

CREATIVITY OF SENIOR SECONDARY SCHOOL STUDENTS IN RELATION TO THEIR EMOTIONAL INTELLIGENCE

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ABSTRACT

This paper intends to compare high and low emotional intelligent senior secondary school students with respect to their creativity. For this purpose, data of 400 adolescent students from senior secondary schools of Rohtak (Haryana) was collected and analysed by using appropriate statistical techniques viz. Mean, Standard Deviation and 't' test. Verbal Test of Creative Thinking by Baquer Mehdi was used to measure the creativity and Mangal Emotional Intelligence Inventory by S.K.Mangal and Shubhra Mangal was used to measure emotional intelligence of the adolescents. Age of the subjects was approximately 16 years. The obtained results showed that the high emotionally intelligent adolescents had obtained higher score on all the dimensions of creativity i.e. fluency, flexibility and originality as compared to their low emotionally intelligent counterparts.

INTRODUCTION

Howard Gardner (1983) claims that humans don't just have one kind of intelligence as traditionally assumed and which can be assessed by standardized tests such as the Stanford-Binet IQ Test. He states that we have several different kinds of intelligence physical, musical, emotional, logical mathematical, linguistic and visual spatial. Feelings are indispensable for rational decision making Antonio Damasio (1994). Now a days, emotional intelligence is emerging with a huge impact in our society. It is an important factor in workplaces, schools and even at home also. (Golman, 1988). People face many problems and obstacles in their daily life to which they have to solve or cope up with. In order to be a well-rounded functioning individual, a person must possess skills to excel in life, such as to plan, motivate, manage feelings, and handle relationships.

Emotional intelligence (EI) is how to use emotions effectively to achieve goals, build relationships and achieve success (Patton, 1998). Emotional intelligence (EI) refers to a person's ability to detect and manage emotional cues and information (Robbins, 2005). Emotional intelligence also refers to a person's ability to realize the feelings themselves, others, to distinguish between the two, and use that information to guide one's thinking and acting

(Salovy & Mayer in Rahim, 2002).

The concept of Emotional Intelligence is usually referred to as social skills or inter and intra personal skills. Such skills are beyond the traditional areas of intelligence. The person having wide repertoire of social skills has an expertise in desirable responses. Because of these social skills, there are wide variations in the professional abilities, competencies and effectiveness of the people, with the same level of IQ and academic credentials. Golman (1995) suggested that to some extent a person's success in life is determined by his or her emotional intelligence. He has indicated that an emotionally intelligent person is likely to be skilled in key areas, namely "Personal Competence" i.e. how one manages his/her own self and "Social Competence" i.e. how one manages with others.

Golman identified the five domains of EI as:

1. Knowing your emotions.
2. Managing your own emotions.
3. Motivating yourself.
4. Recognizing and understanding other people's emotions.
5. Managing relationship i.e. managing the emotions of others.

In the teaching-learning process, educators are becoming aware that students' emotional

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intelligence should be taken care of and embraced in the classroom (Ashkansy & Dasborougu, 2003). When a student's emotional and social skills are addressed, academic achievement of the student increases and interpersonal relationships improves (Golmann, 1995).

SIGNIFICANCE OF THE PROBLEM

Emotional Intelligence is the intelligence which helps in recognizing, understanding and managing not only our but other people's emotions also. Creativity is the other name of originality. To what extent creativity and emotional intelligence are interlinked? There is a need to study creativity of senior secondary students in relation to their emotional intelligence so that they may be able to contribute in nation's progress through their creativity.

OBJECTIVES OF THE STUDY

On the basis of available literature, the investigator drew certain objectives which lead to the present investigation.

1. To compare the high and low emotionally intelligent adolescent senior secondary students with respect to their creativity.
2. To compare the high and low emotionally intelligent adolescent senior secondary students with respect to their fluency as a factor of creativity.
3. To compare the high and low emotionally intelligent adolescent senior secondary students with respect to their flexibility as a factor of creativity.
4. To compare the high and low emotionally intelligent adolescent senior secondary students with respect to their originality as a factor of creativity.

HYPOTHESES

1. The high and low emotional emotionally intelligent adolescent senior secondary students do not differ significantly with respect to creativity as a whole.
2. The high and low emotionally intelligent adolescent senior secondary students do not differ significantly with respect to fluency as a factor of creativity.

3. The high and low emotionally intelligent adolescent senior secondary students do not differ significantly with respect to flexibility as a factor of creativity.
4. The high and low emotionally intelligent adolescent senior secondary students do not differ significantly with respect to originality as a factor of creativity.

VARIABLES INVOLVED IN THE STUDY

Dependent Variable :

★ Creativity

Independent Variable:

★ Emotional intelligence

METHOD OF THE STUDY

Descriptive Survey Method was used to conduct the study.

SAMPLE

400 adolescents of class XI studying in CBSE affiliated Senior Secondary Schools were selected randomly from the target population.

TOOLS USED

1. Verbal Test of Creative Thinking (T.C.W) by Baquer Mehdi.
2. Mangal Emotional Intelligence Inventory by S.K.Mangal and Shubhra Mangal

STATISTICAL TECHNIQUES USED

Mean, Standard Deviation and 't'-test were used to obtain the results.

RESULTS OF THE STUDY

Present study compared high and low emotionally intelligent adolescent senior secondary students with respect to their creativity and its dimensions viz. fluency, flexibility and originality. The obtained results are given below:

Objective 1: To compare High and low Emotionally Intelligent adolescent senior secondary students with respect to creativity

Table 1 :

Significance difference between High and low Emotionally Intelligent senior secondary adolescent students on Creativity

Creativity	N	Mean	t
High Emotionally Intelligent	227	75.00	3.52**
Low Emotionally Intelligent	173	62.92	

Significant at .01 level of significance

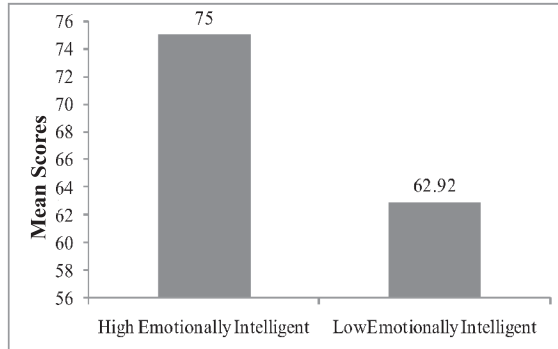


Fig.1: Mean scores of high and low emotionally intelligent senior secondary adolescent students on Creativity

INTERPRETATION

It can be observed from the table 1 that mean scores of creativity of high and low emotionally intelligent adolescent senior secondary students are 75 and 62.92 respectively. The critical ratio between the two groups comes out to be 3.52 which is significant at 0.01 level of significance. The null hypothesis formulated by the researcher is not accepted. It means that the high and low emotionally intelligent adolescent senior secondary students are found significantly different in creativity. It can be further observed that the high emotionally intelligent adolescent senior secondary students have obtained higher mean scores on creativity in comparison to their low emotionally intelligent counterparts.

Objective 2: To compare the high and low emotionally intelligent adolescent senior secondary students with respect to their fluency as a factor of creativity.

Table 2

Significance difference between high and low emotionally intelligent adolescent senior secondary students on fluency as a factor of Creativity

Fluency	N	Mean	t
High Emotionally Intelligent	227	32.63	2.37**
Low Emotionally Intelligent	173	29.60	

Significant at .01 level of significance

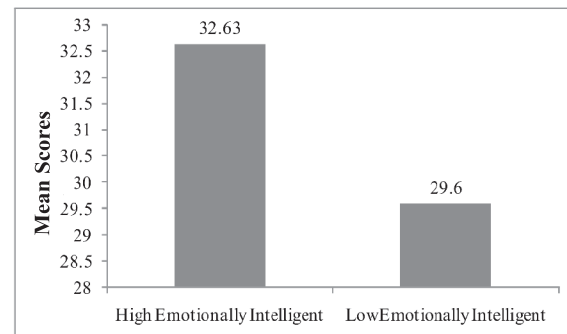


Fig.2 Mean scores of high and low emotionally intelligent adolescent senior secondary students on fluency as a factor of Creativity

INTERPRETATION

It can be observed from the table 2 that mean of fluency scores of high and low emotionally intelligent adolescent senior secondary students are 32.63 and 29.6 respectively. The critical ratio between the two groups comes out to be 2.37 which is significant at 0.05 level of significance. The null hypothesis formulated by the researcher is not accepted. It means that the high and low emotionally intelligent adolescent senior secondary students are found significantly different on fluency as a factor of creativity. It can be further observed that the high emotionally intelligent adolescent senior secondary students have obtained higher mean scores on fluency as a factor of creativity in comparison to their low emotionally intelligent counterparts.

Objective 3: To compare high and low emotionally intelligent adolescent secondary school students with respect to flexibility as a factor of creativity.

Table 3 : Significance difference between high and low emotionally intelligent adolescent senior secondary students on flexibility as a factor of Creativity

Creativity of senior secondary school students in relation to their emotional intelligence

Flexibility	N	Mean	't'
High Emotionally Intelligent	227	24.47	2.75**
Low Emotionally Intelligent	173	21.66	

Significant at 0.01 level of significance

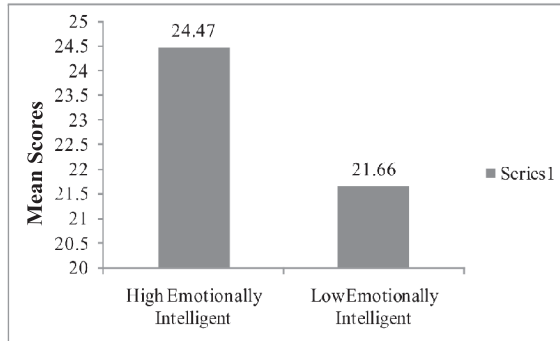


Fig.3 Mean Scores of high and low emotionally intelligent adolescent senior secondary students on flexibility as a factor of Creativity

INTERPRETATION

It can be observed from the table 3 that mean of flexibility scores of high and low emotionally intelligent adolescent senior secondary students are 24.47 and 21.66 respectively. The critical ratio between the two groups comes out to be 2.75 which is significant at 0.01 level of significance. The null hypothesis formulated by the researcher is not accepted. It means that the high and low emotionally intelligent adolescent senior secondary students are found significantly different on flexibility as a factor of creativity. It can be further observed that the high emotionally intelligent adolescent senior secondary students have obtained higher mean scores on flexibility as a factor of creativity in comparison to their low emotionally intelligent counterparts.

Objective 4: To compare high and low emotionally intelligent adolescent senior secondary students with respect to originality as a factor of creativity

Table 4 : Significance difference between high and low emotionally intelligent adolescent senior secondary students on originality as a factor of Creativity

Originality	N	Mean	't'
High Emotionally Intelligent	227	17.80	4.47**
LOW Emotionally Intelligent	173	11.72	

Significant at 0.01 level of significance

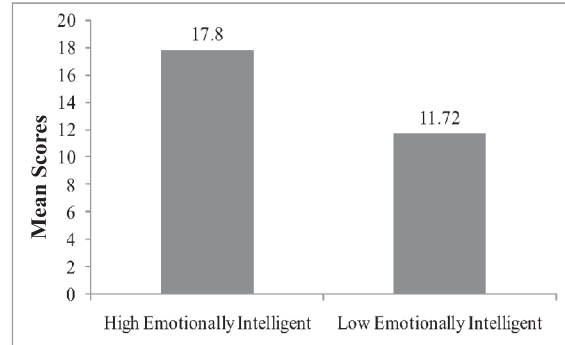


Fig.4 Mean Scores of high and low emotionally intelligent adolescent senior secondary students on originality as a factor of Creativity

INTERPRETATION

It can be observed from the table 4 that mean of originality scores of high and low emotionally intelligent adolescent senior secondary students are 17.80 and 11.72 respectively. The critical ratio between the two groups comes out to be 4.47 which is highly significant at 0.01 level of significance. The null hypothesis formulated by the researcher is not accepted. It means that the high and low emotionally intelligent adolescent senior secondary students are found significantly different on originality as a factor of creativity. It can be further observed that the high emotionally intelligent adolescent senior secondary students have obtained higher mean scores on originality as a factor of creativity in comparison to their low emotionally intelligent counterparts.

SUGGESTIONS

Results of the study show that high emotionally intelligent adolescent senior secondary students are more creative, fluent, flexible and original than their low emotionally intelligent counterparts. So the study suggests that the psychological needs of the low emotionally intelligent subjects should be taken into

consideration to nourish the creative talent among adolescent senior secondary students.

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