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## **How Boys and Girls differs on Emotional Creativity**

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The topic of emotional creativity has been much discussed in recent years, according to **Averill (2011)** “the results are to my mind, quiet confusing but two points are worth mentioning because of their consistency. First, persons tend to be more creative when in a positive mood. The implications seem clear; if you want to encourage creativity in a person, does him or her kindness. Unfortunately, for some person, or some phases of the creative process a negative mood is also helpful second, a predisposition to clinical depression is more common in creative artists and writers (but not scientists) than among the general population. This is not necessarily contraction to the first point creative episode tend to occur as depression left & the person enters mildly phase” in one of the important paper on emotional creativity is based on a social constructionist view of emotion as extended to individual development (**Averill, 1980, 1984, 1990**). Central to such a view is the notion that emotions are constituted, not just regulated by social expectations and rules.

The emotional creativity is directly linked with two conditions of creativity: first, the criteria for evaluating a response as creative; and secondly, the stages in the creative process criteria for evaluating a response as creative. In the light of creative functioning it can be concluded that to certain extent creativity is domain specific. These commonalities are reflected in the main criteria for evaluating a response as creative; novelty, effectiveness and authenticity, which are as follows :

**Novelty-** The most frequently cited criterion for a creative response is that it should be to some extent, new, different, or unusual. This criterion is so often taken for granted that relevant qualifications are some time overlooked. In the field of creativity novelty refers to unusual responses of an individual.

**Effectiveness–** Effectiveness is a relative concept which represent the response that have some potential benefit or value to the individual or society in most instances, the evaluation of effectiveness is relatively straight forward but hat is not always the case. Some extraordinary scientific achievements and major work of art are sometimes recognized as an effective response.

**Authenticity–** A creative response should reflect in some fashion the individual’s own value and beliefs about the world-authenticity sometimes requires that a person stand alone, against social



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custom and the expectation of friends and family so authenticity refers to the honest expression of one's experiences and values which is a superficial attempt to be different.

### **Emotional Creativity**

Emotional creativity made up of two terms “emotional” & “Creativity” might seem incongruous, even self contradictory. According to popular stereotypes and some scientific theories, emotions are biologically primitive and relatively fixed responses over which we have little control; creativity by contrast, calls for flexibility openness and deliberation. In a similar vein, emotions are typically viewed as non-cognitive and divorced from higher thought process; creativity. On the other hand, is highly prized as the epitome of intellectual accomplishment. In fact, however emotional creativity is ubiquitous.

The idea of emotional creativity is based on a social-constructionist view of emotion as extended to individual development (**Averill, 1980, 1984, 1990,2005**) central to such a view is the notion that emotions are constituted, not just regulated, by social expectations and rules. To the extent that emotions are socially constituted, they are subject to transformation-fundamentally, not just superficially (e.g., in overt expression). Emotional transformation is most evident on the broad social level, for example, in the historical development of, and cross cultural divergences among, emotional syndromes (**Harre, 1986; Harre & Parrott, 1996; Mesquita & Frijda, 1992; Russell, 1991, Scherer & Wallbott, 1994**) However, transformation also occurs on the individual level. To a certain extent, each person is a “culture” unto him or herself. So emotional creativity is defined as the ability to experience and express novel and effective blends of emotions (**Averill & Thomas Knowles, 1991**) there are three criteria for emotional creativity (**Averill, 1999 a, 1999 b**); novelty (i.e. variations of common emotions and generation of new emotions specific to the individual), effectiveness (i.e. appropriateness for the situation or beneficial consequences for the individual or a group) and authenticity (i.e. honest expression of one's experiences and values). An additional condition for emotional creativity is emotional preparedness. Which reflect understanding of emotions and willingness to explore emotions of a person. Emotional creativity would be like mixing primary colors to obtain the various hues of spectrum.

### **Objectives of the study**

1. To form two groups of Boys and Girls students.
2. To compare Boys and Girls students on Emotional Creativity.



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## Hypothesis of the Study

There is no significant difference between Boys and Girls in relation to Emotional Creativity.

## Plan and Procedure

The population of this study comprises the students of high school Classes, studying in various government aided colleges of Bareilly District. The sample is chosen from it. The numbers of schools in Bareilly district were too large; hence the for the purpose of the sample. The Emotional Creativity is checked by 'Emotional Creativity Inventory' ( ECI) (Hindi) by Kumar (2010) representative sample of (15) schools comprising boys & girls were selected by using

| Dimensions of Emotional Creativity | Boys ( N=52)  |               |              | Girls (N = 42) |               |              | t-RATIO      |
|------------------------------------|---------------|---------------|--------------|----------------|---------------|--------------|--------------|
|                                    | Mean          | S.D.          | S.E.         | Mean           | S.D.          | S.E.         |              |
| Preparedness                       | 32.096        | 11.241        | 1.559        | 33.595         | 11.466        | 1.769        | 0.620        |
| Novelty                            | 27.076        | 9.233         | 1.280        | 27.976         | 10.884        | 1.680        | 0.423        |
| Effectiveness                      | 30.057        | 9.920         | 1.375        | 30.071         | 10.609        | 1.679        | 0.006        |
| <b>Total E.C.</b>                  | <b>89.346</b> | <b>26.295</b> | <b>3.506</b> | <b>91.88</b>   | <b>30.240</b> | <b>4.665</b> | <b>0.434</b> |

systemic random sampling procedure. The schools were arranged alphabetically and every fifth school was selected in the sample. In this way from total 15 schools 52 boys and 42 girls were selected as a sample.

## Result and Discussion

In order to test the hypothesis that “there is no significant difference between boys & girls in relation to emotional creativity”, the mean, S.D., S.E. and were calculated for preparedness, novelty and effectiveness/authenticity, are given in table 1



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From table-1 the mean values for learning disabled boys and girls on preparedness are 32.096(11.241) and 33.595(11.466) respectively. The mean values indicate the similar performance of L.D. boys and girls on preparedness, the value of 't' ratio is 0.620 which is not significant. Same in the case of novelty where the mean values are 27.076(9.233) and 27.976(10.884) and insignificant value of 't' 0.423 confirm the equal performance of both the group on novelty. In the case of effectiveness/authenticity the mean values 30.057(9.92) and 30.071(10.609) are almost equal to each other. The insignificant 't' ratio 0.006 suggest L.D. boys and girls do not differ significantly on effectiveness/authenticity.

On total emotional creativity the mean values for learning disabled boys and girls 89.346(26.295) and 91.88(30.24) respectively. The 't' ratio 0.434 could not reach up to the level of significance. Graphical representation of Table 4.05 the result of the present findings are contradictory with the findings of Averill (1991) who suggested that on standardized test of emotional creativity women scored higher than men. On dimension wise findings of research is partially matched with findings of **Averill & Thomas-knowles (1991)** who suggested that women score higher than man on emotional preparedness and effectiveness/Authenticity, but on novelty both men & women performed similar but in case of learning disabled adolescents no study has been found that show gender differentiation on emotional creativity.

On the basis of finding, the conclusion has been made that both boys and girls have same type of learning and emotional difficulties, both experience usual and unusual emotions, but due to some social and behavioural adjustment problems they do not express their emotions adroitly and honestly which is similar to the finding of **Labillois and Lagace-seguin (2009)**, So in the view of the present finding and the above given research support the hypothesis that "there is no significant difference between learning disabled boys and learning disabled girls in relation to emotional creativity" stand confirmed.

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