

Demographic factors associated with young children's motor creativity

Nezahat Hamiden Karaca¹, Afyon Kocatepe University, Faculty of Education, Ahmet Necdet Sezer Kampüsü, Gazlıgöl Yolu, 03200 Afyonkarahisar, Turkey <https://orcid.org/0000-0002-7424-7669>

Halil Uzun, Kilis 7 Aralık University, M.R. Faculty of Education, Department of Elementary Education, Mehmet Sanlı Mah. Doğan Güreş Paşa Bul. No:134 79000 Kilis- TURKEY <https://orcid.org/0000-0003-0029-1074>

Şermin Metin, Hasan Kalyoncu University, Faculty of Education, Airport Street 8. km.27410 Şahinbey / Gaziantep-TURKEY <https://orcid.org/0000-0001-5984-6359>

Neriman Aral, Ankara University, Faculty of Health Sciences, Ankara, Turkey <https://orcid.org/0000-0002-9266-938X>

Suggested Citation:

Karaca, N. H., Uzun, H., Metin, Ş & Aral, N. (2020). Demographic factors associated with young children's motor creativity. *Cypriot Journal of Educational Science*. 15(5), 1307-1319 <https://doi.org/10.18844/cjes.v15i5.5169>

Received from 29 July 2020; revised from 04 August 2020; accepted from September 28, 2020.

Selection and peer review under responsibility of Prof. Dr. Huseyin Uzunboylu, Higher Education Planning, Supervision, Accreditation and Coordination Board, Cyprus.

©2020 Birlesik Dunya Yenilik Arastirma ve Yayıncılık Merkezi. All rights reserved.

Abstract

This study investigated factors that are associated with the creative motor skills of young children. We recruited through random sampling 233 typically developing children attending preschool or kindergarten in Afyonkarahisar, Turkey. We administered a "General Information Form" to gather the children's demographic characteristics and the "Thinking Creatively in Action and Movement Test" to evaluate the children's creative motor skills level. We analyzed the children and families' demographic characteristics with frequency and percentage values, and we analyzed the TCAM with multiple linear regression analysis to determine whether independent variables predicted creativity on the TCAM. Our results showed that, among the sub-dimensions of the TCAM, the mother's age and profession best predicted the sub-dimension of fluency and the mother's profession best predicted the sub-dimension of novelty. Regarding, the sub-dimension of children's creative motor-imagination, neither the children's gender or age, the parents' age, education or occupation were significant predictors.

Keywords: Creativity; creative thinking; motor creativity

* ADDRESS FOR CORRESPONDENCE: Halil Uzun, Kilis 7 Aralık University, M.R. Faculty of Education, Department of Elementary Education (Preschool Education), Mehmet Sanlı Mah. Doğan Güreş Paşa Bul. No:134 79000 Kilis- TURKEY
E-mail address: nhamiden@gmail.com / Tel.: 00905058055084

1. Introduction

Creativity has been defined as original ideas, insights and solutions (Runco, 2007), and creativity is seen as one of the most important adaptive requirements for future generations, especially in today's rapidly developing, unpredictable and competitive world (Craft, 2002; Shaheen, 2010). In order for the individual to adapt to the rapidly changing world from birth and to respond to increasing life demands, it is necessary to think creatively, to find creative solutions to problems and to be trained in creative skills. Creativity is a key to learning in the contemporary education system. It is only possible for children to have fun in the learning process and to develop positive attitudes towards learning in environments where they can express their feelings and thoughts easily. The first and basic way children can express their feelings about themselves and other individuals and use them in nonverbal communication is through movement, and movement is directly related to motor creativity. Greer-Paglia (2006) described creative motor as body movements that allow children to express their feelings and thoughts using stories such as storytelling, dancing, spontaneous development without competition while Hristovski et al (2011) defined it as novel ways of engaging in harmonious movement or moving appropriately in new situations.

Motor creativity, which has an important place in the life of the child who has been in motion since the prenatal period, combines both movements and creativity (Pica, 2000). Motor creativity also guides us in explaining the movement concepts that help children understand their own and others' movements. Hinitz (1980) stated that movement plays an integrative role in the preschool education program, and that movement is a way of knowing, a way of invention, a way of self-evaluation, a way of self-expression; movement it creates emotions, and emotions create movement (Pica, 2000). For this reason, preschool children freely express their feelings and thoughts, desires and needs according to their own style, and do not require any sample or imitation. Humphrey (1987) stated that children are creative with high imagination and curious during the preschool period. Also, in this period, children's gross motor skills are more developed than their fine motor skills (Wang, 2003). Rebecca (2011) suggested that children's creativity and creative thinking skills should be fostered during early childhood. Justo (2008) emphasized that creativity exists in human nature and that children can learn more about themselves and their environment when presenting activities and opportunities that support their creativity. Torrance (1981) noted that it is important to give children opportunities to express their ideas and emotions in different ways. With these opportunities, children respond to movement in a natural and creative way and enjoy creating their own movement structures. Children's social and emotional development affects their attitudes towards themselves and their friends. For example, while children learn to work in collaboration, they also learn to support and encourage each other, to value their individual efforts, to value positive thinking and to foster mutual respect. In this atmosphere, children both engage in pleasurable endeavours and develop their skills to be creative and productive (Wang, 2003).

When children are supported in terms of creative motor movement, they develop social-emotional and problem-solving skills (Wang, 2003; Lorenzo-Lasa et al., 2007), and they are encouraged to participate in collaboration and teamwork (Cheung, 2010; Muhamad, Razali & Raja Adnan, 2017); this support contributes to their ability to make their own decisions and to be brave enough to take risks (Wang, 2003; Dow, 2010). To the extent that modern educators focus only on children's academic achievement, they may decrease emphasis on supporting creativity. It is important for educators to be aware of the fact that children's holistic development can be adversely affected when the educators concentrate to heavily on early academic skills (Muhamad, Razali & Raja Adnan, 2017). Of importance to holistic development, children's movement activities contribute to

physical, social and cognitive development (Copeland et al, 2012). Craft (2000) and Tegano et al. (1991) pointed out the teacher's role in helping children achieve the optimum balance between structure and freedom of expression, and they stated that creative teachers and creative education are key aids to developing creativity in children. Pogana and Costas (2008) investigated whether children's motor creativity can be developed or is due to hereditary factors, and they concluded that motor creativity can be developed and that educators have a big role in fostering it.

In the preschool period, children's imagination is very wide, and movement is the most appropriate way to convey their feelings and thoughts (Torrance, 1981). In this period, when creativity is integrated with movement, creative movement contributes to children's future creative potential. Torrance (1965) stated that the development of creativity is too important for children to be left to chance, and it is a process that should be supported from birth. The first studies on creativity date back to the 1960s, and the studies on this subject have generally examined the cognitive, verbal and formal dimensions of creativity (Torrance, 1966; Felker & Treffinger, 1971; Aslan, Aktan & Kamaraj, 1997; Ferrando, Prieto, Ferrandiz & Sanchez, 2005; Can Yaşar & Aral, 2010; Scibinetti, Tocci & Pesce, 2011; Steele, Fulton & Lisa, 2016; Trevlas, Matsouka & Zachopoulou, 2003; Fleith, Renzulli & Westberg, 2002; Lau & Sau Li Chu, 2004; Kılıç, 2011; Matud, Rodríguez & Grande, 2007; Ceylan, 2008; Nijstad et al., 2010; Dietrich & Kanso, 2010; Kounios & Beeman, 2014; Baysal, Kaya & Üçüncü, 2013). Although there have been studies on the development of creativity, in the relevant literature, there is no specific work or view on the motor part of creativity or motor creativity. Little is known about the development of children's ability to respond differently, specifically or flexibly to motor challenges in activities such as games and sports (Runco & Charles, 1997). Having information about the creative motor development stage of children plays an important role in the evaluation and support of creative motor skills. In this context, in this study, we aimed to investigate the correlation of some demographic factors that may be associated with the development of motor creativity in preschool children.

2. Method

In order to examine the demographic factors that may be associated with creative motor skills, we used a survey model. Survey models describe a situation that existed in the past or present (Büyükoztürk et.al, 2012; Karasar, 2007).

2.1. Participants

We carried out this research during the 2018-2019 academic year in Afyonkarahisar, Turkey with typically developing children who attended public kindergartens or nursery classes affiliated with the Directorate of National Education. Our study group consisted of 233 randomly selected children whose parents gave informed written consent for their participation. Most children were male (45.1% female, 54.9% male), and aged between 60-66 months (52.4%) with 47.6% older than 67 months. The children's mothers' ages ranged from < 29 years (6.9%) to > 50 years (5.6%), with most between 30-39 years (62.7%) or 40-49 years (19.3%). The children's mother's education levels ranged from elementary (22.3%) to bachelor (45.9%) with most of high school education level (54.1%). The children's mother's occupational status was not working (45.9%), civil servants (44.2%), and self-employed (9.9%). The children's father's ages were between 30-39 years old (62.7%), 40-49 years old (22.3%), and 50 years and older (13%). Father's education levels were elementary school (12%), high school ((26.6%), or bachelor graduates (61.4%); and fathers' work status were unemployed (1.3%), civil servants (54.9%), and self-employed (43.7%). See Table 1 for a description of mothers' and fathers' demographic characteristics.

2.2. Data collection tools

In order to collect data, "General Information Form" which includes items related to the demographic characteristics of the participants and Thinking Creatively in Action and Movement Test (TCAM) developed by Torrance (1981) and adapted Karaca and Aral (2017) to evaluate the creative motor skills level of children were used.

2.2.1. General information form: In the form developed by the researcher there were items about gender, age, parental age, parental education and parents' working status. General information forms were filled out by the researcher for each child based on the school records.

2.2.2. Thinking Creatively in Action and Movement Test (TCAM): It is a tool that allows the assessment of the creative motor of children aged three to eight years. This test is used to define the preschool children's creative thinking ability to express with kinaesthetic model.

The individual test consists of four activities and each activity lasts 15 minutes. The test consists of three sub-dimensions: fluency (number of different activities performed), originality (new, unique and unusual motor reactions) and imagination (imagination, empathy, unusual roles). The activities included in the test are described as follows:

Activity 1 (How many ways?): Children discover new and different ways to solve ongoing problems or have fun in their daily lives, and some even try forbidden ways. The first activity of Creative Thinking in Action was designed primarily for children to find alternative ways of acting. Both verbal and mobile responses and the combinations of the two are accepted. This activity measures both fluency and originality.

Activity 2 (Can you act like this?): This activity is designed to exemplify children's abilities such as imagination, empathy, imagination and unusual roles. This activity measures the sub-dimension of imagination.

Activity 3 (What are the other ways?): Creative people want to go back to old jobs and objects to see new ways. For example, the child tries different ways to throw a paper cup into the waste basket. This activity measures the dimensions of fluency and originality.

Activity 4 (What can this be?): In this activity, children are given paper cups and what they can do with this cup is observed. With this activity, fluency and originality dimensions of creativity are measured.

The evaluation of the test is obtained by calculating the totality of fluency, originality, imagination scores and the standard scores corresponding to the total scores. The second activity is scored at the time of application, while the other three activities are evaluated immediately after the test. In the statistical evaluation, the total score obtained from all criteria provides information about the level of creative motor (Torrance 1981).

When the results related to the validity and reliability of TCAM were examined, Torrance (1981) studied test-retest reliability with a total of 20 children aged between three and five years with an interval of two weeks. As a result of the study, test-retest reliability was .84, .71 for activity 1, .79 for activity 2, .67 for activity 3, and .58 for activity 4. In addition, it was emphasized that a single activity was not sufficient to assess the creativity of children (Torrance, 1981).

In the adaptation study of Karaca and Aral (2017), the validity and reliability analysis of TCAM were conducted with normally developing 170 pre-schoolers. According to the item total correlation and Cronbach's alpha analysis of TCAM ($n = 170$), the reliability coefficient was found to be .74 and

the majority of item total correlations were sufficient for the whole test. The difference between the average scores of the upper 27% and lower 27% ($t = -25.1, p < .01$), which was formed according to the scores of TCAM, was found to differentiate the creative motor levels. The test-retest reliability coefficients ($n = 40$) of TCAM were positive, high and significant, and accordingly, it can be suggested that TCAM showed a stable structure over time.

2.3. Procedure

In order to investigate the factors affecting the creative motor of preschool children, firstly, the study group was determined. Necessary permissions were obtained from Afyonkarahisar Directorate of National Education. Two weeks before the administration of the measurement tool, the researcher went to kindergartens and nursery classes four times in order to familiarize with the children, and implemented the planned activities (play, art, movement and drama). Two weeks later, the researcher applied the measurement tool to the children individually in a quiet environment in the school for a period of 15-20 minutes.

2.4. Data Analysis

In the analysis of the data obtained, the demographic characteristics of children and their parents were evaluated with frequency and percentage values, and descriptive statistics of the mean scores obtained from fluency, originality and imagination sub-dimensions of the creative motor dimensions are presented in Table 1.

Table 1 Mean scores of creative motor: Fluency, Originality and Imagination sub-dimensions of children included in the sample

<i>Creative motor</i>	<i>n</i>	\bar{X}	<i>Sd</i>
<i>Sub-dimensions</i>			
<i>Fluency</i>	233	76.4	11.4
<i>Originality</i>	233	87.8	14.3
<i>Imagination</i>	233	88.8	18.6

In Table 1, mean and standard deviation scores regarding children's creative motor: fluency, originality, imagination sub-dimensions are given. In the analysis of the data obtained from TCAM, Multiple Linear Regression Analysis was used to determine whether the dependent variables predicted the dependent variable. Multiple Linear Regression analysis is a type of analysis that can be used in cases where there are one dependent and multiple independent variables (Alpar, 2012).

3. Results

The results of the research conducted to examine the factors that affect the creative motor skills of preschool children (gender and age of children, parental age, parental education and profession) are presented below.

Table 2 Results of Multiple Regression Analysis on the Effect of Demographic Characteristics of Children on Fluency Sub-dimension of Creative motor

Fluency	R	R ²	F	s/d	B	β	t	p
Constant	.262	.069	2.067	8/224	79.763	-	9.892	.000*
Age					-1.421	-.062	-.893	
Gender					-1.210	-.053	-.809	
Mother's age					-3.887	-.223*	-2.294	
Father's age					1.616	.105	1.079	
Mother's educational level					.963	.069	.789	
Father's educational level					.528	.032	.368	
Mother's profession					-2.324	-.160*	-2.314	
Father's profession					1.011	.076	1.032	

* p<.05

According to Table 2, it was found that fluency sub-dimension was predicted by only .07 of the change in the variables (age, gender, parental age, parental education and parental profession). Multiple regression results showed that there was a significant relationship between demographic variables and fluency sub-dimension ($R = .262$, $R^2 = .07$, $p < .05$). Although this number was not very high, it was seen that maternal age and maternal profession were significant negative predictors in the mean scores of the children's fluency sub-dimension of creative motor. In line with this result, it was found that as the age range of mothers increased, the mean fluency score of children decreased. When the result was evaluated in terms of maternal profession, it was seen that the mean fluency score of the children of the mothers who did not work was higher than the mean score of the children of the working mothers. On the other hand, the predictivity of other variables on the fluency sub-dimension were not significant.

Table 3. Results of Multiple Regression Analysis on the Effect of Demographic Characteristics of Children on Originality Sub-dimension of Creative motor

Originality	R	R ²	F	s/d	B	β	t	p
Constant	.265	.070	2.107	8/224	95.806	-	9.456	.000*
Age					-1.195	-.042	-5.97	
Gender					-1.897	-.066	-1.010	
Mother's age					-3.818	-.174	-1.793	
Father's age					.766	.040	.407	
Mother's educational level					1.710	.097	1.115	
Father's educational level					-.004	.000	-.002	

Mother's profession	-3.577	-.196*	-2.834
Father's profession	.750	.045	.609

* p<.05

According to Table 3, it was found that originality sub-dimension was predicted by only .07 of the change in the variables (age, gender, parental age, parental education and parental profession). Multiple regression results showed that there was a significant relationship between demographic variables and originality sub-dimension of creative motor ($R = .265$, $R^2 = .07$, $p < .05$). Although this number was not very high, it was seen that the mother profession was a significant negative predictor in the mean scores of children's scores of originality sub-dimension of creative motor. When the result was evaluated in terms of maternal profession, it was seen that the originality means of the children of the mothers who do not work were higher than the mean scores of the children of the working mothers. On the other hand, it was found that the predictivity of other variables on the originality sub-dimension were not significant.

Table 4 Results of Multiple Regression Analysis on the Effect of Demographic Characteristics of Children on Imagination Sub-dimension of Creative motor

Imagination	R	R ²	F	s/d	B	β	t	p
Constant	.347	.120	3.821	8/224	38.576	-	3.018	.003*
Age					4.391	.118	1.741	
Gender					4.322	.116	1.823	
Mother's age					3.646	.128	1.357	
Father's age					3.478	.139	1.464	
Mother's educational level					-.707	.031	-.365	
Father's educational level					3.647	.137	1.602	
Mother's profession					.730	.031	.459	
Father's profession					2.111	.097	1.359	

* p<.05

Table 4 shows that the imagination sub-dimension was predicted by only .12 of the change in the variables (age, gender, parental age, parental education and parental profession). Multiple regression results showed that there was a significant relationship between the imagination sub-dimension of creative motor and the variables ($R = .347$, $R^2 = .12$, $p < .05$); however, these variables were not significant predictors of the imagination sub-dimension of creative motor.

4. Conclusion, Discussion and Recommendations

Parallel to the rapidly developing and changing world, with the increase in the speed of social development, contemporary educational systems aim to raise children who are able to cope with the problems that are becoming more complex day by day and adapt to the ever-changing environment (Glasser 1999). They also try to reveal the creativity ability of the individual and enhance children's skills while transmitting knowledge (Ömeroğlu & Turla 2001). Creativity, which is an innate characteristic with no limits, is a feature that can be improved if appropriate conditions are provided (Eratay 1993). Creativity occurs in individuals at different ages and in different fields. It is important to support creativity, which is a natural talent, from the first years of life. Although all development

areas play an effective role in the development of creativity, it is emphasized that the contribution of motor skills may be more in creative motor (Wang, 2003). From this point of view, it was aimed to investigate the factors affecting the creative motor of preschool children.

For this purpose, it was found that maternal age and maternal profession variables were significant negative predictors on the Fluency sub-dimension of TCAM (Table 2). Torrance (1981) stated that fluency, originality and imagination sub-dimensions were effective in motor creative thinking. Fluency is defined as the ability of children to produce a large number of ideas, solutions or alternatives by thinking and acting freely, quickly and independently. Fluency score is obtained by calculating separate answers given by children regardless of their quality (Torrance, 1981; December 1990; Bonk & Smith, 1998; Tuna 2000; Çakmak & Baran 2005; Şenkaya, 2005; Çeliker & Balım, 2012). In this study it was found that as the age of mothers increased, children's fluency scores decreased. From this point of view, it can be said that mothers, as they get older, have different perspectives against the incidents and phenomena their children face and can use more ways to produce solutions. In short, this situation may lead to the conclusion that as older mothers find solutions for the obstacles before their children do, in this sense, they do not support the development of their children's creative motor and fluency sub-dimension. Research shows that there is little evidence relating the level of children's creativity to the age of the parents. In this context, for example, Mangir & Aral (1991) examined the creativity of children according to their parents' ages and as a result, they found that the children of middle-aged parents had higher creativity.

When the results were evaluated in terms of maternal profession, it was found that there were significant negative predictors on the fluency and originality sub-dimensions of creative motor (Table 2-3). Originality is defined as a process that requires features of mental energy and different results. The resulting thought is new and rare, other than the known and simple ones. In other words, responses should be unusual (Torrance, 1981; Aral, 1990; Bonk & Smith, 1998; Tuna 2000; Çakmak & Baran 2005; Şenkaya, 2005; Çeliker & Balım, 2012). In this study, it was found that the children of the mothers who did not work got higher scores in the fluency and originality sub-dimensions than the children of the working mothers. From this point of view, it can be said that housewife (non-working) mothers spend more time with their children than mothers working in different professions or the non-working mothers create environments and are more effective in supporting their children's creativity. According to the relevant literature, there are studies examining the relationship between mother's profession and the creativity of children, there were results which are not parallel to the findings of this study. For instance, Mangir and Aral (1991) found that the creativity of children of working parents was higher than that of non-working parents whereas Zeytun (2010) claimed there was no significant difference between parents' professions and children's creativity; however, according to the mean differences, children of the mothers who were civil servants scored higher than the children of non-working mothers and children of the fathers who were workers scored higher than those whose fathers were civil servants.

As a result of the study, it was found that the predictivity of variables on imagination sub-dimension was not significant (Table 4). Creativity, which forms the basis of all aspects of human life and development, is a way of thinking and has a very close relationship with imagination (Çağatay-Aral 1990). It is stated that imagination, which forms the basis of creative thinking, develops especially in preschool period, children are very creative and have high imagination in this period, but it decreases with age. Torrance (1981) emphasized that opportunities should be given to creative, original and imaginative children to express their ideas and emotions in various ways. With these opportunities, children respond to the movement in a natural and creative way and enjoy creating

their own movement structures (Torrance, 1981). From this point of view, appropriate environment and education play an important role in the development of creativity that exists in all individuals from birth. At this point, parents and teachers have great responsibilities. According to the findings; it is very important to provide opportunities for children to think and to express their thoughts in the home and school environment, to create environments in which they can easily express themselves while they develop creative thinking. Therefore, in order to foster creativity at home and at school, children can be offered opportunities to think differently, find solutions, and produce original products. In addition, informing and directing events regarding such activities can be planned for parents.

This study has potential limitations. This research is limited to 233 children living in Afyonkarahisar. Only kindergartens and nursery schools are included in the process. Within the framework measured by the TCAM, the motor creativity of children could be evaluated.

Declaration of Conflicting Interests

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding

The author received no financial support for the research, authorship, and/or publication of this article.

References

- Alpar, R. (2012). *Uygulamalı istatistik ve geçerlik-güvenirlilik*. Ankara: Detay Yayıncılık
- Amengual, M. & Lleixà, T. (2011). La creatividad motriz en gimnasia rítmica deportiva en edad escolar. *Revista Internacional de Medicina y Ciencias de la Actividad Física y el Deporte*, 11(43), 548-563. Recuperado de <http://cdeporte.rediris.es/revista/revista43/artcreatividad233.htm>
- Aral, Ç.N.(1990). *Alt ve üst sosyo-ekonomik düzeydeki dokuz yaş grubu kız ve erkek çocukların yaratıcılıklarını etkileyen bazı faktörler üzerine bir araştırma*. (Yayınlanmamış Doktora Tezi). Ankara Üniversitesi Fen-Bilimleri Enstitüsü, Ankara.
- Artut, K. (2006). *Sanat eğitimi kuramları ve yöntemleri*. Ankara: Anı Yayınları.
- Aslan,E., Aktan, E. & Kamaraj, I. (1997). Anaokulu eğitiminin yaratıcılık ve yaratıcı problem-çözme becerisi üzerindeki etkisi. *Marmara Üniversitesi Atatürk Eğitim Fakültesi Eğitim Bilimleri Dergisi*, 9,37-48. <https://dergipark.org.tr/tr/pub/maruaebd/issue/364/2122>
- Asma, S. T. (2017). *The Evolution of Imagination*. Chicago, IL: The Chicago University Press.
- Baysal,Z.N., Kaya,N.B. & Üçüncü,G.(2013). İlkokul dördüncü sınıf öğrencilerinde bilimsel yaratıcılık düzeyinin çeşitli değişkenler açısından incelenmesi. *Eğitim Bilimleri Dergisi / Journal of Educational Sciences*,38,55-64. DOI: 10.15285/EBD.2013385566
- Bonk, J. C. & Smith, G. S. (1998). Alternative instructional strategies for creative and critical thinking in accounting curriculum. *Journal of Accounting Education*, 16 (2), 261–293.DOI: 10.1016/S0748-5751(98)00012-8
- Bournelli, P., Makri, A., & Mylonas, K. (2009). Motor creativity and self-concept. *Creativity Research Journal*, 21, 104–110. DOI: 10.1080/10400410802633657
- Büyüköztürk, S., Kılıç Çakmak, E., Akgün,O.E., Karadeniz,S. & Demirel, F. (2012). *Bilimsel araştırma yöntemleri*. Ankara: Pegem A Yayıncılık.
- Can-Yaşar, M. & Aral, N. (2010). Yaratıcı düşünme becerilerinde okul öncesi eğitimin etkisi. *Kuramsal Eğitimbilim*, 3(2),201-209. <https://dergipark.org.tr/tr/download/article-file/304149>
- Ceylan E. (2008).*Okulöncesi eğitime devam eden 5-6 yaş çocuklarının bilişsel tempoya göre yaratıcılık düzeylerinin incelenmesi*. (basılmamış) Yüksek Lisans Tezi. Selçuk Üniversitesi Sosyal Bilimler Enstitüsü, Konya.

- Cheung, R. H. P. (2010). Designing movement activities to develop children's creativity in early childhood education. *Early Child Development and Care*, 180, 377-385. DOI:10.1080/03004430801931196
- Cleland, F. E., & Gallahue, D. L. (1993). Young children's divergent movement ability. *Perceptual and Motor Skills*, 77(2), 535-544. DOI: 10.2466/pms.1993.77.2.535
- Copeland, K., Sherman, S., Kendeigh, H., Kalkwarf, H. & Saelens, B. (2012). Societal values and policies may curtail preschool children's physical activity in Child Care Centers. *Pediatrics*, 129(2).DOI: 10.1542/peds.2011-2102
- Craft, A. (2002). *Creativity and early years education*. London: Continnum.
- Çakmak, A. ve Baran, G. (2005). *Anasının devam eden altı yaşındaki köy ve kent çocuklarının çeşitli değişkenlere göre incelenmesi* (Kırıkkale örneği).Ankara Üniversitesi Ev Ekonomisi Yüksekokulu Bilimsel Araştırmalar ve İncelemeler, Yayın No: 11, Ankara.
- Çeliker, HD. ve Balım, AG. (2012). Bilimsel yaratıcılık ölçeğinin Türkçeye uyarılama süreci ve değerlendirme ölçütleri. *Uşak Üniversitesi Sosyal Bilimler Dergisi*, 5(2),1-21. <https://dergipark.org.tr/tr/download/article-file/202350>
- Dietrich, A. & Kanso, R. (2010). A review of EEG, ERP, and neuroimaging studies of creativity and insight. *Psychol. Bull.* 136, 822-848. DOI: 10.1037/a0019749
- Dominguez, D., Diaz Pereira, P.M., & Martinez-Vidal, A. (2015). The evolution of motor creativity during primary education. *Journal Of Human Sport & Exercise.*, 10(2), 583-591. DOI: 10.14198/jhse.2015.102.05
- Dow, C. B. (2010). Young children and movement: the power of creative dance. young children. *Early Child Development and Care*, 180(3), 377-385. <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.676.889&rep=rep1&type=pdf>
- Eratay, E. (1993). *7-11 Yaş çocuklarının yaratıcılık ile psiko-sosyal gelişmeleri arasındaki ilişkinin incelenmesi*. Yüksek lisans tezi (basılmamış). Hacettepe Üniversitesi, Sağlık Bilimleri Enstitüsü, Ankara.
- Fleith, S.D., Renzulli, S. J., & Westberg, K.L. (2002). Effects of a creativity training program on divergent thinking abilities and self-concept in monolingual and bilingual classrooms. *Creativity Research Journal*, 14(3-4), 373-386. DOI: 10.1207/S15326934CRJ1434_8
- Felker, D. W. & Treffinger, D. J. (1971). *Self concept, divergent thinking abilities, and attitudes about creativity and problem solving*. A paper presented at the Annual Meeting, American Educational Research Association, New York.
- Ferrando, M., Prieto, M. D. & Ferrandiz, C. Sanchez. (2005). Inteligencia y creatividad. (intelligence and creativity). *Electronical Journal of Research in Educational Psychology*, 3(3), 21-50. <http://dx.doi.org/10.11144/Javeriana.UPSY13-4.iccc>
- Glasser, W. (1999). *Okulda kaliteli eğitim*. (çeviri: U. Kaplan). İstanbul: Beyaz Yayınları.
- Grammatikopoulos, V., Gregoriadis, A., & Zachopoulou, E. (2012). *Acknowledging the role of motor domain in creativity in early childhood education*. In O. N. Saracho (Ed.), *Contemporary perspectives on research in creativity in early childhood education* (pp. 159-176). Charlotte, NC: Information Age Publishing.
- Greer-Paglia, K. (2006). *Examining the effects of creative dance on social competence in children with autism: A hierarchical linear growth modeling approach*. ProQuest Information & Learning, US.
- Hristovski, R., Davids, K., Araujo, D. & Passos, P. (2011). Constraints-induced emergence of functional novelty in complex neurobiological systems: A basis for creativity in sport. *Nonlinear Dynamics, Psychology, and Life Sciences*, 15, 175-206. <https://pubmed.ncbi.nlm.nih.gov/21382260/>
- Justo, C. F. (2008). Creative relaxation, motor creativity, self-concept in a sample of children from Early Childhood Education. *Electronic Journal of Research in Educational Psychology*, 6(1), 29-50. <http://dx.doi.org/10.25115/ejrep.v6i14.1263>
- Karaca, N.H. & Aral, N. (2017). Adaptation of thinking creatively in action and movement test for turkish children. *Mehmet Akif Ersoy Üniversitesi Eğitim Fakültesi Dergisi*, 42, 240-253. DOI: 10.21764/efd.26968
- Karasar, N. (2007). *Bilimsel araştırma yöntemi*. İstanbul: Nobel Yayın Dağıtım.
- Kılıç, B. (2011). *İlköğretim sekizinci sınıf öğrencilerinin bilimsel yaratıcılık ve bilimsel tutum düzeylerinin belirlenmesi*. (Yayınlanmamış Yüksek Lisans Tezi), Eskişehir Osmangazi Üniversitesi Eğitim Bilimleri Enstitüsü, Eskişehir.

- Klein, J. (1990). *Young children and learning*. In W. J. Stinson (Ed.), *Moving and learning for the young children* (pp. 23-30). Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance.
- Kounios, J. & Beeman, M. (2014). The cognitive neuroscience of insight. *Annu. Rev. Psychol.* 65, 71–93. DOI: 10.1146/annurev-psych-010213-115154
- Lau, S., Sau Li, C. & Chu, D. (2004) Perceived creativity: its relationship to social status and self- concept among chinese high ability children. *Creativity Research Journal*, 16(1), 59-67. DOI: 10.1207/s15326934crj1601_6
- Lima, V. B.-F. & Alencar, E. M. L. S. (2014). Criatividade em programas de pós-graduação em Educação: práticas pedagógicas e fatores inibidores. *Psico-USF*, 19(1), 61-72. DOI:10.1590/S1413-82712014000100007
- Lorenzo-Lasa, R., Ideishi, R. I., & Ideishi, S. K. (2007). Facilitating preschool learning and movement through dance. *Early Childhood Education Journal*, 35(1), 25-31. DOI: 10.1007/s10643-007-0172-9
- Mangır, M. & Çağatay-Aral, N. (1991). Alt ve üst sosyoekonomik düzeydeki dokuz yaş çocuklarının yaratıcılıklarını etkileyen bazı faktörlerin incelenmesi. *Eğitim ve Bilim*, 79(15). <http://egitimvebilim.ted.org.tr/index.php/EB/article/view/6014>
- Matud, M. P., Rodríguez, C. & Grande, J. (2007). Gender differences in creative thinking. *Personality and Individual Differences*, 43(5), 1137- 1147. DOI: 10.1016/j.paid.2007.03.006
- McBride, R. E. (1991). Critical thinking - An overview with implications for physical education. *Journal of Teaching in Physical Education*, 11(2), 112–125. https://www.researchgate.net/profile/Ron_Mcbride/publication/232504506_Critical_Thinking-An_Overview_with_Implications_for_Physical_Education/links/56e07da408ae979addf0f4bb/Critical-Thinking-An-Overview-with-Implications-for-Physical-Education.pdf
- Memmert, D. (2015). *Teaching Tactical Creativity in Sport: Research and Practice*. Abingdon: Routledge
- Mohamed, S. H. F. (2015). Effect of motor improvisation on motor creativity and Vanillylmandelic Acid (VMA) in rhythmic exercises in girls at Faculty of Physical Education. *Journal of Applied Sports Science*, 5(4), 118-125. DOI: 10.21608/jass.2015.84532
- Moraru, A., Memmert, D. & Kamp, J.V. (2016): Motor creativity: the roles of attention breadth and working memory in a divergent doing task. *Journal of Cognitive Psychology*, 1-12, DOI: 10.1080/20445911.2016.1201084
- Muhamad, J., Razali, M. & Raja Adnan, Y.M. R.A.N. (2017). Needs and criteria in developing creative movement module for preschool children. *International Journal of Academic Research in Business and Social Sciences*, 7(2), 570-581. DOI: 10.6007/IJARBS/v7-i2/2665
- Nijstad, B. A., De Dreu, C. K., Rietzschel, E. F., & Baas, M. (2010). The dual pathway to creativity model: Creative ideation as a function of flexibility and persistence. *European Review of Social Psychology*, 21, 34–77. DOI:10.1080/10463281003765323
- Oliveira, K. da S., Nakano, T. de C. & Wechsler, S. M. (2016). Criatividade e saúde mental: uma revisão da produção científica na última década. *Temas em Psicologia*, 24(4), 1493-1506. DOI: 10.9788/TP2016.4-16
- Orth, D., Kamp J.V.D., Memmert, D. & Savelsbergh, G.J.P. (2017) Creative motor actions as emerging from movement variability. *Frontiers in Psychology*, 8(1903), 1-8. DOI: 10.3389/fpsyg.2017.01903
- Ourda, D., Gregoriadis, A., Mouratidou, K., Grouios, G. & Tsorbatzoudis, H. (2017). A motor creativity intervention in the Greek early childhood education settings: Effects on beliefs about health. *Varhaiskasvatuksen Tiedelehti – Journal of Early Childhood Education Research JECER*, 6(1), 22–42. <https://jecer.org/wp-content/uploads/2017/02/Ourda-Gregoriadis-Mouratidou-Grouios-Tsorbatzoudis-issue6-1.pdf>
- Ömeroğlu, E. & Turla, A. (2001). Okulöncesi dönemde yaratıcılık eğitimi ve desteklenmesi. *Milli Eğitim Dergisi*; Temmuz, Ağustos, Eylül, Sayı:151. https://dhgm.meb.gov.tr/yayimlar/dergiler/Milli_Egitim_Dergisi/151/omeroglu_turla.htm
- Pica, R. (2000). *Experiences in movement: with music, activities and theory*. Delmar Cengage Learning.
- Pogana, B. & Costas, M. (2008). The development of motor creativity in elementary school children and its retention. *Creativity Research Journal*, 20, 1–9. DOI:10.1080/10400410701842078
- Promislow, S. (2005). *Making the brain–body connection*. Vancouver, BC: Enhanced Learning and Integration

- Rebecca R.B . (2011). Movement, art, and child development through the lens of an innovative use of the kestenberg movement profile. *American Journal of Dance Therapy*. DOI 10.1007/s10465-011-9112-8
- Renshaw, I., Davids, K., Shuttleworth, R., & Jia Yi, C. (2009). Insights from ecological psychology and dynamical systems. Theory can underpin a philosophy of coaching. *International Journal of Sport Psychology*, 40, 580–602. <https://eprints.qut.edu.au/29406/1/29406a.pdf>
- Richard,V., Lebeau,J.C.,Becker, F., Boiangin,N. & Tenenbaum,G. (2018) Developing cognitive and motor creativity in children through an exercise program using nonlinear pedagogy principles. *Creativity Research Journal*, 30(4), 391-401. DOI: 10.1080/10400419.2018.1530913
- Robinson, L. E., Stodden, D. F., Barnett, L. M., Lopes, V. P., Logan, S. W., Rodrigues, L. P., & D'Hondt, E. (2015). Motor competence and its effect on positive developmental trajectories of health. *Sports Medicine*, 45, 1273–1284. DOI: 10.1007/s40279-015-0351-6
- Rosin H. (2014). The overprotected kid. *The Atlantic*. <https://www.theatlantic.com/magazine/archive/2014/04/hey-parentsleave-those-kids-alone/358631/> (12.09.2019).
- Runco, M.A. & Charles, R.E. (1997). Developmental trends in creative potential and creative performance. In M. A. Runco (Ed.), *The Creativity Research Handbook (Vol. 1)* New York: Hampton Press. pp.115-152.
- Runco, M. A. (2007). *Creativity – theories and themes: Research, development, and practice*. Burlington: Elsevier Academic Press.
- Shaheen, R. (2010). Creativity and education. *Creative Education*, 1, 166-169. DOI:10.4236/ce.2010
- Silva, G. O. L., Fadel, S. de J. & Wechsler, S. M. (2013). Criatividade e Educação: análise da produção científica brasileira. *EccoS: Revista Científica*, (30), 165-181. DOI: 10.5585/EccoS.v13i1.2183
- Steele,J.S., Fulton,L. & Fanning,L. (2016) Dancing with STEAM: creative movement generates electricity for young learners. *Journal of Dance Education*, 16(3),112-117. DOI:10.1080/15290824.2016.1175570
- Scibinetti,P., Tocci,N. & Pesce,C. (2011). Motor creativity and creative thinking in children: the diverging role of inhibition. *Creativity Research Journal*, 23(3), 262-272. DOI:10.1080/10400419.2011.595993
- Şenkaya, E. (2005). *Yabancı Dil Yazma Öğretiminde Eleştirel Düşünme Becerilerinin Kullanımının Başarıya Etkisi*. Yayımlanmamış yüksek lisans tezi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara.
- Tegano, D.W., Moran, J.D.III., & Sawyers, J.K.(1991). *Creativity in early childhood classrooms*. National Education Association. Washington:DC.
- Torrance, E. P. (1965). *Rewarding creative behavior*. NJ: Prentice-Hall:Englewood Cliffs.
- Torrance, E.P. (1966). *The Torrance test of creative thinking* (1st ed.). Bensenville, Illinois: Scholastic Testing Service, Inc.
- Torrance, E. P. (1981). *Thinking creatively in action and movement*. Bensenville, IL: Scolastic Testing Service.
- Tuna, B. K. (2000). Ortaokul birinci sınıfa devam eden iş eğitimi alan ve almayan çocukların yaratıcılıklarının incelenmesi. *Türkiye II. Drama Liderleri Buluşması ve Ulusal Drama Semineri*, 71-82, Ankara.
- Trevisan, P.R.T.C. & Schwartz,G.M. (2018). Produção do conhecimento: uma revisão sistemática sobre criatividade motora. *Revista Electrónica "Actualidades Investigativas en Educación"*,18(1),1-31. DOI:10.15517/AİE.V8i1.31320
- Trevas,E. , Matsouka,O. & Zachopoulou,E. (2003) Relationship between playfulness and motor creativity in preschool children. *Early Child Development and Care*,173(5), 535-543. DOI:10.1080/0300443032000070482
- Wang, J.H. T. (2003). *The effects of creative movement program on motor creativity and gross motor skills of preschool children*. Doctor thesis (unpublished).The Universty of South Dakota, South Dakota.
- World Health Organization. (2011). Childhood overweight and obesity. Programmes and projects <http://www.who.int/dietphysicalactivity/childhood/en/>(12.09.2019).
- Yeung, J., & Hills, A. P. (2007). *Childhood obesity*. In A. P. Hills, N. A. King & N. M. Byrne (Eds.), *Children, obesity and exercise. Prevention, treatment and management of childhood and adolescent obesity* (pp. 1–10). London: Routledge

- Yıldız-Bıçakçı,M.(2014). *Çocuklarda sanat ve yaratıcılığın gelişimi*. (çeviri: N.Aral ve G. Duman), Englebright Fox, J. ve Schirrmacher, R. (eds), *Yaratıcılığı anlamak* (s.4-19). Ankara: Nobel Yayıncılık.
- Zeytun, S. (2010). *Okul öncesi öğretmenliği öğrencilerinin yaratıcılık ve problem çözme düzeyleri arasındaki ilişkinin incelenmesi*. Dokuz Eylül Üniversitesi Eğitim Bilimleri Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi, İzmir.