CHAPTER - 1

INTRODUCTION

Whatever meaning may be assigned to "Creativity", whatever connotations it may convey, it is one of those exalted and rare qualities of human personality, which though believed to be distributed across the human race in varying strength and shades, has been, like many other positive attributes, viewed to be possessed more by males than females. In our society, which is basically male-dominated, it is not strange that objectivity is a rare commodity in value judgements of men about women. It is also natural that one would not like to readily surrender ones age-old possessions and accept equality as the principle in adopting a scientific outlook in perceiving the truth where it belongs.

Creativity is the rarest of the human qualities and it has been considered to be still so when it comes to the female in our society. In our very psyche we seem to be convinced that probably it concerns more with males than females whenever there is a talk of ventures to identify and harness the potential in our young folk. It is paradoxical that female who constitute almost half the population of India, have been treated as a neglected minority who generally have been at the receiving end. No true emancipation of women is possible unless due regard is paid to
them as a significant and viable group whose contribution to the national programme of re-construction will be no less important than that of their counterparts. Should proper identification of talent and creativity among them be done at the right time, the same can be exploited and developed.

That women have been a neglected group, disadvantaged by way of their passivity and dependence, it seems all the more necessary to focus on their problems with greater enthusiasm and help them to come out of their second rate status in society.

The present investigation is an attempt in this direction which aims at identifying the creative potential among the growing adolescent girls, and it especially takes up the study of girls as a distinct group. This may ultimately open up possibilities of chalking out programmes for future investigations.

Creativity is an innate intuitive genius present in humans as a distinct potential, a unique gift, which is spontaneous but not common in all the individuals. Creativity, with its many definitions has been known for a long time to have its influence on human activity in almost all spheres - scientific, technical, literary, artistic. Creative individuals are known to have contributed in such diverse areas as medicine, engineering, astronomy literature,
painting, music, poetry, sculpture, and so forth. Though the scientific study of creativity started in the 19th Century, it was in the beginning of the second half of the 20th Century that a real systematic study on Creativity was reported (Guilford, 1950). This study attracted many researchers to the area: Torrance, (1962); Mednick, (1962); Wallach and Kogan (1965) and others being among many others who contributed. Toynbee (1962), states that human creativity in mankind is the greatest asset. Getzels and Jackson (consider) creativity as one of the most highly valued qualities. There is a growing realization among psychologists and educators that creativity is a potential subject for scientific study. Sufficient literature is available on the subject, mostly concerning the psychological aspects. Potential creativity continues to develop from childhood to maturity, for which a favourable environment is essential. The factors which should be attended to and developed carefully from the early stages, are potential creativity and certain personality components which motivate the individual throughout his life.

Creativity and its relationship with personality characteristics of creative person is a basic problem in identifying and screening the school-going adolescents. We have to protect and nourish the creative potential of the nation, through proper education and training. Now
there is a growing realization and consciousness towards the development of creative talents of the new generation by parents, teachers and administrators. Studies in the field of creativity should be conducted scientifically at different age levels and particularly at the early stage so that the inborn talent is nurtured at its very roots. Although differences exist from person to person in the same age group, but certain characteristics at a particular age may be identified. The development curves for the creative abilities do not follow the same patterns as other aspects of human growth. Several research workers have observed the development of the creative thinking process with age but without any definite conclusions. Andrew's (1930) states that total imaginative scores are highest between the age of four and four and a half years, with a sudden drop at the age of five. Grippen (1933) differs stating that creative imagination rarely begins functioning below the age of five years. Markey (1935) states that imaginative behaviour increases with age throughout the pre-school period. Vernon (1948) finds the constructive imagination in a child of normal intelligence and emotional development taking place beyond the age of eleven. Wilt (1959) states that the decline in creativity occurs during the stage of realism. The above findings suggest that a safe conclusion regarding creative development is difficult to arrive at. Recently, in India, the studies
in the field of creativity started on the pattern of Guilford, Torrance, Wallach and Gogan. Therefore, what is most important is to modify creativity tests according to the requirements of our students sample.

The future level of creativity can be predicted on the basis of potential creativity development trend in creativity and some personality traits which act as motivational factors in learning. It is important to know the vital period of creative potential and to protect it through appropriate and timely guidance. Most of the creative children are not liked by their parents because of their unusual inquisitive nature and for posing questions to their elders, sometimes putting them to quite an embarrassing situation. The potential creativity was considered to include cognitive ability as well as specific personality traits. Creative individuals are usually rated as good students but most of them fail in different theoretical subjects whereas they obtain high score in mathematics and solving problems which are based on reasoning and logic. So it is important to find out the development trends and pattern of growth of creativity at different stages of development.

There is general agreement among Psychologists and Educationists that personality factors are important in
creative achievement. As Haye (1962) finds "only an appropriate combination of potential creativity, an estimate of the quality of one's future environment, measures of relevant experience and certain personality traits would yield appropriate prediction of future level of creativity". There are varied aspects of the development of creative potential such as,

(a) Investigating the rate of creativity at different levels after later childhood.

(b) Finding out its relation with personality traits at different age levels. (This is one of the major objectives of the present investigation).

The above two basic factors of creativity constitute the theoretical and methodical framework of the study. The important components of personality are intelligence and creative cognition which should be protected and cultivated carefully. The students of today will be the citizens of tomorrow and especially women have to play vital roles in different spheres of life. At present, the Indian situation is not only fair to girls, in matters of providing facilities for their educational uplift, but a bit more favourable to them in comparison to their counterparts. The female students are distinguishing themselves in all fields of life and playing a vital role in nation building. Now it is the duty of parents, teachers and educationists to realize, encourage
and harness the potentialities of girls and boys on equal footing.

Torrance (1962), summarizing the studies carried out on creativity among school going children, has divided these into three categories: pertaining to early childhood, elementary school years and high school years. He finds that while consideration has been given to creativity at the early childhood stage, creative studies at the high school years are not as extensive. According to Torrance, the high school years have been the most neglected in creativity research, as educators did not have much interest in the creative imagination of high school students. Beyond that stage also information has accumulated concerning creativity during the college years because many outstanding creativity scientists, writers and artists began their creative work during these years.

The present study is to be conducted on female students of classes IX, X and P.U.C. To be stated in specific terms it would read as "A study of personality correlates of creativity among adolescent students". The sample to be included in the study had to be especially selected because relatively smaller number of investigations have been carried out in the area. It is hoped that the present study will provide additional material adding up to the already existing research findings and continuity in the series of studies on the problem.
The objectives of the present study may be stated as below:

1. To study the developmental trend and pattern of growth of creativity at different stages among female students.

2. To determine the validity of the twelve creativity measures; those of Guilford, Torrance, Wallach and Kogan being the external criteria.

3. To find out the personality traits that are associated with creativity at different age levels.

4. To relate the personality factors as drawn from 16 PF (prepared by Cattell and Weber) to the scores of the highly creative adolescents.

5. To carry out the study of the factors of creativity among female adolescents as extracted by way of factor analysis.

The result of the present investigation will help in realizing and harnessing the inborn potential of female adolescents as a minority group, having remained neglected in psychological research. This vital energy of female students will be utilized towards progress, emancipation and finally towards national reconstruction. Indian women after centuries of subjugation, have now come out on their own. According to 1981 census, and the trend has since continued, there is no profession that remained unrepresented by women and no sphere of activity which men
can claim as their sole monopoly. Women are actively participating in Science, Industry, Marketing, and simultaneously in household activities. Timely identification of creative potential and personality indicators to innovative and Creative approach among women would be a viable step in the direction of giving "Women power" its due recognition alongside the traditional "manpower".

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