

A STUDY OF CREATIVITY AMONG ADOLESCENT STUDENTS

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ABSTRACT

Creative achievements are the foundation for development in the world. Creativity is affected by many variables, and its source lies in the production of high-quality, original, and well-designed solutions to complex, novel, and ill-defined problems. In other words, creativity is the capacity to produce new art, ideas, techniques or other products which are useful, aesthetically appealing, meaningful and correct within a particular field. It is regarded as the ability for divergent thinking or open ended thought. The general factors of creativity are fluency, originality, adaptivity, spontaneity, flexibility and ability to make logical evaluations.

Keywords: Creativity, Adolescence

INTRODUCTION

The creative individuals are self assertive, dominant (Whittkar 1970), sensitive (Bhattacharya 1956) and non-confirming (Cashdan and welsh-1966). They prefer to live in the world of imagination and fantasy. They tend to be aggressive unstable and curious. They ignore orthodox expectations and break rules and regulations (Rubin 1969). Since creativity involves the qualities like independence of thought and action, non-conformity to group pressure, etc. It is most common that creative individuals experience some unusual problem of adjustment. These individuals may also differ in their intelligence, personality, and personal problems. The present study is an attempt to find whether school back ground or academic stream have any effect on creativity.

INTRODUCTION

Creativity is potentialities, which influence human activity in almost all the spheres of life, Most of the changes and development in our society are the results of creative thinking ability. Creativity has become a chief psychosocial motif of the twentieth century. No nation can afford periodical wastage of creative ability in the present space age as creative talent can change the course of history by reshaping the world. If we are to survive in international competition, we have to encourage and support the identification and development of highly creative persons.

According to Guilford (1958) “creative talent is not to be accounted for in terms of high intelligent or IQ, to be extremely intelligent is not the same as to be gifted in creative lock”.

Torrance (1970) and Getzeis & Jackson (1962) have stressed that the creative abilities contribute significantly to the acquisition of the educational skills and information. They emphasized the need for proper guidance for the growth of creative thinking among children without any consideration to high and low intelligence.

Majumdar (1977) has pointed out that scientific talent is the concomitance of high creativity rather than high intelligent quotient. The creative individuals with their exceptional capacity to develop insights sensitiveness and other faculties, together with their independent thinking and mode of action, stand apart from general population.

The huge bibliography on creativity confirms over increasing research work in the field of creativity. A large-scale research has been made both at the institutional as well as individuals levels. It has been observed that our school programmes are not giving due place and not creating proper environment for the development of creative potential. This may be due to our unawareness of what creative talent can contribute to national development. This may also be due to inadequate understanding of the creative process on the part of teachers or difficulties in identifying the creative children or lack of knowledge of the factors, which accelerate the development of creativity. Development and recognition of all the creative processes is needed to avoid cultural stagnation and promoting cultural vitality and renewal.

Highly creative adolescents are a national resource and such individuals should be identified at the school stage and permitted to pursue the field of activity where they can show their talent.

Due to their peculiar qualities, creative adolescents have to face many problems too. These problems are generally faced due to various factors such as acceptance, recognition and other influences at their home, school or the society in general. The obstacles coming in the way of such individuals must be removed at every cost for the natural development of their natural gift. An educational system has to be brought up which may develop individual's imagination, curiosity and fearlessness for venturing into new fields. If there are healthy inter-personal relationship, where personal views and individuality are respected creative development is sure to flourish.

SIGNIFICANCE OF THE STUDY

In the present era of transition, as notions of modernity and rapid growth of science & technology, the creativity has its significant place.

The creative urge helps scientific progress and those nations who know how to identify develop and encourage creative potential in their youth, may find themselves in a very advantageous position. Creative talents especially in young girls can reshape their destiny and make new history.

It is generally observed that adolescents possess the seeds of creativity but the environment fails to provide full nourishment for their growth. Therefore, the encouragement to talent is very essential. Creative thinking ability contributes significantly to the acquisition of information and various educational skills (Gatzels and Jackson, 1962). In view of the importance of creativity in all walks of life, including education, there is a need to explore the field more scientifically.

The study of Getzels and Jackson (1962) reveals that even in the present time, there is tendency to prefer high IQ, students. Around 70% creative students are missed by selecting top 20% students on the basis of IQ.

Torrance (1970) has recognized the importance of guiding the growth of creative thinking abilities among girls for ensuring their mental health, full functioning of personalities, educational achievement, vocational success, social importance and for providing different guidance roles.

Considering such aspects and realizing its effective applicability in other fields, the investigator decided to study the personality patterns of high creative and low creative students along with their adjustment problems.

The researches which have been conducted on creativity have been vast, but some of the limitations are apparent. Firstly, there were marked differences in criteria of creativity. Secondly, in those studies, sample size was often small and fourthly, adolescents were practically less examined. Majority of the studies in this field are done either on children or on adults.

The main aim of this research is study of creativity of those adolescent students, who are studying in class XII (17-18 years old) .It is hoped that the results of this study would help both parents and teachers in the process of identification and people's understanding of creativity of adolescent students.

STATEMENT OF THE PROBLEM:

A study of creativity among adolescents in relation to their school background and gender.

OBJECTIVES OF THE STUDY:

1. To study the creativity of adolescent students.
2. To compare the creativity among adolescent students studying in Public and Private Schools.
3. To compare the creativity among adolescent male and female students.

HYPOTHESES

In the light of above objectives, the following hypotheses have been formulated and tested.

1. There is no significance difference in the creativity of adolescents belonging to Public and Private schools.
2. There is no significance difference in the creativity of male and female adolescent students.

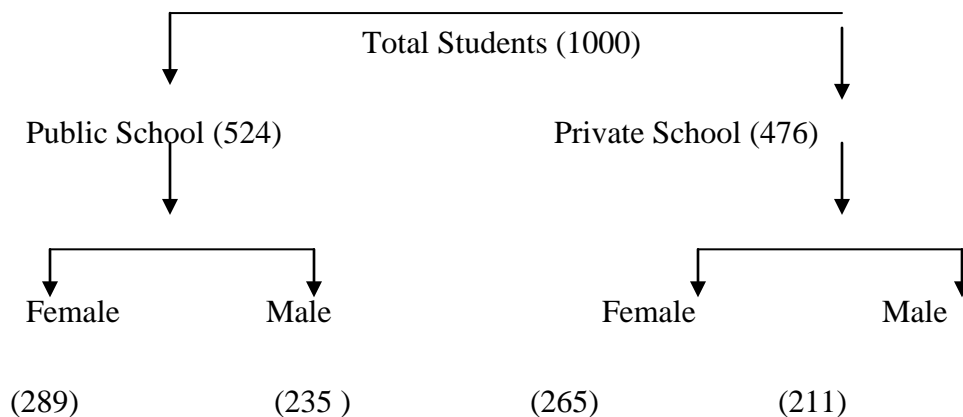
DELIMITATIONS OF THE STUDY

- The study has been limited to the schools of Oklahoma City, USA.
- The study has been confined to the adolescent students.
- The study has been limited to the adolescent students from class XII.

DESIGN OF STUDY

Sample

The sample of present study consists of 1000 adolescent students of Class XII from Public and Private schools.



Tools

Verbal test of creative thinking by Baquer Mehdi was used to realize the objectives. The test consists of four activities. Activities 1, 2, and 3 have three items each and the last activity has only one item.

DATA COLLECTION:

The investigator distributed the booklets and asked the sample students to fill in their names etc. After that, the investigator read the instructions aloud and asked the students to read them silently.

Once the investigator had established a good rapport with the subjects, she asked the students to open their booklets and proceed.

For the first activity, after reading the instructions, the investigator requested the subjects to go ahead with the three tasks in the activity. They were instructed not to consult or copy each other. At the end of every five minutes, the time was announced so as to enable the students to go to the next item.

When the time was over, the students were asked to put down their pens and open the page for the next activity. The same procedure was followed for the third and fourth activities.

PROCEDURE FOR SCORING:

As there was no right or wrong response for the activities, much care was taken at the time of scoring. Each response was scored for fluency, flexibility, and originality. These terms have been defined as follow:-

Fluency

It is represented by the number of relevant and unrepeated ideas, which the respondent produced. Relevance was judged on the basis of the appropriateness of the responses in relation to the test problem.

Flexibility

It is represented by a person's ability to produce ideas which differ in approach or thought trend. All ideas which fall under one category of approach or thought trend are treated as one for purpose of flexible scoring. Thus, if five ideas were produced and all belonged to only one category of approach or thought trend, the score of flexibility was one, but in case all the five ideas were based on five different approaches or thought trends, the flexibility scores was five. There could be intermediate scores for flexibility depending on the number of categories of thought or trends to which the responses belong.

Originality

Originality is represented by uncommonness of a given response. Responses given by less than 5% of the group were treated as original.

The total fluency, flexibility and originality scores for all items of the four activities separately were converted into standard scores, "t" and then added up to get the composite activity scores.

Scoring

While doing the scoring, the investigator went through the responses to each item carefully. The investigators first acquainted themselves with the categories of responses given for each item in the scoring guide with the help of manual, to which a particular response belonged.

Scoring of originality was done on the basis of statistical uncommonness of responses. The principle behind this was that the more uncommon the response, higher the originality.

The scoring of creativity test was done by the above said procedure. After scoring the answer sheet for fluency, flexibility and originality of every individual, ‘mean’ and ‘standard deviation’ were calculated for each dimension of creativity. Standard scores were then expressed in a new distribution with a mean of 50 and standard deviation of 10 so as to make the scores positive which are relatively easy to handle. Scores, thus obtained for fluency, flexibility, and originality were summed-up to give composite scores on creativity for each subject.

ANALYSIS AND INTERPRETATION OF DATA:

Analysis of Creativity Scores:

Mean scores, S.D.’s and C.R. /‘t’ values were computed for Public and Private and Male & Female groups in order to see the significant differences among them. The acquired data is mentioned in the Table 1 and 2.

Table 1
Comparison between the creativity scores of
Adolescent students from Public and Private Schools

S. No.	Groups	Mean	S.D	Mean Difference	C.R/ ‘t’ Value	Remarks
1.	Public School	105.47	18.32	1.65	1.47	Not Significant at any level
2.	Private School	107.12	16.95			

Table 1 indicates that the mean scores on creativity test of students belonging to Public and Private schools are 105.47 and 107.12 respectively. Standard deviations are

18.32 and 16.95 respectively. The 't' value is 1.47. Hence, the difference between mean scores of creativity is not found significant at any level.

It can be thus inferred that the adolescents studying in Public and Private school do not differ in creativity but Private school students are slightly more creative than their Public school counterparts.

Table 2
Comparison between the creativity scores of
Male and Female Adolescent Students

Groups	Mean	S.D.	Mean Difference	C.R/ 't' Value	Remarks
Male	99.37	16.64	22.52	16.224	Significant at 0.01 level
Female	121.89	26.74			

Table 2 shows that the mean scores of creativity test for Male and Female adolescent students are 99.37 and 121.89 respectively. The standard deviations are 16.64 and 26.74 respectively.

The 't' value is 16.224 indicating that both the groups have significant difference at 0.01 level. The higher mean is in favour of Female group, which also points out, that Female adolescent students are more creative than the Male adolescent students.

This might be due to the fact that females are assumed to be more careful and experimental minded. Hence, these factors may improve their creative scores.

FINDINGS

- School background is not a significant factor for creativity.
- Public and Private adolescent school students do not differ in creativity.

- Private school students are slightly more creative than those studying in Public schools.
- Gender was found to be a significant factor for creativity.
- Female adolescent students were more creative than their male counterparts.

CONCLUSION

From the study it is evident that the creative students have the capacity to develop insights, sensitiveness and appreciation together with their independence in thinking and action. These students are different in their intelligence and personal problems. School background is not a significant factor for creativity but the gender slightly affects it. Girls were found to be more creative than the boys.

Since creative individuals prefer to live in the world of imagination and fantasy they should be given general encouragement and appreciation for their special abilities and should be provided with proper opportunities and facilities to improve their performance. The schools, home and society can encourage and help creative adolescents to improve their performance. The teacher's role is also vital in recognizing their creative talent and helping them adjust comfortably. An effective guidance service could be provided for creative adolescents so that they may express, discuss and solve their problems.

It becomes the collective responsibility of the school, parents and community at large to understand the problems of creative students properly which would help reduce their difficulties.

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