and, consequently, an increase in their absenteeism (McCarthy, Pretty & Catano, 1990; Yang & Farn, 2005). The results of the present study indicating a negative relationship among motivation, self-efficacy, attitude, and burnout are corroborated by existing literature in the field.

The findings obtained in this study suggest that fine arts high school students' motivation is a significant predictor of their burnout. This result indicates that the students' motivation regarding musical instrument education decreases their burnout level. In other words, the students' burnout level decreases as their motivational level increases. To my knowledge, there is not any study on a relationship between motivation and burnout in the field of music in the literature. However, considering relevant theoretical and empirical studies conducted in different but related fields, the results of the relevant literature are consistent with the results of the present study. Several studies in the relevant literature have found a significant relationship between motivation and burnout. Lamyree, Treasure and Roberts (2006) conducted a study on a group of athletes, and found the motivation to be a significant predictor of burnout; in a similar study, also on a group of athletes, Appleton and Hill (2012) also reported

a significant relationship between motivation and burnout. Aypay and Eryilmaz (2012) conducted a study on high school students and found that students' motivation to attend courses decreases as their burnout level increases. The relationship between motivation and burnout is supported by Pines's Psychoanalytic-Existentialist Model; according to Pines and Aranson (1988), burnout can be defined as a loss of enthusiasm, energy, idealism, perspective, and purpose, and can be described through physical, emotional, and mental symptoms leading to the feelings of continuous stress, hopelessness, despair, and a sense of being trapped. It can be argued that decreasing fine arts high school students' burnout levels regarding instrument education contributes to an increase in their motivation. Therefore, it is necessary to determine the causes leading to fine arts high school students experiencing burnout regarding instrument education. Based on the results of this study, the researchers suggest that further studies should be conducted to investigate the source of burnout among fine arts high school students—and whether these sources are family-based or teacher-based etc.—so that informed measures can be taken to eliminate negative causes. Consequently, it is hoped that students' burnout levels can be decreased, and their motivation can, therefore, be indirectly increased.

This study also found that fine arts high school students' musical instrument performance self-efficacy beliefs were a significant predictor of their burnout levels. According to this result, participants' burnout levels decrease as their level of instrument performance self-efficacy beliefs increases; that is, their level of instrument performance self-efficacy decreases as their level of burnout increases. Although no similar studies in the field of music education could be found, several studies from different but related fields revealed findings that corroborate the result of the present study (Yang & Farn, 2005; Schwarzer & Hallum, 2008; Skaalvik & Skaalvik, 2009; Ciftci, 2015; Karahan & Balat, 2011; Saricam & Sakiz, 2014). This situation can be explained by the personal success dimension, the third dimension of Maslach's burnout model. According to Maslach, a low-level personal success is one constituent part of burnout in the individual in question (Demir, 2010). This model defines burnout as a syndrome manifesting itself as a feeling of exhaustion and a decrease in personal success and competence (Aksoy, 2007). According to the results of the present study, determining those factors that negatively influence fine arts high school students' competence and success regarding instrument education, and the elimination of those factors can help to decrease student burnout in instrument education. Thus, further studies can be conducted to determine those factors influencing fine arts high school students' competence and success regarding instrument education.

The attitudes of fine arts high school students regarding instrument education were found to be a significant predictor of burnout. The results of the present study have shown that the participants' attitudes regarding instrument education increase their burnout level decreases. In other words, the participants' attitudes decrease as their burnout level increases. To my knowledge, there is not any study indicating a relationship between attitude and burnout has in the literature. Further studies on the relationship between burnout and attitudes can, therefore, provide considerable contributions to the current literature due to this gap in this research. The findings

obtained in this study suggest that determining those factors that negatively influence fine arts high school students' attitudes toward instrument education and eliminating these factors can help to decrease students' burnout in instrument education. Hence, it is hoped that further studies will be conducted to determine the influencing factors on fine arts high school students' attitudes toward instrument education.

Hitherto, Turkish literature on the burnout within music education has mostly focused on music teachers and preservice music teachers (Otacioglu, 2008; Kucuksuleymanoglu & Onuray Egilmez, 2013; Talsik, 2016; Inci & Burak, 2017). The researcher suggests that further studies should be conducted to investigate the burnout among students from different institutions.

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Güzel Sanatlar Liselerinde Çalgı Eğitiminde Tükenmişliğin Yordayıcısı Olarak Motivasyon, Özyeterlik ve Tutum

Atf:

Girgin, D. (2020). Motivation, self-efficacy and attitude as predictors of burnout in musical instrument education in fine arts high schools. *Eurasian Journal of Educational Sciences*, 85, 93-108, DOI: 10.14689/ejer.2020.85.5

Özet

Problem Durumu: Ülkemizde müzik eğitimi veren kurumlardan birisi de müzik öğretmenliği bölümleridir. Müzik öğretmenlerinin, müzik eğitiminin olumlu etkilerinden öğrencilerinin faydalanmasını sağlamada bir köprü oluşturacak olması nedeniyle oldukça önemli bir yere sahip olduğu söylenebilir. Diğer alan öğretmenlerin de olduğu gibi müzik öğretmenleri de meslek yaşamlarında farklı ekonomik ve sosyal yapılardan gelen öğrencilerle karşılaşmaktadırlar. Aynı sınıftaki öğrencilerden bazıları, müzik eğitimine özendirici ortamlarla okul dışında karşılaşabilirken, bazıları sadece müzik dersleri yoluyla müzik eğitimine özendirici ortamlarla karşılaşabilmektedir. Bu noktada müzik öğretmenleri, müzik eğitimine özendirici ortamlarla sadece okul ortamında karşılaşan öğrencileri müzik eğitimine çekmede önemli bir anahtar görevi görmektedir. Çalgı müzik öğretmenin temel materyallerinden birisidir. Bu bağlamda çalgısında iyi yetişmiş müzik öğretmenleri, öğrencilerde itici bir güç oluşturarak, öğrencilerini müzikle ilgilenmeye teşvik edebileceği söylenebilir. Bu durum öğrencilerin müzik eğitiminden en üst düzeyde faydalanmasını sağlayabilir. Bu görüşler ışığında müzik öğretmenliği bölümlerinde çalgı eğitiminin oldukça önemli bir yere sahip olduğu söylenebilir. Ancak müzik öğretmenliği bölümlerine, geçmişlerinde bir çalgı eğitimi deneyimi olan ve olumsuz deneyimlerinden dolayı olumsuz duygusal özelliklere sahip olarak gelen öğrencilerin çalgı eğitiminde istenen başarıyı ve gelişmeyi gösteremedikleri görülmektedir. Öğrencilerin sahip olduğu duygusal dirençleri kırmak öğretmen için oldukça büyük sorun teşkil etmektedir. Bu nedenlerle müzik öğretmenliği bölümlerine gelen ve bir müzik geçmişi olan öğrencilerin, müzik öğretmenliği bölümlerine gelmeden önce eğitim aldıkları kurumlarda yaşadıkları negatif duygusal özelliklerin altında yatan nedenlerin belirlenmesi, söz edilen sorunların daha temel aşamadayken çözülmesine yönelik gerekli uygulamaların geliştirilmesine ve program değişikliklerine ışık tutabilir.

Müzik öğretmenliği bölümlerine gelen öğrenci profilleri incelendiğinde, bu bölümlerdeki öğrencilerin büyük çoğunluğunu güzel sanatlar liselerinden mezun olmuş öğrencilerin oluşturduğu görülmektedir. Söz edilen nedenlerle güzel sanatlar liselerindeki öğrencilerin çalgı eğitiminde karşılaştıkları duygusal sorunların belirlenmesi ve bu sorunların çözülmesine yönelik program ve uygulamalar geliştirilmesi, bu kurumların bir sonraki ayağı olan müzik öğretmenliği bölümlerine

öğrencilerin çalgı eğitimi ile ilgili yaşadıkları sorunların taşınmasını engelleyebilir ve söz edilen durum güzel sanatlar liselerinde ve müzik öğretmenliği bölümlerinde çalgı eğitiminde başarının ve niteliğin artmasına katkı sağlayabilir.

Araştırmanın Amacı: Bu çalışmada, güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde, motivasyonlarının, çalgı performansı özyeterlik inançlarının ve tutumlarının, tükenmişliklerini ne derece yordadığı; güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonlarının, çalgı performansı özyeterlik inançlarının, tutumlarının ve tükenmişliklerinin düzeyleri; güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonları, çalgı performansı özyeterlik inançları, tutumları ve tükenmişlikleri arasındaki ilişkiler belirlenmeye çalışılmıştır. Bu görüşler ışığında çalışmada aşağıdaki sorulara yanıt aranmıştır:

1. Güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonları, çalgı performansı özyeterlik inançları, tutumları ve tükenmişlikleri ne düzeydedir?
2. Güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonları, çalgı performansı özyeterlik inançları, tutumları ve tükenmişlikleri arasında nasıl bir ilişki vardır?
3. Güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde, motivasyonları, çalgı performansı özyeterlik inançları ve tutumları, tükenmişliklerini ne derece yordamaktadır?

Araştırmanın Yöntemi: Güzel sanatlar liselerindeki öğrencilerin çalgı eğitiminde motivasyonlarının, çalgı performansı özyeterlik inançlarının, tutumlarının ve tükenmişliklerinin arasındaki yordayıcı ilişkiyi betimlemeyi amaçlayan bu araştırma yordayıcı ilişkisel tarama modelindedir. Araştırma 2015-2016 eğitim-öğretim yılında 1., 2., 3. ve 4. sınıflarda eğitim gören 401 güzel sanatlar lisesi öğrencisiyle gerçekleştirilmiştir. Araştırmada ölçme aracı olarak, Bireysel Çalgı Dersi Motivasyon Ölçeği (Girgin, 2015), Çalgı Performansı Özyeterlik İnancı Ölçeği (Girgin, 2015), Bireysel Çalgı Dersi Tükenmişlik Ölçeği (Girgin, 2015), Bireysel Çalgı Dersi Tutum Ölçeği (Topoğlu & Erden 2012) kullanılmıştır. Öğrencilerin tükenmişlikleri, motivasyonları, çalgı performansı özyeterlik inançları ve tutumları arasındaki ilişkilerin incelenmesinde korelasyon analizi; motivasyonlarının, çalgı performansı özyeterlik inançlarının ve tutumlarının, tükenmişliklerini ne derece yordadığının belirlenmesinde regresyon analizinden yararlanılmıştır.

Araştırmanın Bulguları: Araştırmaya katılan güzel sanatlar lisesi öğrencilerinin "tükenmişlik" düzeyleri düşük ($1,752 \pm 0,914$), "motivasyon" düzeyleri yüksek ($4,284 \pm 0,609$); "çalgı performansı özyeterlik inancı" düzeyleri orta ($3,221 \pm 0,766$); "tutum" düzeyleri yüksektir ($4,018 \pm 0,724$). Bireysel Çalgı Dersi Tükenmişlik Ölçeği ile Bireysel Çalgı Dersi Motivasyon Ölçeği arasında en yüksek korelasyon motivasyonsuzluk ve genel tükenmişlik arasındadır ($r = -.734$; $p < 0.05$). Bireysel Çalgı Dersi Tükenmişlik Ölçeği ile Çalgı Performansı Özyeterlik İnancının geneli ve alt boyutları arasında en yüksek korelasyon genel tükenmişlik ve genel çalgı performansı özyeterlik inancı geneli arasındadır ($r = -.531$; $p < 0.05$). Bireysel Çalgı Dersi Tükenmişlik Ölçeği ile Bireysel Çalgı Dersi Tutum Ölçeği arasında oldukça yüksek bir ilişki vardır.

($r=-.802$; $p<0.05$). Bireysel Çalgı Dersi Motivasyon Ölçeği, Çalgı Performansı Özyeterlik İnancı Ölçeği, Bireysel Çalgı Dersi Tutum Ölçeği ile Bireysel Çalgı Dersi Tükenmişlik Ölçeği arasındaki neden sonuç ilişkisini belirlemek üzere yapılan regresyon analizi istatistiksel olarak anlamlı bulunmuştur ($F=254,486$; $p<0.05$). Regresyon analizi sonuçlarına göre güzel sanatlar lisesi öğrencilerinin çalgı eğitiminde, motivasyonları, çalgı performansı özyeterlik inançları ve tutumları, tükenmişliklerinin anlamlı birer yordayıcılarıdır ($R^2=0,650$).

Araştırmanın Sonuçları ve Öneriler: Araştırma sonunda, güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde tükenmişlik düzeylerinin düşük, motivasyon düzeylerinin yüksek, çalgı performansı özyeterlik inancı düzeylerinin orta, tutum düzeylerinin yüksek olduğu; güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonları, çalgı performansı özyeterlik inançları, tutumları ve tükenmişlikleri arasında negatif yönde anlamlı bir ilişki olduğu; güzel sanatlar lisesindeki öğrencilerin çalgı eğitiminde motivasyonlarının, çalgı performansı özyeterlik inançlarının ve tutumlarının, tükenmişliklerinin anlamlı birer yordayıcısı olduğu sonucuna ulaşılmıştır. Bu çalışmada motivasyon, çalgı performansı özyeterlik inancı ve tutum yordayıcı değişken olarak ele alınmıştır. Diğer araştırmacılarca güzel sanatlar liselerindeki öğrencilerin çalgı eğitiminde farklı duyuşsal değişkenlerin tükenmişliği yordama gücü belirlenebilir. Ayrıca ulusal yazında müzik eğitiminde tükenmişlikle ilgili çalışmaların daha çok müzik öğretmenleri ve müzik öğretmeni adaylarına yönelik olduğu görülmüştür. Araştırmacılara müzik eğitiminde farklı kurumlardaki öğrencilerin tükenmişlikleri ile ilgili çalışmalar yapmaları önerilebilir.

Anahtar Sözcükler: Müzik eğitimi, mesleki müzik eğitimi, çalgı eğitimi, duyuşsal faktörler