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Rochelle Robkin

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Recommended Citation

Robkin, Rochelle. "Adolescents' Creative Productivity in the Arts." *Marilyn Zurmuehlin Working Papers in Art Education* 6 (1987): 135-140.

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ADOLESCENTS' CREATIVE PRODUCTIVITY IN THE ARTS

Rochelle Robkin

Literature on gifted and talented art students (Bloom 1985, Cox 1984, Barron 1968, Gardner 1980, 1983, 1984 and Getzels and Csikzentmihalyi, 1978) suggests that creative/productive artists are significantly different from their peers. Objective measures of artistic talent and creativity have been developed by Torrance and others but they are not used to identify potential talent according to Clark and Zimmerman (1985). Talent and potential in the arts are judged by observing performance in portfolio reviews and auditions.

Gardner's Theory of Multiple Intelligences (1985) suggests that one can only be creative in one art form. Biographies of successful productive creative adults suggest that creative energy may be expressed in different media at different stages of life and the various arts may have different developmental patterns.

Successful creative productivity requires more than raw, or even developed, talent. It requires interest and ability in problem finding and problem solving, motivation, curiosity, energy, strength, perseverance, and a certain level of intelligence and experience (Barron 1981).

The social environment is crucial to the fulfillment of productive creativity according to Amabile (1983). Factors such as economics and luck effect continued productive creativity in the arts (Getzels & Csikzentmihalyi, 1972). Gifted/creative/productive students are **potentially** creative and productive.

Young people are involved in the arts as audience, consumers, performers and creators. Productivity in art or science can be creative or re-creative. Choreographers consider dancers as a painter considers yellow paint, a medium to manipulate in order to express

ideas. A pianist can be a talented re-creator, an interpreter of Chopin, a talented improviser or a composer.

Alter's (1985) research suggests that there are psychological differences among performers in different media; creative musicians are different from creative dancers, for example.

How a young person uses time and abilities predicts adult behavior (Larson and Csikzentmihalyi, 1985). Social psychology of creativity (Amabile, 1984) suggests that intrinsically motivated students have educational and social requirements that are the opposite of extrinsically motivated students.

In order to test the hypothesis that creative/productive students have higher levels of interest, energy and talent than other students of the same age Renzulli's model of giftedness, the interrelatedness of intelligence, creativity and task commitment, was adapted to: gifted/productive/creativity = the interaction of high energy, high interest and talent.

Measures of demonstrated and affective interest and energy were assembled in a questionnaire along with biographical questions.

Talented subjects for the study were students at a selective summer arts program for gifted/creative high school students. The control group came from untracked, ungraded English classes in two public high schools in different parts of the state.

The results of the measures were analyzed using StatPac(tm) software. Analysis of variance was used to determine the significant factors and differences among groups. The results were analyzed by preferred art media, age, group (creative and control), parents' jobs and the type of community, urban, suburban, small town or farm, in which the students lived.

The measure of demonstrated interest in the arts was the number of arts classes the students reported taking in school and out of school. Affective interest was assessed using the Osgood's semantic differential technique to study the affective meaning of the concepts

Myself Viewing Art and Myself Creating Art as to the factors of evaluative, potency and activity.

Measures of demonstrated energy were the number of activities the students reported in and out of school, including the hours they worked at jobs, volunteer work and teaching. Affective energy was assessed using the dynamism score on Alter's (1983) drawing task and the action and challenge scores on her Action Preference test.

Creative productive students took significantly more arts classes than the control group and were involved in significantly more activities of all kinds than the control group. Among the creative students performers were involved in more classes and activities than visual artists and writers.

The results of the affective measures were more complex. All of the students in the study gave similar positive ratings to the potency and evaluative factors of **Viewing Art**, younger (16 and younger) visual artists and writers gave the lowest ratings of any group. The creative students were significantly more positive than the control students on the ratings of the factors of **Myself Creating Art**. Performers rated the three factors higher than non-performers.

The only important variable in the analysis of the ratings of the control group was age. The younger control group students gave significantly higher ratings to the evaluative and potency factors of both concepts than the older control students. The younger creative students gave lower ratings to all of the factors on both of the concepts than the older creative students whose ratings were the highest of any group.

On the measures of affective energy the creative/productive students had significantly higher dynamism scores on the drawing task than the control group of students. Among the creative students visual artists and writers had higher scores on this nonverbal measure than actors and musicians. Dancers were somewhere in between. The creative students had higher action and challenge scores than the

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