

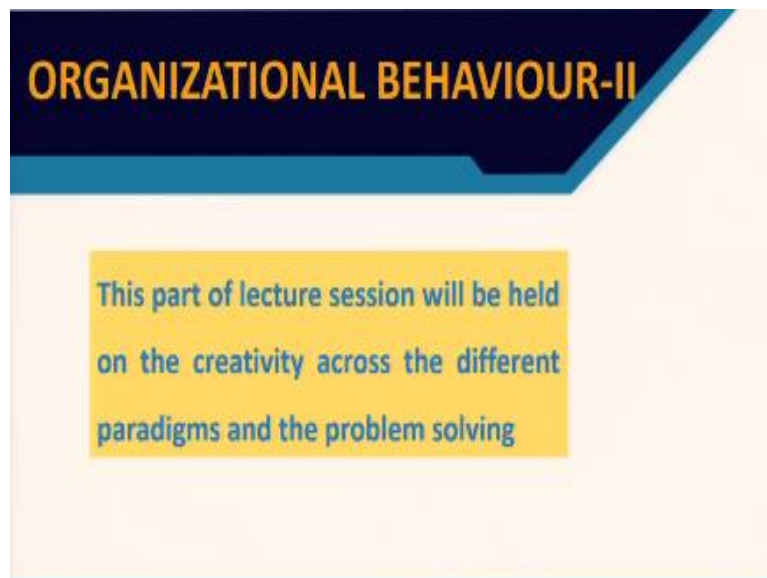
Organizational Behaviour - II
Prof. Susmita Mukhopadhyay
Vinod Gupta School of Management
Indian Institute of Technology-Kharagpur

Lecture - 45
Creativity Across Different Paradigms

Welcome back to the lecture sessions. Today we are going to discuss on the role of creativity or the how it has been defined from different paradigms. As in like organizational behavioral scientist while we are looking into the behaviors in organization, we need to understand creativity from different perspectives how it has been defined as a part of the behavioral concept, as a part of the biological concept, as a part of the maybe like you call social concept.

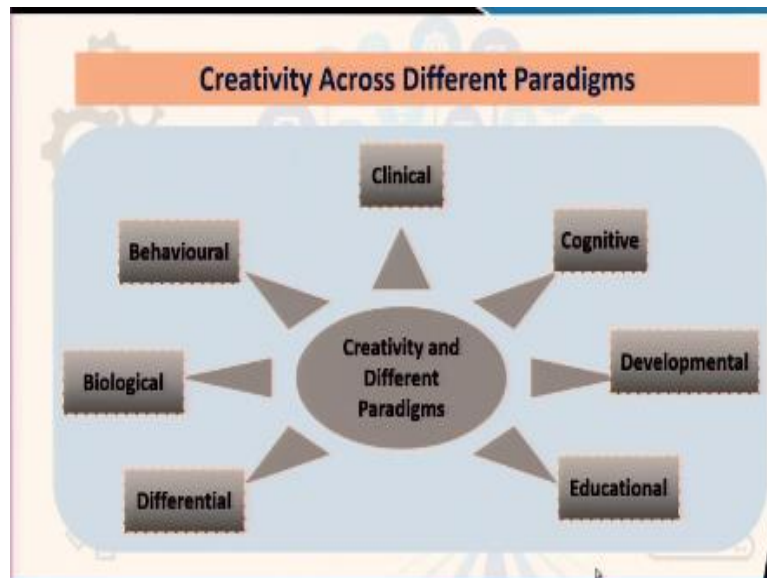
So, these are very important paradigms. And because we need to assess creativity from different perspectives of different paradigms also. So, today's session, which is the final session on the lectures of like, problem solving and creativity, we are going to look into the creativity across different paradigms.

(Refer Slide Time: 01:40)



This part of the lecture session will be held on creativity across different paradigms and the problem solving.

(Refer Slide Time: 01:50)



Now what are the different paradigms that we will be talking of which is the clinical, cognitive, developmental, educational and also behavioral, biological, and differential. So, these are the different paradigms which have tried to define creativity in their own way. And they have given their own matrices, markers for creativity, and we need to understand that if you have to understand creativity holistically.

(Refer Slide Time: 02:22)

The slide is titled "Creativity Across Different Paradigms". It features a yellow text box on the left with the following text: "The behavioral paradigm. It conceptualizes creativity in terms of novel associations and tries to identify the behavioral correlates of novel learning processes. It includes the individual's insight, creative thinking processes, observable products and how all these benefit creative thinking." To the right of the text box is a colorful tree icon where the leaves are represented by various icons (like a lightbulb, a gear, a person, etc.). The background is light blue with faint icons of gears, a brain, and a microscope.



Creativity across different paradigms. The behavioral paradigm. It conceptualizes creativity in terms of novel associations and tries to identify the behavioral correlates of novel learning processes. It includes the individual's insight, creative thinking processes, observable products, and how all these benefits creative thinking.

(Refer Slide Time: 02:54)

Creativity Across Different Paradigms

The biological paradigm,

It is on the other hand, to look at the physiological correlates of creative thinking and how these processes may be manifested at the level of evolutionary function of brain, its structure and neural processes. Recent study indicates that individual creativity requires both hemispheres to be involved

The biological paradigm. It is on the other hand, to look into the physiological correlates of creative thinking and how these processes may be manifested at the level of your evolutionary function of brain, its structures and neural processes. Recent study indicates that the individual creativity requires both the hemispheres to get involved in it.

(Refer Slide Time: 03:21)

Creativity Across Different Paradigms

The clinical paradigm

It looks at the extent to which creativity is associated with abnormal behavior, either as a cause or consequence of psychological disorders. It is in other term defined as 'mad genius.' psychologists prescribe a connection between insanity and artistic creativity. There is a relation between mental disorder and creativity.





The clinical paradigm. It looks at the extent to which creativity is associated with abnormal behavior, either as a cause or a consequence of psychological disorders. It is in the other term defined as mad genius. Psychologists prescribe a connection between insanity and artistic creativity. There is a relation between mental disorder and creativity also.

(Refer Slide Time: 03:54)

Creativity Across Different Paradigms

The cognitive paradigm

It emphasizes the role of cognitive processes, such as attention and memory, in regard to creativity. There is link between creativity and previous knowledge. The techniques of brainstorming increases fluency of responses and originality to say everything comes in mind when individuals are in a group situation. In this paradigm, individuals enjoy flexibility and focus on learning.



The creativity across different paradigms, the cognitive paradigm. It emphasizes the role of cognitive processes, such as attention and memory in regard to creativity. There is a link between creativity and previous knowledge. The techniques of brainstorming increases fluency of responses and originality to say everything that comes in mind when the individuals are in group situations.

So, in this paradigm, individuals enjoy flexibility and focus on learning. So even if you are in a group situation, so if this cognitive paradigm focuses on how you are attending to thing what others are telling what is happening, how you are memorizing whatever process is happening, so that you can refer to that when you find your own solutions and like come up with newer solutions.

And based on like you are verifying it with your past memory and you are coming up with solutions because you have attended well, and this helps you to, this brainstorming helps you to like present your ideas fluently even if you are in a group situation.



And also, you are open to learning and flexible so that you are learning from the experience, learning from what others are sharing with you and you are becoming more enriched, and again you are trying to give a creative solution for it.

(Refer Slide Time: 05:34)

Creativity Across Different Paradigms

The developmental approach

It makes an attempt to identify changes in creativity throughout the lifespan and how certain characteristics of the family may affect levels of creativity. Literature has shown that middle-born children tend to be more rebellious than their sibling and thus, they are likely to be more creative attitudes. Also, the gender of the individual is associated with creativity.



The developmental approach. It makes an attempt to identify changes in creativity throughout the lifespan and how certain characteristics of the family may affect the level of creativity. Literature has shown that middle-born children tend to be more rebellious than their siblings. And thus, they are likely to be having more creative attitudes. Also, the gender of the individual is associated with creativity.


So, whether you are females are more creative or males are more creative, these are lot of like debate around it. But what we find over here, like whether you are middle-born or whether you are firstborn or last-born it has more impact on the creativity. Because especially as it is mentioned over here, like the middle-born, they are more rebellious, and that frustration could be channelized into a positive creative energy.

(Refer Slide Time: 06:54)

Creativity Across Different Paradigms

The educational paradigm

It looks at creativity in the context of formal education and attempts to assess how different teaching modalities may influence students' creativity. It has been found that educational methods may somewhat determine the development of creativity. The traditional way of educational settings tend to praise convergent thinking rather than divergent. The divergent thinking is regarded as an aspect of creativity.



The educational paradigm. It looks at creativity in the context of formal education and attempts to assess how different teaching modalities may influence students' creativity. It is found that educational methods may somewhat determine the development of creativity.

The traditional way of educational settings may tend to praise convergent thinking rather than divergent thinking because they want to converge to some standard processes which are given. The divergent thinking where you are spreading your thought processes, and may be branching of thought processes are happening from one thinking you are going to another thinking and that is how you are spreading yourself.

That is very important and that is taken as an aspect of creativity. But the divergent thinking, because then it is very difficult to like embrace everything and come back to an original point. So, and if not channelized properly, so it creates difficulty for like evaluation, or maybe maintaining a standard set of rules and regulations, processes for all who are there in a school.

So, and you have to be more individually focused education, so that you can understand the thought processes of the person who is a divergent thinker. So based on that, because of these reasons, the traditional educational settings tend to be more convergent in nature rather than being divergent.

(Refer Slide Time: 08:37)

Creativity Across Different Paradigms

The differential paradigm

It represents the leading approach to the study of creativity. Although the concept of creativity developed in the context of early intelligence theories and preliminary attempts to predict academic performance, it soon expanded to the field of personality traits and eventually became consolidated as an independent area of individual differences.

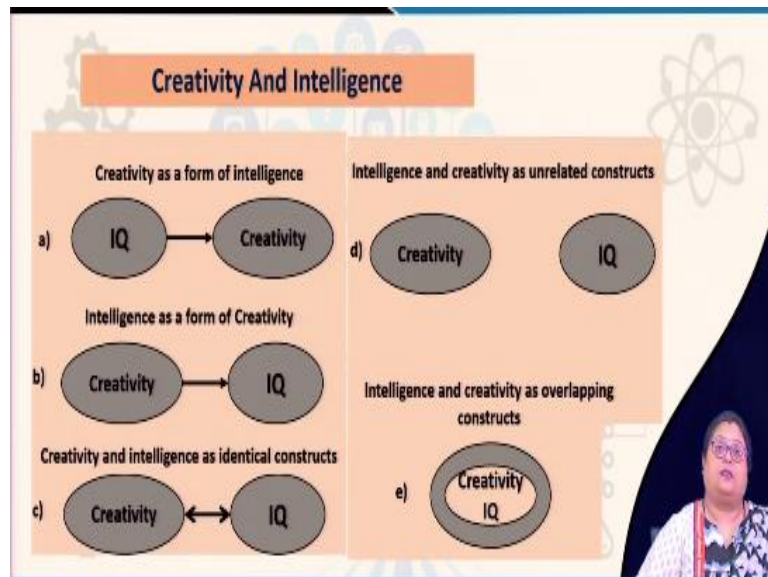
The slide features a graphic of a human head silhouette with colorful gears and lines emerging from it, symbolizing thought and creativity. In the bottom right corner, a small inset shows a woman speaking.

The differential paradigm. It represents the leading approach to the study of creativity. Although the concept of creativity developed in the context of early intelligence theories and preliminary attempts to predict academic performance, it soon expanded to the field of personality traits and eventually became consolidated as an independent area of individual difference.

So, it is very important like that how it started, the creativity, the study on creativity started in the early context of intelligence theories then it in terms of like how it affects academic performance, and they need to enter into the field of personality traits, how personality traits affect creativity.

And then after number of researches, number of domains getting explored now it is an independent area like where we can try to think of like people are there will be individual differences. And people will be either creative in nature or not creative in nature.

(Refer Slide Time: 10:08)

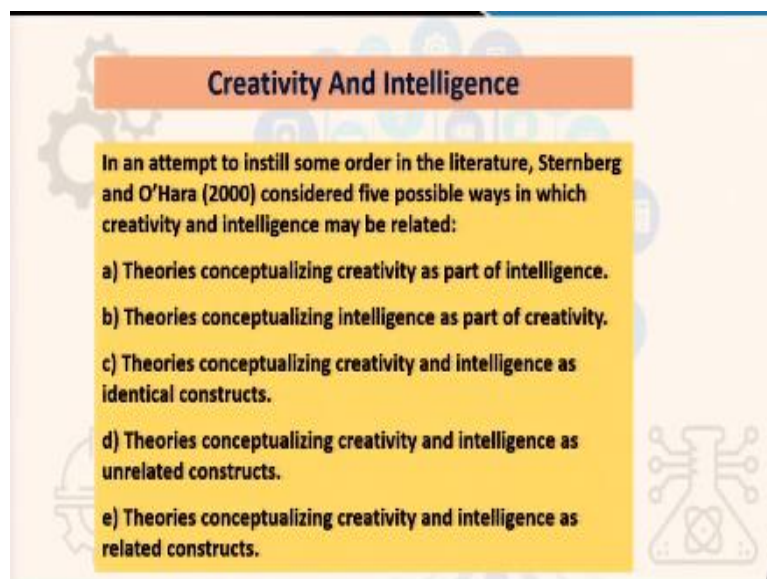


Now the relationship between creativity and intelligence is very complex relationship very hard to define. And we have seen in literature like how it has been defined, like creativity as a form of intelligence. And that is one thing like, if you are telling in creativity the other way you are measuring one aspect of intelligence. And the second way of thinking is like intelligence is a form of creativity.

So, if you are intelligent, like if you are creative, then you are intelligent. And other thing other concept is like creativity and intelligence are identical to each other. It is not that like one is leading to the other, but it is a both way, creativity is related to the intelligence. And if you are intelligent, then you become more creative also. Some of the studies have shown intelligence and creativity as unrelated.

Concepts like these are not even related to each other, with any aspect as possible. And the fifth aspect is that intelligence and creativity are overlapping concepts. So how intelligence and creativity are both linked together? We have different types of models and which people have proposed and based on our understanding, you have to take a path and tell how we see the relationship between creativity and intelligence.

(Refer Slide Time: 11:56)



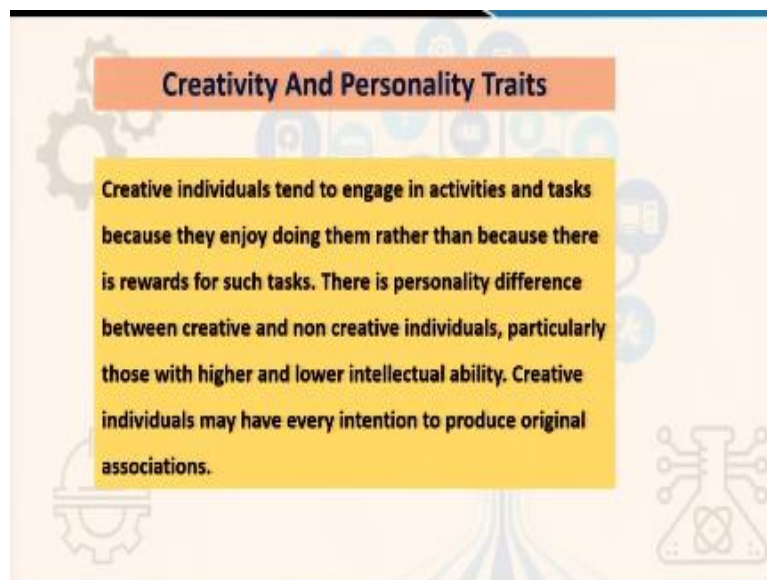
So, to give a more detailed description over here, so in an attempt to instill some order in the literature, Sternberg and O'Hara in 2000, considered five possible ways in which creativity and intelligence maybe related. Theories conceptualizing creativity as a part of intelligence. Theories conceptualizing intelligence as a part of creativity. Theories conceptualizing creativity and intelligence as identical constructs.

Number d, theories conceptualize creativity and intelligence as unrelated constructs. Number e, theories conceptualize creativity and intelligences as related constructs. So, what we find over here based on the perspective taken, people have tried to relate the

creativity and intelligence together. Either they tell creativity is a part of intelligence, or they will tell like intelligence is a part of creativity.

And then we have theories, which tell like they are identical constructs like whomever you tell, like they are creative, they should be intelligent in nature. And sometimes it is told know it is very discreet, it is not connected. So, these are the different perspectives and people have studied in different sample sizes and maybe have got their findings on it. So, and the way that the relationship is explained is also varies across these five types.

(Refer Slide Time: 13:49)

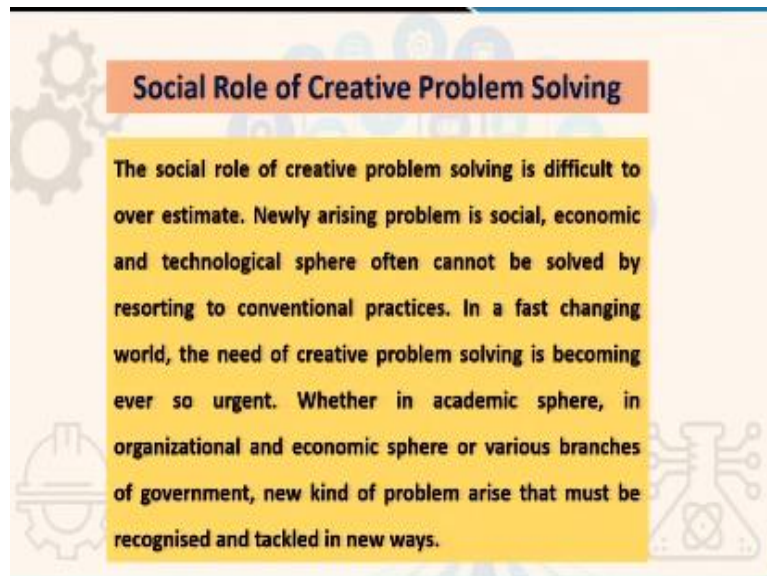


Now there is an effect of the personality traits on the creativity. Creative individuals tend to engage in activities and tasks because they enjoy doing them rather than because there is rewarded for such tasks. There is personality difference between creative and non-creative individuals, particularly those who with higher and lower intellectual ability.

So, there is a personality difference between creative individuals and non-creative individuals and particularly between those who have higher intellectual ability and lower intellectual ability. Creative individuals may have very intention to produce original associations. So, when people are like creative in nature, they really want to do something original.

So creative individuals may have every intention to produce original association. So, these are some of the personality traits that are observed in people who are creative in nature or who are most probably to become creative in nature.

(Refer Slide Time: 15:10)



Now what is the social role of problem solving? The social role of creative problem solving is difficult to overestimate. Newly arising problem is social, economic and technological sphere cannot be solved by resolving to conventional practices. So, when you find like, there is like a problem is neither social nor economics or technology but all are mixed together.

So, for those conventional practices may not occur. So, in the fast-changing world, what is most required is a creative way of looking at the problem. So, without that, if because so many things are very linked with each other, it is a complex setup. If you are not having the creative ways of looking at the problem, like flexibility of like breaking the problem into small parts and then studying it and again maybe collating it back together to find how there is a totality like is happening and converting it back to the like, the source from where the problem arose.

So, these are important areas where like the creative problem-solving lies. So, for that it is very urgent for in the present scenario that people are practicing like creative problem solving. So, and it is not restricted to any sphere. It is not only in academic, but it is in organizational economic sphere also. And so new branches of government are coming up.

And new like, because maybe interdisciplinary understanding in understanding of a particular problem from different paradigm. So, the problems need to be also understood and tackled in newer ways.

(Refer Slide Time: 17:28)



REFERENCES

- Bhattacharyya, D.K. (2012). Principle of Management, Text and Cases, Pearson, New Delhi
- Charles, W.L. Hill and Steven, L. McShane. (2008). Principles of Management, Published by McGraw-Hill/Irwin
- Stoner AF. Principle of Management, Pearson, New Delhi.
- Ellen A. Benowitz. Clifford Quick Review Principle of Management, Hungry Minds, New York, NY 10022
- Sternberg, R. J., & O'Hara, L. A. (2000). Intelligence and creativity. In R. J. Sternberg (Ed.), *Handbook of intelligence* (pp. 611–630). New York: Cambridge University Press

So, these are the references that we have used for developing this lecture.

(Refer Slide Time: 17:34)



CONCLUSION

This part of lecture session has given clear picture on the concept, types, importance, functions of problem solving and creativity in organization.

Next week we will discuss on team, organizational and international culture

So, we can conclude that this part of the lecture session has given you a clear picture on the concept types, importance and functions of problem solving and creativity in organizations, discussions of creativity from different paradigms, the importance of creativity and creative problem solving in real life scenarios from various perspectives.

So, in the next week, we will discuss on team organizational and international culture.
Thank you.