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**EMOTIONAL INTELLIGENCE DEVELOPMENT
BY CREATIVE GROUP TRAINING**

DOCTORATE THESIS

- Resume -

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INTRODUCTION

The developments throughout our life, we are driven by emotions, they generate those neuropeptides, these "telegrams" brain floods the body and we can change our very consciousness, our emotions are our companions wherever we go we

Until recently emotions were considered something that should get rid off to avoid trouble. But emotions are important energy resources that help us as we face difficult situations that mark our existence. Emotions can make us richer, by knowing them, respecting them, educating them and giving them "intelligence" we can cut generously and liberally addressing human perspective

Emotional skills development is particularly important because the emotional lessons we learn facilitate our adaptation to the environment.

The exercise patience, perseverance, emotional intelligence can be learned, and childhood and adolescence are windows of opportunity to form the essential emotional habits that will dominate our entire existence.

Emotional intelligence should be, alongside cognitive intelligence the other landmark in education

This paper aims, through the methods of stimulating creativity and experiential techniques to develop emotional intelligence and its subcomponents, change beliefs about self, world and life and not least, to eliminate bottlenecks creativity releasing the latent creative potential

We have faith that the institutionalization of special education is a special investment, far-reaching that needs support from all who are involved in raising and educating children and young people and are aware of the influence it can exert on the human being, simulating him.

Chapter I

Emotional Intelligence Issue

I.1 Emotional significance

Emotions are evaluations or judgments we make on the world, so dependent on how a person examines a situation.

Emotions have two major roles in mental life: they monitor our basic needs, informing us about a necessity, a loss or saturation. Without our emotional energy we are not aware of their basic needs. Emotions give us at the same time both the fuel and the energy needed to act, an emotion is energy in motion. This energy drives us to get what we need.

I.1.1 The role of education in emotional developing

A high level of emotional intelligence is closely related to parental warmth, secure attachment (Mayer, 2001).

The most inadequate emotional patterns that parents exhibit are, after S. Hein (1996) the following: ignoring all feelings or attention requests, excessive indulgence, contempt expression, lack of respect for the child's feelings. As a result, the child will develop behavioral disorders, not understanding its own emotions and dissociating from them.

Also addressed in this subchapter are the reasons why parents unintentionally hinder children's emotional development and emotional blockages.

I.1.2 Addressing emotions in terms of different theories

This chapter deals with the main theories that try to explain the emotions: non-intellectual theory, peripheral and central physiological theories, cognitive theories.

I.1.3 The role of culture in emotion expression

Social experience influences attitudes towards emotions, creates rules for expression and reception, develop and regulate individual cases that will determine the fastest emergence of emotions.

Emotional expressions are common to different cultures, there are also some emotions that are truly specific to certain cultures such as the status of "being wild", "AMAE", "mudita.

I.1.4 Biochemical support of emotions

Emotions involve orchestration of the entire brain circuit activity, particularly in the frontal lobe, which houses the brain control functions (such as planning). Tonsillar core is particularly active in experiencing negative emotions such as fear. Another area involved is the parietal lobe, a brain area where they store all the representations provided by the senses such as sight, hearing or touch. Parietal lobe also plays a role in mental representations, as when we see something with "mind's eye."

I.1.5 Definition and characterization of emotional intelligence

EMOTIONAL INTELLIGENCE is the ability to perceive and express emotions, to assimilate emotions in thought, understand and try to help regulate emotions and feelings of self and others (Mayer, Salovey, Caruso, 2002).

In this chapter we review the main guidelines on the components of emotional intelligence presented by John D. Mayer and Peter Salovey, Reuven Bar-On and Daniel Goleman.

Thus, researchers Mayer and Salovey (1990, 1993) believe that emotional intelligence involves the following main components: the ability to correctly perceive emotions and express them, the ability to access or generate feelings when they facilitate thinking, the ability to know and understand emotions.

In the second study guidelines are reset for over 25 years, by Reuven Bar On setting the following components of emotional intelligence: intrapersonal aspect, the aspect of interpersonal, adaptability, stress control and general mood.

D. Goleman (2001) believes that emotional intelligence includes the following constructs: self-awareness, self-control, motivation, empathy and social skills.

Also we determine what emotional intelligence is not: it is not the reverse cognitive IQ, is not the same with kindness, it does not mean giving free rein to emotions, it is not fixed genetically and it is not the same with personality.

I.1.5.1 History of emotional intelligence

In this chapter we try one of the key moments of development Stages concept of emotional intelligence.

I.2 Areas where emotional high skills are needed

Bar On set the main areas where skills are needed emotional: psycho-diagnosis, identifying those in need of psychological intervention, determining potential candidates for the abuse of harmful substances, business and industry.

I.2.1 The role of emotional intelligence in health

Psychoneuroimmunology professionals (Mohârță, I., 2005) showed that each organ of the immune system contains biological nerve fibers connecting the nerve endings and the immune system, thus postulating the relationship of interdependence of thoughts, attitudes, perceptions, and emotions of a person's immune system and its status.

Those suffering from chronic anxiety, long periods of sadness and pessimism, tension or hostility standing still or who are cynical or suspicious may contract double the number of diseases. Feelings of "helplessness", such as sadness or anxiety affects the immune system

I.2.2 The role of intelligence in guiding, leadership and interpersonal control

In the view of Th.Hatch and H. Gardner (apud Roco, M., 2001), social intelligence components are: organizing the group, negotiate solutions, personal connections and analyze what lies behind the feelings, personal reasons.

I.3 Psychological profile of people with high emotional intelligence

A man with a high emotional coefficient (QE) has a good social balance in human relationships, has a remarkable capacity to engage in problem solving other people can devote to worthy causes, is sympathetic and caring in interpersonal relations, has a rich emotional life nuanced on himself, is comfortable with themselves and with others in the social universe they live.

A woman with a high QE emotional coefficient tends to be affirmative, positive, and naturally expressing feelings, it feels good in her skin, is joking, playful, spontaneous natural sexually, for her life makes sense and deserves to be lived in full, is sociable, very rarely feels anxiety.

I.4 Areas of emotional intelligence education

I.4.1 The role and roots of empathy

Empathy has its origins in childhood, but to be kept up to adult age she should be encouraged through education.

In this chapter we mention the main conditions to be met to trigger empathy, we describe the components of empathy, its functions, the prejudices that exist in relation to empathy and realize a parallel between empathy and creativity.

I.5 Current guidelines on addressing the concept of emotional intelligence

In this chapter we reproduce the results of the first studio on emotional intelligence which took place in our country in 2007.

I.5.1 Emotional intelligence and age

Research confirms that emotional maturity comes with age and experience says S. Stein (2003).

I.5.2 Emotional intelligence and sex

Specific subcomponents in which women have a higher score than men are: interpersonal relations and empathy, and specific subcomponents in which men have a score higher than women are: stress tolerance and self-consciousness.

I.5.3 Emotional intelligence and marital satisfaction

In the couple life all emotional intelligence components manifest and can contribute to the formation, consolidation or dissolution of the couple.

I.5.4 Emotional intelligence and temperament

The research conducted by Kagan (Goleman, D., 2001) suggests that childhood emotional lessons can have a profound impact on temperament, either enhancing or suppressing an innate predisposition.

I.5.5 Emotional intelligence and profession

Emotional intelligence is highly correlated with performance at work (Stein, S., 2003) while cognitive intelligence has an insignificant correlation with it. Emotional intelligence is not the only predictor of success in the workplace, career satisfaction or business leader, but is one of the most important components

Chapter II

Crativity Issue

II.1 Defining creativity

Before detailing the theoretical background of the problem related to the work of conceptual clarification we made some fundamental concepts on which we operated usual creativity, creative potential and creative group.

Summarizing we can say that creativity is a complex psychological traits and skills, the right conditions, generating new products and value to society (Rosca, Al., 1972), creativity is the creative level that is established by means of psychological tests, when the creative process is caused artificially and situational (E. Landau, 1979) and the creative group is a group that is formed after the creation of specific rules and principles to stimulate them.

II.1.1 Creative approach in terms of different theories

We make a trip to the subsection of the main theories of creativity: creativity psychoanalytic theory, theory asociaționistă, Gestaltist theory, behaviorist theory, existential theory, cultural theory, factorial theory, componential theory, R. Weisberg's theory, Eduard de Bono's theory, Howard Gardner's theory, neurobiopsychological theory and ecological theory.

II.2 The phenomenon of group creativity

In our country, groups studying creativity, developed mainly by Mihaela Roco, in Bucharest, was a focus of research conducted by Anna Constantin Stoica, at Iasi. Subsequently, Mariana Caluschi expanded research into the social psychology of creative group focusing on issues of change and creativity training.

In Timisoara, the merit of setting up and managing groups of creativity lies to Anca Munteanu.

II.2.1 Leader psychological profile

In the present subsection we mark the area of the creative group leader's skills present in the literature and present the tasks for our group leader.

II.2.2 Load do

We refer to the main requirements to be met by a "problem" to be solved in teams.

II.2.3 Group composition

It takes an inspired dose homogeneity and heterogeneity between various personality traits of participants.

II.2.4 Organization and functioning of the group

The best balance between group dynamics, working time and productivity it seems to be obtained by a group of 5-12 members. Also we present the favorable factors related to organizational aspects of group activity.

II.2.5 Psychosocial Aspects

We present the system of reasons and attitudes that maintain the solidarity of the members of a team.

II.2.6 Factors that block creativity

M. Roco (2001) made an inspired synthesis of research undertaken on multiple bottlenecks Creativity: emotionally, culturally and perceptive.

II.2.7 Creative adolescents vs. Noncreative adolescents

In this chapter we refer to the personality profile of creative adolescent and the noncreative one, as described in the literature by different authors.

Chapter III

Creative group training.

Creativity stimulation techniques

III.1 The concept of creative group

III.1.1 Creative group forming

The creative group training means a small group composed of 6 to 12 people which aims to stimulate, increased expression of creative potential through learning and creativity methodology during group activities.

III.1.2 Characterization of creative group forming

We present characteristics of training group, its objectives, organizational phases.

III.1.3 Features of the creative group

We highlight the main features of the creative group by different authors.

III.1.4 Individual performance vs. Creativity group performance

According to I. Radu and collaborators (1994) four compare strategies can be drawn in terms of alternative individual or group.

III.2 Creative group training

In the creative group forming a complex training activity runs (80% of Time) to achieve the objectives:

- the **practical initiation** not only in the different methods to stimulate group creativity, but also to familiarize with the different specific methods of psychotherapy;
- **unblock and stimulate the creative potential**, creative skills training and transfer of methodologies practiced in various fields;
- **harmonize the whole personality** to dominate different existential traps, and the acquisition of new stress coping styles;
- **developing emotional intelligence and skills** that compose it (empathy, assertiveness, etc.).

To start the activity and training of a creative group, a few steps need passing through, steps we detailed throughout this chapter.

III.2.1 Suggestions for organizing a performant group

In this chapter we present some suggestions on group size, its structure, leader role, etc.

III.2.2 Creative Marathon

Creative Marathon is a complex methodology for creative intensive training which is done with a creative group over an extended time and meeting certain standards being.

III.2.3 Facets and limits of creative group training

Caluschi M (2001) investigated the scope of the phenomena and effects of working in the creative group have on the participants's personalities as they felt their group during activity, effects which we present in this subchapter.

III.3 Methods and techniques for stimulating group creativity

III.3.1 Specific Methods

We present in this subchapter the main specific Methods: brainstorming, sinectica, method 6 3 5 Phillips 66 method, Panel discussion, the Delphi method, the Frisco method, lotus blossom method, method of image flow, Thinking Hats method, metaphorical confrontation.

III.3.2 Unspecific Methods

III.3.2.1 Psychotherapy methods

III.3.2.1.1 Methods for physical and interpersonal ambience recovery

like: arttherapy, meloteraphy, danceteraphy, cromoteraphy, aromoteraphy, hilaroteraphy.

III.3.2.1.2 Experiential psychotherapy whose basic principle is experience "here and now", which allows the subject aware of their emotions, thoughts and feelings.

III.3.2.2 Brian Clegg and Paul Birch's Techniques

Paul Birch, a consultant and trainer for creativity is co-author along with Brian Clegg of many books related to creativity. Techniques presented in this chapter are contained in their paper "Creativity - fast course" published in 2003.

III.3.2.3 Todd Siler and the metaformation.

Todd Siler is recognized as an author, inventor, educator, but primarily as a visual artist. Metaformation is the action to transform something and give it a new structure and new meaning. This process begins with the transfer of new meanings and associations from one object to another or from one idea to another.

III.3.2.4 Mind Map

This method, known as the mind map was discovered by Briton Tony Buzan (apud Bouillerce.B, Carre.E, 2002), whose reference work "Une tete bien fait" was published in more than one million copies and translated into some twenty languages. Tony Buzan presents in his work, learning technique, tehnicile de învățare based in ideational potentials.

His method has particular regard to "strengthening the memory", reading and taking notes more quickly and with a different view of solutions to problems.

III.3.2.6 Lucia Cappachione's Creative Journal

Lucia Cappacchione is considered a pioneer in creative methods of education and counseling. The Creative Journal contains a set of techniques designed to urge the person to self-knowledge.

III.3.3 Methods proposed by students

We present some creative methods proposed by students participating in creative groups.

Chapter IV

Experimental design of research

The present research is based on two experimental studies conducted on that batch of subjects. Its aim is, first, to identify and measure the impact of training on emotional intelligence and creative group of its subcomponents, and in beliefs concerning self, world and life, and secondly on the creative potential.

To achieve the above goal, following objectives were formulated.

IV.1 Research objectives

- **investigating the impact of creative group training on emotional intelligence changes and its subcomponents;**
- **investigating the impact of creative group training in terms of changing the beliefs about self, world and life (autoeffectiveness, hardiness, locus of control, optimism, coherence, self-esteem);**
- **Highlighting the possibility of activating the creative potential in students through creative training group (using the concept of creative potential in the sense that the Lowenfeld as creative level to be determined by psychological tests, the creative process is artificially and situational caused – Landau. E, 1979).**

IV.2 Assumptions

Experimental approach is to examine the following hypotheses:

- ❖ **It is assumed that, based on certain techniques to develop creative potential and experiential psychotherapy can alter emotional intelligence and its subcomponents: regulating personal emotions, emotional evaluation and adjustment and use emotions to other emotions;**
- ❖ **It is assumed that, based on certain techniques to develop creative potential and experiential psychotherapy can change beliefs about self, world and life (autoeffectiveness, hardiness, locus of control, self-esteem, optimism, sense of coherence);**
- ❖ **It is assumed that there is a link between the emotional intelligence and self-belief components, world and life (autoeffectiveness, optimism, self-esteem, locus of control, hardiness and consistency) for each sample (the experimental group and the control group);**
- ❖ **It is assumed that, based on certain techniques to develop creative potential can achieve a statistically significant difference between creative potential pre-test (measuring potential) and post-test (measuring potential).**

IV.3 Description of study sample

The sample consists of a number of 47 students organized into two groups: first group (experimental group) consisting of 24 students of XI and XII grades and the second group of

subjects (control group) consisting of 23 students who have attended meetings of creativity. The experimental group was divided into two subgroups who participated in the creative group training.

The selection technique was random and based on students' interest and willingness to participate in a creative group.

IV.4 Experimental Manipulation

To check our assumptions we passed a formative type of experimental study. We used the experimental design as the independent variable was manipulated and the sample randomly selected.

Independent Variable: the creative group training.

Dependent Variable: level of emotional intelligence, beliefs about self, world and life and creative potential of students who have status effect.

The experimental program includes the following phases:

- **Pretest:** determining the level of creative potential and emotional intelligence in both groups (experimental and control) group:
 - Formative:** refers to carrying out creative training sessions on the experimental group;
- **Post-test:** retesting emotional intelligence and creative potential of both groups (experimental and control) with the same evidence as in the pre-test.

Procedure

The two experimental groups were trained in school. Training is conducted in a reading room, where the tables were arranged in the form of the letter U. Both groups worked in the same workouts and the training duration was 6 months, totaling 24 sessions. Each training session lasted about three hours with a frequency of four times per month.

Group training content

Group training content was developed based on the methodology initiated by M. Caluschi, principles and techniques developed by I. Mitrofan experiential psychotherapy, and stimulate creativity tools commonly used by A. Munteanu, M. Roco.

After establishing emotional intelligence and creative potential by applying divergent and convergent thinking tests, creative attitudes questionnaire, a measuring emotional intelligence SIE questionnaire, and the scales adapted by A. Baban, in a first meeting we familiarized students with the concept of creativity and creative group. The next moment was used for creating a group identity by finding suitable names of two groups with whom we worked. Brainstorming was used for this purpose.

After these meeting were consumed we came up with the following names: SICOMOR and ARCADIA 2.

Further out, finding a new name for each topic, process specific to psychodrama and seeking removal with old identity and all accrued and awkward inhibitions and give the individual freedom of expression.

IV. 5 The Mentor and the climate

In the present research, the mentor (the present author) was tasked to provide a stimulating and exciting work environment.

The main function of the mentor is elaborating the protocol of each meeting and creative composition, selection methods and exercises creativity and experiential psychotherapy techniques.

Besides the leadership role the mentor is at the same time an active participant to the creativity group contributing his ideas, something that is particularly pleasing because it constituted a republication of a student experiences when he was part of the “Atlantis” creativity group.

IV.6 Measuring Samples

IV.6.1 Creativity measuring samples

From the wide range of creativity tests currently available we opted for the use of the “Creativity Assessment Practical Guide”, developed, validated and calibrated by M. Caluschi and A. Constantin Stoica (1989).

IV.6.1.1 Convergent thinking measuring samples

To investigate this component we used the Raven Progressive Matrices whose authors are J.C.Raven in collaboration with L.S.Penrose.

IV.6.1.2 Divergent thinking measuring samples

Evidence of divergent thinking (Table 7) used by us were tested on the school population of Romania by Caluschi A. Stoica, M. (1988) in terms of fidelity (the "witness sample", by controlling the internal homogeneity, test, retest), the validity (by comparing interprobe of each factor, external validation by contrasting groups, by involving experimental factors and creative people manifest social confirmed) and standardization.

Table 7. Battery of tests for assessing divergent thinking prior to the beginning of the creative training

Nr Crt	Test type	Name	Tested Factors	Duration
1	Improve test product	Ladle	Or, Fd, Fx	8 min
2	Unusual uses test	Paperclip	Or, Fd, Fx	5 min
3	Drawing test	Square	Or, Fd, Fx	8 min
4	Consequences test	What would happen if the elevator you are would move rapidly	Or, Fd, Fx	6 min

		towards the center of the earth or burst to the moon?		
5	Solutions test	What measures could be taken to prevent flooding?	Adaptive Fx	6 min
6	Building meaningful sentences of two words test	The first word's initial is the letter T, and the second's is the letter M	Expressional Fd	5 min
7	Similarity test	Butterfly curtain	Or, Fd associating	5 min
8	Enumeration of words test	Words stating with the letter Z		3 min

IV.6.1.3 Probe Creative attitudes measuring samples

To investigate creative attitudes we used a creative attitude questionnaire developed by M.Roco and J.M.Jaspard.

IV.6.1.4 Emotional Intelligence measuring samples

Emotional Intelligence Scale we use was developed by Schutte et al. in 1998. It is based on the theoretical model built by Salovey and Mayer (1990).

Translation and adaptation scale was made by student Alexander Pescariu Babes-Bolyai University in Cluj.

IV.6.1.5 Beliefs about self, world and life measuring sample

IV.6.1.5.1 Autoefficiency measuring sample

Definition: Perceived autoeffectiveness (Bandura, 1982) concerns a person's belief in its capabilities and raise the cognitive and motivational resources required for successful completion of the tasks given

Measuring sample: Generalized Self-Efficacy Scale was elaborated by Schwarzer and Jerusalem (1993) and adapted by A.Băban.

IV.6.1.5.2 Proba Locus of control measuring sample

Definition: The Locus of control Concept (LOC Rotter, 1966) defines how a person explains the causes of success or failure of internal or external type, controllable or uncontrollable. There is a distortion of this concept: locus's internal control involves the belief that power and personal control can influence events, that their success is due and the work skills and external locus of control site refers to the belief that personal power has little effect on events, which are caused by fate, chance or other power.

Measuring sample: Rotter's questionnaire (1966) adapted on the Romanian population by A.Băban.

IV.6.1.5.3 Hardiness measuring sample

Definition: The hardiness concept was introduced by Kobasa (1979) and defined as a provision of personality, manifested at a cognitive, emotional and behavioral level. Feature resulting from the perception of personal control, the value and importance of involvement and perception of life events and stimulating change.

Measuring sample: The Dispositional Resilience Scale (DRS) autoevaluation scale elaborated by: Bartone, Ursano, Wright and Ingraham (1989) and adapted by A.Băban on the Romanian population.

IV.6.1.5.4 Sense of coherence measuring sample

Definition: Sense of coherence (SOC) was introduced by Antonovski (1987) and is defined as a global cognitive orientation that expresses the degree to which a person is convinced that external stimulus and/or domestic experience in life are understandable and predictable, the person has the resources to cope with stimulus and that requests have meaning and purpose.

Measuring sample: Sense of Coherence Questionnaire elaborated by Antonovski (1987) and adapted by A.Băban on the Romanian population.

IV.6.1.5.5 Self esteem measuring sample

Definition: Self esteem (SS) is considered to be an attitude that describes the degree to which a person has a tendency to evaluate oneself positively and reject negative attributes.

IV.6.1.5.6 Optimism measuring sample

Definition: In 1992 Scheier and Carve define the disposition of optimism as the general trend, relatively stable, to have a positive outlook on the future and life experiences.

Measuring sample: The Life Orientation Test (LOT) autoevaluation elaborated by: Scheier and Carver (1985) and adapted by A.Băban on the Romanian population.

IV.7 Training structure

IV.7.1 Orientation phase

Activity in the orientation phase is based on the following sequence:

- familiarizing participants with the concepts of creativity and emotional intelligence;
- acknowledging the main goals of group training
- presentation of creative group operating principles and its axioms;
- creating an identity of groups and members;
- familiarity with the world of their emotions;

- conducting some first inter-knowledge and networking between members exercises

In the actual training phase we are targeting to achieve the following goals:

- using learned creative techniques and borrowed techniques from experiential psychotherapy;
- acquisition of specific conduct creative behavior, learning relaxation methods;
- developing emotional intelligence components.

Chapter V

Experimental research results and their interpretation

V.1 First experimental study results and their interpretation

Assumptions regarding verification processing was performed using SPSS 10.0.

In the processing and interpretation of results we crossed over the following key moments:

- we composed histograms (see Annex 10) to reflect the distribution of scores for emotional intelligence and its subcomponents: personal emotional adjustment, emotional assessment, using the emotions and adjusting others emotions;
- we compared pre-and posttest averages for each group. As a statistical method we used the "t" test sample pairs, to highlight the effect of independent variable (creative training) on the dependent variable, namely the emotional intelligence and its subcomponents.

A. Comparing the two groups in pre environments

Table 10. Statistics indicators for the variables emotional intelligence and its subcomponents

Variables (Emotional Intelligence and its subcomponents)	Group type	N	Average	Standard deviation
Emotional Intelligence (pretest)	Experimental group	24	113,75	10,25
	Control group	23	109,17	15,69
Personal emotional adjustment (pretest)	Experimental group	24	37,08	36,83
	Control group	23	29,52	6,61
Assessment of emotions (pretest)	Experimental group	24	29,96	4,20
	Control group	23	28,57	4,44
Adjusting others emotions (pretest)	Experimental group	24	37,88	4,75
	Control group	23	35,09	7,89
Using the emotions (pretest)	Experimental group	24	15,83	2,08
	Control group	23	16,00	1,71

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For checking assumptions we used the "t" test for independent samples.

Table 11. Statistics indicators for the variables emotional intelligence and its subcomponents

Variable	T	Degree of freedom	p	Average difference
Emotional Intelligence (pretest)	1,188	45	0,241	4,58
Personal emotional adjustment (pretest)	0,969	45	0,338	7,56
Assessment of emotions (pretest)	1,106	45	0,275	1,39
Adjusting others emotions (pretest)	1,476	45	0,147	2,79
Using the emotions (pretest)	-0,300	45	0,766	-0,17

The results from Table 11 indicate that the two groups, experimental and control are homogeneous keeping in mind the studied variables.

We present below the results obtained by training the creative group.

B. Comparing posttest averages for the two groups.

Table 12. Statistics indicators for the variables emotional intelligence and its subcomponents

Variables (Emotional Intelligence and its subcomponents)	Group type	N	Average	Standard deviation
Emotional Intelligence (post-test)	Experimental group	24	133,21	5,30
	Control group	23	113,35	16,85
Personal emotional adjustment (post-test)	Experimental group	24	36,29	3,63
	Control group	23	30,70	6,52
Assessment of emotions (post-test)	Experimental group	24	35,75	3,22
	Control group	23	29,65	5,63
Adjusting others emotions (post-test)	Experimental group	24	42,67	2,88
	Control group	23	35,61	7,60
Using the emotions	Experimental group	24	17,88	1,60

(post-test)	Control group	23	16,96	2,03
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To verify the assumptions we used to the "t" test for independent samples.

Table 13. Comparison of media variables and emotional intelligence of its subcomponents in the experimental group

Variable	T	Degree of freedom	p	Average difference
Emotional Intelligence (posttest)	5,40	26,145	0,00	19,86
Personal emotional adjustment (posttest)	3,61	34,131	0,00	5,60
Assessment of emotions(posttest)	4,58	45	0,00	6,10
Adjusting others emotions (posttest)	4,17	27,979	0,00	7,06
Using the emotions (posttest)	1,72	45	0,09	0,92

The results shown in Taable 13 results showing evidence statistically significant differences at a threshold $p < 0.01$ in relation to emotional intelligence and its subcomponents: regulating personal emotions, emotions and regulating emotions evaluating other after creative group training, that proves the efectivness of the used method and confirms the first case brought.

These results are consistent with specialized studies on emotional intelligence that start from the idea that the emotional intelligence can be modified by different techniques and methods.

Creative group training lead to the increase of the overall level of emotional intelligence and its subcomponents, except for variable use of emotions.

Personal emotional adjustment and adjusting others emotions undergo modifications to increase their level which proves the effectiveness of methods used in training.

Thus, creative expressive techniques used and experiential therapy, which bring, to the fore experiencing and expressing emotion present, generates changes in the personal emotional adjustment and in the regulation of others emotions.

Playing a variety of roles in different contexts, using fantasy as a means to personal growth it is a purification experience in the emotionally cathartic.

Thus, subjects were taught with different kinds of creativity and experiential psychotherapy techniques to recognize emotions, label them, to collect physiological changes accompanying different types of feelings and also be able to recognize in others, to empathize etc.

Regarding the use of emotions, without the amendments we put on the use of emotions that take into account the ability to operationalize with developed emotional intelligence, so that subjects need to experiment with different psychosocial circumstances in which to prove how to properly use their emotions in different contexts and in relationship with people who have varied character. Is needed so the direct experience of the skills formed during the training.

The results obtained in this age group are particularly important because research has shown that intrapersonal protective factors such as emotional intelligence and its subcomponents can promote adaptive behaviors in adolescence (Rioli, Saviaki&Cepani, 2002, Schoon&Bynner, 2003).

Regarding the verification of the second hypotheses we used the statistical "t" test for independent samples

A. Comparing pretest averages for the two groups.

Table 14. Home statistical indicators for research variables for the two groups (pretest)

Variable (beliefs about self, world and life)	Group type	N	Average	Standard Deviation
Self esteem (pretest)	Experimental group	24	25,25	3,63
	Control group	23	25,78	3,66
Optimism (pretest)	Experimental group	24	30,33	5,91
	Control group	23	29,91	5,21
Autoeffectiveness (pretest)	Experimental group	24	29,00	4,03
	Control group	23	28,22	5,03
Hardiness (pretest)	Experimental group	24	129,33	12,74
	Control group	23	109,61	18,70
Coherency (pretest)	Experimental group	24	124,21	10,82
	Control group	23	125,83	8,29
Locus of control (pretest)	Experimental group	24	11,04	2,35
	Control group	23	10,96	2,08

Table 15. Comparing the averages for two independent samples using the *t* test

Variabila (convingeri despre sine, lume și viață)	<i>T</i>	Grade de libertate	<i>p</i>	Diferența mediilor
Stima de sine (pretest)	-0,501	45	0,619	-0,53
Optimism (pretest)	0,258	45	0,797	0,42
Autoeffectivness (pretest)	0,590	45	0,558	0,78
Hardiness (pretest)	4,242	45	0,000	19,72
Coherency (pretest)	-0,574	45	0,569	-1,62
Locus of control (pretest)	0,131	45	0,896	8,51E-02

The results shown in table 15 indicate that the two groups, experimental and control, are homogeneous, keeping in mind the studied variables, except robustness, thus posttest assessment will take account of the initial differences.

B. Comparing posttest averages for the two groups.

Table 16. Home Statistical indicators for the two groups of research variables (*posttest*)

Variable (beliefs about self, world and life)	Group Type	N	Average	Standard Deviation
Self esteem (posttest)	Experimental group	24	33.67	3.34
	Control group	23	31.83	17.99
Optimism (posttest)	Experimental group	24	40.29	2.96
	Control group	23	30.96	4.75
Autoeffectiveness (posttest)	Experimental group	24	33.92	3.50
	Control group	23	29.17	5.11
Hardiness (posttest)	Experimental group	24	148.79	16.48
	Control group	23	108.74	24.21
Coherency (posttest)	Experimental group	24	145.50	17.90
	Control group	23	122.96	24.79
Locus of control (posttest)	Experimental group	24	6.04	2.10
	Control group	23	10.22	2.50

To verify the assumptions we used to the "t" test for independent samples.

Table 17. Comparing the averages for two independent samples using the "t" test

Variable	<i>T</i>	Degree of Freedom	<i>p</i>	Average difference
Self esteem (posttest)	0,493	45	0,625	1,84
Optimism (posttest)	8,046	36,531	0,000	9,34
Autoeffectiveness (posttest)	3,724	45	0,001	4,74
Hardiness (posttest)	6,655	45	0,000	40,05
Coherency (posttest)	3,586	45	0,001	22,54
Locus de control (posttest)	-6,211	45	0,000	-4,18

After the creative group training statistically significant differences were recorded regarding variables (optimism, autoefficacitate, coherence and locus of control) at a threshold $p < 0.01$. No changes were made regarding self-esteem. The hardiness results will not be taken in consideration due to the initial differences recorded pretest.

Regarding the first variable, self-esteem, the lack of changes we can put it primarily on the age period. It is known that during adolescence self-esteem is in decline, which the researchers attributed it to changes occurring in body image and other problems associated with age, lost opportunities, expectations, social changes, etc. etc.

Secondly, the questionnaire aimed to global self-esteem and not broken down in its subcomponents (physical self, self emotional, school self, self prospectively). It is possible that global changes may not have occurred but the other scales could produce changes in the components self.

Thirdly, self-esteem is likely to remain unchanged due to the affected period of creative training, a too short duration to alter this variable.

Optimism is interpreted as a "magic trait" in predicting health and wellness, positive emotions (Scheier and Carver, 1986), which is why we consider that increasing the level of optimism is particularly important. In training, humor has played an important role in interpersonal relations, the state generated by the specific of certain methods.

It is pleasing the increase of personal autoeffectiveness after creative group training. Young people who have a high sense of autoeffectiveness in key areas of life such as school performance and social interactions react in a more anxious than before changes and are more persistent.

Autoeffectiveness has influence on the aspirations of young people, the level of interest and how they prepare for future careers (Bandura, 1985). High autoeffectiveness facilitates the increase of knowledge, developing new skills and habits, exercising creativity at higher levels.

We believe that creative methods used in training led to confidence in personal effectiveness. During training I found that students began to approach difficult tasks as challenges rather than threats to be avoided, as was the case at the beginning of our group meetings. I practiced in the creative group ways after which people were valued by other participants.

Since learning of strategies to adapt to stress is useful for improving their autoeficacități, in training, I booked at the end of each meeting a 15-20 minutes relaxation session using borrowed techniques of props from the evidence of the “Atlantis”creative group.

Even though there are certain times in life that are more likely to have a low sense of coherence, adolescence is one of those periods we see an increase after the creative group training.

One sense of coherence in terms of training is to belong and work together with others. In this purpose, our group has led to achieve this by participating in proposed activities, which was created by communication between participants and the communion of ideas that created the group when faced with new tasks. A second training condition is the existence of a coherent sense of balance between the difficulty of the tasks and the possibility to carry them out, tasks are selected on their performance so far.

A third condition for the formation of sense of coherence concerns participation in decision-making methods commonly using creativity and proving this condition.

Changing locus of control site due to the used method, whereas the specific characteristics of creative training with a strong locus of internal control are similar to those of highly creative people: the playful capacity, sense of humor regarded as the most obvious difference between the creative and the noncreative, the ability to take risks, seeking new information, autonomy, deeply engaged in interesting activities, nonconformist, spontaneity, flexibility and expressiveness. Thus, the development of creative potential can be set as a prerequisite for changing the locus of control.

Concerning the third verifying assumptions of our first experimental study we used partial correlation because it gives us an opportunity to calculate the correlation between two variables with a constant external influence from one or more variables.

In this case we tried to see if changes in variables of self-esteem, autoeffectiveness, coherence, locus of control, optimism, autoeffectiveness is determined by an intrinsic connection between them and if each of the variable is influenced of emotional intelligence suffers.

We will present below the statistical approach resulted in the following tables.

Table 18. Home Statistical indicators for the studied variables (experimental group)

Variable	Average	Standard deviation	N
Optimism	40,29	2,95	24
Autoeffectiveness	33,91	3,50	24
Hardiness	148,79	16,48	24
Coherency	145,50	17,90	24
Self esteem	33,66	3,34	24
Locus of control	6,04	2,09	24
Emotional intelligence	133,20	5,29	24

Table 19. Correlation matrix for the research variables (zero order partials)

Variables	Optimism	Autoeffectiveness	Hardiness	Coherency	Self esteem	Locus of control
Optimism	1,000 (0)	-0,031 (22)	-0,315 (22)	0,227 (22)	0,124 (22)	-0,240 (22)
	p= ,	p= 0,885	p= 0,133	p= 0,286	p= 0,562	p=0 ,257
Autoeffectiveness	-0,031 (22)	1,000 (0)	-0,175 (22)	0,170 (22)	-0,195 (22)	-0,058 (22)
	p= 0 ,885	p= ,	p= 0,413	p= 0,427	p= 0,360	p= 0,785
Hardiness	-0,315 (22)	-0,175 (22)	1,000 (0)	-0,321 (22)	-0,181 (22)	-0,330 (22)
	p= 0,133	p= 0,413	p= ,	p= 0,125	p= 0,397	p= 0 ,114
Coherency	0,227 (22)	0,170 (22)	-0,321 (22)	1,000 (0)	0,042 (22)	0,283 (22)
	p= 0 ,286	p= 0,427	p= 0,125	p= ,	p= 0,842	p= 0,180
Self esteem	0,124 (22)	-0,195 (22)	-0,181 (22)	0,042 (22)	1,000 (0)	0,051 (22)
	p= 0,412	p= 0,978	p= 0,001	p= 0,000	p= ,	p= 0,823
Locus of control	-0,240 (22)	-0,058 (22)	-0,330 (22)	0,283 (22)	0,051 (22)	1,000 (0)
	p= 0,257	p= 0,785	p= 0,303	p= 0,180	p= 0,810	p= ,
Emotional	-0,198	0,031	-0,192	-0,311	0,072	0,335

intelligence	(22)	(22)	(22)	(22)	(22)	(22)
	p= 0,353	p= 0,884	p= 0,367	p= 0,139	p= 0,735	p= 0,108

Table 20. Partial Correlation Matrix - variable control of emotional intelligence (experimental group)

Variables	Optimism	Autoeffectiveness	Hardiness	Coherency	Self esteem	Locus of control
Optimism	1,000 (0)	-0,025 (21)	-0,367 (21)	0,177 (21)	0,142 (21)	-0,188 (21)
	p= ,	p= 0,908	p= 0,084	p= 0 ,417	p= 0,517	p= 0,389
Autoeffectiveness	-0,025 (21)	1,000 (0)	-0,172 (21)	0,189 (21)	-0,198 (21)	-0,073 (21)
	p= 0,908	p= ,	p= 0,432	p= 0,387	p= 0,364	p= 0 ,738
Hardiness	-0,367 (21)	-0,172 (21)	1,000 (0)	-0,409 (21)	-0,170 (21)	-0,287 (21)
	p= 0,084	p= 0,432	p= ,	p= 0,053	p= 0, 436	p= 0,183
Coherency	0,177 (21)	0,189 (21)	-0,409 (21)	1,000 (0)	0,069 (21)	0,433 (21)
	p= 0,417	p= 0,387	p= 0,053	p= ,	p= 0,754	p= 0,039
Self esteem	0,142 (21)	-0,198 (21)	-0,170 (21)	0,069 (21)	1,000 (0)	0,029 (21)
	p= 0,517	p= 0,364	p= 0,436	p= 0,754	p= ,	p= 0,895
Locus of control	-0,188 (21)	-0,073 (21)	-0,287 (21)	0,433 (21)	0,029 (21)	1,000 (0)
	p= 0,389	p= 0,738	p= 0,183	p= 0,039	p= 0, 895	p= ,

Table 21. Home Statistical indicators for the studied variables (control group)

Variable	Average	Standard deviation	N
Optimism	30,95	4,75	23
Autoeffectiveness	29,17	5,11	23

Hardiness	108,73	24,20	23
Coherency	122,95	24,78	23
Self esteem	31,82	17,98	23
Locus of control	10,21	2,50	23
Emotional intelligence	113,34	16,84	23

Table 22. Correlation matrix for the research variables (zero order partials)

Variables	Optimism	Autoeffectiveness	Hardiness	Coherency	Self esteem	Locus of control
Optimism	1,000 (0)	0,366 (21)	-0,092 (21)	-0,317 (21)	0,179 (21)	-0,335 (21)
	p= ,	p= 0,085	p= 0,674	p= 0,886	p= 0,412	p=0 ,118
Autoeffectiveness	0,366 (21)	1,000 (0)	0,152 (21)	0,078 (21)	-0,006 (21)	-0,031 (21)
	p= 0 ,085	p= ,	p= 0,487	p= 0,720	p= 0,978	p= 0,887
Hardiness	-0,092 (21)	-0,152 (21)	1,000 (0)	0,713 (21)	-0,654 (21)	-0,224 (21)
	p= 0,674	p= 0,487	p= ,	p= 0,000	p= 0,001	p= 0 ,303
Coherency	-0,031 (21)	0,078 (21)	0,713 (21)	1,000 (0)	-0,936 (21)	-0,141 (21)
	p= 0 ,886	p= 0,720	p= 0,000	p= ,	p= 0,000	p= 0,518
Self esteem	0,179 (21)	-0,006 (21)	-0,654 (21)	-0,936 (21)	1,000 (0)	0,049 (21)
	p= 0,412	p= 0,978	p= 0,001	p= 0,000	p= ,	p= 0,823
Locus of control	-0,335 (21)	-0,031 (21)	-0,224 (21)	-0,141 (21)	0,049 (21)	1,000 (0)
	p= 0,118	p= 0,887	p= 0,303	p= 0,518	p= 0,823	p= ,
Emotional intelligence	-0,180 (21)	0,044 (21)	-0,153 (21)	-0,186 (21)	0,181 (21)	-0,068 (21)
	p= 0,410	p= 0,842	p= 0,485	p= 0,395	p= 0,406	p= 0,756

Table 23. Partial Correlation Matrix - variable control of emotional intelligence (control group)

Variables	Optimism	Autoeffectiveness	Hardiness	Coherency	Self esteem	Locus of control
Optimism	1,000 (0)	0,381 (20)	-0,123 (20)	-0,067 (20)	0,219 (20)	-0,354 (20)
	p= ,	p= 0,080	p= 0,584	p= 0 ,765	p= 0,326	p= 0,106
Autoeffectiveness	0,381 (20)	1,000 (0)	-0,147 (20)	0,088 (20)	-0,014 (20)	-0,028 (20)
	p= 0,080	p= ,	p= 0,511	p= 0,694	p= 0,949	p= 0 ,900
Hardiness	-0,123 (20)	-0,147 (20)	1,000 (0)	0,705 (20)	-0,644 (20)	-0,238 (20)
	p= 0,584	p= 0,511	p= ,	p= 0,000	p= 0,001	p= 0,285
Coherency	-0,067 (20)	0,088 (20)	0,705 (20)	1,000 (0)	-0,933 (20)	-0,157 (20)
	p= 0,765	p= 0,694	p= 0,000	p= ,	p= 0,000	p= 0,483
Self esteem	0,219 (20)	-0,014 (20)	-0,644 (20)	-0,933 (20)	1,000 (0)	0,063 (0)
	p= 0,326	p= 0,949	p= 0,001	p= 0,000	p= ,	p= 0,781
Locus of control	-0,354 (20)	-0,028 (20)	-0,238 (20)	-0,157 (20)	0,063 (20)	1,000 (0)
	p= 0,106	p= 0,900	p= 0,285	p= 0,483	p= 0,781	p= ,

The level of emotional intelligence assessed on this sample (the experimental group and the control group) did not prove statistically significant components change beliefs about self, world and life (autoeffectiveness, locus of control, optimism, vigor, self-esteem and coherency).

Unlike the results of our study, in research conducted by Saklofske et al (2007) a positive correlation between emotional intelligence and internal locus of control was found.

In another research, Venter (2003) found a moderate correlation between coherence and emotional intelligence. Emotional intelligence involves the recognition, processing and use of information and emotional coherence involving comprehension, managing and understanding of the perceived stimulus.

Also, coherency was positively correlated with self-esteem (Palla & Lae, 2002), autoeffectiveness (Amiskhan & Greaves, 2003) and optimism (Feldt, Makinkangan & Aunola, 2006).

V.1.1 Conclusions on validation of the first experimental study

Through a statistical computer comparison computer between emotional IQ in pretest and posttest, it has been demonstrated the effectiveness of creative group activity in both the overall emotional intelligence, and as regards to some of its subcomponents, namely personal emotional adjustment, emotions and adjusting others emotions. Also, the training group is established as a creative way that can be influenced beliefs about self, world and life (autoeffectiveness, locus of control, self-esteem, coherency and optimism).

We believe that activating a teenager in creative group proves to be rewarding for the following reasons:

- creative group training may improve the recognition of their feelings and others emotions. This is particularly important because adolescents who have a high perception of emotional skills in general, have greater life satisfaction and lower levels of stress perception, which is supported by Extremera et al (2007), in a study on a sample of 498 teenagers;
- group participants acquire the ability to engage others in problem solving; by definition, emotional intelligence includes social responsibility, concern for the welfare of others;
- teenagers are so, more disinhibited, and naturally expressing feelings and ideas, which is generated by specific training (specific rules for this type of group that seek a large number of ideas without fear of judgement, experiential psychotherapy techniques);
- playing various roles in context of experiential techniques, use of fantasy as a mean to personal growth is experienced in the emotional cathartic;
- participation in creative group develops the flexible component of emotional intelligence, that general ability to adapt to unfamiliar circumstances, unexpected and fluid;
- young people become more skilled in handling negative emotional states when they are facing them, and ways to mitigate them, often turning to the creative techniques they learned;

- training has led to the increasing of autoeffectiveness as adolescents approach difficult tasks as challenges rather than threats to be avoided was more involved in group activity, but outside it, have become more persistent and have set more complex and challenging, educational failures attributed to an insufficient effort or deficient knowledge;
- by participating in group activities, adolescents show greater openness to criticism by the ease of recognizing mistakes in the group; it is because, self-esteem is a phenomenon that may develop;
- the metaphorically scenario used in terms of both creativity methods (eg, battle metaphors) and experiential therapeutic technique that provides a reference framework on which participants can define their own ways of doing and reporting on reality. These anchors sketch provocative situations with greater or less ambiguity, which those involved in it design elements of their interior functioning;
- the creative group offers teens the opportunity to create. The ability to create a role that age is compensating for the discomfort caused by social integration, since adolescence is characterized by a continuous oscillation between intense socialization, on one hand, and isolation, on the other hand, the formula needed to define their identity behavior;
- through training an opened social context is created that provides structure, a cognitive style that transforms creative potential into performance;
- participants can find solutions to their existential problems of poor relationship with family, friends, coping with failure, the group functions as a genuine social support.

V.2 Second experimental study results and their interpretation

To facilitate interpretation of the results will resume first to the hypothesis that will be tested in this paragraph:

- It is assumed that, based on certain techniques to develop creative potential we can achieve a significant difference between creative potential in pretest (as potential) and post-test (measuring potential).

Following administration samples to compare the obtained data, we performed crude processing rates in T grades. Since histograms are asymmetric distributions we resort to nonparametric methods. To realize the intergroup comparisons, we had to choose between the median test (X²) and the U test (Mann Whitney). Since the number of equal ranks in different grades was too high, we used the sample median in the two moments (in pretest and posttest). We first present the quantitative expressions (Tables 24 and 25).

Table 24. *The X² pretest Criteria*

Factors	X ²	P
Or exp – Or ctrl	3,87	0,05
Fd exp –Fd ctrl	3,84	0,05
Fx exp – Fx ctrl	1,68	Insignificant
GD exp – GD ctrl	4,15	0,01
Atc exp – Atc ctrl	1,33	Insignificant
GC exp – GC ctrl	3,84	0,05
PC exp – PC ctrl	1,34	Insignificant

Table 25. *The X² posttest criteria*

Factors	X ²	P
Or exp – Or ctrl	4,09	0,05
Fd exp –Fd ctrl	6,76	0,01
Fx exp – Fx ctrl	3,02	Insignificant
GD exp – GD ctrl	6,76	0,01
Atc exp – Atc ctrl	6,76	0,01
GC exp – GC ctrl	4,09	0,05
PC exp – PC ctrl	5,37	0,05

Thus, if there are differences between the two groups in the pretest (experimental and control) at a threshold $p = 0,05$ or $p < 0,05$ at the creative potential components: originality ($X^2 = 3,87$), fluidity ($X^2 = 3,84$), divergent thinking ($X^2 = 4,15$) and convergent thinking ($X^2 = 3,84$); in posttest the differences became statistically significant at a threshold $p < 0,01$ or $p = 0,01$ for fluidity, divergent thinking and creative attitudes ($X^2 = 6,67$) and at a threshold $p < 0,05$ or $p = 0,05$ for creative potential ($X^2 = 5,37$), convergent thinking ($X^2 = 4,09$) and originality ($X^2 = 4,09$).

Realizing a hierarchy we notice that, in posttest in the top rank are situated, at $p < 0,01$ or $p = 0,01$ the following creative potential components: divergent thinking, creative attitudes and fluidity. The data we obtained are consistent with those reported by many experts stating that from all the domains involved in creativity, the most shaped by education (including creative group training) are those attitudinal skills compared with aptitudinal skills.

From these results we conclude that the formative stage of our experiment, the creative training was influenced obviously by change, namely the development of creative potential of the participating students.

The effectiveness of the creative training is demonstrated by the dynamic analysis of creative attitudes. The questionnaire brings together 15 creative attitude: energy, focus, orientation towards new ideas, arguments, independence, nonconformity, moral values, orientation to distant future, risk, attraction to difficult problems, diversity of interests, spiritual values, completion, practical value and confidence.

Table 26. Frequency of the creative attitudes in the experimental group (pre and post intervention)

Creative attitudes	Very true	Very false
1. new orientation	41,66% - 19,44%	20,83% - 33,32%
2. diversity of interests	37,5% - 20,83%	13,88% - 22,22%
3. nonconformism	36,10% - 20,93%	5,55% - 16,66%
4. independence	18,05% - 8,33%	23,66% - 29,16%
5. attraction to difficult problems	26,38% - 16,66%	18,05% - 27,77%
6. concentration	27,77% - 20,83%	13,88% - 18,06%
7. risk	29,16% - 23,61%	9,72% - 18,05%
8. argumenting ideas	3,33% - 29,17%	20,83% - 23,60%
9. moral and spiritual values	22,22% - 18,06%	9,71% - 13,84%
11. confidence	8,33% - 9,72%	31,94% - 4,16%
12. completion	15,27% - 7,16%	31,94% - 5,55%

There are attitudes that only met one condition Există: the “confidence” attitude records a decrease of the “very false” response at the second testing (from 31,94% to 4,16%), but it doesn’t modify dar nu se modifică in terms of the “very true” response (from 8,33% to 9,72%).

The fact that no creative attitude stays indifferent to the creative group activity proves once again its effectiveness.

Out of the wish to obtain additional information on the effects exerted by attending creative training sessions we used a questionnaire for adolescents (drafted by the School of creativity "Mirabilis"). This questionnaire is used as experimental sample and it includes 35 effects. For each side effect there is a rating scale with 5 units: very often, often, sometimes, rarely and very rarely.

Watching the percentage of responses we developed a hierarchy of found effects. Thus, the responses rated "very often" recorded the following ranking:

- ❖ first place in the hierarchy is the desire to continue with the creative group training (62.5%). It is pleasing the first place of this effect, which demonstrates the positive impact of product creativity on student sessions;
- ❖ it's followed by the concern to find as many solutions for different problems (54.16%), and the likely effect in everyday life, being spotted by teachers in the students' school work improvement;
- ❖ third place goes out to the increasing desire to know yourself better (50 %);
- ❖ next is the need to invent something to express yourself (41,66%);
- ❖ fifth place is occupied by the methods of creativity in life situations (33.33%). I had a confirmation of this effect when one of the students concerned about the theater used creativity methods in the composition of a play.
- ❖ Finally, the last place in the discovery of unsuspected inner power (29.16%).

For answers rated "frequently" in the first place, with a rate of 54.16% are the following effects:

- ❖ The enrichment, the activism, the refinement of the vocabulary. An example is the assimilation and subsequent use by students of new words that we used during creativity meetings;
- ❖ Increasing the ability to create other ties, new friends;
- ❖ Identifying in others positive aspects, qualities;
- ❖ The desire to impress the group with original answers.

On second place is situated the emergence of original ideas with 50% and increasing desire to know you better.

Third place is occupied by growing confidence in yourself 45,8%.

Fourth place, with a rate of 41.66% fall the following effects: the courage to support your point of view, the need to complete the work you started, the use of the learned knowledge from other disciplines, the desire to put yourself in others place so that you can understand their behaviour, reducing timidity and sensibility, creating a good mood for at

least 24 hours, the need to persist in achieving success, the belief that any situation has several ways of solving it.

Fifth place with a rate of 37.5% is owned by the joy of feeling your creative powers increase, understanding that each person is unique in its own way, finding new ways to communicate with others.

Through a computer statistical comparison run between the creative potential of subjects investigated in pretest and posttest, the effectiveness of creative group activity on high school students has been verified, which confirms our hypothesis.

V.2.1 Conclusions on validation of the second experimental study

Besides cultivating the general creative potential and some of their components and subcomponents, organising an identification activity and stimulating the creative potential proves to be beneficial due to the following reasons:

- the creative potential at its early beginnings, recorded an ascending route, reason to keep unaltered the need to create stress effect of engagement in a creative group;
- the need of belonging at this age entitles us to affirm the positive effect of the group towards the person, especially that the teenager shows attraction for an uncensored activity and permissive, similar to that of a creative group.
- activating in a group also allows fertilising the inner resources of that person, which helps the teenager to obtain a coherent identity of himself.
- curiosity and self-knowing is stimulated, due to their interest towards borrowed techniques from experiential psychotherapy and their expressed demand through a stereotypical phrase: "When are we doing experiential therapy?"
- develops students capacity to work together, cooperate, collaborate, a fact materialized to an environment level created inside the group.
- stimulates and expands cognitive and complex abilities like:
 - *linguistic intelligence* (which implies the sensitivity to talk and write, the ability to effectively use the language to express in a rhetorical, poetic way) is developed especially practicing verbally.
 - *logic-mathematics intelligence* (the capacity to analyze the problems logically, to deduct) by using techniques that require especially this kind of intelligence.
 - *interpersonal intelligence* (the capacity to understand intentions, motivations, the others needs, by creating opportunities in collective work)

- *intrapersonal intelligence* (the capacity to correctly selfappreciate of ones own feelings, motivations, fears) The participants reported the importance of recognising emotional state in the relationships with people around us outside meetings as well.
 - this training targeted similar activities with the ones destined for schools, thus, the students solved all sorts of issues of colective utility (e.g. organising a school parade)
 - the activity of a creative group determines unraveling and stimulating artistical aptitudes of the specified students(literary, grafical, musical, coreographical), some of the participants self valued for the first time their talend at drawing within the group :)
 - participating with a creative group leads to connections binding between the participant students, generating an extra reason for unity and alliance in the classroom.

FINAL CONCLUSIONS

Results from the present research show the role of group creative training in emotional intelligence development, beliefs about self, world and life and to stimulate creative potential.

Throught its content, the used program is original, successfully combining classical methods, verified by the recovery and the improvement of the creative potential (brainstorming, Phillips 6-6, Frisco etc) with newer methods (to which we have not yet carried out validation studies and Brian Clegg's techniques, metaformation etc) and the specific methods of experiential psychotherapy.

Also addressing the variety of techniques, the training is an attractive and useful way that a person can access its feelings and learn the emotions alphabet.

Creative group training p[roves to be helpful at this age for the following reasons:

- The training is a process of awareness and personal growth that the teenager browse through at least five stages: "what I feel" (emotional awareness), "what the others feel" (empathy), "what I imagine" (originality), "what I do" and "what we do " (individuale and grup productions) and „what do I use" (the transfer of the learned things into the current reality). All these represent the premise, the foundation of personal development, leading to personality structure. The manifestation of creativity is a sign of maturity and accomplishment of the group;

- Creative and experiential techniques played in the group allows each member to become for others a privileged space in which any member of the group may meet with itself in another aspect;
- All teenagers go through inner turmoil, but not all live identity crisis. Those who have better knowledge of themselves are spared to experience anxiety, depression and are less vulnerable to negative influences coming from the outside; the group represents a good way of self-knowledge
- Group work is ideal for adolescents who need practical skills for social contact. The group is a place where they can become aware of how you interact with others; learn to take responsibility for what they do and to experiment new behavior. Teenagers need to be in a group where they seek and even hope to find an image of themselves to give them their own sense of security and values. At the same time can be compared with others, can change and face their views and can autodiscover themselves;
- Associating an adolescent in a creative group activity is an appropriate solution to prevent any slippage behavior as adolescence is the period of the great turmoil, during which the person is in search of their own identity;
- Developing autoeffectiveness after training helps reduce antisocial behavior;
- Adolescents who have an internal locus typically engage in adaptive and proactive behaviors and have more responsibility over their lives, are more motivated and have the meaning of autoupdate;
- Developing optimism is particularly important because it has a predictive value for longevity and is the second predictor for a successful healing;
- Learning and practicing the methods of relaxation training is useful for improving their autoeffectiveness. Also, through the entire existential route the continued use of these methods are true strategies for stress adaptation and achieving an internal balance, some of the participants confessed that they used relaxation techniques at home before a thesis or major work;
- Encouraging adolescents to perceive others as similar and it can help to develop and express empathy, the program we initiated stimulates the subjects creativity;
- The teenagers unlocks their creativity easily, their emotions more easily, recognizing and adjusting perhaps because, after satisfying the need to obtain membership, they are secured for constructive competition that helps them identify themselves as separate, but valued over others.

The final conclusion that emerges from our study is that "pieces" of fundamental emotional intelligence and its overall structure can improve by training and experience in a creative group training. Also, the creative training can change beliefs about self, world and life and there is a development of creative potential in each of us.

For its many facets training is necessary to extend the organization of groups of creativity at all levels of schooling (primary, secondary, university).

At the end of this study, we consider that extending the creative group training at a minimum of one year would enhance the range of its beneficial effects.

In conclusion, the creative group can become an indispensable ally in the educator intervention props, as noted by R. May (1980) as "a process of childbirth, of bringing into being."

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