



The effect of tabletop role-playing games on the creative potential and emotional creativity of Taiwanese college students



Scott Benjamin Dyson, Yu-Lin Chang*, Hsueh-Chih Chen, Hsiang-Yu Hsiung, Chien-Chih Tseng, Jen-Ho Chang

Department of Educational Psychology and Counseling, National Taiwan Normal University, No. 162, Sec. 1, Heping E. Rd., Taipei City 10610, Taiwan, ROC

ARTICLE INFO

Article history:

Received 31 January 2015

Received in revised form 6 August 2015

Accepted 11 October 2015

Available online 17 October 2015

Keywords:

Role-play

Creative potential

Emotional creativity

Creativity training

ABSTRACT

Research on the effect of tabletop role-playing games (TRPGs) on creative potential and emotional creativity has been sparse. The present study aimed to examine how role-playing games influence creative potential and emotional creativity. Participants were assigned into either a treatment group ($N=19$) or a control group ($N=20$). After taking the Emotional Creativity Index (ECI) and Abbreviated Torrance Test for Adults (ATTA) as pre-tests, the treatment group played TRPGs once every week for four weeks. Upon the completion of the treatment, the participants retook the tests. The control group only took the pre-tests and post-tests and did not play any role-playing games. The results showed treatment group significantly enhance their creative potential as compared with the control group, but not on emotional creativity. The current study supports that TRPGs improve creative potential, implications and limitations are discussed.

© 2015 Elsevier Ltd. All rights reserved.

1. Introduction

Definitions of creativity typically focus on the cognitive domain (Guilford, 1963; Torrance, 1966; Williams, 1980) and problem solving (Mumford, Mobley, Reiter-Palmon, Uhlman, & Doares, 1991; Mumford, Mobley, Reiter-Palmon, Uhlman, & Doares, 1999). Averill and Nunley (1992) extended the idea of creative expression to emotional aspect, suggesting that people differ in their ability to experience and express emotions creatively, and can be judged in three dimensions: novelty, effectiveness, and authenticity (Averill, 1999).

All of the creativity training investigated thus far focused on cognitive rather than affective ones (Ma, 2006; Scott, Leritz, & Mumford, 2004). Experimental studies attempting to train emotional creativity are rare, though Averill (1999) proposed that dramatic acting could potentially increase emotional creativity. One candidate for creating an improved creativity training tool by including emotional and cognitive creative competence is tabletop role-playing games (TRPGs). Karwowski and Soszynski (2008) showed that training similar to TRPGs have an effect on creative thinking and imagination. The present

* Corresponding author. Fax: +886 2 23413865.

E-mail addresses: sbdyson@swbell.net (S.B. Dyson), gyulin@gmail.com (Y.-L. Chang), hcjyh@gmail.com (H.-C. Chen), cutebear0706@gmail.com (H.-Y. Hsiung), s0902041@gmail.com (C.-C. Tseng), jenhoc@gmail.com (J.-H. Chang).

study builds on previous work while simultaneously attempting to duplicate, in an ethnic Chinese participants, and using TRPG-based training to improve creative potential and emotional creativity.

1.1. *Creative potential and its measurement*

Williams (1969) first proposed the cognitive-affective model of creativity, which proposed creativity into two dimensions, the cognitive and the affective dimension. Additionally, the creative potential can be represented an individual's creative cognitive abilities, which is used to produce new and useful objects or ideas (Jauk, Benedek, & Neubauer, 2014; Runco & Jaeger, 2012), and it is important to note that creative potential is not equivalent to creative ability, though it nonetheless is a good predictor of it (Runco & Acar, 2012). Since (1956, 1977, 1988) included divergent thinking in his structure of intellect theory, divergent thinking has become a commonly used measure of creative potential (Acar & Runco, 2014). Studies reviewed by Runco and Acar (2012) revealed that divergent thinking tests are a useful and significant predictor of certain types of creative performance. Although divergent thinking is not creativity itself, it is still an essential indicator of creative potential, and many studies have relied on divergent thinking to conceptualize creativity (e.g., Furnham, Batey, Anand, & Manfield, 2008; Silvia et al., 2008; Silvia, Nusbaum, Berg, Martin, & O'Connor, 2009).

The most famous and widely used divergent thinking measurement is the Torrance Tests of Creative Thinking (TTCT; Torrance, 1966). The TTCT contained four aspects of creativity: fluency, flexibility, originality, and elaboration. Fluency is the number of ideas one can produce; flexibility is how many different categories those ideas can fit into; originality is how unusual those ideas are; and elaboration is how well detailed the products of creativity become (Guilford, 1977; Torrance, 1966; Almeida, Prieto, Ferrando, Oliveira, & Ferrándiz, 2008). The TTCT was found to significantly predict creative achievement even 50 years after initial testing (Runco, Millar, Acar, & Cramond, 2010). Because it can predict outcomes, the TTCT can be used to evaluate the effectiveness of creativity training.

1.2. *Emotional creativity*

Emotions can be transformed as well and these sorts of transformations are creative in nature (Averill, Chon, & Hahn, 2001). As that is the case, if people can learn emotional creativity then they could learn to find joy where none was before, and to lead a more emotionally fulfilling life. Averill has worked extensively to develop emotional creativity as an idea (Averill & Nunley, 1992) from a social-constructionist view of emotion (Averill, 1980), and has differentiated it clearly from emotional intelligence (Averill, 2004; Ivcevic, Brackett, & Mayer, 2007). Furthermore, he strongly implies that emotional creativity could train, rather than just natural talent.

Averill (1999) conducted a series of six studies to see if the ECI had validity, and concluded that the ECI is not just a theoretical idea nor based on inaccurate introspection. Specifically, Fuchs, Kumar and Porter (2007) studied the relationship between Averill's ECI and self-report measures of creative capacity with alexithymia, fantasy proneness, and styles of creativity in everyday life. They discovered that the ECI and its subscales correlated with a measure of fantasy proneness and negatively correlated with a measure of alexithymia. Furthermore, Lee (2009) tested the ECI on a Taiwanese sample and found, through an exploratory factor analysis of the ECI, that the ECI measured four factors: preparedness, novel origin, novel reaction, and effectiveness. Further study with confirmatory factor analysis again supported the ECI structure. The preparedness is how ready the subject is to feel an emotion, and whether they are ready to analyze what feeling is appropriate. The novel origin refers to the tendency of the subject to seek out and identify new emotional reaction, or novel uses of emotion. The novel reaction refers to one can apply an emotional reaction to a situation where a different reaction would normally perform. Finally, the effectiveness is the ability to judge which emotion in any given situation would be best.

1.3. *Creativity training*

Scott et al. (2004) performed an in-depth meta-analysis of creativity training, including 70 studies on a large variety of different approaches. They found that cognitive creativity can be taught. Of all of these approaches, the strongest effects were revealed from divergent thinking and problem solving methods. Scott et al. then concluded that using divergent thinking in creativity training was highly effective. However, they did not examine emotional creativity, though Averill (1999) theorizes that dramatic techniques used in acting could elevate one's creativity.

Moreover, creativity training interventions are quite similar to each other and there is always a need to explore new ways of improving creativity. Recently, a few scholars introduced new methods with activities that inspire learner interest and match the learner's background, in which uses a doodle-book or intercultural competence training to enhance children's creativity (Dziedziewicz, Gajda, & Karwowski, 2014; Dziedziewicz, Oledzka, & Karwowski, 2013). In the present study, we take a new Role-play games training approach that could be an invigorating and new combined training method for increasing both creative potential and emotional creativity.

1.4. *Role-play and creativity*

Role-playing games attempt to represent a real or imagined world through simplified game-rules. They then focus on the interaction between people (characters) in various situations (Van Ments, 1989). Role-playing games not only engage

Download English Version:

<https://daneshyari.com/en/article/375574>

Download Persian Version:

<https://daneshyari.com/article/375574>

[Daneshyari.com](https://daneshyari.com)