

**Małgorzata Kuśpit**

Uniwersytet Marii Curie-Skłodowskiej w Lublinie

ORCID: 0000-0002-4812-2571

Styles of Coping with Stress of the Artistically Talented Youth in the School Environment¹

The article focuses on the issues relating to the functioning of the artistically talented youth in the school environment. Education in art schools is different than general school education. Gifted students may experience stress, the causes of which are related to, among others, fatigue, performances in front of the audience, exams or lack of support from teachers or relatives (Gluska, 2010; Kumik, 2012). Therefore, the purpose of the research was to determine the styles of coping with stress of the researched youth in the school environment and to make comparative analyses in this respect, between the musically and artistically talented young people versus unprofiled youth (attending general schools). The CISS Questionnaire was used in the research.

Keywords: pedagogy of ability, styles of coping with stress, school environment, musical talents, artistic talents, education

Style radzenia sobie ze stresem młodzieży uzdolnionej artystycznie w środowisku szkolnym

Artykuł koncentruje się na problematyce funkcjonowania w środowisku szkolnym młodzieży uzdolnionej artystycznie. Kształcenie w szkołach artystycznych jest odmienne niż w szkołach ogólnokształcących. Uczniowie uzdolnieni mogą odczuwać stres, którego przyczyny związane są między innymi z przemęczeniem, występami przed publicznością, egzaminami czy brakiem wsparcia ze strony nauczycieli lub osób najbliższych (Gluska, 2010; Kumik, 2012). Dlatego też celem podjętych badań było określenie stylów radzenia sobie ze

¹ The research results presented in the article are described in more detail in chapter VI of the monograph: Kuśpit M. (2018). *Subjective conditions of coping with stress of the artistically talented youth in the school environment*. Lublin: Uniwersytet Marii Curie-Skłodowskiej w Lublinie.

stresem w środowisku szkolnym badanej młodzieży oraz dokonanie analiz porównawczych w tym zakresie pomiędzy młodzieżą uzdolnioną muzycznie i plastycznie oraz niesprofilowaną (uczęszczającą do szkół ogólnokształcących). W badaniach posłużono się *Kwestionariuszem radzenia sobie w sytuacjach stresowych* (CISS).

Słowa kluczowe: psychopedagogika, style radzenia sobie ze stresem, środowisko szkolne, uzdolnienia muzyczne, uzdolnienia plastyczne, edukacja

Introduction

The issues relating to abilities and talents are currently the subject of analyses of representatives of many scientific disciplines. Researchers point out the need to modernize curricula and methods of working with talented students (Kuśpit, 2018). Optimization of the development of abilities and talents is important for the development of civilization progress and contemporary culture (Łaszczyk, Jabłonowska, 2011). Still, the specifics of the functioning of gifted young people, especially in the socio-emotional sphere, are often not taken into account. It turns out that people with above average abilities and talents do not use their potential and do not always achieve their goals. For the development of talents, cognitive properties and the social environment in which a person grows up are important (Kuśpit, 2013; 2015). Research indicates that artistically gifted young people require special interest from the environment. Therefore, certain factors may threaten the development of their potential. Talented people may have a sense of being misunderstood by their environment, experience isolation, loneliness and internal conflicts (Tokarz, 2005). The activity of artistically talented people is often associated with an individual search for ways of expression, often in an innovative way. "Artistic creativity is associated with the need for freedom, individualism, and self-determination that allows for building one's own artist-creator image" (Lasocińska, 2012, p. 138). Developing talents requires discipline, diligence and many hours of work, which can lead to perfectionist tendencies and inadequate assessment of own capabilities. Moreover, the need to strive for success can also contribute to competition and high levels of stress. The necessity of social exposure, which is an element inscribed in music education, is associated with the feeling of fear of being assessed by others and the constant internal tension associated with it. Presentation of own skills at auditions, performances and competitions can be a source of stress and discomfort for talented students. The accompanying phenomenon of pre-stage fright is also indicated as a factor causing strong tension (cf. Kuśpit, Wojtanowska-Janusz, 2016). In art schools, on the other hand, the most common cause of stress is the problem of artistic assessment and the creativity crisis (Olejniczak, 2013).

Students take part in exhibitions, competitions, reviews, and the high demands and fear of teacher evaluation lead to severe stress with which artistically talented pupils cannot cope effectively due to high emotional sensitivity (cf. Więckowska-Kowalska, 2017).

The literature of the subject presents research on abilities and talents, but there are still few comparative analyses regarding the specifics of individual types of talents (cf. Chruszczewski, 2009; Kuśpit, 2013; 2015; Nogaj, Ossowski, 2017). For this reason, the author undertook the research on the styles of coping with stress by the musically and artistically talented youth.

The issues discussed in the article are described in more detail in the monograph by Małgorzata Kuśpit (2018).

The specificity of artistic talents

In the literature on the subject, abilities are recognized from different perspectives. Considering them in the psychological context, one should note that the scope of the concept of abilities relates to:

[...] focus on the person and their personality characteristics, behavioural characteristics, temperamental traits, the nervous system, the specificity of information processing, [...] through considering the developmental context and interactions with the closer and further environment of the talented person, together with spontaneous and intentional education analysed in the educational context, to the definitions and concepts of abilities that regard the needs of a specific social group in specific fields, disciplines and fields of social activity as a starting point, conditioned by the cultural and historical context (Limont, 2005, p. 15).

Pedagogy of abilities, however, is a discipline that deals with:

[...] the processes of upbringing, education and self-development, conducive to the development of human abilities throughout the whole cycle of life. It assumes that many people are predisposed to learn and acquire skills and knowledge more quickly, with greater ease, or obtain creative results (Giza, 2006, p. 27).

Many researchers still identify the concept of abilities with the concept of talents. Abilities are most often related to intelligence, school or academic possibilities. It is usually pointed out that they are manifested primarily in the speed of learning, remembering, logical thinking, reasoning (Nęcka, 2003). In

addition, they are identified with intelligence (cf. E.L. Thorndike, J.P. Guilford, L.M. Terman, J.C. Raven, C. Burt, E.P. Torrance, C.W. Taylor). Some researchers define them as “relatively permanent (though subject to development and education) determinants of intellectual capabilities of an individual” (Matczak, 1982, p. 3). Józef Koźielecki recognizes intellectual abilities as relatively permanent properties that determine the efficiency of thinking and affect the achievement of specific results by an individual (R. Popek, 1998). Talents, however, are directional abilities (special talents, gifts), allowing for “high achievements in a specific field of activity: mathematics, music, art” (Limont, 2005, p. 17).

The contemporary approach to abilities and talents is included in interactive concepts (S. Popek, 2001; 2010), which is why it should be considered in many contexts. It turns out that despite their great potential, talented people are not able to fully use it. This phenomenon is called the syndrome of inadequacy of school achievements (Ekiert-Grabowska, 1994; Rimm, 1994). That is why researchers more and more often assume that abilities are determined not only by human intellectual properties, but also by the cooperation of various traits (S. Popek, 2001; Stachowski, 2007, in: Ledzińska, 2010).

Special, including artistic, talents get activated as part of specific achievements of an individual, which is highlighted in educational practice. Directional abilities were noticed in dynamics, the result of which was getting away with some of them and the development of others related to specific properties of an individual (cf. Kuśpit, 2018). Nowadays, the types of abilities are distinguished depending on the areas of human activity (Popek, Bernacka, 2008). Artistic talents are related to the potential of individuals in various fields of art, such as poetry and acting, especially music and arts (Giza, 2006). In the Polish education system, young people have the opportunity to develop talents, especially in arts and music, in profiled schools.

Artistic talents, as Róża Popek writes, “are complex and multi-layered. These are very complex talents, conditioned not only by cognitive, but also by emotional and motivational determinants of personality” (R. Popek, 1998). Artistic talents are relatively constant personality traits that undergo both the process of development and education (*ibid.*, p. 29). Artistic talents are also expressed by the above-average achievements in the field of arts (S. Popek, 1978). “These are relatively constant properties of human personality, because they are subject to development and education that determine the effective performance of the acts of reproducing and creating artistic forms” (R. Popek, 1988, p. 30).

According to many researchers, in the structure of artistic talents one can distinguish: perceptual sensitivity, eye-hand coordination, range of free attention, visual memory, visual imagination, artistic thinking, emotional sensitivity, ability to express emotions, manual talents and personality properties, with a particular

emphasis on motivational factors that trigger self-control even under unfavourable conditions for humans (Szuman, 1990; Limont, 1992a; 1992b; 1994; 2005; R. Popek, 1977; 1985; 1998; S. Popek, 1978; 1979; 1990; 2001; 2010). According to Stanisław Popek (2010), a component of the structure of artistic talents outside the intellectual sphere is the emotional sphere, which is often characterized by certain uniqueness and specificity. According to Wiesława Limont (1994, p. 18), artistic talents are “special sensitization regarding perception, storage and processing as well as visual production of information”. She pointed out that abilities are of a specific nature and stressed that processes, such as, memory, perception, thinking, as well as processing and information production take part in artistic activity. In addition, artistic talents are associated with creative activity and evolve in the development process (*ibid.*).

Bolesław Hornowski (1986) lists eight components of artistic talents: observation skills, visual memory, creative imagination, divergent production skills, emotionality, volitional-characterological traits, manual skills and workshop skills as well as artistic knowledge. In addition, he identified four types of artistic talents: intellectual *versus* intuitive-emotional and reproductive *versus* creative. On the other hand, Howard Gardner listed, among the types of intelligence identified by him, spatial intelligence, which is associated with artistic talent. According to this researcher, their development follows a strictly defined pattern. However, positive experiences can lead to the rapid development of talents that are innate and facilitate learning symbolic material (Gardner, 1983; Walters, Gardner, 1986).

A different approach to artistic talents is presented by Czesław Nosal (1990). He classifies them as sensorimotor skills and treats them as a kind of disposition enabling the efficient performance of various types of activities related to artistic activities, such as music, arts and ballet. The researcher captures artistic talents in the context of information processing. Another researcher, Mihály Csikszentmihalyi, claims that artistic talents change throughout human life, which is associated with cultural influences and requirements from the surrounding environment. They are not permanent and one can observe their changes throughout the life of an individual (Csikszentmihalyi, Robinson, 1986). Michał H. Chruszczeński presented the synthetic structure of artistic talents (2009, p. 86). In his opinion, they are based on: perceptive abilities, executive abilities, intellectual abilities (including divergent creation on visual content), spatial abilities and personality properties – openness to experience, neuroticism and introversion.

In contrast, musical talents, according to Maria Manturzevska (1969; 1974; 1980a; 1980b; 1981a; 1981b) are a set of psychological properties, which include intellectual, kinesthetic-motor, sensory and emotional-motivational properties that determine human attitude to music and effectiveness of actions taken in this

connection, such as listening to music tracks and their understanding, ability to perform and create music. In her opinion, the first years of an individual's life and the influences of the immediate environment are of great importance when it comes to the development of musical talents. Thus, specific personality traits, emotionality and proper exercise of basic musical skills, with the support of a competent and emotionally important person, are important for the development of musical talents. Manturzevska included musical talents in the interactive theory as a result of innate predispositions and influences from the environment in which a human is growing up. In her opinion, the structure of musical talents consists of: memory, musical imagination, mental operations, exceptional sensory sensitivity to sounds, psychomotor capacity and plasticity, as well as the ability to assimilate and accumulate musical experiences (in: Kamińska, 1997, p. 54). According to Andrzej E. Sękowski (1989), in the development of musical talents they have such factors as: intelligence, musical talents, self-esteem, attitudes towards values, motivation for musical achievements.

Other researchers include the first order factors as significant elements of musical talents, including: harmonic hearing, sound imagination, tonal distinction, rhythmic aptitude, pitch, tempo, time signature, phrasing, melodic movement, changes of dynamics, kinaesthetic factor of height perception development, and also second order factors: word perception, intelligence, hearing sharpness. According to them, a necessary element of learning music is to have hearing skills (Shuter-Dyson, Gabriel, 1986).

According to many researchers, a musical talent is characterized by specificity and complexity (ibid.). Not only the intellectual level but also personality contribute to their shaping. It turns out that knowledge about themselves and the social environment can help gifted students use their full potential and lead to a higher level of achievements (Gardner, 2002). In turn, difficulties in controlling one's own emotional states, impatience, emotional lability and a low level of social skills contribute to the reduction of achievements of students (Seligman, 1993; Salovey, Sluyter, 1999).

It is noteworthy that in contemporary concepts of artistic talents, researchers pay attention to the interaction between an individual and the environment. In addition, they emphasize the possibilities of developing the individual's potential due to the appropriate interactions of the immediate environment. At the same time, they do not diminish the function of cognitive factors as a potential for their shaping (Kamińska, 1997). The school environment is an important factor for the development of human potential from an early age. Wincenty Okoń assumes that:

Adolescence is not only the phase of adapting young people to social life, to participate in cultural processes, but also from time to time the manifestation of sometimes outstanding talents or abilities, allowing young people to creatively participate in the socio-cultural life. Musical, artistic, literary or sports talents, similarly to mathematical, linguistic, natural or technical talents, appear and develop as early as during high school education. That is why, the main task of education becomes to nurture these talents (2003, p. 74).

The inclusion of knowledge from the field of didactics affects the organization of work with a gifted and talented student. “However, this is only part of pedagogical knowledge about abilities. Without supporting appropriate attitudes, motivation, personality traits and inspiring for self-development, the predisposition of an individual will not fully reveal itself” (Giza, 2006, p. 24).

Talented students, especially during adolescence, may have various types of difficulties. This is often due to the fact that “some irregularities have already been woven into their current development. Their environment is usually narrow and limited. They feel their individuality more than typical teenagers” (ibid., p. 134). Because of many school responsibilities, they have less time to interact with peers. Parents and teachers set high demands, the implementation of which involves hours of training and both physical and mental endurance. At the same time, with high sensitivity and demands to control their emotions in a social exposure situation, artistically talented students may experience rebellion, reduction of motivation to take action, and a lack of self-confidence (Giza, 2006). The expectations from parents about the achievements of gifted students and imposing educational paths on them can also be the source of stress. Failure in this case can cause severe anxiety and lower self-esteem (ibid.).

Styles of coping with stress

Nowadays, stress is analysed in various contexts of human functioning. Excessive stress levels have a negative impact on the physical, mental, emotional and social sphere of a person. Stress occurs in a situation of imbalance between the individual’s capabilities and the requirements posed by the environment. The consequence of this is the appearance of negative emotional states in a person. Importantly, dealing with stress depends on emotional and personality factors (cf. Mróz, Chudzicka-Czupała, Kuśpit, 2017).

Modern researchers assume that stress is non-specific and is a response to the emerging difficulties (cf. Kuśpit, 2018). According to Hans Selye, stress “manifests itself as a specific syndrome, but it arises in a non-specific way” (1960, p. 72).

It consists of a set of reactions caused by a specific stimulus of an adaptive nature (Selye, 1960; 1977). A broad approach to stress has also been proposed by Richard S. Lazarus, claiming that it should be referred to the research area instead of the variable (Lazarus, Folkman, 1984). Stress is a reaction of the body, which is accompanied by negative emotions. Therefore, in the literature on the subject stress is understood in relation to anger, anxiety or sadness. Negative emotions appear as a consequence of stress (Hobfoll, 1989; Kaplan, 1996; Hinton, Burton, 1997). The first research on stress focused on understanding it in relation to the environment (Janis, 1958). It was only in later concepts that attention was drawn to the fact that stress causes specific reactions in humans (cf. Selye, 1960). Contemporary concepts of stress relate to internal and external factors as well as mutual relations between them (Heszen, Sęk, 2008).

Coping with stress can be treated as a process (cf. Lazarus, Folkman, 1984) and a certain human disposition. Therefore, the concept of the coping style was introduced. According to the researchers, “this is a relatively constant, individual-specific tendency that determines the course of coping with stress. The style is a personality variable and is a repertoire of strategies of coping with stressful situations characteristic of an individual” (Ogińska-Bulik, Juczyński, 2008, pp. 53–54). Therefore, in a difficult situation only some strategies get activated, which depends on the specific situation and the personality traits of a person. The style is an individual way of functioning of an individual in a stressful situation and dealing with it. It is, therefore, a more general concept in relation to the strategy (Łosiak, 2008). The style is associated with a longer time perspective and the effects in the future life of a person – of a social or health nature. Strategies refer to the current situation related to stress (Łosiak, 2008). “Insofar as strategies are specific to the situation, styles are specific to the subject (individual)” (Strelau et al., 2005, p. 9).

In this article, stress is captured from the angle of Norman S. Endler and James D.A. Parker (1990a; 1990b; 1994), with a reference to the transactional concept of stress by Lazarus and Folkman. By listing individual styles of coping with stress, they refer to such strategies of coping with stress as: direct action, searching for information, intrapsychic processes, refraining from action (in: Terelak, 2005, p. 141). According to Endler and Parker, the coping factors applied by an individual appear as a result of interaction between the characteristics of the situation and the preferred coping style. In their opinion, the style of coping with stress is a specific and conscious way of behaving in various stress reactions (Endler, Parker, 1990a; 1990b). They distinguished the style focused on task, emotions and avoidance (Strelau et al., 2005). It is worth emphasizing that

coping styles depend on individual characteristics of a human personality (Folkman, Lazarus, 1985).

The task-focused style involves taking actions to change a stressful situation or solve a problem by involving cognitive processes. The emotion-focused style manifests itself in focusing on one's own emotional states and a tendency to wishful thinking. An individual does not take constructive actions leading to dealing with stress, but strives to reduce emotional tension, which in consequence is not very effective. The avoidance-focused style is about getting rid of stress by not thinking about it. Researchers have listed two types of coping in this way: engaging in substitute activities (e.g. shopping, watching TV, sleeping) that help a person forget about a stressful situation, and looking for social contacts. However, these are not very effective methods to overcome stress (Terelak, 2005, in: Kuśpit, 2018).

Artistically talented people, due to their above-average and at the same time high expectations from the environment, may experience various types of difficulties, which usually contribute to stress (cf. Kuśpit, 2016; 2017; Kuśpit, Wojtowska-Janusz, 2016; Sękowski, 2001). Therefore, own research focused on the analysis of the styles of coping with stress and comparisons between artistically talented and non-profiled students (attending general schools) in this regard.

Research purpose

The main purpose of the research was to define the styles of coping with stress of the studied youth. Therefore, the research problem took the form of the question: What styles of coping with stress are preferred by musically and artistically talented youth when compared to non-profiled youth?

Methods and research subjects

The Endler and Parker CISS (*Coping Inventory for Stressful Situations*) (1990a) in the adaptation of J. Strelau, A. Jaworowska, K. Wrześniewski and P. Szczepaniak (2005) was used. The CISS questionnaire contains 48 statements regarding various behaviours specific to people in stress-related situations. The task is to respond to each statement using a scale of 1 to 5 depending on the frequency of occurrence of a given behaviour. Based on the results obtained, the following styles of coping with stress can be identified: task-focused style (TFS), emotion-focused style (EFS), avoidance-focused style (AFS), which can manifest itself in two forms: engaging in substitute activities (ESA) (e.g. watching

TV, bingeing, thinking about pleasant things) and seeking social contacts (SSC) (Strelau et al., 2005, p. 17).

635 people were examined, among them 231 students from music schools (153 girls, 78 boys), 216 art school students (184 girls, 32 boys) and 188 students of general schools (103 girls, 85 boys) aged 16–18 years. The research was conducted in art schools from the Mazowieckie, Kujawsko-Pomorskie, Śląskie, Małopolskie, Świętokrzyskie, Podkarpackie, Łódzkie and Lubelskie Voivodships as well as in general schools from the Lubelskie and Kujawsko-Pomorskie Voivodships. The sample selection of art school students was purposeful. Random selection was made for high school students.

Results

To determine the levels of individual styles of coping with stress the Chi^2 test was used in the compared types of schools. The analyses obtained are presented in tab. 1.

Table 1

Level of results regarding individual styles of coping with stress (CISS)

Scale	Result level	School type			Statistical analysis
		Music	Art	General	
TFS	Low	74 32.03%	72 33.33%	89 47.34%	$Chi^2 = 12.543$ $df = 4$ $p = 0.014$
	Average	87 37.66%	81 37.50%	58 30.85%	
	High	70 30.30%	63 29.17%	41 21.81%	
EFS	Low	47 20.35%	24 11.11%	29 15.43%	$Chi^2 = 25.758$ $df = 4$ $p < 0.001$
	Average	93 40.26%	77 35.65%	100 53.19%	
	High	91 39.39%	115 53.24%	59 31.38%	
AFS	Low	64 27.71%	76 35.19%	58 30.85%	$Chi^2 = 9.855$ $df = 4$ $p = 0.043$
	Average	95 41.13%	87 40.28%	93 49.47%	
	High	72 31.17%	53 24.54%	37 19.68%	

Scale	Result level	School type			Statistical analysis
		Music	Art	General	
ESA	Low	55 23.81%	50 23.15%	30 15.96%	$Chi^2 = 10.182$ $df = 4$ $p = 0.037$
	Average	107 46.32%	119 55.09%	112 59.57%	
	High	69 29.87%	47 21.76%	46 24.47%	
SSC	Low	70 30.30%	100 46.30%	99 52.66%	$Chi^2 = 31.801$ $df = 4$ $p < 0.001$
	Average	79 34.20%	60 27.78%	61 32.45%	
	High	82 35.50%	56 25.93%	28 14.89%	
Overall		231	216	188	-

Source: own elaboration

Based on the data contained in table 1, it can be concluded that there is a statistically significant relationship between the level of results regarding the task-focused style and the school type ($Chi^2 = 12.543, p = 0.014$). In the group of students from music and art schools, more than 1/3 of respondents are characterized by low and average TFS levels. About 30% of students from art and music schools have a high level of TFS. Different distribution of results occurs in high school students. Almost 50% of them show a low level of this style, and more than 30% its average level. The smallest number of students (21.81%) represent a high level of TFS.

A statistically significant relationship between the level of results was observed in the area of the emotion-focused style and the school type ($Chi^2 = 25.758, p < 0.001$). Most artistically talented students have a high EFS level (53.24%), with 39.39% of students from music schools and 31.38% of students from non-profiled schools. Among the students from art schools, compared to other types of schools, there are the least people with a low EFS level (11.11%), with 20.35% of respondents from music schools and 15.43% of students from general high schools. The highest number of students from general high schools obtained the average level of EFS (53.19%) compared to students from music schools (40.26%) and students from art schools (35.65%).

When it comes to the avoidance-focused style, it should be noted that there is a statistically significant relationship between the level of results in this style

and the school type ($Chi^2 = 9.855, p = 0.043$). The smallest number of musically talented students are distinguished by a low AFS level (27.71%), compared to 35.19% of artistically talented students and 30.85% of students from general schools. The average AFS level is found in over 40% of art and music school students. As much as 49.47% of students from general schools are characterized by an average level of AFS. Most students from music schools (31.17%), compared to 24.54% students from art schools and 19.68% students from non-profiled schools, have a high AFS level.

The relationship between the level of results in the style focused on avoidance by engaging in substitute activities and the school type ($Chi^2 = 10.182, p = 0.037$) turned out to be statistically significant. The smallest number of students from general schools (15.96%), compared to students from music (23.81%) and art (23.15%) schools, have a low level of the style focused on avoidance by engaging in substitute activities. In turn, the smallest number of students from music schools (46.32%), compared to 55.09% students from art schools and 59.57% from general schools, have an average level of the style focused on avoidance by engaging in substitute activities. In the studied group of young people, the largest number of students from music schools (29.87%), compared to 21.76% of students from art schools and 24.47% of students from general high schools, are distinguished by a high level of the style focused on avoidance by engaging in substitute activities.

In addition, there were statistically significant relationships between the level of results regarding the style focused on avoidance by seeking social contacts and the school type ($Chi^2 = 31.801, p < 0.001$). The smallest number of students from music schools (30.30%), compared to 46.30% art school students and 52.66% general school students, are characterized by a low level of the style focused on avoidance by seeking social contacts. The average level of this style is most rarely presented by students from art schools (27.78%), compared to students from music schools (34.20%) and non-profiled students (32.45%). The smallest number of general school students (14.89%) exhibit a high level of the style focused on avoidance by seeking social contacts. Slightly more students from art schools (25.93%) have a high level of this style of coping with stress. However, the most students with a high level of this style attend music schools (35.50%) (Kuśpit, 2018, p. 178–180).

The ANOVA analysis of variance was used to determine the differences in terms of the styles of coping with stress between three groups of music, art and general school students. The results are presented in tab. 2.

There were statistically significant differences between the results of the task-focused style ($F = 3.248, p = 0.040$) between the students from the compared

types of schools. Musically talented students obtained a higher score in TFS ($M = 5.56$) compared to general school students ($M = 5.09$). No significant differences in TFS were observed between students from music and art schools and students from art and general schools.

Table 2

Styles of coping with stress (CISS) among the surveyed students versus the school type – results of the one-way ANOVA analysis of variance

Scale	School type	<i>M</i>	<i>Me</i>	<i>Q1</i>	<i>Q3</i>	<i>SD</i>	ANOVA
TFS	I) music	5.56	5.0	4.0	7.0	2.01	$F = 3.248, p = 0.040$ Intergroup differences: I–III
	II) art	5.47	5.0	4.0	7.0	2.02	
	II) general	5.09	5.0	4.0	6.0	1.85	
EFS	I) music	6.00	6.0	5.0	7.0	2.00	$F = 7.993, p = 0.001$ Intergroup differences: I–II, II–III
	II) art	6.66	7.0	5.0	8.0	1.74	
	II) general	6.14	6.0	6.0	7.0	1.70	
AFS	I) music	5.54	5.0	4.0	7.0	2.10	$F = 3.934, p = 0.020$ Intergroup differences: ~I–II
	II) art	5.12	5.0	4.0	6.0	2.04	
	III) general	5.04	5.0	4.0	6.0	1.80	
ESA	I) music	5.75	6.0	5.0	7.0	2.19	$F = 1.258, p = 0.285$
	II) art	5.47	5.0	5.0	6.0	1.95	
	III) general	5.72	6.0	5.0	6.0	1.85	
SSC	I) music	5.62	5.0	4.0	7.0	2.17	$F = 17.967, p = 0.001$ Intergroup differences: I–II, I–III
	II) art	4.90	5.0	3.0	7.0	2.20	
	III) general	4.43	4.0	3.0	5.0	1.76	

~ On the border of significance

Source: own elaboration

Statistically significant differences in the style focused on emotions occurred between the respondents from the compared school types ($F = 7.993, p < 0.001$). EFS is clearly more intense in the group of students attending art schools ($M = 6.66$) than in the group of students from music schools ($M = 6.00$) and general schools ($M = 6.14$). There were no significant differences between musically talented and general school students in the studied group of young people (Kuśpit, 2018, p. 180).

Musically and artistically talented students differ regarding the style focused on avoidance ($F = 3.934, p = 0.020$), but this is the result on the border of significance. This style is more present in the musically talented students ($M = 5.54$)

than in artistically talented students ($M = 5.12$). There were no significant differences in the presented style between students from art and general schools.

The results of the analysis of variance also revealed significant differences between the group of students from music, art and general schools ($F = 17.967$, $p < 0.001$) in the style focused on avoidance through seeking social contacts. Musically talented young people are characterized by a greater intensity of the style focused on avoidance by seeking social contacts ($M = 5.62$) than those who are artistically talented ($M = 4.90$) and unprofiled ($M = 4.43$). There were no differences in this respect between artistically talented and unprofiled adolescents.

Summing up the above analyses, it can be stated that students from art schools achieved similar results in terms of the task-focused style levels, presenting in about 30% the low, average and high level of this coping style, which is about taking constructive action to solve the problem. In contrast, the highest percentage of students from general high schools is characterized by a low level of the task-oriented stress management, while the least of them represent its high level. The results of the one-way ANOVA analysis of variance indicate that there are differences between the study groups in terms of the task-focused style. Musically talented students are significantly different from those from general schools in this respect. It may be surprising that, compared to students attending general high schools, musically talented young people more often apply effective methods of coping with stress, such as striving to transform or change a specific situation. The obtained results prove that perhaps the school profile (in this case artistic) promotes constructive methods of coping with stressful situations. Probably, students of music schools – due to the fact that they more often experience stress-related situations – have acquired the skills to deal with it effectively. Especially students from music schools experience stage fright before the performance, which is an indispensable element of the artist's work. It seems that the use of appropriate coping strategies in the situation of stage fright may be crucial to achieving success or failure.

According to some researchers, coping with stress depends on the way actions are taken. By focusing on proper preparation, adopting a positive attitude to the performance of the song and manifesting proper communication with the audience, one can reduce stage fright and generate positive emotions, such as feeling the pleasure of performing the song in front of the audience (Papageorgi, Hallam, Welch, 2007). The research by Aleksandra Tokarz and Julia Kaleńska (2005) indicates that musically talented students in order to cope with stage fright use strategies related to positive thinking and real assessment of the situation, which helps them to focus on their task. Rarely, however, in the situation of stage fright, do they use inefficient strategies, such as helplessness or catastrophic

thinking. Therefore, active, task-focused methods of dealing with stage fright and anxiety increase the effectiveness of musical performance (cf. Robinson, 2000). Musically talented students do not differ significantly when it comes to the task-focused style from art students (Kuśpit, 2018, p. 181–182).

The analyses regarding the levels of the emotion-focused style conducted among students from music, art and general schools allow for concluding that it is more often used by students from art schools than respondents from other groups of the studied youth. This is also confirmed by intergroup comparisons. In view of this, one can argue that artistically talented students in stressful situations tend to focus on their own experiences and emotions, such as guilt, tension and anger. They are also prone to wishful thinking and fantasizing (cf. Kuśpit, 2015). Perhaps this is associated with greater sensitivity, focus on internal states and a higher level of anxiety, which does not contribute to coping with the situation, but causes an increase in tension and thus stress among the students surveyed. At this point one can refer to the concept of disintegration of Kazimierz Dąbrowski (1965; 1975; 1979), who assumed that the mood of artistically talented people is often changeable: it goes from euphoria, through melancholy, to depressive states. However, thanks to the negative emotions experienced, one can achieve a higher level of self-awareness and experience continuous development and high-quality aesthetic experiences (Kuśpit, 2018, p. 182).

Regarding the relationship between the avoidance-focused style and the school type, it turned out that more musically talented students use this coping style compared to artistically talented and unprofiled adolescents. In addition, comparisons between these groups indicate that musically and artistically gifted students differ when it comes to the style focused on avoidance. Students attending music schools have a greater tendency not to think about situations that are a source of stress, but also to experience this situation when compared to artistically talented students. In addition, these students more often, compared to the other two groups, avoid stressful situations by seeking social contacts (*ibid.*, p. 178–182).

End

The analysis of empirical material allowed for the identification of the styles of coping with stress of the artistically talented and general school students.

The results of the research are important for educational practice as well as for teaching and developing talents. It turns out that apart from the requirements for students, subjectivity and individualization in the education process

become an indispensable element. Therefore, it is important to pay attention to socio-emotional factors, which may play an important role in coping with difficulties and improving individual talents, in addition to taking into account the cognitive potential of students. The process of education and upbringing should take into account the talent profile and the specific characteristics of students in this regard. The teachers' knowledge about individual differences of artistically-talented students can help direct their unique abilities. Musical and artistic talents, although classified as artistic, have their specificity and a specific profile. Education in music and art schools is distinguished by its specificity that is different from that which prevails in non-profiled schools. In this case, it is necessary to use well-chosen strategies and methods of working with gifted students to optimize their development. In addition, teachers educating artistically talented young people can increase the students' awareness of their individual properties and factors important in coping with stress, which in turn can contribute to developing effective ways of overcoming emerging difficulties on the way to achieving the intended goals (cf. Kuśpit, 2018).

References

- Chruszczewski M.H. (2009). *Profile uzdolnień. Intelktualne i osobowościowe składniki uzdolnień plastycznych i muzycznych*. Warszawa: Wydawnictwa Uniwersytetu Warszawskiego.
- Csikszetmihalyi M., Robinson R.E. (1986). Culture, time and the development of talent. In: R.J. Sternberg, J.E. Davidson (eds.), *Conceptions of Giftedness* (pp. 325–340). New York: Cambridge University Press.
- Dąbrowski K. (1965). Psychonerwice u młodzieży wybitnie uzdolnionej. *Zdrowie Psychiczne*, 1, 24–35.
- Dąbrowski K. (1975). *Osobowość i jej kształtowanie przez dezintegrację pozytywną*. Warszawa: Polskie Towarzystwo Higienistów Przemysłowych.
- Dąbrowski K. (1979). *Zdrowie psychiczne*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Ekiert-Grabowska D. (1994). Syndrom nieadekwatnych osiągnięć szkolnych – stare czy nowe zjawisko?. *Życie Szkoły*, 3, 131–136.
- Endler N.S., Parker J.D.A. (1990a). *Coping Inventory for Stressful Situations (CISS): Manual*. Toronto: Multi-Health Systems, Inc.
- Endler N.S., Parker J.D.A. (1990b). Multidimensional assessment of coping: A critical evaluation. *Journal of Personality and Social Psychology*, 58(5), 844–854.

- Endler N.S., Parker J.D.A. (1994). Assessment of multidimensional coping: Task, emotion and avoidance strategies. *Psychological Assessment*, 6, 50–60.
- Folkman S., Lazarus R.S. (1985). If it changes it must be a process: Study of emotion and coping during three stages of a college examination. *Journal of Personality and Social Psychology*, 48, 150–170.
- Gardner H. (1983). *Frames of Mind. The Theory of Multiple Intelligences*. New York: Basic Books, Inc. Publishers.
- Gardner H. (2002). *Inteligencje wielorakie. Teoria w praktyce*. Transl. A. Jankowski. Poznań: Media Rodzina.
- Giza T. (2006). *Socjopedagogiczne uwarunkowania procesów identyfikowania oraz rozwoju uczniów w szkole*. Kielce: Wydawnictwo Akademii Świętokrzyskiej.
- Gluska A.A. (2010). Charakterystyka pomocy psychologicznej w świetle trudności doświadczanych przez uczniów szkół muzycznych. In: M. Manturzevska, B. Kamińska, A.A. Gluska (eds.), *Poradnictwo psychologiczne w polskich szkołach muzycznych* (pp. 65–73). Warszawa–Bydgoszcz: Centrum Edukacji Artystycznej, Państwowy Zespół Szkół Muzycznych im. A. Rubinsteina.
- Heszen I., Sęk H. (2008). Zdrowie i stres. In: J. Strelau, D. Doliński (eds.), *Psychologia. Podręcznik akademicki* (pp. 681–734). Vol. 2. Gdańsk: Gdańskie Wydawnictwo Psychologiczne.
- Hinton J.W., Burton R.F. (1997). A psychophysiological model of psystress causation and response applied to the work place. *Journal of Psychophysiology*, 11, 200–217.
- Hobfoll S.E. (1989). Conservation of resources. A new attempt at conceptualizing stress. *American Psychologist*, 44(3), 513–524.
- Hornowski B. (1986). *Rozwój inteligencji i uzdolnień specjalnych*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
- Janis I.L. (1958). *Psychological Stress: Psychoanalytic and Behavioral Studies of Surgical Patients*. New York: Wiley.
- Kamińska B. (1997). *Kompetencje wokalne dzieci i młodzieży – ich poziom, rozwój i uwarunkowania*. Warszawa: Akademia Muzyczna im. Fryderyka Chopina.
- Kaplan H.B. (1996). Perspectives on psychosocial stress. In: idem (ed.), *Psychosocial Stress*. London: Academic Press.
- Kumik E. (2012). Postrzeganie środowiska szkolnego przez absolwentów szkół muzycznych. In: A. Michalski (ed.), *Tożsamość pedagogiki muzyki* (pp. 242–250). Gdańsk: Wydawnictwo Athenae.
- Kuśpit M. (2018). *Podmiotowe uwarunkowania radzenia sobie ze stresem w środowisku szkolnym młodzieży uzdolnionej artystycznie*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Kuśpit M. (2013). Społeczno-emocjonalne aspekty funkcjonowania uczniów uzdolnionych plastycznie. In: eadem (ed.), *Barwy twórczości* (pp. 317–339). Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.

- Kuśpit M. (2015). Osobowość a style radzenia sobie ze stresem przez młodzież zdolną i uzdolnioną plastycznie. In: M. Kuśpit, A. Tychmanowicz, J. Zdybel (eds.), *Twórczość. Kreatywność. Innowacyjność* (pp. 135–146), Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Kuśpit M., Wojtanowska-Janusz B. (2016). Trema a style radzenia sobie ze stresem uczniów szkół muzycznych. *Studia Pedagogiczne. Problemy Edukacyjne, Społeczne i Artystyczne*, 27, 181–206.
- Lasocińska K. (2012). Dylematy życia codziennego osób uzdolnionych artystycznie. In: W. Limont, J. Cieślakowska, D. Jastrzębska (eds.), *Zdolni w szkole, czyli o zagrożeniach i możliwościach rozwojowych uczniów zdolnych. Poradnik dla nauczycieli i wychowawców* (pp. 138–144). Warszawa: Ośrodek Rozwoju Edukacji.
- Lazarus R.S., Folkman S. (1984). *Stress Appraisal and Coping*. New York: Springer.
- Ledzińska M. (2010). Wiedza na temat uczniów zdolnych i jej edukacyjne konsekwencje. In: A.E. Sękowski, W. Klinkosz (eds.), *Zdolności człowieka w ujęciu współczesnej psychologii* (pp. 63–79). Lublin: Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego.
- Limont W. (1992a). A hypothetical model of the structures of visual art abilities. *European Journal of High Ability*, 3(1), 28–36.
- Limont W. (1992b). Modele zdolności. *Kultura i Edukacja*, 2, 109–121.
- Limont W. (1994). *Synektyka a zdolności twórcze. Eksperymentalne badania stymulowania rozwoju zdolności twórczych z wykorzystaniem aktywności plastycznej*. Toruń: Uniwersytet Mikołaja Kopernika.
- Limont W. (2005). *Uczeń zdolny. Jak go rozpoznać i jak z nim pracować*. Gdańsk: Gdańskie Wydawnictwo Psychologiczne.
- Łaszczuk J., Jabłonowska M. (eds.). (2011). *Wokół problematyki zdolności*. Vol. 1. Warszawa: Universitas Rediviva.
- Łosiak W. (2008). *Psychologia stresu*. Warszawa: Wydawnictwa Akademickie i Profesjonalne.
- Manturzevska M. (1969). *Psychologiczne warunki osiągnięć pianistycznych*. Wrocław: Ossolineum.
- Manturzevska M. (1974). *Psychologiczne wyznaczniki powodzenia w studiach muzycznych*. Warszawa: Centralny Ośrodek Pedagogiczny Szkolnictwa Artystycznego.
- Manturzevska M. (1980a). Rola cech osobowości w działalności muzycznej. In: W. Jankowski (ed.), *Podstawy kształcenia muzycznego* (pp. 6–20). Vol. 2. Warszawa: Centralny Ośrodek Pedagogiczny Szkolnictwa Artystycznego.
- Manturzevska M. (1980b). Talent muzyczny w świetle badań naukowych. In: W. Jankowski (ed.), *Podstawy kształcenia muzycznego*. Vol. 2. Warszawa: Centralny Ośrodek Pedagogiczny Szkolnictwa Artystycznego.

- Manturzevska M. (1981a). Teoretyczne podstawy psychodiagnostyki muzycznej. *Zagadnienia Wychowawcze a Zdrowie Psychiczne*, 3–6, 18–24.
- Manturzevska M. (1981b). Uzdolnienie muzyczne. In: *Mała Encyklopedia Muzyki* (pp. 1026–1029). Kraków: Polskie Wydawnictwo Muzyczne.
- Matczak A. (1982). *Style poznawcze. Rola indywidualnych preferencji*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Mróz B., Chudzicka-Czupała A., Kuśpit M. (2017). *Kompetencje osobowościowe i twórcze. Psychologiczne uwarunkowania kreatywności pracowników*. Warszawa: Wydawnictwo Naukowe Scholar.
- Nęcka E. (2003). *Inteligencja: geneza, struktura, funkcje*. Gdańsk: Gdańskie Wydawnictwo Psychologiczne.
- Nogaj A.A., Ossowski R. (2017). Cechy osobowości uczniów szkół muzycznych a poziom otrzymywanego wsparcia społecznego. *Polskie Forum Psychologiczne*, 22(1), 71–89.
- Nosal Cz. (1990). *Psychologiczne modele umysłu*. Warszawa: Państwowe Wydawnictwo Naukowe.
- Ogińska-Bulik N., Juczyński Z. (2008). *Osobowość. Stres a zdrowie*. Warszawa: Wydawnictwo Difin SA.
- Okoń W. (2003). *Wprowadzenie do dydaktyki ogólnej*. Warszawa: Wydawnictwo Akademickie „Żak”.
- Olejniczak E. (2013). Psychologiczne uwarunkowania rozwoju zdolności plastycznych u dzieci i młodzieży. *Zeszyty Psychologiczno-Pedagogiczne Centrum Edukacji Artystycznej*, 1, 41–44.
- Papageorgi I., Hallam S., Welch G.F. (2007). A conceptual framework for understanding musical performance anxiety. *Research Studies in Music Education*, 28, 83–107.
- Popek R. (1977). Próby wykrywania uzdolnień plastycznych u młodzieży szkół średnich. In: Z. Ratajczak (red.), *Psychologia w służbie człowieka w społeczeństwie socjalistycznym. Materiały XXIII Zjazdu Naukowego PTP*. Katowice: Polskie Towarzystwo Psychologiczne.
- Popek R. (1985). Psychologiczna analiza uzdolnień plastycznych młodzieży. W: S. Popek (red.), *Twórczość artystyczna w wychowaniu dzieci i młodzieży* (pp. 157–176). Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
- Popek R. (1988). *Uzdolnienia plastyczne młodzieży. Analiza psychologiczna*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Popek R. (1998). *Z badań nad uzdolnieniami plastycznymi młodzieży. Analiza psychologiczna*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Popek S. (1978). *Analiza psychologiczna twórczości plastycznej dzieci i młodzieży*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.

- Popek S. (1979). *Rozwój twórczości plastycznej dzieci i młodzieży*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Popek S. (1990). *Kwestionariusz Twórczego Zachowania KANH*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Popek S. (2001). *Człowiek jako jednostka twórcza*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Popek S. (2010). *Psychologia twórczości plastycznej*. Kraków: Oficyna Wydawnicza IMPULS.
- Popek S., Bernacka R.E. (2008). Zdolności i uzdolnienia – ujęcie transgresyjne. In: I. Pufal-Struzik (ed.), *O przekraczaniu granic własnych ograniczeń – z perspektywy psychotransgresjonizmu* (pp. 13–22). Kraków: Oficyna Wydawnicza IMPULS.
- Rimm S. (1994). *Bariery szkolnej kariery*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
- Robinson D. (2000). *101 Key Ideas – Psychology*. London: Hodder and Stoughton.
- Salovey P., Sluyter D. (eds.). (1999). *Rozwój emocjonalny a inteligencja emocjonalna*. Transl. M. Karpiński. Poznań: Dom Wydawniczy Rebis.
- Seligman M.E.P. (1993). *Optymizmu można się nauczyć*. Transl. A. Jankowski. Poznań: Media Rodzina.
- Selye H. (1960). *Stres życia*. Transl. J.W. Guzka. Warszawa: Państwowy Zakład Wydawnictw Lekarskich.
- Selye H. (1974). *Stress Without Distress*. Philadelphia: J.B. Lippincott.
- Sękowski A.E. (1989). *Osobowość a osiągnięcia artystyczne uczniów szkół muzycznych*. Wrocław: Zakład Narodowy im. Ossolińskich.
- Sękowski A.E. (2001). *Osiągnięcia uczniów zdolnych*. Lublin: Towarzystwo Naukowe Katolickiego Uniwersytetu Lubelskiego.
- Shuter-Dyson R., Gabriel C. (1986). *Psychologia uzdolnienia muzycznego*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
- Strelau J., Jaworowska A., Wrześniewski K., Szczepaniak P. (2005). *Kwestionariusz Radzenia Sobie w Sytuacjach Stresowych CISS*. Podręcznik. Warszawa: Polskie Towarzystwo Psychologiczne.
- Szuman S. (1990). *Sztuka dziecka*. Warszawa: Wydawnictwa Szkolne i Pedagogiczne.
- Terelak J.F. (2005). *Stres organizacyjny. Koncepcje, przyczyny, symptomy i sposoby radzenia sobie*. Warszawa: Oficyna Wydawnicza WSM.
- Tokarz A. (2005). Procesy motywacyjne a dyspozycje do wybitnych osiągnięć w kontekście rozwoju. In: W. Limont, J. Cieślukowska (eds.), *Wybrane zagadnienia edukacji uczniów zdolnych*. T. 2. *Uczeń – nauczyciel – edukacja* (pp. 35–59). Kraków: Oficyna Wydawnicza IMPULS.

- Tokarz A., Kaleńska J. (2005). Skala Samopoczucia Muzyka przed Występem – A. Steptoe i H. Fidler – wstępne opracowanie wersji polskiej. *Psychologia Rozwojowa*, 10 (1), 125–134.
- Walters J.M., Gardner H. (1986). The crystallizing experience: Discovering an intellectual gift. W: R.J. Sternberg, J.E. Davidson (eds.), *Conception of Giftedness* (pp. 306–331). Cambridge: Cambridge University Press.
- Więckowska-Kowalska A. (2017). Stres a przedmioty artystyczne w szkole plastycznej – refleksje pedagoga szkolnego. *Zeszyty Psychologiczno-Pedagogiczne Centrum Edukacji Artystycznej*, 4, 87–98.