Relationship between Emotional Awareness and Social Creativity in Primary School Students

Vahid Moradkhah[1]

Abstract

Introduction: The present research reviews the relationship between emotional awareness and social creativity.

Methodology: The participants of this research were 234 (120 girls and 114 boys) of the primary school students of the four districts of Shiraz which were selected as the sample unit of the class with the multi-steps clustering sampling method and they filled out the social creativity and emotional awareness questionnaires.

Findings: The results of the statistical analyses indicated that positive and significant predictor among all of the dimensions of emotional awareness was the dimension of analysis of emotions and the dimension of showing emotions was the significant and negative predictor of social creativity and also the total score of emotional awareness could not predict the social creativity of primary school students. In addition, the results obtained from the independent t-test indicated that there is not significance difference between the emotional awareness of girls and boys; however, the average score of girls in the dimension of innovation and their total score of social creativity is significantly more than boys.

Keyword: Social Creativity, Emotional Awareness, Primary School Students

---

[1]- PhD in philosophy of education, Education and training basics department, shiraz university. fvv1369@gmail.com

Introduction

21th century has begun with deep and wide social, educational, economic and cultural changes. One of the achievements of these changes is the emphasis on the way of thinking and creative thinking. Since in the past century technology is rapidly advancing, the young generation requires creative thinking for resolving the upcoming social issues. "Creativity is a process which is based on education, thinking and talent. Creativity includes a wide spectrum of small daily issues to important historical advancement in sciences and literature and art and despite the public opinion, each person, with a usual ability and a little effort, can show creativity" (Hosseini, 2001: 62). Presence of general skills in all creative people (the ability of resolving issues and presentation of innovative perspectives) and also presence of special skills in various domains in which creative thinking occurs (scientific creativity, artistic creativity) on one hand and on the other one, basic contradictions seen in the mental processes of creative people, led to the expansion of the concept of creativity to various domains including emotions, social relationships, morality and so on (Jokar and Alborzi, 2010). Among these, there is the domain of interpersonal relationships is one of the new dimensions which have been mentioned as social creativity in the past few decades. Watson (2007) uses the term social creativity for describing creative interaction in social areas. Mouchiroud and Lubart (2002) have defined social creativity as creative methods of the interaction between individuals and others. From the perspective of Ada (2008), social creativity has been defined as a socio-cultural process in which new and proper products are created and it is not only seen in prominent individuals but is considered as a general talent which can be nurtured in anybody (quoted by Hassanzadeh, 2013). In Guliford's opinion (1968), creative behavior is required in any situation where there is a problem including interpersonal situations (Mouchiroud and Lubart, 2002). Also the social creativity structure is associated with Ribot's concept of ideal or moral imagination (1906) in the area of creativity (Mouchiroud and Lubart, 2006) and also with interpersonal intelligence in Gardner's multiple intelligences theory (1993). Given that social creativity is a new component which has drawn attention in the recent decades, there are limited researches related to it. Alborzi (under publication) in his research showed that an approach to creativity, both directly and with the core of internal control as an intermediate, is the positive and significant predictor of social creativity in children. Also Alborzi (2014), in another research, showed that an understanding of mother is the negative and significant predictor of external motivating beliefs and an understanding of father is positive and significant predictors of internal motivating beliefs in the friendly relationships of children and also that motivating beliefs of self-dependence play a great role in children's social creativity as an intermediate. Chesnokova and Lubotsky (2014), in their research, experimented the social creativity of children between the ages of 8 and 11 in a situation of incompliance of interests. The results showed that children are able to create a confidential code as a subtle strategy through referring to previous experiences. In addition, Alborzi (2013), in a

research, reviewed social creativity of preschool students and the results of the research were indicative of the significant difference between social creativity of girls and boys in the total score and the fluid dimension was in favor of girls. Hassanzadeh (2013) also reviewed the relationship between the communicative patterns of family and social creativity of the students. The results showed that family's conversation orientation is the positive and significant predictor of social creativity and family's conformity orientation is also the negative and significant predictor of social creativity. Mouchiroud and Lubart (2002), in a research, evaluated children's social creativity and the results were indicative of a unique creative ability in the social areas for younger children and emergence of a more general creative ability in older ones. In addition, a stable relationship was established between the indexes of mental health and innovation in all age groups and the working areas. Emotional awareness is the accepted prerequisite for adjusting awareness which includes the cognitive aspects (monitoring one's history and various emotions) and attitudinal aspects (value of emotions and their occurrences). In association with the relationship between emotional awareness and social creativity, a research which would be directly conducted on these two components was not found; however, there are various results in similar domains including Amini (2013) who reviewed the effectiveness of emotional intelligence on social skills of the female students of the high schools of the city Hamedan in a research. The results indicated that education of emotional intelligence has a great impact on social skills. Nofarasti (2010), in a research, reviewed emotional intelligence and creativity in students and the results were indicative of a positive and significant relationship between all three aspects of emotional intelligence and creativity in both genders. Song, Hang, Peng and Law (2010), in their reviews, found out that education of emotional intelligence has increased the students' ability of social interaction with mental and general defects. In addition, Safavi (2009) also achieved a positive and significant relationship between emotional intelligence and social compliance.

In total, given the shortage of research in the field of social creativity and lack of a research which is conducted in association with social creativity and emotional awareness and also by considering the crucial role the students' emotions and feelings have in the determination and genesis of various features of people including their social relations, in this research the following issue has been reviewed: is there a relationship between emotional awareness and social creativity of primary school students? Based on the present research, the following questions were reviewed:

١- Do the total score and dimensions of emotional awareness significantly predict social creativity in students?

٢- Is there a significant difference between total score and dimensions of emotional awareness of male and female students?

٣- Is there a significant difference between total score and dimensions of social creativity of male and female students?

Research method

The present research is of a correlational type. For the statistical analysis in this research, firstly by using the descriptive-statistical indexes, the descriptive information of the research variables including mean, standard deviation, minimum and maximum scores was specified. Then, in order to answer to the research questions, the statistical methods of the multivariate regression analysis and independent t-test were used.

Statistical population and participants of the research

The statistical population of this research is composed of sixth-grade students of primary schools studying in 2014-2015 in the city of Shiraz. In order to select the members of the sample group, the multiple-step clustering sampling method was used in such a way that two districts were randomly selected out of the total of four educational districts of the city of Shiraz and 2 primary schools for boys and 2 primary schools for girls were randomly selected (in total 8 schools, 120 girls and 114 boys). And among the sixth-graders of each school each grade was randomly selected and they filled out the questionnaires.

Research tools

In the present research two tools were used:

Social creativity homework

In order to evaluate the rate of social creativity, problem-solving homework for social creativity presented by Mouchiroud and Lubart (2002) were used. In this homework, the participants were asked to write their creative solutions to three social issues which were different based on the nature of the individual or individuals involved. In addition to the total score, the social creativity of the score of the individual was calculated in two dimensions, fluid and innovation dimensions. In the fluid dimension, the number of the valid and creative responses given by the child was considered. The higher score means the larger number of valid responses. In order to achieve the score of the individual in the innovation dimension, firstly the number of the similar responses in all the questionnaires and their frequencies were specified. Then, a mean was calculated for each class. The mean score was subtracted from the number 1 and the score of that class was calculated in this way. For the questionnaire of each person, the total scores of the question he/she answered was considered as the score of that question and the total score of three questions was considered as the score of innovation dimension. The total score of social creativity was also calculated by using the total scores of the fluid dimension and innovation dimension. Mouchiourd and Lubart (2002) used the review of the correlation of social creativity questionnaire and various intelligence tests [the test of unusual usage of the box (Torrance, 1974, quoted by Ghassemzadeh, 1993), fluidity of words (Thurstone and Thurstone, 1953) and story-telling homework] in order to obtain the convergent validity. The rate of correlation coefficient between social creativity questionnaire and box test ($r=0.52$, $P=0.01$) and fluidity of words ($r=0.52$, $P=0.01$) and story-telling homework ($r=0.52$, $P=0.01$) and the results were indicative of the social

creativity questionnaire having convergent validity. Also, Mouchiourd and Lubart (2002) have reported the reliability coefficient of these tools to be 0.87 by using the Cronbach's alpha method. In Iran, Alborzi (2013) calculated the validity of tools in terms of content (the opinion of specialists in the field of education) and reported its reliability to be 0.90 by using the Cronbach's alpha method. Also, Hassanzadeh (2011) used the Cronbach's alpha method to determine the reliability, the rate of which was calculated to be 0.64 and 0.75 in two dimensions of innovation and fluidity and that of the entire questionnaire to be equal to 0.90 which shows the desirable rate for the reliability. In addition, in order to determine validity, the convergent validity (relationship between social creativity and self-esteem) and divergent validity (relationship between social creativity and age and aggressiveness) has been used. In this research, in order to determine the reliability of the social creativity questionnaire, the Cronbach's alpha coefficient was used; the rate of which is respectively 0.64 and 0.81 for the dimensions of innovation and fluidity and 0.86 for the entire questionnaire. Also, in order to review the reliability, the correlation of dimensions with the total score was used (fluidity of 0.97 and innovation of 0.93) which were significant at the level of 0.01.

Emotional awareness questionnaire (EAQ)

Emotional awareness questionnaire (Rieffe, et al., 2007) has been presented with the purpose of determining this issue that how children and teenagers show their emotions, what they feel and how their think about their emotions. The mentioned questionnaire has been mentioned by the makers with a 6-factor structure including: 1- determining the distinction between emotions and feelings, 2- oral division of emotions and feelings, 3- not hiding emotions and feelings, 4- physical awareness and recognition of emotions and feelings, 5- responding to emotions and feelings of others, 6- analyzing emotions and feelings. The questionnaire has been designed as a Likert one (1-false, 2- almost true and 3- often true) and has 30 items. Rieffe, et al. (2007) calculated the Cronbach's alpha of 0.67 for the dimension of distinction between emotions, 0.68 for the dimensions of not hiding emotions and sharing emotions verbally, 0.64 for the dimension of physical awareness and 0.65 for the dimensions of paying attention to the emotions of others and analyzing emotions. Also, the correlation coefficient between the dimensions of emotional awarenss and children and teenagers' depression inquiry (CDI) was calculated to be negative and significant in such way that the correlation coefficient between the questionnaires (CDI) and the dimension of distinction between emotions was calculated to be -0.36 and -0.26 with the dimension of sharing emotions verbally, -0.17 with the dimensions of not hiding emotions and physical awareness, -0.19 with the dimension of paying attention to the emotions of others and -0.10 with the dimension of analyzing emotions. Given that this questionnaire is being used for the first time in Iran, the dimension of cultural compliance was used. For the cultural compliance, firstly the questionnaire was translated from English to Persian and then it was retranslated to English. In the present research, in order to determine the reliability of Cronbach's alpha

method was used, the rate of which is respectively 0.43, 0.51, 0.46, 0.51, 0.57, 0.50 for the dimensions of distinction between emotions, sharing emotions verbally, not hiding emotions, physical awareness, paying attention to the emotions of others, analyzing emotion and 0.60 for the entire questionnaire. Also, in order to review the validity, the correlation of dimensions and the total score of emotional awareness was used (the obtained rates were 0.35 to 0.62 which were significant at a 0.01 level).

Findings:

Table 1 shows the descriptive findings of the research variables including mean, standard deviation, minimum and maximum of the scores.

Table 1: descriptive findings of the research variables

Variables	Factors	Mean	Standard deviation	Minimum of scores	Maximum of scores
Dimensions of emotional awareness	Distinction between emotions	15.15	2.68	6	21
	Sharing emotions	4.86	1.66	2	9
	Not hiding emotions	9.04	2.36	4	15
	Physical awareness	9.07	2.37	2	15
	Paying attention to the emotions of others	11.76	2.41	5	15
	Analyzing emotions	12.05	2.22	5	15
	Total score	61.96	6.82	42	82
Dimensions of social creativity	Fluidity	7.72	3.43	3	21
	Innovation	5.95	1.94	2.94	12.66
	Total score	13.67	5.17	5.94	32.67

Table 2: predicting social creativity based on the dimensions of emotional awareness

	Standard variable	F	R	*R2*	B	T	P<
Distinction between emotions					0.06	0.93	N.S
Sharing emotions					-0.10	-1.52	N.S
Not hiding emotions					-0.13	-2.05	0.05
Physical awareness	Social creativity	2.45	28.0	0.08	-0.06	-0.92	N.S
Paying attention to the emotions of others					0.13	1.92	N.S
Analyzing emotions					0.15	2.35	0.05

Table 3: predicting social creativity based on the total score of emotional awareness

Predictor variables	Standard variable	F	R	*R2*	B	T	P<
Total score of emotional awareness	Social creativity	0.41	0.042	0.002	0.04	0.64	N.S

Table 4: comparing the male and female testees in the emotional awareness variable and its dimensions

		Mean		Standard deviation		t	P
		Girl	Boy	Girl	Boy		
		n=120	n=114	n=120	n=114		
Dimension	Distinction of	15.16	15.14	2.50	2.87	-0.08	N.S

emotions					
Sharing emotions	4.86	4.85	1.66	1.67	-0.03	N.S
Not hiding emotions	9.05	9.03	2.37	2.36	-0.08	N.S
Physical awareness	9.24	8.90	2.48	2.25	-1.09	N.S
Paying attention to the emotions of others	12.18	11.33	2.26	2.51	-2.72	N.S
Analyzing emotions	12.01	12.09	2.16	2.29	0.27	N.S
Total score	61.53	61.36	6.56	7.06	-1.31	N.S

Table 5: comparing the male and female testees in the social creativity variable and its dimensions

		Mean		Standard deviation			
Dimensions of social creativity	Variable	Girl	Boy	Girl	Boy	t	P
		n=120	n=114	n=120	n=114		
	Fluidity	8.05	7.17	3.16	3.67	-1.50	N.S
	Innovation	6.34	5.53	1.85	1.95	-3.24	0.001
	Total score	14.39	12.91	4.81	5.45	-2.20	0.50

Discussion and conclusion

The purpose of the present research is to review the relationship between emotional awareness and social creativity in primary school students. The results indicated that positive and significant predictor among all of the dimensions of emotional awareness was the dimension of analysis of emotions and the dimension of not hiding emotions was the significant and negative predictor of social creativity in primary school students. In expressing these findings, it can be said that culture has an effective role in our emotional reactions through the role emotion and pretending plays in our social life. For instance, pretending to be angry threatens interpersonal relations; whereas showing happiness leads to the closeness of people to one another. Showing hatred might be a normal thing between colleagues and inside a certain culture; while there is no such thing in other cultures. The main reason for these differences can be traced back to the difference in the meaning and concept of

social relations in various cultures. On the other hand, these differences lead to the difference in the strategic principles for adjusting indicative behaviors. Pluralist cultures focus more on group objectives and in this condition the individual's requests and desires have the second rank. Such individuals adapt their behaviors with the group more than individuals in the individualist cultures. In the pluralist cultures values such as conformity, obedience, and coordination in the groups are emphasized. In the pluralist cultures this matter, in its own turn, leads to the determination of strategic principles for reducing emotions which decreases the significance of group coordination; on the other hand showing emotions which lead to maintenance of unity and coordination or its creation is encouraged (Hofstede, 2001). Given that our country is an Asian country and in the Asian countries the pluralist country is dominant unlike Western countries, it seems natural that not hiding emotions causes the individual to face problems in encountering others and interacting with them and causes harm to the individual's social relations. On one hand, if the individual analyze his/her emotions in such cultures and tries to comply his/her own behaviors with others and considers the emotion of his/her audience while showing his/her emotions and adapt any kind of emotions by considering the features and also spirits of his/her audience, he/she will be more successful in their daily social interactions and solving their problems. In case of lack of a significant prediction of social creativity through total score of social creativity, it can also be said that probably the fact that some of the dimensions of emotional awareness have not been able to significantly predict social creativity has led to the neutralization of the total score of emotional awareness in predicting students' social creativity. In addition, it can be said that given that our teachers do not have a sufficient understanding of the students' expectations and emotions and their mental needs and they think that their most important purpose is teaching and care about the cognitive aspects of their profession (Bazargan, 2001). Thus, they won't be able to affect emotional awareness and therefore social creativity of the students. Also, the results associated with the social awareness variable showed that there is no significant difference between boys and girls. This finding is in compliance with the results of Bar-On (2000). Bar-On did a study on 7700 men and women and the results he obtained did not show a difference in the total score of the emotional intelligence of women and men and the results are incompatible with the research results of Khayer and Yoosefi (2011). Khayer and Yoosefi understood that emotional awareness is more in girls than boys. In expressing these findings, it can be said that currently the presence of girls in the environmental and cultural areas has probably led them to have cultural and environmental facilities as much as boys do and the differences between the two genders is reduced to minimum (Sajadi, 2009) and since the skill of emotional intelligence is acquired, boys and girls, as they enter social environments (such as school and university) and due to establishing connections with new people, new situations and experiences and also participating in sports, art classes and being a member in assemblies and doing group activities, face some opportunities to increase their abilities in the field of the skills of emotional intelligence and therefore their emotional intelligences

didn't have a difference with one another (Safari, 2007). On the other hand, lack of difference between the two genders in emotional intelligence can be due to the demographical variables and the difference of the scales used in the researches on emotional intelligence (Sanchez-Nunez, 2008). In the end, the results of the gender differences in association with social creativity showed that there is a significant difference between the mean of the scores of social creativity of the group of girls and boys in such way that the mean of the total score of social creativity of the girls is more than the boys. These results are compatible with the results of the researches of Alborzi (2007), Nader (2007), Mizara (2003) and Kim and Michael (1995) (quoted by Baer and Kaufman, 2008). In expressing the results obtained by Popoval (1997), by mentioning the concept of sexism, meaning approaches or actions which lead to creation of dominant imaginations based on the gender of men and women, it is possible to express the differences between creative and skilled boys and girls. According to his opinion, sexism is formed since the beginning of birth based on family conditions and parents' manners. Parents, since the beginning, show different behaviors in terms of type of toy, type of play, clothing, food and manner and method of bringing up is relation to girls and boys and in this respect, they choose different interaction methods which encourages and represses activity, curiosity, independence and discovery behaviors are the necessity of an ideal growth of creativity in boys and girls. Most of the previous researches believe that parents and society treat girls in such way that temper with their qualifications and abilities (Jabobson and Weisz, 1994; Vinogradova and Screener, 1993). But the findings of this research show that girls are more creative than boys; therefore perhaps it can be said that the changes seen in the approach and behaviors of parents and society towards girls in this age have a crucial role in the obtained results (Jones, 2004). One of the most important consequences of the created attitudinal changes in the contemporary world is the changes which have been created in women's qualifications and abilities. Today's women compete with men in medical fields, law, physics, chemistry and as such (Campell and Clewell, 1998). Today, girls have more freedom than before in their individual and social behaviors and this is due to the changes in the approach and the value that is in the interaction method of the parents (Philips, 1998). Unlike before, parents consider girls' abilities to be especially important and this facilitates the process of internalization of values. One of the limitations of this research is the shortage of literature in the field of social creativity and emotional awareness and also the relationship between them. At the end, given the obtained results, it is recommended to conduct various researches in this field and to review the role of other variables in association with emotional awareness and social creativity so that it would be of help to the development of these domains.

References

Alborzi, M. (2007). Determination of the intermediacy of motivating beliefs in children's creativity model with an approach to family and school variables and documentation beliefs in primary school students. Doctoral dissertation in the field of educational psychology, faculty of psychology and educational sciences, University of Shiraz.

Alborzi, M. (2013). Social creativity in preschool children. Growth of preschool education, 4(4), Pp 10-13.

Alborzi, M. (accepted for publication). Review of the relationship between approach to creativity and social creativity in children with the core of control as an intermediate. Research and scientific quarterly of education and learning researches (previous student).

Alborzi, M. Jokar, B. and Khayer, M. (2010). The effect of an understanding of parents and teachers on children's creativity by considering their motivating beliefs. Quarterly of psychology, 54th issue, Pp 161-175.

Amini, M. (2013). Effectiveness of the education of emotional intelligence on social skills and methods of overcoming the stress of Shahed high school students of the city Tehran. 2nd national conference on reviewing the strategies of promoting issues of management, accounting, and industrial engineering in organizations.

Baer, J., & Kaufman, J. (2008). Gender differences in creativity. *Journal of Creative Behavior*, 42(2) 75-105.

Bar-on, R. (2000). the Handbook of EMotional . *Tossey Bass Wiley company* .

Bazargan, Z. (2001). Review of interpersonal behavior of teachers with secondary school female students of the city Tehran. Psychology and educational sciences, 31 (3), Pp 99-121.

behavior. in T. Wubbels., & J. Levy. (Eds), Do you know what you look like? Interpersonal relations in Education.London: The Flamer Press.

Campbell, P., & Clewell, B. (1999). Science, math and girls still a long way to go Education week. 50-51.

Chesnokova, O., & Subbotsky, E. (2014). Social Creativity in Primary-school Children: How to Measure, Develop and Accept it. *Procedia - Social and Behavioral Sciences 146 (2014)*, 141 – 146.

Gardner, H. (1993). Multiple Intelligence: The Theory in Practice. New York: Basic Book. .

Hassanzadeh, M. and Yoosefi, F. (2013). The relationship between communicative patterns of family and social creativity of students. Behavioral sciences, 7(2), Pp 109-116.

Hofstede, G. (2001). Culture's consequences: Comparing values, behaviors, institutions and organizations across nations (2nd ed.). Thousand Oaks, CA: Sage.

Hosseini, A. (2001). Creativity in management. Strategy, (26), Pp 5-16.

Jacobsen, M., & Weisz, V. (1994). Gender sterotypes: Implications for gifted education. Roe per Review. 16(3), 152-155.

Jones, A. (2004). Perspectives on Creativity and A.I. http://www. friends ofaecc.com/pdf/Junie Jones.pdf.

Khayer, M. and Yoosefi, F. (2011). Review of the relationship between formal arguments, emotional awareness and academic advancement in a group of students of the schools for elite. Journal of psychology and educational sciences, 33(2), Pp 177-202.

Mouchiroud, C., & Lubart, T. (2002). Social creativity: Across - sectional study of 6- to 11-year-old children. Int J Behav Dev. 26(1).

Nader, M. (2009). Review of the five factors of personality and creativity in students of schools for special talented students. Master's thesis, faculty of psychology and educational sciences, University of Shiraz.

Nofarasti, A. and Moeen al-qorbaee, F. (2010). Emotional intelligent and creativity in students. Evolutionary psychology, 7 (26), 185.

Phillips, L. (1998). The girls report to New York, NY: National concil for research on Women.

Popoval, L. (1997). Problems of self realization of gifted women. Russian Social Science Review. 38(3), 65-81.

Rieffe, C., Terwogt, M., Petrides, K., Cowan, R., Miers, A., & Tolland, A. (2007). Psychometric properties of the Emotion Awareness Questionnaire for children. *Personality and Individual Differences 43*, 95-105.

Safari, H. (2007). The effect of emotional intelligence and self-determination on the quality of life and its dimensions in a group of students of the University of Shiraz. Master's thesis in the field of educational psychology, faculty of psychology and educational sciences, University of Shiraz.

Safavi, M. (2009). Review of the correlation between emotional intelligence and emotional and social compliance in the female students of the city Tehran. Research journal of Shahid Beheshti University of medical sciences, 14 (5), 255-261.

Sajjadi, S. (2009). The Study of Emotional Intelligence Status among University Students with Purpose of Curriculum Amendment of Higher Education; The Master of Dessertasion, Kashan University.

Sanchez-Nunez, M., Berrocal, P., Montanez, J., & Latorre, J. (2008). Does emotional intelligence depend on gender? The socialization of emotional competencies in men and women and its implications. Elicronic journal of research in educational psychology, V. 6, N. 15, 455-474.

Song, L. Huang, G. peng, K.Law, k.(2010).thedifferentinal effects of general mental ability and emotional intelligence on academic performance and social interactions., intellingence38, 137-148

Torrance, P. (1993). Talents and skills of creativity and ways of testing and nurturing it. Translated by Hassan Ghassemzadeh, Donyaye No Publications.

Vinogradova, T., & Screener, V. (1993). A comparatives study of the cognitive processes of men and women: the role of biological and social factor. 63-71.

Watson, D. (2007). Who or What Creates? A Conceptual Framework for Social Creativity. *Human Resource Development Review*.

Watson, E. (2007). Who or What Creates? A Conceptual Framework for Social Creativity.