

The Creative Personality Identity and its Relationship with Experience beyond the Mood among Kindergarten Teachers

Prof. Dr. Iman A. Al-Khafaf
Al-Mustansiriyah University
College of Basic Education
Iman3w@yahoo.com

Samaher H. Al-Shimary
College of Basic Education
Department of Kindergarten
samaher@gmail.com

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Abstract:

The current research aimed at identifying the creative personality identity and its relationship with experience beyond the mood among kindergarten teachers. The study in the descriptive and analytical method of this research relied on two tools, namely the measure of the creative personality and the measure of experience beyond mood.

As such, the researcher Al-Libawi, (2010) has adopted the measure of the creative personality identity and as to achieve its validity and reliability, she presented the measurement for specialized experts and instructors in education and psychology, 80% agreement was adopted on its paragraphs to be considered acceptable in the scale, and in the light of the opinions of the arbitrators, all paragraphs of the scale were retained, which are (27) paragraphs, with some modifications that occurred in the linguistic formulation and interpretation of the meaning. As for stability, it was extracted by the retest method that reached (0.79), and in a way of internal consistency Fakronbach (0.85).

By means of the metric of experience beyond mood, the study adopted the Salovey and et al. (1995) scale and the study translated the scale from English to Arabic, and the scale consists of 48 paragraphs distributed in three areas (Attention to feeling, clarity of feeling, Mood Repair). Validity and reliability were verified through the following procedures: Extraction of honesty by the method of apparent honesty and sincerity of the building. As for stability, it was extracted in a re-test method and reached (0.804) and the Fakronbach coefficient (0.921), and the scale is in its final form of (48) paragraphs applied to a sample consisting of (100) kindergarten teachers in the directorate of The General Authority of the First Educational Rusafa was randomly chosen for the academic year (2019/2020).

When treating the study data statistically using the Pearson correlation coefficient, T-test for two independent samples, Vakronbach equation, Standard error equation, T-test for one sample. The results revealed that the study sample members had a creative personal identity. She also had experience beyond mood and that there was a correlation between creative personal identity and experience beyond mood, and the current research came out with a number of conclusions, recommendations and proposals.

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The problem of the study

The mental and social activity of the human being is concentrated in his dealing with the various situations of life, that he has his distinctive, independent personality, and that he has his own

identity in facing these situations and dealing and interacting with them.

Kindergarten teachers are qualified educational cadres who are able to be creative, as they play an important and vital role in social development, as

they are a basic building block of society, as they play various tasks and roles that require special skills and capabilities. It is also the main element in the programs upon which education is based in its early stages, and the basic pillar for honing children's skills.

The current research problem is determined by answering the question raised: Does the creative personality identity have a relationship with experienced beyond the mood of kindergarten teachers?

The importance of research and its scientific contribution:

From the aforementioned, it is clear that the importance of the current research is to identify:

- The creative identity of kindergarten teachers.
- Experience beyond mood among kindergarten teachers.
- The relationship between the creative personality of kindergarten teachers and experience beyond mood.

The limits of the study

- Human frontiers: Kindergarten teachers.
- Time limits: the academic year 2019-2020.
- Spatial limits: General Directorate of Education, the first education of Rusafa, Baghdad, Iraq.
- Scientific limits: a measure of creative personal identity and a measure of experience beyond mood.

Introduction

The term Creative Personal Identity is considered one of the terms familiar in our lives; this concept has witnessed a common and widespread nature in social and psychological studies to include cultural, social identity, ethnic identity, and national identity, terms that refer to the unification of the individual with a certain social status, with a certain cultural

heritage, or with an ethnic group (Seymour, 1998, p. 731).

Erikson has defined identity as a subjective feeling of symmetry and continuity that provides a person with a stable sense of self and acts as a guide to his choices in the major areas of his life. Identity is not something that a person automatically owns but rather develops over time from childhood through the process of meditation and observation (Erikson, 1968: 22).

Humans in general are distributed between different identities, and they have an unlimited number of them that they use to identify themselves to others and differentiate between them, and identity is either being a personality based on the individual's awareness of himself, or social based on social interactions or the so-called feeling of belonging to large groups such as race, gender, nationality, or on Affiliations of small and specialized groups such as friendship groups, work groups, sports teams, etc. (Turner, 1982: 16).

The relationship between all of these identities is intertwined and complex, identities may differ directly or indirectly, and may be consistent or may impose one on the other, and individuals in general are closely related. However, many of these strategies are transmitted through socialization and are subject to time and place throughout history; but in all cases they have important implications for the psychology and behavior of that individual (Huntington, 2005: 38-44) (Al-Kinani, 2008: 28).

Personal identity can be described as the individual's self-awareness in the light of others (Baruch, 1980: 34). Defining it as the individual's success in determining who he is and who he will be, so that his future expectations are a meaningful connection, with a feeling that he is able to work as a single person without closing in the relationship with the other, while taking a social role, and heading towards specific goals and achieving them according to a specific time perspective. With a

definition of philosophy and meaning for his life (Morsi, 2001:2).

William James (1842_1910) indicated that a personal identity is based on three components:

Physics dimension.

Intellectual dimension.

The Social Dimension (Brown, 1987: 49).

Where the personal identity of a person begins to form from the moment of birth, then it grows as a result of the accumulation of the individual experience of the individual in his life, and through the influence of the family and social environment,

then quickly transformed into something similar to the distinguishing mark that distinguishes our parents according to our reactions to events, in a way that may appear in We looked and looked at others as unchangeable as were the physical characteristics and facial features (Baruch, 1980: 34).

Bruch (1988) presented three models to describe the creative personality. Each model includes a description of the various aspects of the epistemic personality, mood, and physical (sensory or kinesthetic) that prepare individuals for production creatively. I prepared it since (1981) and then added to it a third model, in (1986) (Bruch, 1988: 113).

Figure 1: The Three Models of Bruch's Character Description (Bruch, 1988: 170).

Aspects of Personality Form	Form(1)	Form(2)	Form(3)
The physics natural side (physical)	Sensory awareness	Physical awareness (Knowing what is my body)	Consciousness awareness Knowing Consciousness (emotional)
	-Aesthetic sensitivity - Sensory Picture -Appreciation & awareness of nature	-Free energy during the movement of the body -Physical relaxation (physical awareness) -Vital awareness of feedback	-Access to meditation cases -Focus on the internal situation -Body awareness and recall or (recall)
Emotional (emotional) side	Independence	-Sensitive behaviors	-Emotional sanity -Emotional echo (ringing)
	-Insisting -Constructive Retirement -A sense of the destiny of creativity	-Joking (sense of humor) -spontaneous (automatic) -Warmth of emotions and relationships	-Echo shared emotions -Conscious Energy Awareness -High sympathy
Cognitive aspect	Cognitive openness	Cognitive complexity or overall orientation	Consolidated knowledge
	-Sensitivity of problems -Calculated risk The possibility of ambiguity or	Complexity Consolidated Thought (unified) Or Full Perspective	-Integrative knowledge (Gestalt) -Intuitive creative lighting -Create a new (innovative) complex

	turmoil		system
Product of integration between the three aspects (merger)	Creative solution to problems	Gestalt structure Or personal integrity	-Creative contributions -Is authentic -Self-awareness

Creative personal identity laws

Taylor believes that the majority of studies conducted on creative people, where a number of personal identity variables have emerged, are linked to creativity to a large extent and concluded that the relationship between creativity and cognitive variables are weak and almost insignificant, and there may be intermediate variables of interaction that play an important role in showing these results such as gender, stage of study, specialization, and others (Habib, 1990: 336).

Based on the foregoing, the sources of creative personal identity are experiences Previous (creative success) and desire to preserve positive self-considerations (Jaussi, et.al, 2007: 248).

Ackerman (2006) indicates that what a creative personal identity is **based on a set of laws illustrated in Figure 2:**

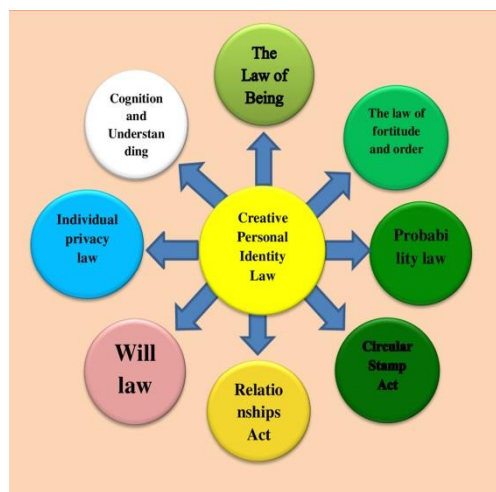


Figure (2) laws of creative personal identity

1-The Law of Being

It is that the individual's creative performance depends mainly on his definition of himself as an

entity distinct from others, pushing him positively towards expressing it with confidence and competence.

2-The Law of Constancy:

The conclusion is that recognition of the stability and regularity of identity and transcending the boundaries of space and time does not mean the stability of expressions indicating them, but these expressions differ according to the different developmental stage, as creative expression about identity is in the youth stage It reflects a feeling of freedom, then expressed in wisdom, balance, and deliberation in old age.

3 -The Law of Possibility:

To the effect that man has the possibility of existence according to the existential perspective and the way to build that is creative work that reveals excellence and self-creativity with the effect of possessing beliefs of competence and merit.

4-The Law of the Cycle:

The creative act as a function of psychological freedom has a circular character, so the transformation of the creative act from being by force to existence actually constitutes a positive reinforcement of the self and more sense of psychological freedom.

5-The Law of Relationship:

The meaning is that a person is a social being who is present in a social context that contains him and

has a direct influence on the formation of his identity.

6-The Law of Will:

Freedom of will is the basic determinant of the integrity and worth of the individual as a person who carries the responsibility of his life, development and advancement.

7-The Law of Individuality:

It is related to the privacy of the self and its distinction from others with the individual's potential and potentials, which in turn makes him a unique identity from others that do not accept merging with the identities of others by surrendering to their perceptions and visions of life.

8-The Law of Comprehension:

The individual's awareness and understanding of the purpose of life and its meaning in relation to him and his role in it constitute a motivation for him, either towards self-realization through creative actions that develop from his lifestyle or acquiescence and surrender to its requirements.

(Ackerman, 2006: 73) and (Al-Libawi, 2019: 32).

Components of creative personal identity:

Jaussi et.al, 2007 indicates that creative personality identity consists in its nature of two axes:

1-An individual's beliefs about his creativity (factors associated with having a creative personality identity).

2- The relationship between those beliefs (creative personal identity) and creative performance (Jaussi, et.al, 2007: 248). Thus, creative performance is closely related to the individual's creative perceptions (his identity) and the individual tends to act according to these perceptions in order to access the identity and confirm it (Callero, et.al, 1987: 247) and what is confirmed Possesses a high creative personality identity that is completely different from those with a low personal identity.

As knowing the individual personally has a major impact on his performance and personality (Al-Libawi, 2019: 35).

It is also worth noting that defining the individual's creative identity requires the availability of two main components or two: the role and the identity associated with that role. The character of creativity represents an identity that has a relationship with many different roles, such as (the role or the employee). The relationship constitutes the individual identity as a whole (a creative teacher, a creative employee, a creative student ... etc.), (Petkus, 1996: 192).

Previous Studies

Knowing the researcher about the previous studies that were conducted in his field of research is an important and essential step, which he must take, before starting the procedural steps to complete his research, this study gives the researcher a vision about the results of those studies and the variables that they dealt with, as well as the possibility of benefiting from some of its procedures And its results when preparing his research and analyzing his results.

The number of studies approved has reached five studies, and the following is a brief presentation of these studies, according to their chronology, whether Arab or foreign, as in the study of Goldman, Kraemer & Salovey (1996) in "Beliefs about mild moods and the relationship between stress and disease and an occasional report" in which the study intended to identify beliefs about mild moods and its relationship to stress, disease, and report and by the Atiknson study (1983), which concluded that the individual is considered casual.

The sample of the study was 134 university students, 76 females and 58 males. The metaphysical trait scale (Salofi and colleagues in 1995) was applied to the study sample who answered their beliefs about concern, clarity, and mood reform in cases of stress and illness, and information was collected three times after

assessing the trait behind mood, during specific times and general stress regression and contrast analysis were used to process the data, and the study showed the following results:

- Increased attention to mood among students who were more informed about physical symptoms in case of stress and illness.

- The discomfort increased among students who believed in emotional excitement.

- Students who made an effort to remember good moods were less likely to have symptoms than those who were not trying to fix their moods.

- Moderation of the mood and elimination of symptoms of the disease were statistically significant to mood assessment.

Wong et al. (2007) studied: "Personality, Beyond Mood, Satisfaction with Life, and Anxiety among Students: A Comparative Study of Students in Australia and Singapore".

The study intended to identify personality, experience beyond mood, satisfaction with life and anxiety among Australian students compared to Singapore students. The sample of the study consisted of (189) students at the University of Australia, and their average age in Australia (19,02) years (with a standard deviation = 3.89), and in return (243) students from the University of Singapore stage, their average age was (17,85) years (with a standard deviation = 8.97), and a metaphoric trait scale was used for (Slavy Et al., 1995) which consists of three sub-domains: (caring about feelings - clarity of feelings - fixing moods).

The scale consists of 30 paragraphs with a five-step gradient according to Likert scale and ranges from (strongly disagree) to (strongly agree), the scale of major personality factors and the measure of life satisfaction are a tool for the study, and the researcher used descriptive statistics, associative analyzes, and regression analysis for each sample. The study reached the following results:

- There is a correlation between the areas of the mood behind the mood (compatibility, nervousness) in the Australian sample.

- The diastole trait was significantly correlated with meta-mood in the Australian sample.

- There is a correlation between the five dimensions of the personality and the experience beyond mood in the Singaporean sample.

Karwowski's Study (Karwowski, 2012) "Curiosity Kills a Cat" Did He Really Kill It? studies the relationship between curiosity, creative self-efficacy, and creative personality identity.

The study meant to identify the relationship between curiosity, creative self-efficacy, and creative personality identity among middle and high school students. The study sample consisted of (373) students from middle and high school students in Poland, and the curiosity and exploration scale was used for Kashdan, (2009). The measure of the effectiveness of the creative self and the creative personality identity of Karwowski (2011) is a tool for study. To statistically analyze the results, I used the T-test for one sample and the multiple regression coefficients. Consequently, the study reached the following results:

- The members of the sample enjoy the creative personality identity.

- The presence of a statistically significant correlation between curiosity, creativity and creativity.

The Study of (Al-Muqbil, 2012): "Experience beyond mood (characteristic - situation) and its relationship to aggressive behavior among high school students in Riyadh" aimed to identify the experience behind mood (attribute-condition) and its relationship to aggressive behavior among high school students in Riyadh. The study sample consisted of (288) high school students, and a measure of experience beyond mood (attribute-condition) and a behavior scale Aggressive and to

analyze the results statistically, the Pearson correlation coefficient was used. Thus, the study found the following results:

-There is a negative correlation between the total degree (of the trait) and the total degree of aggressive behavior and its sub-dimensions, except for verbal aggression.

-There is a significant correlation between the overall degree of the condition beyond mood and physical aggression.

Pederson and et al. (2014) study: "An assessment of perceived emotional intelligence in adolescents is a new validity guide to the metaphoric trait scale".

The study expected to assess the perceived emotional intelligence in adolescents and obtain a new validity of the metric mood feature. The sample of the study consisted of (2693) adolescents, at a percentage of (51.1%) of the males who were chosen from (22) schools from three independent societies located in northern Spain. Ages ranged between (14 - 23) years, with an average of (16.52) years (and standard deviation = 1.38). The percentage of the sample from secondary schools reached (34.20%) in the last year of compulsory secondary education, and a trait metric was applied beyond the mood that consists from three areas:

-Attention: assesses the amount of attention to an individual's emotional state (eight paragraphs).

-Clarity: Understanding the person's emotional state (eight items).

-Emotional Reform: The ability to regulate the emotional state (eight paragraphs).

For statistical analysis, use confirmatory factor analysis. The study reached the following results:

-The presence of new health evidence for the metric mood feature of a sample of Spanish teenagers.

-The domains of the three-dimensional scale he developed (Salofi et al., 1995) measure the metamorphic characteristic of the research sample.

- The results showed a correlation in the areas of clarity, passion, attention and interest.

The Procedure of the Study

The practical study includes three important stages that dealt with the stage of analyzing previous studies and what they identified as problems and dealt with some of them to enable the study to approach a different path to reach the goals and the second stage is building the model on how to prove creative personal identity and its relationship to experience beyond the mood of kindergarten teachers and the third stage conclusions and analysis Results and discussed

Stage No. (1)

The analysis and deduction stage to understand the problem from the previous literature

First: The aim of previous studies

The goals of the previous studies revolve around two axes: the first axis dealt with the creative personality identity as in the Karwowski study (2012), the Karwowski and Izabela study (2015) and the study (Al-Libawi, 2019). As for the second axis, it deals with metaphysics experience such as Goldman, Kraemer & Salovey (1996), Wong and et al (2007), (Next, 2012), Pederson and others (Pedrosa & et al, 2014) and a study. (Johnny, 2014). As for the current research, it covered both axes by examining the creative personality identity and its relationship with the mood experience of kindergarten teachers.

Second: The sample of previous studies

Most of the previous studies were conducted on samples from undergraduate students as well as in Goldman, Kremer, and GoldmanKraemer & Salovey (1996), Wong et et al. (2007), (Makki, 2016), and (Al-Libawi, 2019) study (Johnny, 2014) specializes in middle school students, while Karwowski study (2012) And a study (Al-Muqbel, 2012) specialized in high school students. As for the study of Pederson and others (Pedrosa & et al,

2014), it was unique to adolescents. This will benefit the researcher in selecting the appropriate sample for her research.

Third: Previous studies tools

As for the research tools that were used by previous studies, I noticed that a number of them resorted to its tools for study, while some of them resorted to using measures prepared by others, which would benefit the researcher in preparing the appropriate tools for the study (the creative identity scale and the experience scale beyond the mood).

Fourth: Previous statistical methods

Most of the previous studies adopted in analyzing and interpreting their data a number of statistical means, including the Pearson correlation coefficient and the t-test for one sample, the t-test for two independent samples, the factor analysis, the Chi-square test, and the Fakronbach equation. This will benefit the researcher in choosing its statistical methods for the study.

Fifth: Methodology of previous studies

Most of the previous studies followed the descriptive analytical approach in analyzing their data, which is whatthe researcher will assist in choosing the appropriate method for her study.

Sixth: The results

All previous studies with regard to creative personality identity have reached positive results in their study samples as in the study (as in the Karwowski study, 2012), the Karwowski & Izabela study (2015) and the Libyan study, 2019.

Whereas studies of metaphysics experience reached samples of study, they enjoy a high degree of metaphysics experience.

From all of the above, the researcher can summarize the extent of her benefit from previous studies in the following points:

1-Crystallizing the current research variables.

2-The lack of agreement of previous studies in its results, opening the research window in front of the researcher, and supporting the researcher's argument for choosing the subject of the research, thus the current research will form a new scientific addition to the previous research.

3-The researcher benefited from previous studies in the numbers of her tool.

4-The variation of the objectives of the previous studies and their variables contributed to defining the objectives of the current study, and setting some indicators for the variables of creative personal identity and experience beyond mood.

5- Viewing the study samples and methods of drawing them to the samples and determining their levels. The researcher helped to draw a general framework on the methodological and applied level that the researcher conducted with regard to community identification and sample selection.

6-Viewing statistical methods of data analysis helped to use the most appropriate statistical methods in achieving the goals of the current study.

7-Viewing the results of previous studies has helped the researcher to make a comparison between those results and the results of the research.

Stage No. (2),Procedures and Development

Define the approach used in the current research and its procedures in terms of describing the research community, selecting the sample and tools, as well as defining the statistical methods used in this field.

The current research aims at describing the creative personality identity and its relationship with the experience beyond the mood of kindergarten teachers, so the researcher adopted the descriptive approach that seeks to define the current situation of the studied phenomenon, and then describe it, and as a result it depends on the study of the

phenomenon on what it is in reality and cares as a description Precisely (Melhem, 324: 2000) Since the aim of the research is to investigate the relationship between the two variables of creative personal identity and experience beyond mood, the researcher adopted a descriptive, relational approach to it, which represents one of the types of descriptive approach and this type of studies represents an advanced level of descriptive studies. (Arifaj et al., 114: 1999).

Relational studies emphasize knowledge of the size and type of relationships between the data, i.e. to what extent the variables of the studied phenomenon are related to each other, the two parts are related, or total, negative or positive, (Dawood and Abdel Rahman, 159: 1990-178).

Research Community

Population means the total group (Universal) with the elements that the researcher seeks to generalize the results related to the problem (Odeh and irons, 1992: 159), and the current research community consists of kindergarten teachers in Baghdad / Rusafa (first) For the academic year 2019/2020, the number of which is a female teacher is distributed among (28) kindergartens, and Table (1) illustrates this.

Table (1)

The numbers of kindergartens and the numbers of kindergarten teachers in the first Rusafa Education Directorate for the academic year (2019-2020)

The Directorate	Number of parameters	Kindergarten's number
The first Rusafa	415	28

The research's sample

The sample means units of society that the researcher chooses randomly to conduct his studies on them according to special rules in order for the society to be properly represented (Dawood and Abdel Rahman, 1990: 1990) and to achieve the goals of the research in investigating personal identity variables Creativity and its relationship to the experience beyond mood in kindergarten teachers, the researcher selected a sample for her research as follows:

A- A sample for building a metric of experience beyond mood (statistical analysis sample):

The Riyadh sample and the teachers were chosen randomly, and included (20) kindergartens from the first Rusafa Education Directorate, and a sample building a metric of experience beyond mood and statistical analysis included (240) teachers from the first Rusafa Education Directorate, and Table (2) illustrates this.

Table (2) Number of Kindergartens and Number of Female Teachers (Sample of Beyond Mood Experience)

N o	Kindergarten	Number of parameters	N o	Kindergarten	Number of parameters
1	Kindergarten of Aljumhouriah	12	11	Kindergarten Albaydaa	12
2	Kindergarten Nazik Almalaekah	12	12	Kindergarten Al-Bashaer	12
3	Kindergarten Al-Safa	12	13	Kindergarten Um-alrabeaen	12
4	Kindergarten Al-Nisreen	12	14	Kindergarten Al-Areej	12

5	Kindergart en Alrayaheen	12	15	Kindergart en Mais	12
6	Kindergart en Alafrah	12	16	Kindergart en Alkaloud	12
7	Kindergart en Baghdad	12	17	Kindergart en Qater- Alnada	12
8	Kindergart en AlSindibad	12	18	Kindergart en Alandalib	12
9	Al-Sondos Kindergar ten	12	19	Kinderga rten Alalhaan	12
10	Kindergar ten Alshaab	12	20	Kinderga rten Adhamiy a	12
Total		120	Total		120

	Alkidah			n Alafrah	
6	Kindergarten Albait Alarabi	5	16	Kindergarte n Alwahda	5
7	Kindergarten Mais	5	17	Kindergarte n Um- alrabeaen	5
8	Kindergarten Al-Nisreen	5	18	Kindergarte n Qater- alnada	5
9	Kindergarten Alshaab	5	19	Kindergarte n Alalhaan	5
10	Kindergarten Al-Safa	5	20	Kindergarte n Alkaloud	5
Total		50	Total		50

B- The final application sample:

The kindergarten sample was chosen in a random manner, whereby (20) kindergartens were randomly selected from all kindergartens of the General Directorate of Rusafa Education (First). Table (3) illustrates this.

Table 3: The number of kindergartens and the number of female teachers (final application)

N o	Kindergarten first Rusafa	Number of parameter s	N o	Kindergarte n first Rusafa	Number of parameter s
1	KindergartenA l noor	5	11	Kindergarte n Nazik Almalaeka	5
2	Kindergarten Al kadah	5	12	Kindergarte n of Al jemhouryah	5
3	Kindergarten Al-Bashaer	5	13	Kindergarte n Albaydaa	5
4	Kindergarten Al-Areej	5	14	Kindergarte n Alrayaheen	5
5	Kindergarten	5	15	Kindergarte	5

Search Tools

First: the measure of creative personal identity

The adoption of a measure of creative personal identity prepared by (Al-Libawi 2019) in order for the researcher to rely on the same theory, which the researcher adopted in preparing the numbers of the creative personal identity.

The scale (Al-Libawy, 2019) is recent, and it did not pass for a long time, in addition to that the sample size is the university students, and after deliberating with the experts they agreed on its suitability for use by Riyadh teachers, as in appendix (1).

-Description of the creative ID scale prepared by (Libawi, 2019)

The paragraphs were formulated by adopting the method of self-report, of which (22) were drafted paragraphs, which are paragraphs with a sequence (1,2,3,4,5,6,7,8,9,10,12,13, 14,16,17, 18,20,22,23,26,27) and (5) paragraphs formulated against the direction of the measurement, which are paragraphsThe same sequence (11,15,19,21,24,25) and in front of each paragraph are five graded alternatives to the answer (applies to me completely - applies to me often - applies to sometimes - applies to rarely - does not apply to me at all) and the grades are defined (4,4 , 3,2,1), respectively, for

the paragraphs formulated toward the scale and unlike the correction of the paragraphs formulated, contrary to the direction of the scale, it is (1,2,3,4,5).

Thus, the mean mean of the scale in this way is (81) degrees and the highest possible degree is (135) degrees and the lowest degree (27).

Al-Libawi 2019) presented the scale to (10) experts from the fields of education, psychology, measurement and evaluation, as it was found that its paragraphs are suitable for measuring creative personal identity, after it was applied to a sample of (400) students, chosen in a random manner and for the purpose of Calculating the discriminatory strength and honesty of scale paragraphs, the researcher used two methods, the two extremes and the relationship of the degree of the paragraph with the total degree, as well as extracting the relationship of the degree of the paragraph with the degree of field for the scale, and the correlation of the degree of the component with other components and the total degree of the scale, and confirmatory factor analysis, and then the stability was calculated by bass The re-test method is applied, as it reached (0.87), and by the alpha-Kronbach method (0.90).

-Validity of paragraphs and Its Terms of Reference

Honesty is one of the things that the test designer must ascertain when he wants to build it, for an honest measure is that scale that is capable of measuring the attribute for which it was established (Imam et al., 1990: 123)For the purpose of identifying the validity of the paragraphs, the scale paragraphs were presented to a group of specialists in education and psychology (Annex 2). A percentage of 80% agreed on the paragraph to be considered acceptable in the scale, and in the light of the opinions of the arbitrators, all paragraphs of the scale were retained, which are (27) paragraphs, with some modifications in the linguistic wording

and interpretation of the meaning, as in Appendix (3).

-Sample clarity instructions

For the purpose of identifying the clarity of the scale instructions, the clarity of its paragraphs and its alternatives as well as revealing the difficulties facing the respondent, the researcher applied the scale to a sample of (20) female teachers who were chosen from the two schools (buds and republics) of the First Rusafa Education Directorate, and after conducting this application and reviewing the responses , It turned out that the paragraphs of the scale and its instructions were clear to the respondent (the teacher).

-Psychometric indicators of the scale of creative personal identity, indicators of honesty and consistency:

A- Honesty

The creative personality scale had an indicator (apparent honesty), and this type of honesty was achieved in the current scale when its paragraphs were presented to a group of experts and specialists in the field of education, psychology, measurement and evaluation (appendix) and table (4) illustrates this,(Jensen, 1980: 97).

Table (4): The valid paragraphs that got 80% or more

1.Paragraph number	2.Number of arbitrators	3.Number of approval	4.percentage
5. 1-2-8-10-16-18-20-21-23-24-27	6. 7.10	8. 9.10	10. 11. 100 %
12. 3-7-9-11-14-15-17-22	13. 14. 9	15. 16. 9	17. 18. 90%
19. 4-5-6-12-13-19-25-26	20. 21. 8	22. 23. 8	24. 25. 80%

B- Stability

Stability means that the scale is reliable, reliable and that the test results do not change if it is reapplied again (Al-ahir, 1999,140). Stability has been extracted for the measure of creative personal identity in two ways:

Test-Re-test Method

The researcher applied the scale to a sample of (50) teachers who were randomly selected from (4) kindergartens (Al-Bayt Al-Arabi, Mays, Al-Khulud, Baghdad) and the scale was applied to the same sample after a period of (14) days, as Adams sees (Adams) The re-application of the scale to know its stability must not exceed two weeks, between application at the first time and application at the second time Adams, 1989: 56)) and the correlation coefficient between the two applications (first and second) was calculated using The Pearson correlation coefficient is (0.79).

-Alfa Coefficient for Internal Consistency

This method depends on the consistency of the individual's performance from one paragraph to another if Kronbach derives a general picture of the coefficient of stability and he called it "Coefficient Alfa". He also indicated that this parameter indicates the internal characteristic of the test that arises from the statistical relationship between the paragraphs as it indicates these The characteristic is that the test is homogeneous, which means that all paragraphs measure one general variable (Travers 1969, 150). This method depends on the consistency of the individual's performance from one paragraph to another (Thorndike & Hegen, 1989, 79). For the purpose of knowing the consistency between the paragraphs of the scale, the researcher used Vakronbach equation for the above-mentioned stability sample, alive the value of the

stability coefficient alpha Cronbach (0.85), and table (5) clarifies it.

Table (5): Stability coefficient for the measure of the creative personal identity through the retest and vakronbach method

The scale	Coefficient of stability	
Experience beyond mood	Exam REPETITON	Alpha Kronbach laboratories
	0.79	0.85

Second: The measure of experience beyond mood

To achieve the aims of the current research, the scale (Salovey, et.al, 1995) was adopted They adopted in his construction on the theory of Salofi and others who knew the experience beyond mood, as the person's continuous and relative inclination to reflect on his feelings and thoughts that stand behind his mood, in light of his attention to his feelings and clarity with him or what it contains from the person's beliefs about his negative mood and his attempt to fix it. The scale was adopted for ease of application, correction, clarity of paragraphs and suitability for the target age group for the current research.

The validity of translating paragraphs beyond the mood experience

-Describe the metric of experience beyond mood

The scale, in its primary form, consists of (48) paragraphs to measure the experience of the mood behind it, distributed in three areas:

Attention to feelings - which is the ability to identify feelings and direct them towards his mood, and it consists of (16) paragraphs.

Clarity of feelings - is the extent to which an individual knows what he feels and the ability to

name his feelings and his ability to distinguish between his emotions and consists of (16) paragraphs.

Mood Fix - is the ability to modify negative moods and change feelings if needed, and it consists of (16) paragraphs.

Five alternatives have been placed before each measure of the scale: (I always agree, I sometimes agree, I do not agree, I do not agree sometimes, I do not always agree), and the grades are defined (1,2,3,4,5).

Honesty-is one of the important characteristics that must be taken care of in building standards and tests, and honest testing is that test that is able to measure the feature or phenomenon that was developed for it.

This type of honesty has been applied by displaying paragraphs of the scale of experience beyond the mood of (48) paragraphs, on A group of arbitrators in measurement, evaluation, and educational psychology, to judge the validity of the paragraphs of metacognitive experience and the accurate representation of metacognitive experience for kindergarten teachers. In light of the arbitrators' opinions on the scale, the paragraphs that obtained an agreement rate of 80% or more were accepted and by this procedure was (48) items were distributed in all fields Scale Supplement No. 6, as in Table 6 illustrates this.

Table (6) valid paragraphs that occurred:

Paragraph numbers	Number of arbitrators	Number of approval	percentage
1-2-4-10-13-24-25-26-26-28-33-35-36-37-43-44-45	10	10	100%

3-6-7-9-14-15-21-21-23-24 34-40 41-42-48	10	9	90%
5-8-11-12-16-17-18-19-20-30-30-31-31-39-46-47	10	8	80%

On the proportion of 80% or more

Stage No. (3) Conclusion and discussion:

-Identify the creative personality of kindergarten teachers:

The results of the current research for the sample of (100) female teachers from the first Rusafa Education Directorate showed that the mean of the scores on the scale of creative personal identity has reached (113.460) degrees with a standard deviation (13.241), while the hypothetical average (81) degrees, when Using the T-test for one sample, it became clear that the calculated T-value (85.045) is greater than the tabular T-value (1.99) at the significance level (0.05) and the degree of freedom (99) where this result indicates that the research sample had a creative personal identity because the arithmetic mean of the sample Above the hypothetical mean of the sample during comparison between the arithmetic media The hypothetical mean and table (12) illustrate this.

Table (12) arithmetic mean, standard deviation, and T value for individuals in the research sample on the scale of creative personal identity

Th e sa mp le	SM A	Stan dard devi atio n	Deg ree of free dom	Hypot hetical mean	The second value		Signifi cance level
					Calc ulate	Tab ular	

					d		
100	113.460	13.241	99	81	85.045	1.99	0.05

It turns out that the average degrees of creative personal identity for kindergarten teachers in the current research sample are higher than the hypothetical milieu and this means that they have a creative personal identity who loves what they do and respect the standards and provisions as well as have the ability to separate bad ideas from good ones so that they do not waste much time. The cultural and educational influences and the social context in which they are present contributed to shaping their creative personal identity, and this result is consistent with the Karwowski study (2012), whose results showed that students enjoy the creative personal identity.

The second goal: to identify the experience beyond mood in kindergarten teachers

The results of the current research for the sample of (100) female teachers from the first two Rusafa education directorates showed that the mean of the scores on the scale of experience beyond mood has reached (120,350) degrees with a standard deviation (21,615), while the hypothetical average reached (144) degrees, and when using T-test for one sample, it became clear that the calculated T-value (55,677) is greater than the tabular T-value (1.99) at the significance level (0.05) and the degree of freedom (99) where this result indicates that the research sample had experience beyond the mood because the arithmetic mean of the sample. Above the scale hypothesis of the scale by comparing the arithmetic and meta modes. I Table premise (13) shows that.

Table (13) arithmetic mean, standard deviation, and T value for individuals in the research sample on a measure of metacognitive experience

The sample	SMA	Standard deviation	Degree of freedom	Hypothetical mean	The second value		Significance level
					Calculated	Tabular	
100	120.350	21.615	99	144	55.677	1.99	0.05

Table (13) shows that the level of experience beyond mood among kindergarten teachers is higher than the hypothetical average of the scale, and the researcher attributes that to that experience beyond mood can be acquired, learned and developed by the experience of life through interaction and harmony with the life situations experienced by the individual (Salovey, et.al., 2001: 439). Therefore, this level of degree of experience beyond moods (kindergarten teachers) may be due to their awareness of the reality and their adaptation to the events of daily life and the attendant situations and crises, the extent of their ability to deal realistically with these situations, and their ability to develop their skill in dealing with negative moods and pressures. Emotion, and the accidents and crises that accompany it. This result can be explained by what he (Salovey et al., 2001) indicated that, emotional life is richer for individuals who are aware of themselves and pay attention and clearly to this, which makes them able to deal with the bad mood and try to fix it.

-The third goal: to identify the relationship between creative personal identity and experience beyond mood in kindergarten teachers

Pearson correlation coefficient was used to find the relationship between the two variables, the creative personality identity and the experience beyond mood. Pearson correlation (0.256). To find the significance of the correlation coefficient, use the T-test and when comparing it with the tabular value of (1.99) degrees at the significance level (0.05) where the results showed that the correlation coefficient is statistically significant because the

calculated value (2.622) is higher than the tabular value (1.99) and the table (14) explains this.

Table (14) correlation coefficient between the levels of creative personal identity and the experience beyond mood in kindergarten teachers

The variable	Correlation coefficient value	Degree of freedom	The second value		Significance level
			Calculated	Tabular	
Creative personal identity And experience beyond mood	0.256	98	2.622	1.99	0.05

Conclusions

In light of the research results, the researcher concludes the following

Kindergarten teachers have a creative personality identity, with results with an average arithmetic higher than the hypothetical average for the scale. Kindergarten teachers have experience beyond mood, as the results came with a mathematical average higher than the hypothetical average of the scale. There is a significant correlation between creative personal identity scores and metacognitive experience in kindergarten teachers.

Recommendations

In light of the research results, the researcher recommends the following:

There is a need to seek for the demands of female teachers in the areas of creative personal identity for their importance in their daily lives, attention to the participation of Riyadh teachers who enjoy high efficiency in planning and designing teacher

training programs according to the standards of creative personal identity, supporting the right decisions taken by kindergarten teachers to encourage them to express their opinions without fear or hesitation, qualification of female teachers scientifically and technologically, benefiting from modern programs that keep pace with the requirements of the times, the possibility of using a metric of experience beyond mood by the Ministry of Education and the directorates of education in all governorates to assess the work of a female teacher Kindergarten, and education of personal identity and experience behind the mood among kindergarten teachers or statement role in the success of the parameters professionally.

Proposals and future actions

In light of the research results, the researcher suggests the following:

- Conducting a similar study on other samples such as kindergarten principals in Baghdad.
- Conducting a study on creative personal identity and its relationship to some variables that were not addressed in the current research such as (personality patterns, imagination, high-order thinking)
- Study of creative personal identity and its relationship to psychological compatibility among kindergarten teachers.
- Study the experience beyond mood in kindergarten teachers and its relationship to professional competence.
- A future vision for the application of areas of creative personal identity and experience beyond mood in kindergarten curricula.
- Study the obstacles to creative personal identity for kindergarten teachers in the city of Baghdad.
- Study of what experience can be achieved behind the mood and its relationship to some variables, job satisfaction and professional commitment.

-Study the creative personal identity and its relationship to the experience behind the mood of governmental and private kindergarten teachers (a comparative study).

-Study a future vision to include the components of creative personal identity in kindergarten curricula in thinking education subject beyond the mood for kindergarten teachers according to variable (age, educational qualification, years of service, number of training courses), and finally

-Study of experience beyond mood for kindergarten teachers according to variable (age, educational qualification, years of service, number of training courses).

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