REVIEW
OF
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Creativity has been an area of scientific investigation, where in scientists from different fields like Psychology, sociology, culture and Anthropology are working. With the advancement of research in these fields, creativity has been studied to know how it is related with other factors like, socio-economic status, family and school environment, ordinal position of the child, the sex of the child and the cognitive style of the child.

Nowadays, the early years of child’s life are well recognized by the Psychologist and educationists. Therefore, researcher have been tries to correlate the above written factors with the creativity of pre-school group. The following researches are the lighten pathway of researcher.

Acharyulu et. al, (1984), Conducted a study in which 79 male and 37 Female 3-4 yr old preschool were asked to draw whatever picture they liked within a 40-min time limit to investigate Ss, creativity through spontaneous drawing. Intercorrelations among measures of fluency, flexibility, originality, and elaboration of Ss were computed separately for males and females. No sex differences were found among Ss in terms of creative-thinking abilities.

Jay D. (1991), Investigated whether a dance program for preschool handicapped children can influence creativity. The study was conducted in 2 school with 17 Ss (aged 3-5 yrs). In each school there was a Program I and a
Program II. Ss in Program I participated in a 12-wk dance program based on cognitive and psychomotor elements, while Ss in program II participated in an adapted physical educational program. At the beginning and end of the study, Ss completed the Test of Thinking Creativity in Action and Movement (P.E. Torrance; 1981). Posttest scores on the 3 scales (imagination, originality, and fluency) indicated that when the scales were considered together, Ss in the dance program improved more than the comparison group. Imagination was the only subscale significantly affected by the dance program.

Paguio et. al, (1991), Examined among 38 fathers and 38 mothers and their 15 male and 23 female preschool children (aged 3-4 yrs) the relation between dimensions of both temperament and creativity according to child’s sex and determined the relation of temperament ratings between fathers and mothers. Parents completed the Martin’s Temperament. Assessment, Battery by R. Martin (1984), and the children were given Torrance Tests of creative Thinking. Girls who (1) adjusted easily to new social situations and (2) who were socially outgoing tended to be creative. No significant relation was found between boys scores on dimensions of temperament (DT) and measures of creativity. Moderate relations were revealed between father and mother’s ratings in 5 DT: activity, adaptability, approach/withdrawal, distractibility, and persistence,

Hong et. al, (1991), Examined the original thinking of 48 preschool children (aged 4-8-6 yrs). The instruments were lenient and stringent solution-standard
measures of original problem solving and 2 subsets of the Wechsler Preschool and Primary Scale of intelligence (WPPSI). Findings support the construct validity of conceptualizations of original problem solving based on ideational fluency within the lenient measures, but not within stringent measures. Findings suggest that the lenient measures are better predictors of real world original behavior than stringent reliable and valid measures for young children. Development of more reliable and valid measures for assessing real-world creative behavior is needed.

Bomba et. al, (1991), conducted a study in which 32 Children (aged 36-61 mo) completed the Multidimensional stimulus Fluency measure, an assessment of creative potential. Their parents completed FACES III, a measure of family interaction patterns. A positive but non-significant relation was found between FACES adaptability and total score on the stimulus fluency measure and a significant negative relation was found between FACES cohesion and total fluency of children. When cohesion and adaptability are used together, 15% of the variance can be accounted for.

Goble et. al, (1991), Examined 20 mothers teaching techniques and 20 preschool childrens' (aged 46-66mo) ideational fluency, an aspect of creativity. Ss were videotaped interacting in both a warm-up and structured teaching session. Mothers teaching behaviors were assessed with the maternal Teaching observation Technique. Children's ideational fluency was measured with the Multidimensional Stimulus Fluency Measure. Correlational analyses indicate a positive relationship
between children’s divergent thinking and mothers use of verbal negative feedback, and negative relationships with physical control and visual cues.

Cornelius et al. (1991), Enhanced that creative potential of young children is an imperative objective of early childhood education. Developmentally and emotionally, this is the critical time to affect the way children experience and express their creativity for the rest of their lives. The teacher’s role as the silent engineer of the physical, cognitive, and affective environment of the classroom is the most important factor in achieving this objective. A creative learning setting should be developmentally and appropriately child centered, should be adequate, should have sufficient light and air, and should have a variety of options, fixtures, fectures, and materials. Within such an environment, the young child can have a rich variety of concrete experience on which to exercise the imagination when taking in and processing the resulting information.

Cannella, G. (1991), Compared the effects of instruction using social interaction (from a cognitive developmental perspective) and instruction containing no peer interaction on sound symbol correspondence, as displayed through invented spelling. 50 kindergartners were randomly exposed to 1of 2 types of instruction; group activities that required children to discuss and coordinate different points of view concerning how to spell words, or control group activities that involved children in individual exploration and teacher modeling of appropriate spellings. Children exposed to social interaction made significantly
greater gains than those exposed to individual work with teacher modeling. Girls seemed to benefit more from the interaction.

Hirsh-Pasek, K. (1991), aim of this research was to determined how predictor variables from the home and school affected selected areas of child development: [in 4-5 year old pre-kindergarten children and their mothers] / predictor measures allowed the evaluation of parental attitudes and behaviors and of school philosophies and practices / child outcome measures involved the assessment of academic skills and cognitive ability, creativity, and emotional well-being.

Gallino T. (1991), Studied intelligence, creativity, and social skills among children with and without imaginary friends. Human Ss: 257 male and female Italian preschool and school –age children (aged 4-10 year). The presence of an imaginary friend was determined during individual game-playing sessions. 147 Ss had an imaginary friend. Information on creativity intelligence,, social skills. School success, and leadership was obtained via a questionnaire administered to Sc teacher. The results were evaluated according to age. Statistical tests were used.

Hildebrand V. (1991), discussed creativity as it applies to children, parents, teachers, administrators, and public policy makers. The focus is on the teaching of young children. Creativity is defined as divergent thinking (finding new solutions to problems), as opposed to convergent thinking (finding the one right answer). School testing tends to focus only on convergent thinking. The ways the family
contributes to creativity are discussed. The child interacts in a family system, and a community system, as well as the school system. The teacher must look at all these systems to help gain an understanding of each unique individual child. steps managers can take to facilitate creative teaching include knowing high-quality programs, hiring staff prepared to provide high-quality programs, providing paid planning time, keeping classes small, providing support staff, and providing in-service education.

Arshavskii A (1991), Examines aspects connected with the psycho-physiological basis of the learning system. Conducted an examination of studies conducted with children shows that dominant focus is a factor underlying the mechanisms maintaining the predominance of anabolic processes and the development of creative abilities in children. The grounds for possible utilization of the dominant focus principle as the psycho-physiological mechanism underlying the educational system are discussed. The importance of the principle of dominant focus is noted for the physiologically based prevention of neurosis in children.

Mohanty et. al, (1992), Investigated the effects of 20 days of differential cognitive training on intellectual and creative thinking abilities of young children. 40 preschool children (aged 4-5 yrs) were divided into 4 groups, 1 control and 3 experimental. Experimental Groups 1-3 received 3 types of training regarding the names and uses of their various body parts. The types of training were (1) verbal training; (2) verbal and movement training; or (3) verbal, movement, and
vocalization of sounds (i.e., music and dance). All Ss completed the Draw-A child Test form the McCarthy Scales of children’s Abilities, and the Torrance Tests of creative thinking intervention cognitive training facilitated the intelligence and prior to and after intervention training or no training, creative thinking scores of the children; this effect was greatest in the group receiving training through music and dance.

Saracho O. (1992), Assessed the field dependence (FD) and field independence (FIN) of 150 male and 150 female children (aged 3-5 yrs) and recorded their play behaviors. FD and FIN Ss played differently. There was a significant relationship between Ss cognitive style and their play behaviors. Significant interaction effects were found for age and behavior, style effects were sex and behavior, sex and cognitive style, and age and sex and behavior. Significant differences between FD and FIN Ss were found for all behaviors except frequency of play. The significance of the relationship of cognitive style and play to creativity is discussed.

Harrington et. al, (1992), describes a three-stage process in which we (a) translated Rogers’s theory of creative environments into indices of children-rearing practices and parent-child interactions that were then applied to the subjects; (b) developed composite indices of creative potential that were applied to the children during their early adolescent and preschool years; and (c) evaluated aspects of Rogers’s theory of creative environments by regressing the index of creative
potential in early adolescence on the indices of indices of the children’s preschool intelligence and preschool creative potential // gathered multidimensional psychological descriptions of the participating children when they were approximately 3-5, 4-5, 11-5, and 14-5 years old / the analyses presented involve 53 girls and 53 boys.

Meador K. (1992), Reviews literature on creativity and its assessment during the preschool years and includes research studies that explore aspects of creativity. Studies discuss play; its importance in facilitating creative development; and individual differences such as gender, play disposition, and language facility. Practical suggestions are offered for facilitating creativity in young children, and recommendations are made for further research.

Fuchs et. al, (1993), 496 3-7 yrs old being tested for entry into a university program for young bright, gifted, or talented children, which were given the Thinking Creatively in Action and Movement scale, the Slosson Intelligence Test, and the Standford-Binet Intelligence Scale (Forms L and M). creativity was significantly related to intelligence when Iqs were less than 120, but was not related at higher levels. These results regarding the relationship between creativity and intelligence are consistent with previous studies (e. g. , F. Barron and D-M. Harrington; see record 1981 – 12786-001) conducted with older children using different measures.)
Druzhinin et. al. (1994), studied the influence of various microenvironments on creativity in young children. Human Ss: 15 normal Russian preschool children (aged 3 yrs) (2 experimental group). 30 normal Russian preschool children (aged 5 yrs) (2 experimental groups). 15 normal Russian preschool children (aged 5 yrs) (2 experimental groups) – 15 normal Russian preschool children (aged 3-5 yrs) 1 experimental group). 23 normal Russian preschool children (aged 3 yrs) (1 control group). 23 normal Russian preschool children (aged 4 yrs) (1 control group) 23 normal Russian preschool children (aged 5 yrs) (control group). The experimental and control groups were compared during play with respect to (1) Ss level of creativity (i.e., their productivity and motivation) and (2) the features of Ss microenvironments (i.e., the richness of the information they received, their models of creativity behavior, and their level of behavioral regimentation).

Daugherty et. al. (1994), examined relationship among thought processes represented in young children’s private speech and creativity assessments of the same children. Creativity measures were obtained from 42 Kindergarten and preschool children using the Torrance Test of Thinking Creativity in Action and Movement. Private speech was collected from the same children. Each private speech utterance was coded into 1 of 5 levels; task irrelevant speech (T-1); non-facilitative, task relevant speech (T-2); task relevant speech (T-3); coping/reinforcing speech (T-4); and solving speech (T-5). Statistical analysis
revealed significant positive relationships among creativity measures, solving speech, and coping/reinforcing consistently linked with high creativity measures, demonstrating thinking, that the affective domain may play a critical role of creative thinking.

Nishkawa Y. (1995), Studied storytelling methods among children who were using picture books. Human Ss; 52 normal male and female Japanese preschool school-age children (aged3yrs 6mo 6yrs 3mo) Exp 1. 50 normal male and female Japanese preschool and school-age children (differences in storytelling characteristics (scope, vocabulary, comprehensions, memory, and use of story-creation vs reporting methods) were assessed. In Exp 3, 19 4-6 yr olds form Exp 1 were asked to tell a story to 3-y-olds. The methods used were assessed.

Laznibatova J. (1995), Studied the level of creative capacities in an experimental class for talented children in which 1st grader learned the subject matter of Grades 2 and 3. Human Ss: 17 normal male and female Slovak preschool and school -age children (aged 5-6,6-5, yrs) (1st grader in an experimental class). 24 normal male and female Slovak school-age children (1st graders). 23 normal male and female Slovak school-age children 3rd granders).Ss fluency flexibility, and originality were compared (English abstract) Tests used: The Torrance Test of Creative Thinking, the Test of Creative Thinking (K. K. Urban, 1990), the Wechsler Intelligence Scale for Children (WISC) and the Stanford-Binet Intelligence Scale Third Revision. Kemple et. al, (1996), Administered measures
of shyness, self-esteem, and creativity to 64 preschool children to explore whether shyness predicts creativity in early childhood, and whether shyness predicts creativity after the relation of self-esteem to creativity has been statistically controlled. Mothers of the preschoolers and 21 of their daycare teachers completed the Emotional, activity, and Sociability temperament scale; a measure of the child’s general self-esteem; and the social types Nomination to determine different types of social involvement-noninvolvement. Teachers also completed the child Behavior Inventory. Correlation analyses indicated a positive relation between self-esteem and creativity, and a negative relation between shyness and creativity. Analyses of covariance indicated that the relation between shyness and creativity continued to exist after self-esteem was covaried. Children’s verbal intelligence as assessed with the Peabody Picture Vocabulary Test ^ ^ Revised (PPVT^ ^ R) was not correlated with any other measures in this study.

Belova E. (1996), Presented the initial results of the longitudinal research program intended to explore the characteristics of the development to giftedness in 149 children aged 5-6 yrs, including how to identify giftedness in childhood, what types of giftedness can be selected, and what the age characteristics of development of giftedness are. The purpose of the first part (year) of the study was analysis of the levels of intellectual and creative development of children under school age by means of study of empirical data (parents and teachers opinions, observation data, results of analyses of children’s creative works) and
psychological testing. The second part of the research included testing. Children's level of intellectual development was determined using the Stanford-Binet Intelligence Scale. Result show that Ss display of creative and intellectual potential depends on personal characteristics and that it is uneven. The chosen method of study also made it possible to identify children with a high level of giftedness.

Dockal et. al, (1996), Studied the relationship among creativity development in children, manifestations of anxiety in children, and their mothers personally traits. Human Ss; 31 normal Slovak preschool and school-age children (aged 5-9 yrs) (summer campers enrolled in a program aimed at multidimensional personality development and stimulation of creativity). Normal female adults (the children's mothers). The children were administered the Drawing Test of Creative Thinking (K.K. Urban and H.G. Jellen, 1993), the circles subtest and the Incomplete Figures subtest of the Torrance Test of Creative Thinking, and the Scale for the Measurement of Anxiety in Children (I.Ruisel et al, 1983). The mothers' verbal and nonverbal IQ, creativity level, anxiety as a personality trait, and state of anxiety at the beginning and end of the study were assessed.

Kemple et. al, (1996), Administered measures of shyness, self-esteem, and creativity to 64 preschool children to explore whether shyness predicts creativity in early in early childhood, and whether shyness predicts creativity after the relation of self-esteem to creativity has been statistically controlled. Mothers of the preschool and 21 of their daycare teachers completed the Emotional, activity, and
Sociability temperament scale; a measure of the child’s general self-esteem; and the social types nomination to determine different types of social involvement noninvolvement, Teachers also completed the child Behavior Inventory, Correlation analyses indicated a positive relation between self-esteem and creativity, and a negative relation between shyness ad creativity, Analyses of covariance indicated that the relation between shyness and creativity continued to exist after self-esteem was covaried, Children’s verbal intelligence as assessed with the Peabody Picture Vocabulary Test Revised (PPVT~R) was not correlated with any other measures in this study.

Berani et. al, (1997), Studied the possible mani festations of early trauma in creative activities (drawing and games) in children at the beginning of latency. After a brief preliminary interview, each S stayed with the experimenter for about 45 min of drawing and games. All Ss had access to the same materials (paper and pencils for drawing, and felt, puppets, and a flat surface for use in acting out stories. Experimental and control Ss responses to instructions, use of materials, use of space, use of the puppets, and confliction themes were compared.

Bisno et. al, (1997), The present study explored memories of parental attitudes and rearing behaviors among a sample of intellectually gifted and creative individuals. Comparisons were made between an intellectually gifted and creative group and an intellectually gifted only group in order to identify the parental attitudes and rearing behaviors that may encourage creativity in the
intellectually gifted. Attitudes and behaviours examined included parental warmth, availability, nurturance, physical closeness, consistency, openness/self-disclosure, conflict avoidance, anger/aggression, separation anxiety, possessiveness/jealousy, emotional inter-reactivity, projective mystification, and authority/dominance (Werner & Green, 1989). The sample was comprised 166 members of mensa, an international organization of individuals who have scored above the 98th percentile on a standardized test of intelligence, Participants completed a demographic questionnaire, a creativity measure (what Kind of Person Are You, Khatena & Torrance, 1976; Torrance, 1963) and the California Inventory for Family Assessment (Werner & Green, 1989). The results suggested that the entire sample, without regard to group, were significantly more enmeshed with their mothers as compared to fathers, Participants recalled their mother as anxious and possessive women who tended to over identify with their children. The intellectually gifted and creative group reported more enmeshment with their mothers compared to the intellectually gifted-only group, although contrary to expectations, the intellectually gifted and creative group recalled their mothers as more angry and aggressive than the intellectually gifted and creative group, Results of group differences generally supported previous research, suggesting that parents of intellectually gifted and creative.

Kapur et. al (1997), Reports the findings of a preliminary inquiry which is part of a larger project on creativity among scientists from a psychological
perspective. The aim of the project is to explore the scientists cognitive and emotional approaches to work, to understand their personality patterns, and to examine the psychosocial influences which have shaped them. The preliminary inquiry included a review of literature and an open-ended interview with 20 scientists (aged 42-59yrs) who were asked about their definition of creativity, their understanding of creative processes and the personality characteristics of creative people. In addition, information pertaining to the impact of Indian culture on creativity and child rearing practices and codes of interpersonal relationship in India was also elicited. Interview findings were subjected to a qualitative analysis, critically examining the scientists views against the available literature on Indian character.

Stoner-Gibert P. (1997), Past research has consistently found that individuals in a positive mood respond more creativity than individuals in a negative mood. A number of theoretical perspectives have been offered to explain this effect. In fact, in line with past findings, most assert that positive mood should always lead to greater creative output than should negative mood. In contrast to this, we proposed that the extent to which an individual responds creatively does not depend on the individual’s mood itself. Rather, we proposed that people utilize their mood as information and the interpretation of this information influences the quality of their output. In particular, we suggested that the nature of the processing objectives influence the extent to which individuals use their mood as information
in relation to the qualitative versus quantitative nature of their output. To examine this, participants were first asked to complete the need for cognition Inventory (NFC). Then, either positive or negative mood was induced in participant. Following this, participants were asked to list similarities and differences between characters in one set of comedy shows and one set of drama shows. Additionally, one half of the subjects were instructed to try and come up with told merely to generate similarities and differences. Moreover, during this task, all participants were instructed to stop when they thought they had done enough. Finally, participants were asked to indicate how much effort they put into the task and how focused they were on it. although the findings did not support the main hypotheses of the study, the general trends of low NFC individuals were in line with the overall creativity predictions. Moreover, when considering the creativity evidence that the mood as input may be, in fact, operating when individuals are highly focused.

Cogswell C. (1997), Appropriate creative arts experiences for young children depend in part on teachers prior arts knowledge (Edwards and Nabors 1993). A qualitative study of aesthetic development of five early childhood teachers was conducted to discover how they perceived themselves in terms of being creative or artistic, how this conceptualization was formed, and how aspects of the teachers stories might relate to their classroom behavior, especially with respect to art activities. These teacher did not view themselves as creative or
artistic. This perception was related to a perceived lack of draftsmanship ability. For these teachers, the term creativity tended to be related to problem solving. In the classroom, teachers said that they focused on children’s involvement, process as opposed to product, and the emotional well being of the children,. Teachers were fluent in the language of creativity but lacked vocabulary for instruction in art and aesthetics,. In order to enrich children’s art and aesthetics experience, teachers may need to be educated in the art content and discover ways to teach it in integrated and developmentally appropriate ways.

Kokot et. al (1997), Reported that because of misperceptions about the nature of creativity, many creative children are misunderstood in and out of their classroom. Based on a close association with creative adults and children, the authors postulate that creativity is a state of being that is challenged by the socialization process in western civilization. The authors envisage 2 differing states of being, namely an essential and a conventional. These states represent and points on a continuum. “Living in essence” means that the child is in a state of existence that is found before too much of a particular form of social conditioning occurs, and before the social ego is formed. Creative adults speak of their struggle to try and regain something of their original state of being. Understanding creative children who are closer to the essential state is important for their emotional well being and the nurturing of their creativity. Vignettes involving a creative child and adult are included to support the discussion.
Lubart et. al (1997), Proposed a central role of emotions in generating metaphors for creative thinking, focusing on individualized emotions attached to concepts or images. How these emotional endocepts interact with each other and how they can provide the basis for creative associations between memory elements are described. The authors discuss individual differences, context effects, and implementation issues. Metaphor provides a means of expressing of metaphor generation, emotion based associations for creative problem solving. In terms of metaphor generation, emotional resonance can identify domains relevant to a problem for building a metaphor. Links between creativity, intuitive thinking, and modern art and poetry are also addressed. In general, the proposal specifies one way in which emotion and cognition may be intricately related.

Mace et. al (1997), Conducted a qualitative analysis of the activities of creativity active people (14 visual artists) in the belief that such an approach would illuminate directly the complex and diverse nature of creative activity through directly addressing the activities, beliefs, and perceptions of those people. Three topics were explored: the art-marking, process itself, the emotional concomitants of art making, and the influence of the art world on creative production for exhibition and commission. This resulted in a descriptive analysis of the experiences of creative individuals and their interaction with their creative environment. A social constructionist paradigm was employed to explore the personal experience of creativity and its socially constructed nature.
Dailey et. al (1997), investigated the relation between creativity, synesthetic tendencies, and physiognomic perception in 52 male undergraduate psychology students (aged 18-45yrs). It was hypothesized that more creative Ss would show more agreement on their color and tone, color and vowel, and color and emotion associations, and less creative Ss would respond in a more random manner. Following an initial phase in which the Remote Associates Test (S., Mednick and M., Mednick, 1967) was used to measure creative potential, Ss completed tasks in individual sessions. Synesthetic-like phenomena were measured through Ss similarity judgments between auditory stimuli (pure tones and pure vowel sound) and colors. Physiognomic perception was measured through Ss rating of colors using adjectives with emotional or evaluative connotations. Results show that more creative Ss exhibited. Significantly stronger effectual perceptual correspondences, findings suggest that more creative people are better at distinguishing among color emotional associations, and less creative people distinguish more among color evaluative or judgmental associations.

Vasyukova E. (1997), studied the development of and changes in the creative activity of chess players who used computerized chess information searches. Human Ss; 59 normal Russian adolescents and adults (aged 16-61 yrs) (chess players of varying ability levels). The semistandardized Interview on chess Information and Computerization was administered. Ss were asked about their chess-playing activity, various aspects of chess, biographical data, and their
knowledge and use of informational chess systems for personal computer users. Motivational, informational, emotional, and physical components of Ss readiness to use computerized chess information-search system were assessed.

Benedan et. al, (1998), Studied the development of mental imagery, abstract thinking, and creativity in male and female preschool and school –age children. 42 Kindergartners (aged 5 yrs), 42 1st graders (aged 6 yrs), and 42 2nd graders (aged 7 years) in italy were administered a set of 4 yrs. Piagetain tasks, the Coloured Progressive Matrices, and the children’s Test of Creativity (L. Cerioli and A. Antonietti, 1993). Ss ability to mentally rotate, turn over, and expand pictures increased with intellectual development, and it was distinguished from their ability to synthesize pictures. The rates of imagery rotation, turnover, and expansion correlated with scores on the Coloured Progressive Matrices but not with scores on the children’s Test of creativity.

Diamond M. (1998), stated how does a child’s mind grow? Is our capacity for learning and creativity limited by our genetic makeup? In Magic Tress of the Mind, the authors reveal how a child’s brain physically responds to environmental influences, and how children can be provided with the nurturing and stimulating conditions they need to develop and thrive. Topics covered in this book include how our minds grow in specific ways at every age, and how the brain responds to enriching stimulation; the way in which actions, sensations, and memories shape the function and anatomy of the brain; and prenatal stimulation. Creativity tools for
developing and expanding children’s minds are provided, as are enrichment programs for babies, toddlers, preschoolers, grade-school children, and teenagers. In addition, a resource guide is included, containing related books, products, organizations, websites, and learning centers, (from the publicity materials) This book presents cutting-edge scientific findings on children’s brain development, and the important roles of enrichment and stimulation, and renders them understandable and relevant to parents and teachers.

Gonzalez et. al, (1998), reported that how effective are teachers and peers in identifying gifted students? A random sample (N=1,322) of 2nd yr preschool students (aged 4-5 yrs) and 2nd grade (aged 7-8 yrs) students completed the Raven Progressive Matrices Color Test, a test of academic achievement and one of creative fluidity. Teachers identified outstanding children. Students did the same through peer nomination. Especially gifted students were those scoring in the 75th percentile or above on all 3 test; academically gifted achieved 90th percentile or above on the Raven and the achievement test; creativity talented showed exceptional fluidity. Neither teacher nor peers identified these students accurately. Teachers lacked appropriate information regarding what to observe to make correct identification. Peers apparently are not sufficiently mature to make such judgments.

Daley, Dan-J. (1998), studied the ability to assist resistant or blocked victims of earlier trauma remains a significant challenge to counselors in many
settings. Theorized creativity in clients with a history of earlier trauma may augment counselors therapy techniques. The creativity mean of 90 outpatient psychiatric subjects (psychiatric sample) was compared to a national creativity norm of 100. The psychiatric sample had significantly higher creativity levels than the general population. The psychiatric sample was then divided into a trauma subgroup (n=57) and a non-trauma subgroup (n=33) using the TTPTST. The creativity means of the subgroups were compared. Since no significant difference was noted between the subgroups across the variable of creativity, the subgroups were combined and arguments made to consider psychiatric outpatients as inherently traumagenic, as well as creative. Characteristics of frequency, type and age of onset of trauma, as well as, further assessed for IQ and 1..OC using the SI.IS and ANS...IE, respectfully. Analysis of variance and comparative statistics indicated an EIOC for the subjects an IQ of 106; as well as tendency for specific rages of earlier, more frequent, and severe trauma to result in a higher incidence of very elevated creativity scores comparisons between the theme of several subject’s trauma and the theme for creative expressions indicated select subjects reacted to trauma with themes in their creative expressions that either were similar to their trauma theme or had an opposing theme.

Schere Jennifer-J (1998), The present study was designed to investigate the effects of creative activity on the mood of artists and writers and experimentally test the utility of Csikszentmihalyi’s theory of flow as it applies to this population.
One hundred and thirty-one artists, creative writers, and engineers in graduate programs were assigned randomly to either a creative or a noncreative condition, in which all participants engaged in both a drawing and writing task. Mood was assessed before the first task and after both the writing and drawing tasks using the positive and Negative Affect Schedule (PANAS) with moment instructions and a Visual Analogue Scale with ratios for neutral word. A modified Experienced Sampling From (ESF) was also administered after each task to determine the degree to which individuals reported flow, and the Affect Intensity Measure (AIM) was given to assess the degree to which participants experienced their emotions. It was hypothesized that artists would report higher levels of positive mood and lower levels of negative mood after a creative drawing task as compared to the other groups and that writers would report the same after doing a creative writing task as compared to the other groups. It was also predicted that artists would enjoy creative drawing more than creative writing and that writers would favor creative writing over creative drawing as indicated by reports of positive mood on the measures. The findings offered partial support for the hypotheses in that creative tasks significantly impacted positive mood and flow across all three groups as compared to noncreative tasks. The findings suggest that when artists and writers engaged in creative tasks that fell within their artistic domain they experienced higher levels of positive mood as compared to other groups and when they did creative tasks outside of their domain. Negative mood was resistant to change, and
no significant differences were found in affect intensity between the artists, writers, and engineers. Equivalency between the creative tasks and noncreative tasks was not established. Interpretations of these issues regarding the relationship between limitation and the current process, and the artistic person.

Kotler et. al, (1998), Studied (1) pictorial representations of creative activity and (2) their links with age differences in developmental potential and needs, based on Piaget’s theory of cognitive dynamics. Human Ss: 66 normal male and female Brazilian preschool and school-age children and adolescents (aged 4 yrs 6mo to 15yrs 9mo) (Kindergartners and 1st-8th graders) (middle-class). Ss produced 749 drawings using a geometrical figure (semicircle) as a starting model. Drawings were analyzed quantitatively and qualitatively for variations in presentative schemata (assimilation) and procedural schemata (accommodation) and for creative thinking characteristics (fluency, flexibility, and elaboration).

Averill, James R. (1999), The focus of this chapter is on emotional creativity. The chapter is divided into 4 parts, First, the author examines various meanings of “emotion,” for not all aspects of emotion are equally susceptible to innovation and change., Second., the author illustrates the criteria for assessing creativity in the domain of emotion, Third., empirical evidence for emotional creativity is reviewed. In the last section of the chapter, the author distinguishes between emotional creativity and three closely related topics, namely, emotional
intelligence, the management of emotion, and the effect of emotions on problem-solving.

Torrance P. (2000), discussed the importance of testing the creativity of preschool children, and gives a history of testing for creativity. Additionally, the author offers a formal definitions of creativity, and presents potential sources of information about potential creativity. These include biographical data; checklists and rating scales; observations; parent nomination; peer nominations; professional judgments; performance tests and behavior samples; and personal interviews. A discussion of formal tests of creativity ensues, including the Torrance Tests of creative thinking. A test known as Thinking Creativity in Action and Movement is discussed in depth, including, the rationale behind the test, advantages of the test over others, reliability, and validity.

Collopy M. (2000), The increased prevalence of child eyewitnesses in the courtroom has inspired both legal and clinical professionals to closely scrutinize issues related to child suggestibility and creativity, with specific focus on the implausible or fantastic detail within child abuse accounts. This study sought to investigated the fantasy-reality distinction in young children, with the specific purpose of expanding on research by Dalenberg (1996). Who found that fantasy elements are more likely to occur in children with the most severe abuse history. The design sought to explore potential predictors of both violent and nonviolent fantasy using a normal sample, focusing on how discipline history and dissociation
impact violent fantasy productions. The relationship between fantasy and other predictor variable, including reality monitoring, imagination, intelligence level, parent fantasy training, creativity, and sleep character, was also explored. Participants included 33 females and 29 males between the ages of 4 and 6 from preschool settings. Child subjects completed a brief intelligence instrument, provided spontaneous recall and responded to questions about a story, answered items about fantasy play in an imaginations interview, and participated in a structured puppet play scenario and a creative exercise. Parents completed a Demographics Questionnaire, the Violence History Questionnaire, child Dissociative Checklist, and responded in an interview to questions related to their child’s imagination, fears, and play activities at home. The study’s major finding was that boys with more severe discipline histories and higher levels of dissociation were those most likely to use violent fantasy. It also was discovered that children with more intelligence, more imagination, and lower reality monitoring skills were those most likely to use nonviolent fantasy. These results support the link between abuse and fantasy production. Clinical and forensic implications of the results were also discussed. Because this is the First study to discover a link between dissociation and aggression in young children, replication of the findings of this paradigm is recommended before definite conclusions are drawn.
Sundararajan L. (2000), Background mood differs from focal emotions in that it is an inchoate “bodily felt sense” rather than full fledged emotional syndromes such as anger, sadness, etc. Microanalysis of a focusing therapy session is made to illustrate how the cultivation and maintenance of background mood with its characteristic double vision is essential to emotional creativity.

Averill, James R. (2000), The central thesis of this chapter is that emotions are not only related to intelligence, but are also subject to creative change., In other words, behind the trichotomy of intelligence, emotion, and creativity, there lies a unity, such that each shared features of the other. The author begins by considering separately each pairs in the trichotomy, i.e. intelligence and emotion, intelligence and creativity, and emotion and creativity. In subsequent sections, the author reviews the theoretical rationale and empirical evidence for creativity in the domain of emotion, three kinds of research support the validity of emotional creativity as a theoretical construct: (1) social or cultural difference in emotional syndromes. (2) individual differences in the ability to be emotionally creative, and (3) theoretical and analyses of emotional episodes.

Getz et. al., (2000), Following some initial interrogations on the experiential and creative nature of symbolic metaphorical processes (e.g. E. Gendlin, 1997; H, Gruber, 1988) and some work on the production and interpretation of linguistically novel metaphors (e.g. R. W. Gibbs, 1994; G. Lakoff and M, Turner, 1989), the authors propose a new, emotional experiential perspective on creative
metaphors perhaps, the most historically and sociologically important type of symbolic construction, The emotional experiential perspective accounts for the production and interpretation of creative metaphors through idiosyncratic emotion based associations, Introspective, laboratory, and illustrative case study evidence form several western cultures is provided, Implications for broad issues, concerning creative metaphor and symbolization are discussed.

Honig A. (2001), discussed instances in which creativity giftedness, and talents may be promoted in young children at preschool and in the early grades. In the socio-emotional domain, the author emphasizes teacher creativity in helping children toward more mature solutions to the emotional tasks of early childhood, which will enable them to take steps toward creativity children will have to trust their caregivers as the more toward generating new hypotheses about the world and also to feel comfortable with such ambiguities. The author discusses the benefits of small peer groups in encouraging creativity, and various social devices used by teachers for promoting creativity.

Singer et. al, (2001), reported how-to guide contains more than 100 activities and games that parents, teachers, and other adults can use to stimulate the imagination and sense of play in 2-5yr-olds. Also the authors describe the importance of imaginative play during the early years, including its contribution to happiness and self-confidence, and its vital role in the development of cognitive, emotional social, creative, and physical skills. The authors tested the activities,
which have been used by other adults as well, with a variety of 2-5yr-old olds. They are based on scientific evidence, are simple and practical, and are also fun so that parents and teacher will find the time they spend with young children much more enjoyable. /// Included is a list of preschool-age appropriate materials for parents and teachers interested in books and music to heighten the child’s imagination as well as a reference list for those who wish to explore the psychological research on make-believe and sociodramatic play. /// The thesis of this book is that fantasy and creativity can be stimulated with a minimum of props; enthusiasm of a concerned and knowledgeable adult, who uses some of the games, stories, and exercises described, is the best tool for arousing the child’s imaginative resources.

Stenberg K. (2001), Suggested that the intelligence of both people and ideas should be measured by examining their analytical creative and practical capacities. It is concluded that emotional intelligence (EI) is showing practical intellectual value although much research appears to be conceptually weak and oriented more toward commercial exploitation than psychological understanding. However, programs can lead to serious interventions with the power to change people’s lives as well as institutions.

Fichnová K. (2002), The study dealt with ontogenetic aspects of creativity of children at preschool age. The sample of 195 children at the age of 3 years and 5 months up to 6 years and 6 months was followed. The findings indicated the fact that developmental trends of creative abilities of preschool-age children are
differentiated according to various types of creativity: motorize coordination creativity (continual increase of performances). Figural creativity (unproved decrease at the end of preschool period), and verbal creativity (significant decrease in 6-year-old children).

Van-Hook et. al, (2002), Investigated the relationship between creativity and conformity based on the work of E.K. Starkweather (1964). Creativity was assessed in 45 preschool children (mean age 57 mo) using the Multidimensional Stimulus Fluency Measure, an original thinking task. Two forms of conformity were assessed: social conformity and impersonal conformity using the Starkweather Social conformity Test and the Starkweather Form Boards Test respectively. Starkweather’s hypothesis of a curvilinear relationship between conformity and creativity was found for the social conformity task. The findings support the hypothesis that highly conforming and highly nonconforming children do not score as high on creativity measurements as their freedom of expression (i.e., not following a rigid pattern of conforming / nonconforming) counterparts. Significantly fewer children were found in the low conformity/ low creativity cell and more in the low conformity/ high creativity cell than were expected by chance. No differences were found for impersonal conformity. It is concluded that freedom of expression may be seen as an important personality trait in the identification and nurturance of creative potential and problem solving in young children.
Holmes et. al, (2002), the current study explored the relationship between different domains of creativity and cognitive abilities in young children. The children (aged 51-70 mo) performed two independent tasks (drawing and building) that required them to problem- solve and attain a goal with the aid of provided objects. In this particular sample of children, it seems reasonable to suggest that certain creative activities are related to specific cognitive abilities. As confirmed by developmental norms, older children, due in part to increasing cognitive maturity, performed better on aspects of the drawings and building tasks than did younger children. The findings of the current study suggest that particular cognitive abilities may be enhanced or increased through activities performed in certain creative domains.

Cheng et. al, (2002), Studied whether there is a general belief that governs students view of the changeability of intelligence, personality, and other personal attributes,. 555 1st yr senior high school students (aged 16-14 yrs) (299 males and 275 females) in Changchung, China, were interviewed individually, A 40 item questionnaire referring to 5 categories”, personality, intelligence, creativity, emotional intelligence, and morality, and viewed from entity belief and incremental belief was used with a 9point scale. A number of competitive models built on the arguments on universality of implicit theories and dimensions derived from a structural equation modeling (multitrait- multimethod approach) were compared and the fitness of the models to the survey data was evaluated. The
results support high school students common and general implicit belief/view on 5 personal attributes.

Simonton, Dean Keith (2002), Creativity is so highly valued as a human resource that most modern societies have special means to encourage those of its citizens who exhibit creative behavior, Rarely is creativity perceived as a negative quality for a person to possess, The aim of positive psychology is to catalyze change in psychology form a preoccupation only with repairing the worst things in life to also building the best qualities in life, the field of positive psychology at the subjective level is about positive subjective experience; well being and satisfaction (past); flow, joy, the sensual pleasures, and happiness (present); and constructive cognitions about the future optimism, hope, and faith, At the individual level it is about positive personal traits the capacity for love and vocation, courage, interpersonal skill, aesthetic sensibility, perseverance, forgiveness, originality, future-mindedness, high talent, and wisdom, At the group level it is about the civic virtues and the institutions that move individuals toward better citizenship; responsibility, ethic.

Averill, James-R (2002), the purpose of this chapter is to present a view in which emotions themselves are seen as creative products, Everyday conceptions of emotion and creativity can be misleading This is particularly true when emotions and creativity are set in opposition to each other not only in evaluative terms but also in terms of under lying psychological processes, The aim of positive
psychology is to catalyze change in psychology from a preoccupation only with repairing the worst things in life to also building the best qualities in life. The field of positive psychology at the subjective level is about positive subjective experience; well being and satisfaction (past); flow, joy, the sensual pleasures, ad happiness (present); and constructive cognitions about the future-optimism, hope, and faith. At the individual level it is about positive personal traits the capacity for love and vocation, courage, interpersonal skill, aesthetic sensibility perseverance, forgiveness originality future-mindedness, high talent, and wisdom, At the group level it is about the civic virtues and the institutions that move individuals toward better citizenship; responsibility nurturance, altruism, civility, moderation, tolerance, and work ethic.

Pavlik, Lisa (2002), This study examined the relationship between structured imagination and creativity in story writing, Ss (male and female college students) produced phrases or paragraphs (image descriptions) that were meaningful/ nonoriginal, or nonmeaningful / nonoriginal, Then they wrote stories incorporating these phrases and paragraphs, Results showed they Ss, in groups 1 and 2 wrote psychologically meaningful stories significantly more than Ss in group 3 and that Ss in group 3 wrote original stories significantly more than Ss in group 3, Also these differences were moderately related to the qualities of meaning and originality of early ideas, In addition, the perceive emotional importance of story phrases was moderately related to psychological meaning, This suggests that the
reader's perception of meaningful portrayal of characters may be necessary to produce emotionally important ideas.

Friedman et. al. (2002), This study tested whether internal nonaffective processing cues independently influence two major varieties of creative cognition; insight problem solving and creative generation. Ss from the University of Maryland and the University of Wuerzburg participated in the experiments. In Exps. 1 and 2, bodily cues associated with positive or negative hedonic states were manipulated by means of arm flexor or extensor contraction, respectively, and the effects of these internal cues on creative insight and generation were observed. In line with our cognitive tuning approach, it was predicted that the riskier, more explorative processing style elicited by arm flexion, relative to the more risk-averse, perseverant processing style elicited by arm extension, would facilitate performance on both takes these predictions were strongly supported. In addition, Exps 3 and 4 provided the first direct evidence that the effects of these internal processing cues on creativity are mediated by a memory search-based mechanism. Reported effects were independent of mood, task enjoyment, and the effortfulness of the motor actions.

Komarik et. al, (2003), evaluated the study presents research findings of the evaluation of a creativity training program designed for preschool children. Application of the program influenced the production of creative responses and
remained effective even five months after its enc- The program could become a part of the educational activity in preschool facilities.

Duncan et. al, (2003), reported about cultural-historical psychology identifies play as the leading activity in preschool development. The paper concludes with a consideration of the pedagogical implications of the cultural-historical view on play, including the use of play to cultivate understanding of the arbitrary nature of sings and the appropriation of the social roles and organization patterns of society.

Vineeta Chaudhary (2004), To compare the rural and the urban students (both boys and girls) in relation to their creativity factors-fluency, flexibility, originality and elaboration sample consisted of 500 students of the secondary level of the Garhwal Region. To find out the creative and non-creative groups of boys and girls, the intelligent test by Jalota (1972) was applied. Baquer Mehdi test was conducted to find out the verbal and non-verbal creativity. After tabulizing the data in the form of standard scores, the different results were found Boys and girls were fond to be equal for all the components of the creativity. On the other hand urban boys and rural girls were found creative then the rural boys and rural girls. Creative students both boys and girls scored better then the non-creative students for the creative abilities. It shows the better aspects for the creative students in their future fields.