

EMOTIONAL CREATIVITY (EC) AMONG PRE-SERVICE AND IN-SERVICE TRAINEE TEACHERS

By

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ABSTRACT

In the personality of a teacher, his emotional creativity is an important counterpart. In current study, researchers have carried out an investigation of emotional creativity of trainee teachers of pre-service and in-service trainee teachers. The objectives were to compare the emotional creativity of Trainee teachers of Pre-service Courses and in-service Courses and to analyze the major aspects of emotional creativity of Trainee teachers. The findings suggest that Trainee Teachers of in-service training programme are more emotionally creative. On two aspects of emotional creativity i.e. emotional preparedness and effectiveness, trainee teachers of in-service course are much better, whereas on the aspect of novelty, there is no significant difference between trainee teachers of pre-service course and in-service course.

Key words: Emotional Creativity (EC), Pre-service Trainee Teachers, In-service Trainee Teachers, Emotional preparedness, Effectiveness and Novelty.

INTRODUCTION

The teachers of today are facing multidimensional challenges in their profession. The increasing expectations of society, new sources of learning and teaching, technological innovations, increasing intelligence level of students are some of the burning issues to cope up in front of them. The teacher of tomorrow is expected to deal with not only on the frontiers like ICTs and virtual system of education, but have to prove their importance as a human element of the process. In order to cope up with these challenges, a teacher should be emotionally creative, because the time has changed. In current scenario, a teacher should be more courteous to students and should deal with them in a friendly environment. In the personality of a teacher, emotional creativity is an integral part.

Aspects of Emotional Creativity

Emotional Creativity (EC) is the ability to experience and express novel and effective blends of emotions (Averill & Thomas-Knowles, 1991). There are three criteria for EC (Averill, 1999a, 1999b): 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 EC is emotional preparedness, which reflects the understanding of emotions and willingness to explore emotions of a person. EC can be assessed by performance tests and a self-report inventory (Averill & Thomas-Knowles, 1991). Criteria for success on the performance tests require divergence from the ordinary emotional experience, and the self-report inventory has three subscales assessing self-perception of three components relevant to EC:

- Emotional Preparedness,
- Novelty, and
- Effectiveness/Authenticity.

It is hypothesized that EC, similar to general creativity, is composed of a pattern of related cognitive abilities and personality attributes (sometimes called a "creativity syndrome"; Mumford & Gustafson, 1988). Thus, it was predicted that EC would be best described by three correlated factors:

- An Emotional Triads factor assessing the experience of unusual combinations of emotions;

- An Emotional Consequences factor assessing emotional ideation; and
- An Emotional Creativity Inventory factor measuring self-perceived preparedness, novelty, and effectiveness of emotional experiences.

Emotional creativity is an ability that significantly predicts involvement in the arts. This ability was more strongly related to artistic expression and appreciation in performing arts than to artistic activity in writing and visual arts in which the expression of emotions is not always necessary. Also, as is often found in the literature concerning cognitive abilities and personality traits in creativity, self reports of EC were more strongly related to artistic creativity than were ability measures (Averill & Thomas-Knowles, 1991; Barron & Harrington, 1981; Feist & Barron, 2003).

The researcher has tried to carry out an investigation of emotional creativity of trainee teachers of pre-service and in-service trainee teachers.

Objectives of the Study

Major objectives of the study are:

- To compare the emotional creativity of Trainee teachers of Pre-service Courses and in-service Courses i.e. B.Ed. Regular and B.Ed. distance mode.
- To analyze the major aspects of emotional creativity of Trainee teachers of Pre-service Courses and in-service Courses i.e. B.Ed. Regular and B.Ed. distance mode.

Hypotheses

Ho1: There is no significant difference between emotional creativity of trainee teachers of Pre-service and In-service Courses.

Ho2: There is no significant difference in various aspects i.e. Emotional Preparedness, Novelty, and Effectiveness of emotional creativity of Trainee teachers of Pre-service and in-service Courses.

Delimitations of the Study

The present study was conducted in Bareilly city only. The Trainee teachers from B.Ed. regular and B. Ed. (Distance Mode) are considered as population for study.

Sampling Technique and Sample

For the present study quota sampling technique has been

used. Researcher has decided to carry out the research on trainee teachers in Bareilly city. Overall 180 trainee teachers are taken as sample. Out of which, 90 were from B.Ed. regular course and 90 from B. Ed. Distance Mode. Caution had been taken that the sample must have equal proportion of teachers from 3 teacher training colleges affiliated to M.J.P. Rohilkhand University and Two Distance education programme centers at Bareilly i.e. centers of Indira Gandhi National Open University, New Delhi (IGNOU) and Arjun Singh Center for Distance and Open Learning, Jamia Millia Islamia, New Delhi.

Tools Used for the Study

Researcher has used emotional creativity scores on Emotional Creativity Scale-Hindi (EIS-H) by Singh and Kumar (2007). The tool consists of 30 items of three dimensions of emotional creativity i.e. Emotional Preparedness, Novelty and Effectiveness. The 30 items of the scale include 12 items for Emotional Preparedness, 10 items for Novelty and 8 items for Effectiveness. The test-retest reliability coefficient of the tools is 0.81 and its correlation with English version of Emotional Creativity Inventory (Averill, 1999) is 0.78, which is used as predictor of its validity. The toll is a five point scale. Subjects are asked to cross the appropriate box in front of every statement as per their thinking. Positive statements are scored as 5,4,3,2 and 1 and negative statements are scored in the order 1,2,3,4 and 5 marks.

Statistical Technique Used for Analysis

Researcher has used mean, standard deviation and t-test to test the null hypotheses formulated.

Interpretation of Data

As the hypotheses have been formulated, the data collected has been analyzed in accordance with the hypotheses. The summarization of data interpretation to compare the emotional creativity score of trainee teachers in relation to their training mode i.e. pre-service training programme (B.Ed. Regular) and in-service training programme (B.Ed. Distance mode) is done in Table 1.

Training Mode	N	Mean	S.D.	t-ratio	Level of Significance
Pre-Service Trainees	90	104.64	12.35	3.80*	0.01
In-Service Trainees	90	111.90	13.28		

Table 1. Emotional Creativity score of Trainee Teachers in Relation to their training Mode.

From the mean, standard deviation and t-scores shown in Table 1, it can be observed that emotional creativity of trainee teachers differ significantly in relation to their training mode. Thus null hypothesis-1 is rejected. The emotional creativity is found significantly different in trainee teachers of pre-service training programme (B.Ed. Regular) and in-service training programme (B.Ed. Distance mode), which means that mode of training has a significant relationship with emotional creativity.

As it is shown from data that mean scores of emotional creativity of in-service trainee teachers are significantly higher than pre-service course trainees, it means that emotional creativity has some relation with teaching experience also. The fact supporting the statement is that in-service trainees are the teachers with two or more than two years of teaching experience. During their teaching in regular class room situations, they encounter with variety of students. Due to their experience of handling their problems, they are supposed to be more emotionally creative.

In order to analyze the relation of major aspects of emotional creativity of trainee teachers in pre-service training programme (B.Ed. Regular) and in-service training programme (B.Ed. Distance mode), corresponding scores of trainee teachers are compared by using t-test as per Table 2 in order to test the hypothesis-2.

It is clear from the comparison of mean and standard deviation as per Table 2 that the null hypothesis 2 has not been rejected completely. On two aspects of emotional creativity i.e. emotional preparedness and effectiveness, mean scores of trainee teachers of pre-service training programme (B.Ed. Regular) and in-service training programme (B.Ed. Distance) mode are significantly different. On these aspects, trainee teachers of in-service

course (B.Ed. Distance) are much better. The significantly higher mean value of in-service trainees on emotional preparedness ($38.24 > 35.56$ at 0.05 level of significance) reflects their better understanding of emotions and willingness to explore emotions of students. Similarly on the aspect of effectiveness, in-service teacher trainees have significantly better mean scores ($38.24 > 32.28$ at 0.01 level of significance). Effectiveness is the appropriateness for the situation or beneficial consequences for the individual or a group as well as honest expression of one's experiences and values. On the aspect of novelty of thoughts, there is no significant difference between trainee teachers of pre-service course (B.Ed. Regular) and in-service course. The finding indicates that the novelty of thought is not related with training. It is one's innate ability and has no relation with the experience also.

Result

From the interpretation of data and hypotheses testing it can be concluded that emotional creativity of trainee teachers differs significantly in relation to their mode of training. Trainee Teachers of in-service training programme (B.Ed. Distance) are more emotionally creative as per findings of this study. From the analysis on various aspects of emotional creativity, it is concluded that on two aspects of emotional creativity i.e. emotional preparedness and effectiveness, mean scores of trainee teachers of pre-service training programme (B.Ed. Regular) and in-service training programme (B.Ed. Distance) mode are significantly different. On these aspects, trainee teachers of in-service course (B.Ed. Distance) are much better, whereas on the aspect of novelty, there is no significant difference between trainee teachers of pre-service course (B.Ed. Regular) and in-service course.

Educational Implications and Recommendations

Emotional Creativity is an important area of consideration now-a-days and is replacing creativity rapidly. It is equally important for teachers and students. The in-service teacher training programs are becoming more and more popular now a days as they provide the opportunity to get training with Job, and India is going to be affected by it in near future. The most effective way to nurture the social and emotional competencies of pre-service teachers would

Aspect of EC	Pre-Service Trainees (90)		In-Service Trainees (90)		t-ratio	Level of Significance
	Mean	S.D.	Mean	S.D.		
Emotional Preparedness	35.56	7.24	38.24	7.18	2.49**	0.05
Novelty	36.80	6.89	35.42	7.74	1.26	N.S.
Effectiveness/ Authenticity	32.28	6.46	38.24	7.36	5.77*	0.01

Table 2. Relation of Major Aspects of Emotional Creativity of Trainee Teachers in Pre-service Training Programme (B.Ed. Regular) and in-service Training Programme (B.Ed. Distance Mode)

be for teacher education to change its primary purpose from that of developing students' cognitive abilities to that of developing students' affective abilities (Singh and Singh, 2006). As the study suggests that pre-service trainee teachers are far behind on various aspects of Emotional Creativity, it means that there is a need to redefine the objectives of teacher training and reframe the curriculum of teacher education as per requirements. The curriculum should be more practice oriented and opportunities of interaction with students should be increased for pre-service teacher trainees. The traditional lecture method should be replaced by case-study and Society interactive projects and opportunities to develop creativity with interaction with social situations should be increased. As the students are trained in realistic situations, their emotional creativity can be increased and they can deal effectively with teaching-learning as well as social environment.

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