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Emotional creativity among kindergarten teachers

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Abstract---The current research aims to identify the emotional creativity of kindergarten teachers, where the researchers adopted the scale (Averill & Gutbezahl, 1994) and the scale was in its final form of (32) paragraphs applied to a sample consisting of (150) kindergarten teachers in the General Directorate of Rusafa Education The second, which was chosen randomly, and its validity and reliability were verified by extracting honesty by the method of apparent honesty and construct validity.

Keywords---emotional creativity, kindergarten teachers.

Introduction

An innovative person is a person who has traits that are present in other individuals. He does not differ from them in terms of appearance, shape, clothing and food. Rather, he differs in his way of thinking, abilities and mental characteristics that are characterized by the innovative characteristic. Each individual can be innovative if he has the appropriate environment and uses his abilities he develops his own skills and inclinations and sought to develop them with a strong will. (Al-Surn, 2007, p: 2). In addition, creativity is every new idea, style, concept, or pattern that is reached and then used in normal life, Scientific and practical disciplines. (Abdul Kafi, 2003, p. 17). Among the studies that dealt with emotional creativity is the Anna & Kareboom study, 2011, which states that individuals who have a medium level of creativity and have low innovative characteristics increase and their motivation and creativity rise in institutions that foster and encourage creativity in all its fields, and it is considered a continuous struggle possessed by humans in trying to deal with problems life and moving towards realizing his potential and capabilities if the right environment is available, so the struggle for contentment and is what every sane person aspires

to. (Adnan, 2019, p: 91). Given the importance of the kindergarten teachers category, and its role in the face of a promising future by influencing children, and its deep ties with the rest of society. The determination to move forward in studying this problem increased, in addition to the scarcity of research and studies on what was previously mentioned. Hence, the writers define the problem of the current research by answering the question raised:

- What is the level of emotional creativity for kindergarten teachers?

Research importance

The importance of the research lies in its deep connection with the society in which we live, there is no development of society and no progress except through creativity, and there is no sound contemporary social life except with the growth of human thought for the prosperity of the nation, invention and creativity. All the ideas that the ancients dreamed of exist today on the ground of human reality because of one reason, which is creativity. And because the kindergarten child is an innate child, it is easy to form and develop his talents and abilities, whether they are mental, physical or sensory, and therefore the process of acquiring all the necessary skills is facilitated if he is well dealt with and the elements of communication skills are created with him, he grows through the interaction of his abilities and special preparations with the educational environment in all its components that evoke these abilities and preparations with the new social environment in which he lives through kindergarten with a surrogate mother and role model who is the teacher and with new brothers who are colleagues, and with a new playroom in the kindergarten class. (Abdul Kafi, 2003, p. 105). Where the role of the kindergarten teacher is a vital role in achieving the comprehensive growth of the child in all mental, physical, motor and emotional fields. (Al-Zubaidi, 2016, p. 7). Emotional creativity has implications in psychological and social theories of emotions. From a psychological point of view, emotional creativity encourages us to look at the development of emotions as a life-long process and not as something that is completed during infancy and childhood. Socially, emotional creativity provides principles for explaining different cultural emotions and how their emergence, and that the social norms that help regulate emotional syndromes are not absolute, there is a wide scope for improvisation depending on the parameter and the situation, and these emotional improvisations when they accumulate and spread across society will eventually produce emotional syndromes specific to a particular culture and this helps to differentiate between one culture and another. (Averill, 2011, P: 47).

Research aims

Emotional creativity among kindergarten teachers.

Search limits

The current research is limited to kindergarten teachers in Baghdad / Al-Rusafa Governorate for the academic year 2021-2022.

Search terms

Emotional creativity: define it:

- Averill & Gutbezahl, 1994: "Focusing on emotions and addressing them as the subject or goal of the creative attempts that the individual makes in the situations he is going through." (Averill & Gutbezahl, 1994, P: 330).
- Lambert & Zhang, 2019: "All individual emotional experiences influenced by the environment and social norms that can have a noticeable impact on the performance of the individual's emotional creativity, arise from childhood and affect various areas of life." (Lambert & Zhang, 2019, P: 391).

Theoretical definition of emotional creativity

The two researchers adopt the definition of Averill & Gutbezahl, 1994 because they adopt the theoretical model for it.

Procedural recognition of emotional creativity

It is the total score obtained by the respondent through her answers to the items of the emotional creativity scale prepared for the purposes of this research. Kindergarten teachers: define it: Murtada (2004): "It is responsible for raising and upbringing a group of children and taking their hand towards adaptation and growth because it provides them with the necessary experiences and skills, and in proportion to their different characteristics at this age." (Mortada, 2004, p.: 35).

Chapter II

A few years have passed since the topic of emotional creativity entered the psychological literature, as it is one of the concepts that have captured the attention of researchers in the contemporary psychological guidance of individuals. Emotional creativity was first presented in a research conducted by Averill, Thomas & Knowles, which they see as expressing the individual's ability to provide unique and new emotional responses (Averill & Thomas Knowles, 1991, P: 334). Gardner 1993 also concluded that there are two types of creativity, the first It is called small creativity, and it focuses on the daily creativity's that we use in our normal lives, and the great creativity is the one that has value and impact on society. As for the educational and educational process, it was mentioned that creativity is nothing but a product of the necessary ideas that will facilitate the education process. For the child and make him more productive and reduce the effort expended in the classroom. (Gardner, 1993, P: 50.) From the point of view of Sternberg, 2000, creativity was interpreted as an outcome of innovative thinking that reveals the type of thinking that leads to new visions and approaches, and new points of view New, advanced and useful ways of understanding and visualizing things.(Sternberg, 2000, P: 251). Piirto, 2004 stresses that creativity stems from the Latin root (Create), which means (to make or produce), that is, to produce something new and worthwhile, whether it is tangible (such as the choice P) or intangible (such as an idea or a scientific view (Piirto, 2004, P: 193-197)). As for emotion, there was little agreement between researchers about how to define and study its concept and its fields, where emotion was used in several ways.

Others said that it is anthropological, psychological, organizational, historical...etc. Emotion is a multi-faceted phenomenon that includes a set of coordinated processes with emotional, cognitive, physiological, motivational and expressive components. (Pekrun and Linnenbrink-Garcia, 2014, P: 1–10). The research for many years into the teacher's emotions was significantly weak, until the study on the emotional aspects of her life developed and expanded, and that was in the early nineties of the last century. ((Lewis and Haviland, 1993, P: 377. According to Zembylas, 2003, the lack of studies on emotion and its fields and its relationship to the educational field is due to three reasons:

- The education process is seen as a cognitive activity, not an emotional one.
- The concept of emotion is elusive, and difficult to understand or measure objectively because it is not fully perceptible.
- The prevailing belief was that passion is a female subject only and is not worthy of study. (Zembylas, 2003, P: 103).

As for recent studies, they have shown that aspects of education are closely related to emotional processes, and this is due to the fact that the Riyadh teacher is the cornerstone of every educational system, where emotions form a bridge between the teacher and her students. The feelings of the teacher are closely related to the feelings of the student because teaching is a cognitive-emotional process. (Taxer & Frenzel, 2015, p: 78).

Theory Averill & Gutbezahl, 1994

The scientist Averill, 2005 proposed the idea of emotional creativity as part of the social constructivist theory, which he developed on the basis of emotions, their understanding and expression, and creativity was interpreted as a structure that can be associated with emotions, as it is the result of objective and subjective innovative efforts made by the individual consisting through complex emotional experiences , where the successful management of emotions requires a wide variety of reactions, and careful thought in the emotional response to frustrating and negative situations. (Averill, 2005, P: 225). And since emotional creativity is a direct extension of the social structural view of the impact of emotions on the development and change of the individual, it sees that emotions consist of social norms and rules, and those standards can change and develop in light of the influence of social and cultural contexts, emotions and their interpretations may differ from one society to another and from one culture to another. Other, and this theory assumes that individuals build mental models of the social world and then act according to these models. (Gutbezahl & Averill, 1994, P: 238,). Averill, 2005 notes that emotions are linked to creativity in three main ways:

- Emotions as a state prior to creativity: It refers to the large matrix of experience in which all behaviors are integrated, and the evidence for this is that the individual tends to innovate when he is in a good mood.
- The creative process as an emotional experience: Positive emotions allow people to have a variety of works and ideas, and increase the ability to pay attention, while negative emotions reduce the creative process or may delete it, as the intrinsic motives that release our positive emotions are necessary to carry out the innovative work.

- Emotions as innovative products: the speed of the individual in issuing a large number of diverse ideas related to an exciting problem or situation. (Averill, 2005, P: 235).

Chapter III

After reviewing the literature and previous studies dealing with emotional creativity, the researcher reviewed the emotional creativity scale prepared by Averill & Gutbezahl 1994. Which relied in its construction on the theory of Averill, 1994, and who defined emotional creativity as focusing on emotions and addressing them as a topic or goal for the innovative attempts made by the individual in the situations he is going through, and the scale was adopted for the ease of its application and correction, the clarity of its paragraphs for the current research and its suitability for the target group.

Psychometric Indicators of Emotional Creativity Scale, Indicators of Honesty and Constancy Honesty

Honesty is one of the important characteristics that must be taken care of in building standards and tests, and the honest test is that test capable of measuring the characteristic or phenomenon for which it was developed Validity in the initial examination of the contents of the scale (Chalabi, 2005, p.: 28). And Ebal, 1972 indicates that the best way to ascertain the validity of the paragraphs of the scale is for a number of experts in the field to judge the extent to which the paragraphs are representative of the characteristic to be measured (Ebal, 1972, P: 555), and this kind of honesty is applied by displaying the paragraphs of the creativity scale The emotional creativity on a group of arbitrators in measurement, evaluation and educational psychology, to judge the validity of the emotional creativity paragraphs and the accuracy of their representation of the emotional creativity of kindergarten teachers, and an agreement percentage (80%) was adopted on the paragraph to be considered acceptable in the scale, and in light of the arbitrators' opinions, all The paragraphs of the scale, with some modifications that have occurred in the linguistic formulation and interpretation of the meaning, in addition to that, construction validity is the most acceptable type of honesty. (Safwat, 1980, p.: 313). In this type, the scores are analyzed based on the psychological structure of the characteristic to be measured or in the light of a specific psychological concept, that is, it is the extent to which it can be determined that the scale has a specific theoretical structure or a specific characteristic. (Anastasia, 1976, P: 151).

Persistenc:

Stability means the extent of the consistency of the scale in what it provides us with information about the behavior of individuals (Abu Hatab, 1996, p.: 101), and its calculation is necessary and essential in the measurement, so the researcher verified the stability of the scale in two ways:

Retest method

This method measures the external consistency of the paragraphs, and the resulting stability coefficient is called the stability coefficient of the test results through the period between the first and second application of the test (Al-Zobaie, 1981, p.: 33). In order to calculate stability in this way, the emotional creativity scale was applied to a sample of (40) kindergarten teachers, with (20) teachers from (Al-Sanabel and Al-Basma) and (20) teachers from (Al-Fares and Al-Yasmin), with an interval of (14) days on the first application and under conditions similar to the conditions of the first application, and the researcher repeated the application, and the Pearson correlation coefficient was calculated between the degrees of the first and second application, as the reliability coefficient reached (0.89) degrees.

Cronbach alpha's alpha coefficient of internal consistency

This method depends on the consistency in the performance of the individual from one paragraph to another, and is based on the standard deviation of the test and the standard deviations of the individual paragraphs, (Al-Zoba'i et al., 1981, p. Testing and using this method provides us with an estimate of stability in most situations (Nunnally, 1978:230). It is considered one of the most acceptable and accurate equations in the test, as it measures the quality of the items in their measurement of one variable, which is indicative of all the items of the scale and its overall degree at the same time (Graham & Lilly, 1984 P: 34). The stability coefficient in this way was (0.94), which is a good stability coefficient. Table (1) illustrates this.

Table 1

The reliability coefficient of the Emotional Creativity Scale by the exam repetition and Alpha Cronbach alpha

stability coefficient		Scale
Cronbach alpha's coefficient	exam repetition	Emotional Creativity
0,94	0,89	

Statistical analysis of the scale items

The objective of the item analysis is to obtain data through which the discriminatory power of the scale items is calculated, and the item's discriminatory power shows the extent of its ability to distinguish between individuals who are distinguished in the trait measured by the scale, and individuals who are weak in that trait, and therefore it works to keep the good items in the scale (Ebal, 1972, P:392). The process of analyzing paragraphs needs a sample whose size is proportional to the number of paragraphs to be analyzed, and Nunnally, 1970, indicates that the minimum allowed is five individuals for each paragraph. (Nunnally, 1970, P: 215), and according to the emotional creativity scale of kindergarten teachers, which consists of (32) items, a sample of

(160) teachers was selected, and for the purpose of finding the discriminatory power, the following steps were taken:

- The scale was applied to a sample of (160) parameters (a sample of statistical analysis).
- The scores obtained by the sample members were arranged in descending order from the highest score to the lowest score.
- The (27%) of the forms with the highest score (the upper group) and the (27%) of the forms with the lowest score (the lower group) were appointed.
- According to the research sample, the number of the sample members is (160) female teachers. The percentage of (27%) in each group is (43) female teachers for the upper and lower groups, and thus we have two groups with the largest possible size and maximum variance. (Mehrens & Lehman, 1973, P: 77).
- Taking such a measure is one of the most distinguished divisions for the levels of weakness and excellence and depends on dividing the scores into two upper and lower parties, so that the upper part consists of scores that make up (27%) of the excellent party and the same percentage of the weak party. (Al-Sayyid, 1979, p. 538)
- The arithmetic mean and variance were calculated for each group separately, and for each of the scale items. The t-test was used for two independent samples, with a degree of freedom (84) degrees, and a significance level of (0.05), so it was found that all the items of the scale are distinct because the calculated values were higher From the tabular t-values (2,000).

Relationship of the paragraph degree to the total degree

Some researchers resort to this method to find out if each paragraph of the scale runs in the same path as the scale. Therefore, this method is considered one of the most accurate methods adopted in calculating the internal consistency of the scale's paragraphs (Isawy, 1985, p.: 95), as the researcher used the parameter Pearson's correlation to extract the correlation between the degree of each paragraph of the scale and the total score of the scale, as they were the same forms that were subjected to statistical analysis in the light of the (the two extreme groups) method. From the tabular value of the correlation coefficient of (0,19) in the degree of freedom (159), this indicates the homogeneity of all paragraphs in measuring the desired attribute.

The fourth chapter

The results of the current research for the sample of (150) female teachers from the Second Rusafa Directorate of Education showed that the arithmetic average of the scores on the emotional creativity scale reached (131.44) degrees with a standard deviation of (25.83), while the hypothetical average was (96) degrees, and when using The t-test for one sample. It turned out that the calculated t-value (23.761) is greater than the tabular t-value (1.960) at the significance level (0.05) and the degree of freedom (149). This result indicates that the research sample had emotional creativity because the arithmetic mean of the sample is higher than the average. The hypothesis of the scale during the comparison

between the arithmetic means and the hypothetical mean, and Table (2) illustrates this.

Table 2
Arithmetic mean, standard deviation, and T-value of the research sample on the emotional creativity scale

Result	Indication level	degree of freedom	T-Table Value	Calculated T-value	hypothetical mean	standard deviation	arithmetic mean	Sample
function	0,05	149	1.960	23.761	96	25.83	131.44	150

The average scores of the kindergarten children in the current research sample are higher than the hypothetical mean, and this means that they have, in return, from the opposite, the positive outcomes: joy, optimism, work, life, i.e. the teacher's knowledge of her own feelings as they occur exactly, on the exact And controlling their emotions, feelings of others, and motivating themselves to make smart decisions. The result of the search for positive emotions with a positive, positive, positive one is the existence of one emotional creativity from individuals.

Recommendations

- Increasing the awareness of kindergarten educational staff about the importance of emotional creativity through holding training courses in preparation and training centers in the education directorates and under the direction of the Ministry of Education.
- Spreading a culture of emotional creativity among kindergarten teachers or explaining their role in the teachers' professional and social success.

Suggestions

- Conducting a similar study on other samples, such as the principals of kindergartens in Baghdad.
- A study of the emotional creativity of kindergarten teachers and its relationship to professional competence.
- A study of emotional creativity and its relationship to some variables such as (involvement in work, and professional commitment).

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