



# **Demographic Influences on Creativity and Learning Styles in Elementary School Students**

**Prasenjit Jana<sup>a++</sup>, Lalit Lalitav Mohakud<sup>a#</sup>, Sharif Khan<sup>a†\*</sup>,  
Nanda Dulal Ghorai<sup>a†</sup> and Kamalesh Naskar<sup>a†</sup>**

<sup>a</sup> Department of Education, Jadavpur University, Kolkata, India.

## **Authors' contributions**

*This work was carried out in collaboration among all authors. All authors read and approved the final manuscript.*

## **Article Information**

DOI: 10.9734/ARJASS/2024/v22i11513

## **Open Peer Review History:**

This journal follows the Advanced Open Peer Review policy. Identity of the Reviewers, Editor(s) and additional Reviewers, peer review comments, different versions of the manuscript, comments of the editors, etc are available here: <https://www.sdiarticle5.com/review-history/112462>

**Original Research Article**

**Received: 10/11/2023**  
**Accepted: 14/01/2024**  
**Published: 15/01/2024**

## **ABSTRACT**

The aim of this cross-sectional survey was to investigate creativity (in terms of elaboration ability, originality) and learning style preferences of 303 elementary school students randomly selected from Grade-VI, VII and VIII, from schools of Paschim Medinipur district in the state of West Bengal, India. Creativity was measured using Baqer Mehdi's Non-Verbal Test of Creative Thinking. Learning style preferences were assessed using the Learning Style Inventory developed by Richard Oliver. Collected data were analysed concerning the age, grade, gender, and social caste of the participants through frequency, mean, standard deviation, percentage, independent samples t-test, one-way ANOVA and Chi Square test. Results revealed that age positively influence elaboration ability, with younger students displayed higher originality. Originality, and overall creativity did not

<sup>++</sup> Former Research Scholar;

<sup>#</sup> Assistant Professor;

<sup>†</sup> Research Scholar;

<sup>\*</sup>Corresponding author: Email: [sharifkhan.education@jadavpuruniversity.in](mailto:sharifkhan.education@jadavpuruniversity.in), [sharif900.khan@gmail.com](mailto:sharif900.khan@gmail.com);

show significant variations across age groups. Grade-VIII students performed best in all aspects of creativity; however, significant difference was present only in elaboration ability. No significant differences based on gender and social caste were observed in all aspects of creativity. A significant age and social caste difference was observed in learning style preferences, however, grade and gender differences were not found. Majority of students preferred unimodal learning styles, with visual learners demonstrating higher elaboration and originality. Elaboration ability was significantly influenced by learning styles preferences, however originality and overall creativity were invariant. The research fills the gap in existing literature by providing a comprehensive analysis of creativity and learning style preferences, offering insights into their combined impact on elementary school students' educational experiences. The findings contribute to the fields of education and social sciences, guiding educators and policymakers in adopting personalized learning approaches based on individual learning styles. This study underscores the significance of understanding creativity and learning styles concerning demographic factors, promoting inclusive and equitable educational practices for elementary school students.

*Keywords: Creativity; learning styles; elementary school children; age; grade; gender; social caste.*

## 1. INTRODUCTION

Creativity and learning style preferences are essential aspects of a child's educational journey, especially during their formative years in elementary school. Creativity refers to the ability to generate novel ideas, original solutions, and imaginative expressions. Elaboration ability an important factor of creativity, which refers to the ability of humans to expand, refine or add intricate nuances to thoughts, ideas or concepts. Creativity is a fundamental aspect of human cognition and problem-solving abilities, which can be viewed as a series of dimensions or attributes of an individual's ability to produce valuable ideas, or novel and workable tasks, or a unique talent, or to use imagination to create socially useful products [1-6]. While, Learning Style (LS) refers to a person's natural, habitual and preferred ways of learning. While defining Learning Styles (LSs) various cognitive psychologists have stressed on different viewpoints. Kolb sees learning style as the way we process the possibilities of each new emerging event [which] determines the range of choices and decisions we see, the choices and decisions we make, to some extent determine the events we live through, and these events influence our future choices [7]. According to Dunn and Dunn, "Learning-style is the way individuals concentrate on, absorb and retain new or difficult materials or skills"[8]. LSs are characteristic, cognitive, affective and physiological behaviours that serve as relatively stable indicators of how learners perceive, interact with and respond to the learning environment [9]. In elementary school contexts, studying creativity and learning style preferences holds significant importance for several reasons.

Fostering creativity at a young age can have far-reaching effects on a child's intellectual development, critical thinking skills, and adaptability in an ever-changing world. Without creativity, there would be no progress, and we would be forever repeating the same patterns [10]. It also plays an important role in technological advance, in social and behavioural sciences and in humanities and arts [11]. Therefore, education needs to foster creativity that is to encourage flexibility, innovation and positive identities [12]. According to Guilford, "Development of creativity on the part of students will depend upon changed attitudes of both the teacher and students" [13]. The revised Bloom's Taxonomy of Educational Objectives focuses on creativity as the highest objective of instruction [14]. Therefore, schools must be concerned to train the human brain to promoting and nurturing creative powers of children.

Understanding learning style preferences is crucial for creating effective and tailored learning experiences. Following by Pask's tradition of research on styles and strategies, some others researchers have explored the various aspects of Learning Style [15-19]. Learning styles helps students to discover different form of mental representations. Thus they are important when they construct knowledge. There are many styles of learning, and there is no evidence to suggest that one is better than another. What is better is the style that fits each person most comfortably, what is not better is to try to fit a person into a learning mode that seems alien and strange. An individual's basic style of learning is probably laid down early in life and is not subject to any fundamental change. For example, a pupil who likes to learn by listening and speaking (aural

style) is unlikely to change completely and become an outstanding reader. Therefore, it is essential for students to become more aware of the learning styles and strategies to think out carefully what is expected to achieve from studying and to understand the implications of adopting a particular learning strategy. In order to carry out learning tasks successfully, efforts should be made to match instruction to important study characteristics of the learner [20]. Optimising learning for all students in classrooms can be achieved through multiple learning opportunities and style-ships for all students as these differences are valued and celebrated [20]. Teachers are thus to identify students' learning styles and strategies and take them into consideration when designing instruction [21]. Teachers also need to provide opportunities for students to learn in a way which suits the preferred style of learning [22]. Anyway there are different learning styles identified by different psychologists, however, the basic and mostly preferred LSs are visual, auditory and kinaesthetic. Visual learners learn best by seeing and for them audio visual presentation is most suitable method of teaching [23]. Auditory learners learn best by listening and for them the most suitable method of teaching is lecture method [23]. Kinaesthetic learners learn best by doing and for them learner centered activity methods, cooperative learning, project method etc. are suitable [23]. The person who learns best by a particular learning style is titled after the particular style. A student prefers a particular style in most situations is termed as unimodal, while in different conditions preferring more than one LS are termed as multimodal learners.

## 2. REVIEW OF RELATED LITERATURE

This literature review presents a comprehensive view about the related studies conducted in the field of creativity and learning styles across diverse age groups and perspectives. Empirical evidence presents that intervention positively impact verbal and graphic-figural creativity [24]. There are some variations in creativity concerning different factors. Like gender, which influences creativity having distinctions in fluency and originality among students [25]. Significant impacts of gender, locality, and class on non-verbal creativity among high school students were also reported [26]. Disparities in creativity between private and government school students also present [27]. Continuous creativity development with gender differences in play

behaviours is also revealed [28]. Kim observed static or decreasing creative thinking scores despite rising IQ scores [29]. Positive correlation between freedom and creativity is also found [30]. However, on the other hand, few studies reported no significant differences in children's creative abilities concerning gender, grade, and social caste [31-33]. Another study reported no significant differences in visual-spatial creativity between countries [34], while others observed high creative thinking ability in children unaffected by school type, age, or gender [35]. Ward and Warren identified socio-economic status but not gender as a significant factor in creativity [36].

The review of learning styles (LSs) research revealed varied preferences among secondary school students, with visual as the most preferred LS [37]. Another study reported no significant impact of LSs preferences on learning outcomes [38], while another study reported a divergence LS preference among the majority of students [39]. Correlates of LSs included intelligences, emotional intelligence [40] and academic performance [41], cultural values [42], creativity, and problem-solving styles [43]. Identification of the preferred learning styles may help instructors to differentiate the teaching process and may have positive impacts on obtaining and improving learning outcomes [44]. However, another study, revealed that providing instruction based on students' learning style preferences does not improve learning [45]. Cultural, sex, and age-related differences in teacher instructional styles related to students' LS preferences is also present [46], whereas no significant correlations between LSs and learning outcomes is also revealed [47]. A study uncovered differences in LS between High School and Pre-university students, with gender-based variations in kinesthetic LS [48]. Another study highlighted LS score differences based on factors such as year of study, field of study, and type of learning institution [49]. Some other studies revealed age-related and interactive influences between concentration and LS on learning achievement, respectively [50,51]. LSs is also associated with academic performance by some of the researchers, but found no impact of demographic variables on LS [52]. These findings collectively depict the intricate landscape of creativity and learning styles across diverse populations and educational contexts.

The above discussion revealed that there were plenty of studies on creativity but few attempts

were taken to investigate about the non-verbal creativity of students. Till date non-verbal creative thinking is a fertile area of study in general that of elementary school children in particular. Further it was also found that no single attempt had been taken to make a comprehensive study of learning style and dimension/component wise study of each type of creativity and overall creativity with relation to age, grade, gender and social caste in West Bengal. Though many studies undertaken in order to know the impact of those factors but these studies produced mixed results and their results may not be generalized in every context or every place. These research gaps prompted the researchers to undertake the present study. That's why the present research was undertaken to study the creativity (in terms of elaboration ability and originality), and learning style preferences of elementary school students concerning their age, grade, gender and social caste, and to measure the influence of learning style preferences on creativity of elementary school students. It was hypothesised that there is no significant difference in creativity of elementary school students concerning their age, grade, gender and social caste. Learning style preferences is not significantly influenced by their age, grade, gender and social caste. Further, it was also hypothesised that creativity of the elementary school students is not significantly influenced by their learning style preferences.

### **3. METHODOLOGY OF THE STUDY**

#### **3.1 Participants**

This study was carried out on 303 elementary school students selected from five Bengali Medium Government aided schools of Paschim Medinipur district in the state of West Bengal, India. The schools were conveniently selected as were easily accessible to the researchers, however the participants were selected randomly from Class-VI, VII and VIII. The age of the participants was ranging from 11 to 15 years. The participants comprise of male and female students, and there were representatives of General, Scheduled Social caste, Scheduled Tribe and Other Backward Classes.

#### **3.2 Methods and Procedure**

For this study the researchers conducted a cross-sectional survey among the selected participants. Before conducting the survey, first of all, the researchers identified the target population i.e. elementary school students of

Paschim Medinipur District, and then identified five schools of their convenience. Then they contacted to school heads, described the purpose of the study and asked for permission to conduct the study. After getting permission from the school heads, they physically meet the participants, interacted with them, and explained the purpose of the research and all legal research procedures and asked for voluntary participation. When they agreed, the researchers randomly selected 22 students from each Class-VI, VII and VIII from each school, and administered the survey instruments. While administering the instruments, the researchers gave a short and meaningful description about the use of the instruments and items involved in it, and asked them to give their response accordingly. Fifty to fifty-five minutes was required to complete the survey. The total process of data collection was organized in 15 days. In total, 330 students participated in this study; however, after screening and scoring, due to incomplete information, 27 participants responses were excluded from the final analysis.

#### **3.3 Measures**

To measure the creativity and LSs of the participants, the researchers used standardized instruments. Creativity of the participants was measured in terms of flexibility and originality through the 'Non-Verbal Test of Creative Thinking (NVTCT-M) developed by Baqer Mehdi [53]. This non-verbal test of creative thinking is intended to measure the individual's ability to deal with figural content in a creative manner. This tool containing 26 items distributed in three different tasks/activities viz. Activity-I: Picture construction, Activity-II: Picture completion, and Activity-III: Triangles and ellipses. The total time required for administering the test is 35 minutes, in addition to the time necessary for giving instruction, passing out booklets and collecting them back. Scoring for elaboration, originality was done by following the manual of NVTCT-M. Finally, the elaboration and originality scores were summed up to compose the overall creativity score, where higher score indicates higher creativity.

The Learning Style Inventory developed by Richard Oliver, measures the individual's ability to deal with figural contents [54]. The tool contains 24 items in total, eight for each, visual, auditory and kinaesthetic/tactile LSs. Each item has three alternative choices i.e. often, sometimes and seldom. A score of 5 was

assigned for each often response, 3 for sometimes and 1 for seldom. Finally, scores of all the specified eight items for each LSs were summed up to get Visual Preference Score (VPS), Auditory Preference Score (APS), and Tactual Preference Score (TPS). For each individual the highest scored dimension/s were considered as his/her preferred LSs.

### 3.4 Techniques Used for Data Analysis

The study employed various data analysis techniques to gain insights into the data. Descriptive statistics, including Frequency (N), Mean (M), Standard Deviation (SD), and percentage (%) analysis, were used to describe the data. The choice of hypothesis testing techniques was determined based on the nature of the data. For the randomised large participant group (303) and scaled data for creativity measures, parametric t-tests and One-way ANOVA (F) techniques were applied. However, for categorical data, such as LSs, a nonparametric Chi-square test was utilized.

## 4. RESULTS

### 4.1 Difference in Creativity among Different Age Groups

The study examined the relationship between age and the levels of elaboration, originality, and overall creativity among students. Analysis revealed that as the age increased, there was an increase in the mean score for elaboration ability (See Table 1). Specifically, the mean scores for the 11,12,13,14, and 15 years' age groups were 30.42, 29.43, 32.94, 32.09, and 35.78, respectively, indicating higher elaboration ability in older students. However, when considering originality, the results showed a different pattern. The mean scores for the same age groups were 65.03, 56.51, 65.44, 63.11, and 61.50, respectively. This suggests that except 12 years' age group, younger students displayed higher levels of originality, which decreased with age.

Regarding overall creativity, the findings indicated that the 13 years' age group had the highest mean score (98.37), followed by the 15 years' age group (97.28), the 11 years' age group (95.45), the 14 years' age group (95.20), and the 12 years' age group (86.06), which had the lowest mean score. Further, the one-way ANOVA results revealed a significant difference in elaboration ability ( $P=.013<0.05$ ), however, no significant difference was present either in

originality ( $P=.136>0.05$ ) or in overall creativity ( $P=.097>0.05$ ) concerning the age of the participants.

### 4.2 Difference in Creativity among Different Schooling Graders

Regarding grade (schooling), the analysis (See Table 1) showed that Grade-VI had the lowest mean score, while Grade-VIII had the highest mean score for elaboration ability, originality, and overall creativity. Additionally, the one-way ANOVA results indicated a significant difference in elaboration ability ( $P=.009<0.01$ ), suggesting variations among different grade levels. However, no significant difference was observed in either originality ( $P=.138>0.05$ ) or overall creativity ( $P=.067>0.05$ ) among the different grades.

### 4.3 Difference in Creativity between Gender Groups

In the comparison of elaboration ability, originality, and overall creativity between male and female students, the analysis (See Table 1) indicated that females outperformed males in elaboration ability. Conversely, male students demonstrated better performance in originality and overall creativity. However, the t-test results showed no significant difference in any of the three cases.

### 4.4 Difference in Creativity among Students Representing Different Social Caste

When examining the social caste of the students, the study revealed that ST students achieved the highest mean score in elaboration ability (See Table 1). The second-highest mean score was observed among students from the General category, while OBC students obtained the lowest mean score.

Regarding originality, SC students attained the highest mean score, followed by General students with the second-highest mean, OBC students with the third-highest mean, and ST students with the lowest mean score. Similarly, for overall creativity, SC students had the highest mean score, General students ranked second, ST students placed third, and OBC students had the lowest mean score. However, no significant difference was present in any of the three cases.

**Table 1. Comparison of elaboration, originality and overall creativity concerning age, grade, gender and social caste of the participants**

		Elaboration				Originality			Overall Creativity		
		N	M	SD	t/F df (P)	M	SD	t/F df (P)	M	SD	t/F df (P)
<b>Age</b>	<b>11y</b>	31	30.42	5.56		65.03	17.98		95.45	21.10	
	<b>12y</b>	80	29.43	8.33	3.206	56.51	27.35	1.763	86.06	34.55	1.986
	<b>13y</b>	108	32.94	9.38	4/298	65.44	25.68	4/298	98.37	33.10	4/298
	<b>14y</b>	66	32.09	7.79	(.013*)	63.11	18.42	(.136)	95.20	24.06	(.097)
	<b>15y</b>	18	35.78	10.94		61.50	22.73		97.28	31.73	
<b>Grade</b>	<b>VI</b>	64	30.06	5.97	4.84	57.44	19.74	1.99	87.50	24.24	2.73
	<b>VII</b>	112	30.67	10.44	2/300	62.28	29.89	2/300	93.04	38.64	2/300
	<b>VIII</b>	127	33.52	7.82	(.009**)	64.76	19.56	(.138)	98.28	25.06	(.067)
<b>Gender</b>	<b>Male</b>	182	31.36	8.61	-.918	63.09	20.38	.702	94.47	26.64	.281
	<b>Female</b>	121	32.30	8.79	301 (.359)	61.11	29.69	301 (.483)	93.45	35.35	301 (.779)
<b>Social caste</b>	<b>General</b>	181	31.76	8.89		63.66	8.68		95.51	32.31	
	<b>SC</b>	50	31.76	7.36	.194	64.58	25.22	1.406	96.34	23.84	.914
	<b>ST</b>	58	32.03	9.36	3/299	57.09	18.55	3/299	89.02	31.65	3/299
	<b>OBC</b>	14	30.07	8.03	(.901)	58.07	24.30	(.241)	88.14	29.93	(.435)

\*Result is statistically significant at 0.05 level/ \*\*Result is statistically significant at 0.01 level

**Table 2. Distribution of LS preferences concerning age, grade, gender and social caste of the participants**

	Categories	N (%)	VLS	ALS	TLS	VLS & ALS	VLS & TLS	& ALS & TLS	VLS, ALS & TLS	X <sup>2</sup> & df (P)
<b>Age</b>	11y	31(100)	12 (38.7)	14(45.2)	1(3.2)	1 (3.2)	0 (0.0)	3 (9.7)	0 (0.0)	38.82424(.028*)
	12y	80(100)	33 (41.3)	30 (37.5)	9 (11.3)	5 (6.3)	0 (0.0)	0 (0.0)	3 (3.8)	
	13y	108(100)	41 (38.0)	33 (30.6)	13(12.0)	11 (10.2)	5 (4.6)	3 (2.8)	2 (1.9)	
	14y	66(100)	30 (45.5)	19 (28.8)	6(9.1)	7 (10.6)	0 (0.0)	2 (3.0)	2 (3.0)	
	15y	18(100)	7 (38.9)	3 (16.7)	1(5.6)	1(5.6)	2(11.1)	3 (16.7)	1 (5.6)	
<b>Grade</b>	VI	64(100)	28 (43.8)	26 (40.6)	5(7.8)	1(1.6)	1 (1.6)	1 (1.6)	2 (3.1)	16.22712(.179)
	VII	112 (100)	46 (41.1)	40 (35.7)	12(10.7)	7 (6.3)	1 (0.9)	4 (3.6)	2 (1.8)	
	VIII	127 (100)	49 (38.6)	33 (26.0)	13(10.2)	17 (13.4)	5 (3.9)	6 (4.7)	4 (3.1)	
	Male	182 (100)	79 (43.4)	62 (34.1)	16 (8.8)	10 (5.5)	3 (1.6)	5 (2.7)	7 (3.8)	

Categories	N (%)	VLS	ALS	TLS	VLS& ALS	VLS & TLS	& ALS & TLS	VLS, ALS & TLS	X <sup>2</sup> & df (P)	
<b>Gender</b>	Female	121(100)	44 (36.4)	37 (30.6)	14(11.6)	15 (12.4)	4 (3.3)	6 (5.0)	1 (0.8)	6(.114)
	General	181(100)	86 (47.5)	48 (26.5)	19(10.5)	15 (8.3)	4 (2.2)	5 (2.8)	4 (2.2)	
	SC	50(100)	19 (38.0)	17 (34.0)	3 (6.0)	7 (14.0)	0 (0.0)	3 (6.0)	1 (2.0)	
	ST	58(100)	16 (27.6)	27 (46.6)	7 (12.1)	2 (3.4)	1 (1.7)	2 (3.4)	3 (5.2)	
<b>Social caste</b>	OBC	14(100)	2 (14.3)	7 (50.0)	1 (7.1)	1 (7.1)	2 (14.3)	1 (7.1)	0 (0.0)	32.267 18(.020*)

\*Result is statistically significant at 0.05 level

**Table 3. Comparison of elaboration, originality and overall creativity concerning the LS preferences of the participants**

LS Preferences	N (%)	Elaboration			Originality			Overall Creativity		
		M	SD	F df (P)	M	SD	F df (P)	M	SD	F df (P)
VLS	123	33.63	9.62		66.55	27.80		100.32	35.73	
ALS	99	30.06	7.96		59.19	23.45		89.19	29.98	
TLS	30	30.10	9.07		56.27	18.51		86.37	22.85	
VLS & ALS	25	32.72	7.12	2.242	62.12	15.04	1.372	94.84	20.15	1.779
VLS & TLS	7	28.43	4.76	9/296	55.29	15.83	6/296	83.71	18.60	6/296
ALS & TLS	11	32.27	6.50	(.039*)	65.00	17.45	(.226)	97.27	21.08	(.103)
VLS, ALS & TLS	8	28.50	3.74		60.88	14.12		89.38	16.04	
<b>Total</b>	303	31.74	8.68		62.30	24.02		94.07	30.83	

\*Result is statistically significant at 0.05 level

#### 4.5 Influence of Age on Learning Style Preferences

While the LS preferences were compared among the different age group students, the crosstab analysis (See Table 2) revealed that cumulatively 83.9 per cent 11 years' age group students preferred unimodal VLS and ALS, and only 3.2 percent students preferred TLS. On the other hand, only 12.9 percent of the same age group students were multimodal learners. Most of the 12years age group students (90%) also preferred unimodal learning styles, and the rest had multimodal preference. Most of the 13years age group students (80%) also preferred unimodal learning styles, and the rest had multimodal preference. Most of the 14years age group students (83.3%) also preferred unimodal learning styles, and the rest had multimodal preference. Most of the 15years age group students (61.2%) also preferred unimodal learning styles, and the rest had multimodal preference. Further the Pearson's Chi-square result revealed that LS preferences are significantly influenced by the age of the participants ( $P=.028<0.05$ ).

#### 4.6 Influence of Grade on Learning Style Preferences

When the LS preference were compared among Grade-VI, VII and VIII students (See Table 2), the analysis revealed that in the case of elaboration ability cumulatively 92.2 per cent of the Grade-VI students preferred unimodal learning styles, and the rest had multimodal preference. In Grade-VII, cumulatively 87.5 percent students preferred unimodal learning styles, and the rest had multimodal preference. In Grade-VIII, cumulatively 64.8 percent students preferred unimodal learning styles, and the rest had multimodal preference. It means students in lower classes prefer unimodal LSs, however, in higher class more number of students prefer multimodal LSs. However, the Pearson's Chi-square result revealed that grade of the participants had no significant influenced on their LS preferences ( $P=.179>0.05$ ).

#### 4.7 Influence of Gender on Learning Style Preferences

When the LSs was compared between male and female students (See Table 2), the analysis revealed that in comparison to female students' greater proportion of the male students preferred

VLS and ALS. However, greater proportion of the female students preferred TLS than males. In the case of LS mode preferences, cumulatively 86.3 percent male students preferred unimodal learning styles, the rest preferred multimodal LSs. On the other hand, cumulatively 78.6 percent female students preferred unimodal learning styles, the rest preferred multimodal LSs. That means in comparison to male students' greater proportion of female students preferred multimodal LSs. Further, the Pearson's Chi-square result revealed that gender of the participants had no significant influenced on their LS preferences ( $P=.114>0.05$ ).

#### 4.8 Influence of Social Caste on Learning Style Preferences

Most of the students belong from each social caste preferred unimodal LSs. In comparison to other three castes, greater proportion (47.5%) of the general caste students preferred VLS (See Table 2). However, in the case of ALS, in comparison to general and SC students, greater proportion of ST and OBC students preferred ALS. Further in the case of TLS, in comparison to SC and OBC students, greater proportion of general and ST students preferred TLS. The multimodal preference of LSs was higher among OBC students (28.5%) than SC (22%), General (15.5) and ST (13.7%) students. Further the Pearson's Chi-square result revealed that LS preferences are significantly influenced by the social caste of the participants ( $P=.020<0.05$ ).

#### 4.9 Difference in Creativity among Different Learning Style Preference Groups

Table 3 presents the preferences of the 303 participants regarding learning styles (LS). Among the participants, 123 (40.59%) preferred Visual Learning Style (VLS), 99 (32.67%) preferred Auditory Learning Style (ALS), and 30 (9.90%) preferred Tactile Learning Style (TLS). Cumulatively, 83.16% of the students preferred a unimodal LS, such as VLS, ALS, or TLS. Conversely, only 16.84% of the students preferred a multimodal LS, which involves a combination of VLS and ALS, VLS and TLS, ALS and TLS, or VLS, ALS, and TLS.

The same table also reveals that students who preferred Visual Learning Style (VLS) obtained the highest mean score in elaboration. The second-highest mean score in elaboration was



observed among students who preferred a combination of VLS and Auditory Learning Style (ALS), followed by students who preferred a combination of ALS and Tactile Learning Style (TLS). Interestingly, the lowest mean score was found among students who preferred a combination of all three learning styles (VLS, ALS, and TLS).

Regarding originality, the analysis indicates that students who preferred Visual Learning Style (VLS) achieved the highest mean score. The second-highest mean score in originality was observed among students who preferred a combination of Auditory Learning Style (ALS) and Tactile Learning Style (TLS), followed by students who preferred a combination of VLS and ALS. Notably, the lowest mean score was found among students who preferred a combination of VLS and TLS.

When ranking the students based on their learning style preferences in terms of overall creativity, the order from highest to lowest is as follows: Visual Learning Style (VLS); a combination of Auditory Learning Style (ALS) and Tactile Learning Style (TLS); a combination of VLS and ALS; a combination of VLS, ALS, and TLS; ALS; TLS; and a combination of VLS and TLS.

After comparing the mean scores, the results of the one-way ANOVA indicated a significant difference in the elaboration ability ( $P=.039 < 0.05$ ). However, there was no significant difference observed in either originality ( $P=.226 > 0.05$ ) or overall creativity ( $P=.103 > 0.05$ ).

## 5. DISCUSSION

The results revealed interesting patterns, showing elaboration ability, originality and overall creativity scored varied across different age groups, with the 13-year-olds scoring the highest. Except elaboration ability, no statistically significant difference was found among the age groups. Empirical evidence present in support of this finding [28], however, contradictory results also present [29,33,35], which shows not specific pattern of creativity development across ages. When grade was the concern, our results showed a clear cut increase in elaboration ability, originality and consequently overall creativity from grade/class six to class eight. However, the variances in creativity scores were statistically significant only for elaboration ability, not for originality and overall creativity. Previous study

also reported a grade wise significant difference [26], however, no significant differences were also reported [31-33]. Based on these discussions it is clear that it is not easy to detect the changes in creative abilities with a little age variation. But if we observe it considering two to three years of time gap, then the difference will be clearly visible to us.

Gender differences were observed, with females excelling in elaboration ability and males showing higher scores in originality and overall creativity, although these differences were not statistically significant. Empirical evidence also presents in support of this finding [25,31,32,35]. That means creative abilities among the elementary school students are not gender biased. However, few contradictory results also exist [26, 28, 55].

A social caste-based little difference were found in mean creativity score, with ST students performing well in elaboration, SC students scoring highest in originality and overall creativity, and OBC students having lower scores. However, the statistical analysis did not establish significant differences in any of the cases. That means social caste of the students has no significant influence in creativity among elementary school students. This finding is similar to the findings of Samanta and Jana [31,32]. That means this finding confirms the notion that creative abilities are similar among all social caste categories.

The study also examined the learning style preferences and results revealed that majority of students preferred a unimodal learning style, that confirms previous research findings [37, 39, 43, 56]. However, a smaller portion favoured a multimodal approach [57].

When age was the concern, younger students preferred mostly VLS and ALS, however, ALS preferences was decreased with age, and in 15-year age groups few students preferred multimodal LSs. It is established that age is a significant factor in learning style preferences. Further, this notion was confirmed by the grade wise analysis, which showed lower-grade students showed a higher preference for unimodal learning styles, while a higher percentage of higher-grade students preferred multimodal learning styles. However, the grade of the participants did not have a significant influence on their learning style preferences. To generalize this notion, further large scale survey is of utmost important.

When comparing the learning style preferences between male and female students, a greater proportion of both gender students preferred visual and auditory learning styles, while a greater proportion of female students than males preferred tactile learning styles. However, the gender of the participants did not have a significant influence on their learning style preferences. This finding is not in line with the previous research, which presents a gender based variations [48].

Regarding social caste, most students from each social caste preferred unimodal learning styles. The general social caste had a higher preference for visual learning styles, while ST and OBC students showed a higher preference for auditory learning styles. Tactile learning style preference was higher among general and ST students. The Pearson's Chi-square test revealed that social caste significantly influenced learning style preferences.

Visual learners achieved higher scores in all aspects of creativity, whereas the combination of auditory and tactile learning styles also yielded favourable results. Concerning the LS preferences, a statistical significant difference was present in elaboration ability, however, there was no significant difference in originality and overall creativity. These findings emphasize the importance of considering individual learning styles when promoting creativity in educational settings.

## 6. CONCLUSIONS

This study intended to explore the influences of age, grade, gender, and social caste on the creative abilities and learning style preferences, and the influence of learning style preferences on creative abilities of elementary-level students in West Bengal. The findings underscore that age, social caste, and to a certain extent, grade, play influential roles in shaping students' learning style preferences. The study's contribution lies in its potential to enhance our comprehension of how individual variations in learning styles can be strategically integrated into educational methodologies and interventions. While the majority of students exhibited a preference for unimodal learning styles, with visual learners excelling in elaboration, originality, and overall creativity, the nuances uncovered emphasize the need for tailored educational approaches. The multifaceted implications of this research extend to students, teachers, parents, and policymakers,

urging them to consider age, grade, gender, and social caste dynamics in teaching, parenting and policy-making for the development of creative abilities. This study advocates for a paradigm shift towards recognizing and accommodating individual learning styles in the design and implementation of educational strategies. The present study was considered fewer number of participants, with considering only the non-verbal test of creativity in a very small area. Further, larger scale comprehensive investigations, by considering both verbal and non-verbal and contemporary tests are suggested to refine and generalize our understanding of these complex relationships.

## COMPETING INTERESTS

Authors have declared that no competing interests exist.

## REFERENCES

1. Amabile TM. Creativity in context: Update to The Social Psychology of Creativity. Westview Press; 1996.
2. Boden MA. Creativity and knowledge. In Craft A, Jeffrey B, Leibling M. (Eds.), Creativity in education. London: Biddles. 2001;95-102.
3. Lubart TI. Creativity. In Sternberg RJ. (Ed.), Thinking and Problem Solving. Academic Press. 1994:289-332. Available:<https://doi.org/10.1016/B978-0-08-057299-4.50016-5>
4. Onda A. Development of creative education. Tokyo: Koseisyu-Koseikaku; 1994.
5. Rogers CR. Toward a theory of creativity. Etc. 1954;1:1249-260.
6. Zabelina DL, Robinson MD. Creativity as flexible cognitive control. Psychology of Aesthetics, Creativity, and the Arts. 2010;4(3):136-143. Available:<https://doi.org/10.1037/a0017379>
7. Kolb DA. Experiential learning theory and the learning style inventory: A reply to freedman and stumpf. The Academy of Management Review. 1981;6(2):289-296. Available:<https://doi.org/10.2307/257885>
8. Dunn R, Dunn K. Teaching elementary students through their individual learning styles. Boston: Allyn, Bacon; 1992.
9. Duff A. Approaches to learning: Academic performance and progression of first-year accounting and business economics

- undergraduates. In Smith WC. (Ed.), *The 7th Annual ELSIN Conference*. Ghent: Academia Press Scientific Publisher. 2002;141-151.
10. De Bono E. *Serious creativity: Using the power of lateral thinking to create new ideas*. London: Harper Collins Publishers; 1992.  
DOI: <http://dx.doi.org/10.5204/jld.v8i1.230>
  11. Dudek SZ, Strobel MG, Runco MA. Cumulative and proximal influences of the social environment on creative potential. *Genet J. Psychol.* 1993;154:487–99.
  12. Jeffrey B, Woods P. *The creative school: A framework for success, quality and effectiveness*. London: Routledge Falmer; 2003.  
DOI:10.4324/9780203437223
  13. Guilford JP. Can Creativity Be Developed? *Art Education.* 1958;11\*(6):3–18.  
Available:<https://doi.org/10.2307/3184459>
  14. Anderson LW, Krathwohl DR. *A Taxonomy for Learning, Teaching and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives: Complete Edition*. New York: Longman; 2001.
  15. Pask G. Styles and strategies of learning. *British Journal of Educational Psychology.* 1976;46(2):128–148.  
Available:<https://doi.org/10.1111/j.2044-8279.1976.tb02305.x>
  16. Kolb DA. *Experiential learning: Experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice-Hall.1984: 1.
  17. Keefe JW, Monk JS. *Learning style profile*. Reston, VA: National Association of Secondary School Principals; 1986.
  18. Schmeck RR. Strategies and styles of learning: An integration of varied perspectives. In R. Taneja, *Dictionary of Education*. Anmol Publication Murare New Delhi, India. 1988:155.
  19. Murray-Harvey R. Learning styles and approaches to learning: distinguishing between concepts and instruments. *British Journal of Educational Psychology.* 1994; 64(3):373-388.
  20. Suleiman MF. *Achieving Congruence between Learning and Teaching Styles in Linguistically Diverse Environments*; 1996.
  21. Moustafa BM. *Multisensory Approaches and Learning Styles Theory in the Elementary School: Summary of Reference Papers*; 1999.
  22. Entwistle NJ. A model of the teaching-learning process. In. Richardson JTE, Eysenck MW, Piper WD, (Eds.), *Student Learning: Research in Education and Cognitive Psychology*. London: S.R.H.E./Open University Press; 1987:13–28.
  23. Heinich R, Molenda M, Russell JD, Smaldino SE. *Instructional media and technologies for learning (6th ed.)*. Upper Saddle River, NJ: Prentice-Hall, Inc; 1999.
  24. Garaigordobil M. Intervention in creativity with children aged 10 and 11 years: Impact of a play program on verbal and graphic–figural creativity. *Creativity Research Journal.* 2006;18\*(3):329-345.
  25. Barta J. *The Relationship Between Adverse Childhood Experiences and Executive Functions in High School Aged Students*. PCOM Psychology Dissertations.2018:446.  
Available:[https://digitalcommons.pcom.edu/psychology\\_dissertations/446](https://digitalcommons.pcom.edu/psychology_dissertations/446)
  26. Reddy KJ, Viswanath K, Reddy SV. Impact of demographical variables on non-verbal creativity among high school students. *The International Journal of Indian Psychology.* 2015;2(4):105-115.
  27. Tasaduq N, Azim H. Creativity Levels Between Private and Government School Children in Srinagar City (7th-10th grade). *International Journal of Educational Sciences.* 2012;4(3):255-259.
  28. Sansanwal S. Pretend play enhances creativity and imagination. *Journal of Arts and Humanities.* 2014;3(1):70-83.
  29. Kim KH. The creativity crisis: The decrease in creative thinking scores on the Torrance Tests of Creative Thinking. *Creativity Research Journal.* 2011;23(4):285-295.
  30. Debnath AK, Bairagya SS. Relationship Between Non-verbal Creativity and Freedom of Students. *International Journal of Development Research.* 2017;7(08): 14524-14527.
  31. Samanta T. *Cognitive Equivalence and Creativity among Primary School Children*. Master of Philosophy (unpublished dissertation), Jadavpur University; 2018.
  32. Jana P. *Creativity and Learning Style among Primary School Children*. Master of Philosophy (unpublished dissertation), Department of Education, Jadavpur University; 2018.

33. Honzikova J, Krotky J. Nonverbal Creativity in Students of Pedagogy for Technical Education at Elementary Schools. *American International Journal of Contemporary Research*. 2014;4(6).
34. Sanchez-Escobedo P, Misiuniene J, Mockaityte E. A Comparison of Non-Verbal Creativity between Lithuanian and Mexican Adolescents". *International Journal of Psychology*;2015. Available:<http://dx.doi.org/10.7220/2345-024X.17.2>.
35. Kumara P, Naganur. Creative thinking ability among high school children. *IOSR Journal of Humanities and Social Science (IOSRJHSS)*. 2014;19(1):30-32.
36. Ward WC, Warren PA. A Field Study of Nonverbal Creativity 1. *ETS Research Bulletin Series*. 1971;(2):29.
37. Singh L, Govil P, Rani R. Learning style preferences among secondary school students. *International Journal of Recent Scientific Research*. 2015;6(5): 3924-3928.
38. Liew SC, Sidhu J, Barua A. The relationship between learning preferences (styles and approaches) and learning outcomes among pre-clinical undergraduate medical students. *BMC Medical Education*. 2015;15(1):1-7.
39. Leasa M, Corebima AD, Suwono H, Ibrohim I. Emotional intelligence among auditory, reading, and kinesthetic learning styles of elementary school students in Ambon-Indonesia. *IEJEE*. 2017;10(1): 83-91. Available:<https://www.iejee.com/index.php/IEJEE/article/view/301>
40. Farooq MS, Regnier JC. Role of learning styles in the quality of learning at different levels. *Informatica Economica*. 2011;15(3).
41. Budin S, Othman NLA, Ismail S. A study on learning styles and academic performance in relation to kinesthetic, verbal, and visual intelligences. *International Journal of Educational and Pedagogical Sciences*. 2016;10(8):3063-3068. Available:<https://doi.org/10.5281/zenodo.1128077>
42. Abdollahimohammad A, Ja'afar R. Associations of learning style with cultural values and demographics in nursing students in Iran and Malaysia. *Journal of Educational Evaluation for Health Professions*. 2015;12.
43. Woodel-Johnson BL. Creativity, learning styles, and problem-solving styles of talented secondary school students [Doctoral dissertation, Western Connecticut State University]. 2010.
44. Mašić A, Polz E, Bećirović S. The relationship between learning styles, GPA, school level and gender. *European Researcher*. 2020;11(1):51-60.
45. Rogowsky BA, Calhoun BM, Tallal P. Providing Instruction Based on Students' Learning Style Preferences Does Not Improve Learning. *Front Psychol*. 2020; 11: 164. DOI: 10.3389/fpsyg.2020.00164
46. Tamaoka K. An assessment of congruence between learning styles of Cree, Dene, Metis and non-Native students and instructional styles of Native and non-Native teachers in selected northern Saskatchewan schools [Doctoral dissertation, University of Saskatchewan]; 1986.
47. Wilson ML. Students' learning style preferences and teachers' instructional strategies: Correlations between matched styles and academic achievement. *Liberty University*; 2011.
48. Nivedhitha CP, Chetan SV. Learning Styles among High School, Pre-University and Degree Students. *International Journal of Education and Psychological Research (IJEPR)*. 2016;5(1):25-27.
49. Peresamy R, Suryana N, Govindan M. A study on learning styles and demographic factors (Field of study, type of instructional year of study) of management undergraduates at Klangvalley: Malaysia. *Proceedings of the 2nd International Conference of Teaching and Learning (ICTL, 2009) INTI University College, Malaysia*; 2009.
50. Coggins CC. Preferred Learning Styles and their impact on completion of external degree programs. *The American Journal of Distance Education*. 1988;2(1):25-37.
51. Kaya F, Özabaci N, Tezel Ö. Investigating primary school second-grade students' learning styles according to the Kolb learning style model in terms of demographic variables. *Journal of Turkish Science Education*. 2009;6(1):13-27.
52. Bhat MA, Govil P. Understanding learning styles of secondary school students in relation to certain variables. *Asian Journal*

- of Multidisciplinary Studies. 2014;2(11):1-8.
53. Chauhan S, Sood M. A study of non-verbal creativity among secondary school students in relation to gender and locale. International Journal of Advanced Research and Development. 2018;3(2): 1413-8.
54. Mehdi B. Manual of Verbal Test of Creative Thinking. National Psychological Corporation, Agra; 1973.
55. Farman, Arbain and Fitriyani. Learning Style Preferences Based on Class and Gender. Al- Ishlah: Jurnal Pendidikan. 2021;13(1)164-172.  
DOI:10.35445/alishlah.v13i1.368
56. Oliver R. The learning style inventory. Student Learning Assistance Center (SLAC) San Antonio College; 1995.
57. Leasa M, Corebima AD, Suwono H. Emotional intelligence among auditory, reading, and kinesthetic learning styles of elementary school students in Ambon-Indonesia. International Electronic Journal of Elementary Education. 2017;10(1):83-91.

---

© 2024 Jana et al.; This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

*Peer-review history:*  
*The peer review history for this paper can be accessed here:*  
<https://www.sdiarticle5.com/review-history/112462>