

GHANA JOURNAL OF EDUCATION AND TEACHING



GHAJET

No. 12, June 2011

GHANA JOURNAL OF EDUCATION AND TEACHING



GHAJET

No. 12, June 2011

Ghajet Vol. 12, June 2011

© Ghana Journal of Education and Teaching, (GHAJET) 2005

ISBN 0855 4064

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Centre for Educational Policy Studies
University of Education
P. O. Box 25
Winneba, Ghana
Tel: +03323 0209024356

Subscription rates:
In Ghana Gh¢ 130.00
Outside Ghana \$150.00

Printed by:
University Printing Press
University of Cape Coast
Cape Coast, Ghana.

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Gender Difference as a major Determinant of Creative Behaviour Among Junior Secondary School Students in Oyo, Osun and Ogun States, Nigeria.

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Abstract

It is interesting to note that the government of Nigeria has become increasingly aware of the need to nurture creative Nigerian children. Government awareness has been partly informed by the need to implement the National Policy on Education, including the aspect that has to do with special education. It should be borne in mind that one of the objectives of special education as stipulated in the National policy on Education is that opportunities will be provided for creative children to develop at their own pace in the interest of the nation's economic and technological development. This awareness has been further reinforced by Government's pronouncements on the need for the education of creative Nigerians. There is a strong argument in the literature that creative people are capable of launching the society into the much desired technological age and that creativity is a highly valued behaviour. There is also very strong evidence in the literature that certain factors determine creative behaviour (Sylvia, 2000). According to Sylvia, some of the factors that determine creative behaviour include: Peer pressure, Attitudinal disposition of teachers and Gender. For the purpose of this study, attention was focused on Gender difference as a major determinant of creative behaviour. The study adopted 'ex-post facto' research design. Stratified random sampling technique was used for the selection of 1,800 respondents out of 2,620 representing 69 percent of the total population. The mean age for the participants was 13.49 years. Data were collected using two valid and reliable research instruments namely: Ibadan Creativity Assessment Scale (ICAS) $\alpha = 0.76$ and Creative Behaviour Determinant Scale (CBDS) $\alpha = 0.84$. The data were analysed using t-test. The findings showed that there was no significant difference between male and female students and their creative behaviour ($t = 13$; $df = 1798$; $p > .05$).

Key Words: Gender, Determinant, Student, Creative Behaviour

Introduction

Every society is often engaged in the quest for great and dynamic economy and improvement in the overall standards of living of the generality of the people. This issue of great and dynamic economy is also reiterated in the National Policy on Education in Nigeria (FME, 1998). To this end, the National Policy on Education (FME, 1998) stated the five main national objectives which education is to achieve in Nigeria. They include:

- (i) A free and democratic society
- (ii) A just and egalitarian society

- (iii) A united, strong and self-reliant nation
- (iv) A great and dynamic economy
- (v) A land full of bright opportunities for all citizens.

According to Nwazuoke (1989), substantial progress has been made in achieving four out of the five national objectives. He stresses that one of the national objectives – a great and dynamic economy, however has not been achieved. This has been a source of worry to concerned Nigerians – administrators and educators alike. According to him, it is therefore natural that Nigerians call on educational planners/administrators as well as those in applied psychology to address the issue of translating Nigeria into a great and dynamic economy. The harsh economic depression experienced by Nigerians in many facets of life today has made the need for socio-economic and technological transformation of the country more urgent than ever.

Nwazuoke (1989) states that one assumption underlying the call for a radical transformation of the Nigerian society is that present strategies and practices could not help the country achieve economic and technological heights. He stresses further that government and informed individuals (educators, psychologists, counselors and administrators) are aware that spectacular invention and innovation in any human organization have only been possible through the efforts of a few creative geniuses. The creative geniuses who incidentally constitute a minority group are to be found in all the populations of the world (Okoh, 2008). The point being stressed here is that there are creative persons in Nigeria, however few, begging for identification and recognition.

The foregoing argument assumes that creative people are capable of launching the society into the much desired technological age. It is also apparent from the whole argument that creativity is a highly valued behaviour. In view of the enormous contributions of creativity to economic, technological and the overall advancement of the society, the researcher deemed it fit to work on this highly valued behaviour (creativity). In the course of this study the researcher saw this dependent variable as a process (creative behaviour) and not as a product. Dubrin (2008) described creative behaviour as an act of processing information in such a way that the result is new, original and meaningful. According to Nwazuoke (1996), creative behaviour is the ability to demonstrate perseverance in order to achieve in the face of overwhelming odds. It is the intention of the researcher to look into a factor that determines the manifestation of creative behaviour. This is a major factor that has inspired this study whose aim is to carry out an investigation on gender difference as a major determinant of creative behaviour.

Creative Behaviour And Gender

According to Nwazuoke (2003), studies which investigated sex difference in creativity seemed to be characterized by contradictory results. Some of the findings showed male superiority over females; some, female superiority over males, yet others did not implicate any differences between the two sexes. On the average, the males scored significantly higher than the females. While Guilford (2002) for example reported that boys tended to obtain higher means for tests of fluency, Torrance (2005) in three separate studies found a number of differences between the sexes on his measure of creative thinking ability; generally girls perform better than boys in all the verbal tests. Boys were superior to girls in a creative thinking task involving experimentation with science toys. In the study of gifted junior school students, Torrance found that boys were superior to girls in all scores derived from figural tasks and on both scores of the consequences

test. The girls however showed superiority in the make-up test. This then implies that if opportunities are equalized in life, sex differences may not be apparent. Helson's (2001, 2006) investigation of the effects of Mathematics, sex and creative interest on creativity is quite illuminating. Nwazuoke stresses that his efforts showed that creative persons manifest greater originality and fantasy consistent with their creative profession. Creative male mathematics students were found to be more ambitious, sociable, professionally participative, self-accepting and less eccentric in behaviour than their female counterparts.

Barron's (2005) research efforts show that creative males scored higher on impulsivity scale and had higher scores on Rorschach colour responsiveness. These data seem to suggest that there may be some qualities in the males which readily predispose them to creativity. It has been found that in the Israeli-Arab society, boys perform significantly better than girls in both verbal and non-verbal test (Mari 2001). The researcher fails to accommodate in his test the cultural nuances that inhibit creative expression in the girls. Raina (1999) in an earlier research establishes similar sex differences in the Indian sub-continent. The conflicting findings from the studies reviewed here seem to suggest that creativity is not the exclusive domain of any of the sexes. Perhaps the conflicting findings may derive from the fact that some of the creativity tests are so diffuse and global that their goals become questionable. For example, what type of creativity does "personal opinion survey" measure? Most of the studies reviewed above employ divergent thinking as a measure of creative ability. Some researchers explain that most of the inconsistent findings about sex differences in creativity derive mainly from the premise that the concurrent validity of divergent thinking is not well established in real life (Kogan, 2004; Nicholls, 2002; Walach, 2001; Cropley, 2002). According to Nwazuoke, most of the studies use just one creativity test. Some of these creativity tests are either verbal or figural in orientation or even biographical in nature. One factor that is implicated here is that subjects who are not oriented towards the figural may not score very highly on the figural dimension. By administering one type of creativity test, previous researchers had erroneously assumed that the test was capable of measuring the different kinds of creativity. To redress this issue, it is better to employ the type of test that would measure the different kinds of creativity.

Purpose Of The Study

The purposes of this study were essentially to;

- i. find out the relationship between gender and creative behavior
- ii. investigate the extent to which the independent variable (gender) determines the dependent variable (creative behavior)

Significance Of The Study

Knowledge of the extent to which gender is related to creative behavior will help teachers to know how to prepare and implement the school curriculum in a way that both male and female students can be encouraged to be creative in dealing with life's challenges.

Based on the findings of this study, the teachers, parents, education planners and government could work together to foster creative behavior of male and female students who will in turn transform the nation to socio-economic and technological heights.

Hypothesis

There is no significant difference between male and female students and their creative behavior.

Methods

Research design

This study is descriptive in nature and it adopted the 'exp-post facto' design. This is because the researcher did not manipulate any of the variables of interest but only measured them and retrospectively traced the possible effects of the independent variables on the dependent variable.

Population

The target population of this study is made up of public Junior Secondary Schools in three states from South-Western part of Nigeria. The states include: Oyo, Osun and Ogun.

Sampling Technique/Procedure

Stratified random sampling technique was used for the selection of 1,800 respondents out of 2'620 representing 69 percent of the total purposive population. However, purposive random sampling technique was used for the selection of male and female subjects who took part in the study. The subjects were drawn from the public secondary schools in Oyo Ondo and Lagos states. The division of each of the three states into three Senatorial districts is the first level of stratification. After this, five schools were randomly picked from each of the Senatorial districts using hat method. The total no of schools picked from each state was 15 while the total number of schools picked from the three states summed up to 45.

Moreover, 40 subjects were randomly selected from each school and when this is multiplied by the number of schools picked (45), that summed up to 1,800 respondents altogether. The subjects were drawn from Junior Secondary School III (JSSIII). The justification for opting for a fairly large sample of JSSIII subjects finds explanation in the fact that a large representative sample in a study on creativity would help to eliminate individual differences and establish a trend in the sample. The age range for all the children who participated in this study was from 11-18 years. The mean age for the female respondents was 13.97 years while the mean age for the male respondents was 13.09 years. The mean age for all the respondents was 13.49 years. Out of the 1,800 subjects who participated, 810 and 990 were female and male respondents respectively.

Instrumentation

Two main instruments were used in collecting data for this study. They are:

- (a) Ibadan Creativity Assessment Scale (ICAS)
- (b) Creative Behaviour Determinant Scale (CBDS)

The Ibadan Creativity Assessment Scale developed and re-tested by Akinboye (2002) has 12 sub-scales. The first four sections or sub-scales (A-D) are self rating scales. They measure ideative flexibility, creative originality, ideative fluency and creative motivation. Section A which consists of 21 items measures specifically ideative flexibility. The respondents is required to indicate how closely or accurately the items describe his or her person. The scale is a ten-point likert-type which ranges from 0 to 9, with 9 as the highest score while '0' is the lowest. In other words, a score of 9 only indicates that the item describes the respondents most accurately while a scale value of 0 shows that it is most unlike the person of the respondent. Section B which consist of 25 items measures creative originality.

In section C, there are 25 items and the composite score that emerges here is interpreted as a measure of ideative fluency, section D consisting of 25 items measures creative motivation. Like section A, the scale values for sections B, C and D are 0-9.

Creative Behaviour Determinant Scale was developed by the researcher. The scale revealed how various factors determine creative behaviour among the subjects used. The scale had five sections and each section contained some items in form of simple statements to which the respondent was expected to indicate on a ten (10) point scale the extent to which they were descriptive of him. The rating power of the ten point scale was interpreted as follows: 0 =

Totally unlike me

- 1 = Very much greatly unlike me
- 2 = Much greatly unlike me
- 3 = Greatly unlike me
- 4 = Less greatly unlike me
- 5 = Not sure
- 6 = Like me
- 7 = Much like me
- 8 = Very much like me
- 9 = Completely like me

Data Collection Process

Five research assistants who were baccalaureate External Degree research students were used for the administration of research questionnaires. The research proctors were provided prior training information as regards the administration of the instruments. Research questionnaires were administered and collected within forty five minutes.

Results

The result of the study was considered based on the hypothesis generated.

Hypothesis: There is no significant difference between male and female students and their creative behaviour.

Table xx: Summary of T-test Analysis Showing Male and Female Students and their Creative Behaviour

Sex	Number of cases	Mean	SD	Critical-t	Calculated-t	DF*	P	Remark
Males	990	541.79	92.400	1.96	0.13	1798	0.898	NS
Females	810	541.22	95.418					

*DF = Degrees of freedom; NS= Not significant; SD= Standard deviation

In the table above, the mean score of the male is higher than the female counterparts (\bar{x} for males = 541.79; \bar{x} for females = 541.22). The mean difference between males (541.79) and females (541.22) is 0.57. The result therefore showed that there was no significant difference in the creative behaviour of male and female students ($t = .13$; $df = 1798$; $p > .05$). The result implies that there was no sex difference in the creative behaviour of students. Therefore, the hypothesis was accepted.

Discussion

This study investigated whether or not gender difference determines secondary school students' creative behaviour. Results from this study showed that there was no significant.

Difference in the creative behaviour of male and female students. This implied that as far as creative behaviour was concerned, gender was not an important factor. The results from this study suggest that no sex can lay exclusive claim to superior creative behaviour. This result contradicted that of Kirn and Michael (2005) who discovered that boys performed significantly better than girls in creative behaviour test. The result also negated that of Orioux and Yewchuk, (1990) who found that girls performed significantly better than boys. The result is however consistent with that of Khaleefa (2006) who found no significant difference between gender and creative behaviour. This result may find acceptable explanation with in the framework of modern-day child-rearing practices. Nowadays, people have come to realize that a child is a child, be it boy or girl and that they should be given equal attention and education. Unlike in the past, girls are no longer inhibited by societal norms. Both boys and girls are now being provided equal opportunities to express their talents freely.

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