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A Study on the Interplay between Creativity and Aggression in Secondary School Student

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ABSTRACT

The purpose of this study is to evaluate, among secondary school students, whether or whether there is a connection between creative expression and aggressive behavior. Purposive random selection was used to choose students for the study from two secondary schools located in Sahiwal city: Government Girls Model Pilot Secondary School and Lasani public school. The total number of students that participated in the study was one hundred. The Creative Personality Scale (CPS) and the Buss-Perry Aggression Questionnaire were applied in this study so that the researchers could examine the association between creativity and aggression. The data suggest that there is an inverse relationship between creative output and aggressive behavior among secondary school pupils. However, there was no discernible gap found between the sexes in terms of creative output. In addition, the findings of the study indicate that male students are more likely to engage in aggressive behavior than their female counterparts. In addition, the findings indicate that students in government and private schools' 10th grade, who are aged 16 to 18, are more creative than students in government and private schools' 9th grade, who are aged 13 to 15.

Introduction

The ability to produce or identify ideas, options, or opportunities that could be beneficial in solving issues, connecting with others, or amusing ourselves and others is referred to as creativity. People are motivated to be creative for three reasons: a need for fresh, varied, and complicated stimulation, a desire to convey ideas and ideals, and a desire to fix issues. Creativity is a multifaceted construct that involves generating novel and useful ideas, products, or solutions. To be creative, individuals need to be able to look at things from new angles or perspectives and develop unique possibilities. This involves breaking away from conventional thinking patterns and exploring unfamiliar territories. Assessments of creativity typically evaluate the number and quality of ideas generated, as well

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as their novelty and usefulness. Researchers often look for ideas that are distinctive and original, rather than simply a variation of existing concepts. This is because truly creative ideas are rare and require a significant degree of cognitive flexibility, imagination, and insight. Moreover, creativity is closely linked to other fundamental aspects of thinking, such as flexibility, openness to uncertainty, and the willingness to explore new or unexpected possibilities. Individuals who are more open to new experiences and who enjoy learning and discovery are more likely to be creative than those who prefer routine and familiarity. All researchers who study originality believe that it wasn't enough to be original for anything to be creative: it must also have value or be suited to the situation's cognitive needs. (Robert, 1982).

Some individuals seem to have an innate ability to acquire a language, while others appear to have exceptional athletic ability. It is also conceivable for individuals to excel in a profession in which they are not very talented. Sometimes it's only a matter of putting forth extra effort. The same may be said of creativity. Many people find it difficult to measure creativity; it's a wide word, but an essential talent. As designers, we are driven by our creativity. The difference between an amateur and a professional is creativity and competence. Creativity is generally a one-of-a-kind gift. And the good news is that everyone can improve their creativity at work and in life. There are many methods for stimulating a creative mind, but observation is probably the most essential. Creative individuals have a unique perspective on the world; they are keen observers. (Lenaerts, 1992).

Literature Review

The studies that have investigated the relationship between creativity and aggression among secondary school students are relatively few, and in general they demonstrate significant strong relationships among these variables. So, the researches closely related to the present study's variables will describe here. The purpose of the study conducted by Konecni and Vladimir J involving 130 students was to compare the arousal-level and cognitive-labeling (anger) interpretations of violent behaviour. A confederate insulted or neutrally treated Ss in a 2 5 factorial between Ss' design. Four fifths of the Ss were then given a 10-second tone sequence to listen to while deciding whether or not to administer a "electric shock" to the confederate in each of fifty trials. The stimulation was either simple (4.00 bits-tone) or complex (9.17 bits-tone), and the volume was either comfortable (73 db) or unpleasant (97 db). Each of the four stimulation interventions was assigned to a distinct cohort. None of the remaining Ss were stimulated. The cognitive-labeling theory was strongly supported by the total number of shocks administered by Ss in different categories. Both the complexity and the quantity had an effect. Meshkova (2018a) discovered that the relationship between creativity and standards is substantially environment-dependent in clusters with varying aggression levels.

Robert J. performed research on the capacity of creativity to generate novel, task-appropriate, and superior ideas in 2001. Creativity is best understood in a social context as a dialectical relationship with Intellect and wisdom. Specifically, intelligence is the thesis of this dialectic. Intelligence is predominantly employed to advance social goals. (Jiménez et al., 2021).

The opposite of dialectic is creativity, which frequently questions and opposes social objectives while proposing new ones. Wisdom is the synthesis of dialectic, balancing the ancient and the new. Wise individuals recognize the necessity of harmonizing intelligence and imagination in order to achieve both social stability and change.

According to Roger C. Schank and David B. Leake, explanation-based learning (EBL) is a highly efficient method for category creation (1989). Because EBL algorithms rely on excellent explanations, having effective methods to generate explanations is critical, particularly in complicated real-world circumstances when full causal knowledge is unavailable. When individuals are confronted with new circumstances, they often explain them by recalling previous explanations and modifying them to suit the present. We believe that a case-based approach to explanation has tremendous potential for use in artificial intelligence systems, not only for routine explanations but also for creatively explaining novel situations. The ability to construct new explanations from existing ones requires a memory repository of explanations. In order to accomplish this, we present the concept of explanation patterns (XPs), which are knowledge structures that encapsulate the reasoning behind explanations. Using the SWALE system as an example, we describe the retrieval and modification of XPs, as well as the evaluation criteria used to determine the relevance and adequacy of an explanation. In addition, we investigate techniques for learning XPs, such as generalization strategies that are effective in real-world contexts and indexing techniques that optimize the storage and retrieval of XPs. The explanations generated by SWALE demonstrate its ability to fathom atypical situations, and the acquisition of XPs enhances its future capability to deal with such anomalies.

This study was conducted by Margaret A. Boden (1998) on a basic characteristic of human intelligence and

a problem for AI. AI methods may be used to generate new ideas in three ways: by combining existing concepts in unexpected ways, exploring the possibilities of conceptual spaces, and transforming ideas that were previously impossible to generate. Modeling the creation of new ideas will be easier for AI than automating their development (Fayso, 2019). Meshkova (2018b) conducted the study of productive validity which showed significant correlations of the integral scale with aggression, hostility, annoyance, search for innovation and aggression and hostility became significant positive forecasters of malicious creativity.

J. McNaughton and C. Saunders (2005) looked at the relationship between literature and lunacy from the middle Ages to the Modern Era. The articles look at how literature portrays lunacy and societal reactions to it, as well as how insanity may encourage creativity.

From the middle Ages through the 'enlightened' ideas of the Eighteenth Century to the emergence of psychoanalysis, the book illustrates the history of medicine by showing the changes and continuities in clinical understandings of and societal attitudes toward mental disease (Asija, 2020). Van de Vliert, E., & Van Lange, P. A. (2019) analyzed that social and psychological variety frequently need to be somewhat clear in understanding the latitudinal differences in unified contact to climate-induced burdens and wealth-based possessions.

The conclusion that scientific innovation is a kind of restricted stochastic behavior is supported by this behavioral study. It may be properly modeled as a quasi-random combinatorial process, in other words. This result is supported by key findings from both correlational and experimental research traditions. The author concludes the essay by suggesting that all three perspectives—on the result, the person, and the process—must be combined into a coherent vision of scientific innovation. The aggression and the consideration of someone's sentiments are of big significance in antisocial creativity in the subgroups. Fakes and people who commit mercenary-related violent offences are predicted to have a low level of knowledge of their own feelings and animosity. (Bochkova, M. N. 2020).

The effect of incentive on creativity was studied by Eisenberger and Cameron (1998). According to the authors, Eisenberger and Cameron failed to properly explain numerous demonstrations of decreased creativity on rewarded tasks compared to non-rewarded ones. Furthermore, the data they presented of enhanced creativity in response to incentive is more relevant to relatively basic human actions than to real creative achievement. Eisenberger and Cameron draw the false and misleading conclusion that the adverse effects of reward only happen under specific conditions, according to the authors. The significance of viewing the moral disconnection path and the potential risks of leader creativity in leader-follower contexts were both discussed by Qin, X. et al.

The authors of the article—Paul e. Tesluk, James L. Farr, and Stephanie R. Klein (1997)—offer a framework for comprehending and assessing the research on the impact of corporate culture and climate on individual creativity. Despite the fact that the terms culture and climate are frequently used interchangeably, they are actually distinct concepts with varying degrees of significance. Management's ideas and values are conveyed to workers via norms, tales, socialization processes, and observations of managerial reactions to key events, among other means. Organizational architecture, procedures, and regulations reflect the ideas and values that characterize a creative culture.(Jaleel and Molly Verghis, 2017)

The structures, practices, and policies of an organization play a crucial role in shaping and directing individual creativity. By providing a conducive environment that communicates the organization's goals and methods for fostering creativity, these factors enable individuals to channel their creative energies in a productive and meaningful way. However, the formation of a culture and climate that supports innovation can present significant challenges, which are discussed in the concluding section of the article. Additionally, the article suggests potential avenues for future research in this area.

Abraham K. Korman (1971) proposes that organizational hierarchy and external control are antecedent factors that lead to poor performance, low creativity, and excessive aggressiveness. A belief system intervening variable is proposed, as well as a consistency motivating hypothesis. The theory is supported by data, and consequences are offered (M, 2007).

Based on the observation of children's aggressiveness, Relick and Anson (2013) performed study to see what I might learn from my body as I encountered motions. What would emerge for me on a bodily level if I embodied movement characteristics I connected with aggressiveness, dance/movement therapist? How might I develop a better feeling of empathy for my aggressive patients? And, depending on my acquired bodily knowledge, are there any recuperative or preventive actions I might recommend to my patients? The study was led and supported by artistic inquiry, which guided and encouraged my creative process. The study was centered on me, and I patterned my aggressiveness after that of children aged 3 to 12 in a mental health facility. Video and journaling were used to gather data, which was then evaluated via move-

ment exploration, dance creation, and creative synthesis. Embodiment allowed researchers to get a better grasp of the children's impulsive conduct and recovery difficulties. In conclusion, I discovered that through embodying movement characteristics linked with infantile aggressiveness and developing empathy for these children, I was able to create fresh insights into intervention in order to assist this specific group.

Furthermore, I discovered that my body's capacity to control when experiencing violent motions aided my ability to manage while watching similar movements. These ideas, I believe, are transferable to different groups coping with violence or crisis, which will help me grow as a dance/movement therapist. The study concluded with a dance performance that depicted the experience and communicated the research findings.(Kashapov, Ogorodova and Pavlova, 2016)

In 1999, Bin, Bin Chen conducted a study to investigate the way males react to intersexual activities. The study consisted of three experiments, with the first two using simulated dating games and hypothetical dating scenarios. In the first experiment, male participants played a simulated dating game where intersexual and intersexual selection were controlled. The participants were informed that the target female would select her date, which is an intersexual activity. In the second experiment, the participants were asked to imagine having a date where the female target would select her date (intersexual) or male suitors would nominate each other (intersexual), and the intersexual and intersexual selection were controlled as in the first experiment. The aim of the study was to understand how males respond to different intersexual activities and selections. The findings of this study may have implications for understanding social dynamics and gender roles in different settings. In the intersexual selection condition, males showed greater inventiveness and reduced aggressiveness, while in the intersexual selection condition, the opposite trend was seen. Individual variations in creativity and aggressiveness as personality characteristics, as well as intersexual and intersexual mating techniques, were shown to predict intersexual and intersexual mating methods in Study 3. These results add to what has been learned about evolutionary mating by showing how intersexual or intersexual selection shapes men's responses to situations and how their personalities develop.

Mojahed et al. (2021) investigated the impacts of psychodrama-based group treatment on decreasing aggression, social nervousness, and attention-deficit disorder (ADD) indications in children and found that social nervousness, aggression, and ADD indications significantly reduced in post-test in the psychodrama group, whereas there were no variations in these variables in the control group.

Smith, J.W. Gourmand, and Ingegerd Carlson (1998) used a meta-contrast approach to investigate difficulties of identification. The word I showed subliminally was the first stimulus in the pair (A). An aggressor and a victim faced each other in the second stimulus (B). The subliminal A was flashed on the victim or the aggressor, or was entirely withheld, to influence the subject's identity. The participants were 28 16-year-olds of both genders. They also completed a percept genetic (PG) exam to assess inventiveness, as well as a test to assess fear and defensive mechanisms indicated by the perceptual process (the meta-contrast technique or MCT). When I presented the aggressor to the participants, it was anticipated that creative individuals would identify more openly with the aggressor than noncreative respondents.

It was also anticipated that different defenses would be used differently. The findings corroborated the expectations. It was discovered that creative people are more self-reliant than noncreative people, and that they are more likely to respect private perceptions and ideas.

Davis, et al. (2021) studied hostile toys in routine use, therapeutic influences of these toys, understanding of aggression and play remedy, and ecological reflections. There were significant implications found particularly for school-based play therapy exercises, drills, and management. Nobel (1970) performed study with two goals in mind. To begin, we wanted to investigate whether viewing a movie influenced children's play, not because of modeling effects, but because of the proximity of comparable stimuli in time. Second, to see whether seeing a war movie thereafter resulted in a reduction in social contact and a regression in play for some children. A film about puppets and a war movie were shown to randomly selected groups of six-year-old boys and girls. There were six sets of four boys and girls in each group (Ciriaka, Elizabeth and Simon, 2021)

Time-lapse After each film exposure, during a play session that wasn't preceded by a film, photography was utilised to record 20 minutes of play. The stimuli seen in each video were portrayed by toys. A unique set of controls was given to each participant. Six-year-old boys and girls were filmed three times while playing with the toys instead of watching any movies. Children played with war toys far more after watching the war film than after watching the puppet film, according to the study. Yet, after watching the puppet film as opposed to the battle film, kids were less likely to play with puppet toys. The study also discovered that after watching the war video, kids played less skillfully

and engaged much less, with middle-class kids engaging significantly less than working-class kids. These findings imply that seeing a violent film can cause anxiety reactions. Comparing post-film play periods to play sessions without a film beforehand, there was a discernible decline in social interaction. During playing, the group that had never seen any movies—the control group—exhibited more interaction than the group that had just watched the action movie. In contrast to rage and cognitive labelling, the study looked at arousal level as a mediator of violent action.

Guo et al. (2021) used structural equation modeling and established that both parental warmth and parental rejection were completely related with creativity. Furthermore, straightforwardness completely arbitrated the effect of warmth on all the indicators of creativity. University of Nebraska-Daniel Omaha's J. Harris, M.A. (2013) The desire to harm people in new ways is described as malevolent creativity (Ropley, Kaufman, & Copley, 2008; James, Clark, & Cropanzano, 1999). This study looked at the effects of issue construction, implicit animosity, and task valence on the development of malevolently creative ideas in response to a social problem-solving assignment. Originality and malicious inventiveness were unaffected by problem construction, although task valence and implicit aggression were. People who had a negative reaction to a task, as well as those who were more tacitly antagonistic, were more likely to be malevolently inventive. Finally, task valence and implicit aggressiveness interacted to influence malevolent creativity, with a negatively valenced task enhancing the link between implicit hostility and malevolent creativity and a positively valenced task limiting it.

According to a 1967 study by Geen and Berkowitz, frustration is just a "moderate activator of aggression," and the presence of other cues may elicit more violent behavior. While frustration and aggressiveness seem to be related, the simple existence of frustration does not appear to indicate violence. As a result, the frustrated aggressiveness hypothesis has been expanded to incorporate additional aggravating variables such as stress.

JoNell Strough and Rainer Diriwachter (2002) expanded their study on gender differences in solo creative tales to creative stories produced in cooperation with a same- or opposite-gender peer partner. A total of 104 preadolescent sixth graders took part in the study, the majority of who was White and from a middle-class family. For four weeks, same-gender and mixed-gender peer partners (18 girls, 16 boys, and 17 mixed-gender dyads) collaborated to create imaginative tales based on "mystery images." Overt hostility, verbal aggression, relational aggression, prosocial conduct, negative emotion, positive emotion, and neutral/other were the seven categories used to classify storey concepts. In comparison to female dyads' tales, boy dyads' stories included a higher percentage of openly aggressive narrative ideas and a lower proportion of prosocial storey ideas. The tales of mixed-gender dyads had a higher percentage of prosocial concepts than those of boy dyads. Gender differences and similarities are examined in light of a social-contextual perspective.

Durd and Batu (2011) examine the relationship between students' anger, aggressiveness, and academic achievement. These ideas play a significant part in everyday student performance inventories as well. In order to do this, a survey of vocational students in Istanbul (n=184) was performed. Students' anger and academic achievement were shown to have a poor connection (r0, 38) according to the findings. On the other hand, students' aggressiveness and academic achievement have a significant connection (r>0,63).

Objectives of the study

The present study was conducted to find out the relationship between creativity and aggression among secondary school students. The present study is planned to achieve the following objectives.

- To measure the level of creativity among secondary school students.
- To measure the level of aggression among secondary school students.
- To investigate the relationship of some demographic variables with creativity and aggression among secondary school students.

Hypotheses

To achieve these objectives the following hypotheses were formulated.

- Female secondary school students tend to have high creativity level as compare to the male secondary school students.
- Male secondary school students tend to have high level of aggression as compare to the female secondary school students.
- Students of 10th class with the age group 16-18 tend to have high creativity level as compare students of 9th class with the age group of 13-15.

Rational of the Study

The rationale of the present study is to observe the relationship between creativity and aggression among secondary

school students. To check the level of creativity and aggression among secondary school student Creative Personality Scale (CPS) and Aggression Questionnaire (AGQ) was used. The purpose was to check the how much creativity is linked with aggression and it effect government and private secondary students' scores on Creative Personality Scale (CPS) and Aggression Questionnaire (AGQ) and to explore the association of demographic variables with these scales.

Methodology

The Creativity and Aggression Scale was initially translated into Urdu. MSC psychology students initially translated the Creativity and Aggression Scale into Urdu before translating it back into English. Afterwards, the Urdu words that were the most nearly related were selected. The principals of numerous secondary schools in Sahiwal provided letters of permission for the collection of data. Students were chosen by planned and accidental sampling after receiving their consent. Participants were requested to complete the creativity and aggressiveness scale by carefully reading the items and responding them without leaving any blanks. Demographic information was collected using a demographic questionnaire.

After gathering all of the information, the scoring procedure for each scale was carried out. Finally, statistical analysis was performed using the 21st edition of SPSS (Statistical Package for Social Sciences).

Results

To find out the results of the present study that is intended to investigate the relationship between creativity and aggression among secondary school students for correlation analysis the Pearson Product-Moment method is used in SPSS (Statistical Package for Social Sciences).

Table 1a displays the results of the study, including the means, standard deviations, and correlation between the scores obtained on the creative personality scale and the aggression questionnaire by kids attending government and private schools. According to the findings, there is a significant and inverse association between having a creative personality and being aggressive. According to the findings, the level of aggressive behavior reduces as the scores on a scale measuring creative personality grow.

Table 1b presents the results, including averages, standard deviations, degrees of freedom, values of t and p, for the scores obtained by male and female students attending government and private schools, respectively, on a scale measuring creativity. According to the findings, there is a statistically significant gap between the mean and standard deviation of male and female pupils attending public and private schools in terms of originality and scale. It demonstrates that there is no correlation between gender and creative ability.

Table 1a: Descriptive statistics of creative personality scale and aggression questionnaire of the students of government and private school

Variables	N	Mean	SD	r
Creative Personality Scale	100	76.52	9.90	
				-.83
Aggression Questionnaire	100	63.87	9.74	

**.Correlation is significant at the 0.01 level (2-tailed)

Table 1b

Descriptive statistics of creativity among the students of government and private school

Scale	Group	N	Mean	SD	*df*	*t*	*p*
	Male Students	50	69.35	10.91			
Creativity					98	2.29	0.24
	Female Students	50	52.00	7.84			

*P<0.05

Table 2: Descriptive statistics of aggression among male and female government and private school students

Scale	Group	N	Mean	SD	*df*	*t*	*p*
	Male Students	50	65.82	12.15			
Aggression					98	.252	.02
	Female Students	50	66.54	16.17			

*P<0.05

Table 3: Descriptive statistics of creativity in 9th and 10th class students of government and private school

Scale	Age Group	Class	N	Mean	SD	*df*	*t*	*p*
	13-15	9th	50	61.98	11.92			
Creativity						98	.3074	0.03
	16-18	10th	50	70.38	15.20			

*P<0.05

Results described in Table 2 the means, standard deviation, degree of freedom t and value of p for the scores of the male and female students of government and private schools on aggression scale. Results show that male students are more aggressive as compere to female students.

Results described in Table 3 the means, standard deviation, degree of freedom, t and value of p for the scores of governments and private 9th & 10th class students with the age group 13 to 15 and 16 to 18. Results show that government and private 10th class students with the age group 16 to 18 were more creative as compare to the government and private 9th class students with age group 13 to 15.

Discussion

The purpose of this study was to determine whether or not there is a connection between aggressive behavior and creative expression in adolescents attending public and private secondary schools. The rationale was to check that how aggression is affected on creativity or check the relationship between creativity and aggression. The objective was to measure the level of creativity.

Findings of the present study show that there is a strong negative relationship between the creative personality and aggression. Results show as the scores on the scale of creative personality increases the level of aggression decreases. The results of the first hypothesis indicate that creativity is unaffected by gender. The results of the research back up the theory that female secondary school students are more creative than male secondary school students. J. N. Igbo, V. C. Onu, and N. O. Obiyo (2015) performed a study to look at the impact of gender stereotype on secondary school students' self-concept and academic performance. The research was driven by four goals, four research questions, and four hypotheses. An ex post facto design was utilized in this study, which involved eight government/public senior secondary schools in the Udi education zone. Nine schools were chosen at random from a total of 227 schools. The study's sample consisted of 342 students from senior secondary II schools (SSII). The researchers modified Marsh's Self Descriptive Questionnaire II (SDQII) into a 20-item students' stereotype self-concept questionnaire (SSSCQ) and created a 10-item students' mathematics achievement test (SMAT) with the help of specialists in the field. According to the study's findings, gender stereotype has a significant impact on students' self-concept and academic performance in favor of male students. In contrast, school location has a significant impact on children's academic performance but does not affect their self-concept.

Another hypothesis of the study reveals that of male students has high level of aggression as compare to

female secondary school. So, the finding not support the hypothesis that male secondary students tend to have high level are more aggressive as compare to female.

The third hypothesis of the present study declared government and private 10th class students with the age group 16 to 18 were more creative as compare to the government and private 9th class students with age group 13 to 15.

Creative thinking is an essential human trait, according to Nadeem Anwar and Raheel Haq (2012). It's best thought of as a process that requires a combination of components, such as personality characteristics, talents, and skills. It compares and contrasts the creative thinking skills of kids with high and poor academic performance levels. This research included a total of 208 secondary school students. High performers (n=104) and low achievers (n=104) were formed into two groups. To estimate the comparison at 0.05 levels, the data was analyzed using a t-test for independent samples. The creative thinking capacity was assessed using a self-developed tool. According to the findings, there was no difference in creative thinking skills between high achievers and poor achievers.

Conclusion

According to the findings of the current study, students attending public and private schools demonstrate comparable levels of aggressiveness and creativity, indicating that the students' educational environments have no bearing on the development of these characteristics. According to the findings, there is a significant inverse relationship between having a creative personality and being aggressive. This suggests that as one's scores in the creative personality dimension rise, their level of aggression would fall. Despite the fact that male students typically exhibit more aggressive behavior than their female counterparts, it is interesting to note that gender does not have an effect on creative ability.

According to the findings of the study, students in government and private schools who are in their 10th grade who are between the ages of 16 and 18 years old demonstrate more creative thinking than their 9th grade classmates in the same institutions who are between the ages of 13 and 15 years old. The findings suggest that students' creative potential can be developed as they advance through their educational experiences. These findings have crucial ramifications for teachers and politicians since they highlight the significance of encouraging kids' creative expression and reducing aggressive tendencies within the student population.

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