



CREATIVE TEACHERS AND TEACHING CREATIVITY: AN EFFORT IN LEARNING ACTIVITIES IN THE NEW NORMAL ERA

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Abstract

The future of the nation is largely determined by the optimal role of teachers in educating children to become creative human beings in solving increasingly complex national problems. The existence of teachers as professional educators has a moral responsibility in developing children's personalities, including improving the quality of students' creativity. For this reason, professional educators need to first understand and be skilled at developing the creativity of students in the learning process. Therefore, this paper tries to explain how to become a creative desert to create creative children needed to achieve 21st century skills. The policy of "the new normal" is based on changing behavior or habits. The author realizes that changing behavior is strongly influenced by changes in thoughts and attitudes which in practice is not an easy job, apart from the result that a person's thoughts and attitudes have been trapped by the old paradigm, it is also easy for changed thoughts, attitudes and behaviors to relapse. Therefore change requires active stretching.

Keywords: Creative Teachers, Learning, New Normal Era

A. INTRODUCTION

The last twenty or so years have seen a global revolution so that in many places creativity has moved from the fringes of education and/or from the arts to being seen as a core aspect of educating. No longer seen as an optional extra, nor as primarily to do with self-expression through the arts, early twenty-first century creativity is seen as generative problem-identification and problem-solving, across life (Craft, 2000, 2001, 2002, 2005)

Now days, globalization era needs many teachers as professional educator, to provide for our children the quality learning process at classroom or outside. However in this context, the role creative teachers are very strategic to respond radically changes in all aspect our live in the world. The problem is creative teacher and student creativity. How to make and enhancing the creative student through learning process. The concept of creativity' is a quality we are often made to feel we should value in our society. At the very least we feel we should be 'for' it, even if we do not know how to quantify or explain it. We may even feel slightly reluctant to

define something so appealing and powerful. Like other nouns we sometimes use to signify qualities of positive value, for example, 'genius', 'poetry' or 'art', we feel we instinctively know creativity when we see it. This does not make it any easier to define. For teachers this unease is compounded by the feeling that we should be planning for creativity and bringing to bear all of our energies on teaching towards it, including the implications this might have for planning, assessment and progression. These feelings can be complicated even further when we take into consideration the weight of curriculum orders and recommendations which teachers need to engage with, interpret and deliver (Wilson, 2009).

In education context, for professional teacher there are many problems for enhancing learning quality. Especially we need for understanding the growing students in their classroom. Of course, their students have moral and professional responsibility to improve creativity in learning process. Otherwise, when the teachers make the learning process, of course they take responsibility for enhancing students creativity by realizing many learning strategies to gaining learning objective and good outcomes.

Even if an individual has the potential to be creative, he or she still needs to be motivated and receive support for it. our understanding of creativity and have specific implications for education. Educators should, after all, both encourage the behaviors that are related to creative expression, and at the same time discourage those which lead to blind conformity and other antitheses of creative efforts. At the very least, it would be useful for educators to provide opportunities for creative self expression, appropriately reward creative behavior, model creative behavior, and avoid overemphasizing blind conformity and the rigid thinking that might preclude creative behavior.

Wilson (2009) describes, that the teacher must see their tasks as a creative profession where they can develop their own creativity as well as those of their pupils. It is possible that we sign up to the idea of creativity when we begin teaching because it is emblematic of something, a quality we want to be known for, perhaps. Conversely, when we detect its absence, in curricular documentation, schemes of work, or in our own practice, we can be quick to label that as very negative. With so much support, in terms of curricular recommendations, now available to teachers, there has, perhaps, never been a better opportunity to address issues of individual and collective creativity within the profession. Anna Craft reminds us that we are most likely to feel creative about our practice when we have ownership of it. The implications of this are not easy, for it involves self-examination, honesty, risk-taking and the possibility that we may encounter failure.

How schools and teachers take up the challenge to draw upon local and global knowledge is exemplified by a case study showing how trainee teachers came to further their own understanding of creativity through working with children and ICT.

Contextual the concept of creativity and how it came to be such an important term in educational discourse. In changes the world, especially in the landscape for creativity in education', this study gives us an overview of how creativity came to be represented in educational thinking in our school and society. As well as providing a understanding models of how creativity develops, and

a critique of the tensions inherent in teaching in a fast-changing world. This article presented will be enormously helpful in this, and in many other ways.

B. DEFINITION OF CREATIVITY

There are many definition of creativity. In this context, based on Al Gil Tan (2007) creativity is an individual and cultural phenomenon that allows us to transform possibilities into reality. When an individual discovers insights or produces new art forms and they are accepted by others, they become a part of cultural tradition, recorded, and transmitted to subsequent generations. In modern classrooms, teaching methods have become increasingly routine and objective in the transfer of knowledge.

Pitarco (2010), states that The word “creativity” suggests many powerful associations. In some context it seems almost beyond the scope of mere mortals—few of us can imagine treading in the footsteps of Einstein or Curie. Their accomplishments are stunning in originality and power, not just contributing to their disciplines, but transforming them. On the other hand, many of us have created a new casserole from ingredients in the refrigerator, jury-rigged a muffler to last to the next service station, or written a poem or song for the enjoyment of a loved one. What about Michelle and her peanut butter and jellyfish sandwich or Juan and his decoy bats? Were they creative? Can there be creativity in recounting a familiar story? Are we all creative? How do we know creativity when we see it? What does it have to do with education? The word “creative” is used frequently in schools. Virtually all of us, as teachers or students, have had experiences with creative writing. Teacher stores abound with collections of creative activities or books on creative teaching of various subjects. Such sources frequently provide interesting and enjoyable classroom experiences without tackling the fundamental questions: What is creativity? Where does it originate? What experiences or circumstances allow individuals to become more creative? Although collections of activities can be useful, without information on these more basic issues it is difficult for any teacher to make good decisions on classroom practices that might encourage or discourage creativity in students.

On the other hand, some definitions focus on characteristics of individuals whose work is determined to be creative (What is a creative person like?), whereas others consider the work itself (What makes this creative?). In either case, most definitions have two major criteria for judging creativity: novelty and appropriateness. For example, Perkins (1988a) defined creativity as follows: “(a) A creative result is a result both original and appropriate. (b) A creative person—a person with creativity—is a person who fairly routinely produces creative results. We can take conclusion, that novelty and originality may be the characteristics most immediately associated with creativity. Works of literature that imitate those before them or scientific discoveries that are merely a rehash of earlier work are seldom considered creative. To be creative, an idea or product must be new.

In facilitating what is creativity? creativity in schools, it is important for the teacher to consider the cultural contexts of students’ lives. It is necessary to provide multiple vehicles or strategies to appeal not just to students’ varied abilities or learning styles, but also to their diverse social and cultural values. This varied sense of appropriateness perhaps makes defining creativity more complicated, but it also

allows richness and diversity in the types of creative efforts that are attempted and appreciated. Creativity is purposeful and involves effort to make something work, to make something better, more meaningful, or more beautiful.

We seem to impart knowledge objectively but we do not necessarily let students experience the process through which discoveries are made and how they transformed our world. We teach our students to be consumers of knowledge rather than encouraging them to participate in the creation of knowledge. To encourage creativity, we need to let them experience the creative process in which possibilities are made into reality (Picarto, 2010).

Currently creativity seems to be something of a buzz-word in educational discourse. Some people think creativity is synonymous with designing and making things, or expressing oneself through the arts (Rossie Turner-Bisset, 2005, from Abbs, 1985, 1987, 1989). A survey of teachers and lecturers found that there was 'a pervasive view that creativity is only relevant to the arts' (Fryer, 1996). While there may be creativity in these activities, this is too narrow a conceptualisation of the whole business of creativity. A broader definition is given in the Report by the National Advisory Committee on Creative and Cultural Education (NACCCE,

1999) entitled *All Our Futures*. This Report concentrated on creativity in children's learning and curriculum experience, and offered some useful definitions. One problem is that the word 'creativity' is used in different ways and in different contexts. Thus, as the authors of the Report point out, it has an elusive definition:

However, organization need creative perspectives and solutions to conceive new product, service, and process ideas, marketing strategies, and ways of allocating and using resources. In this context, creativity is the magic word that can turn around and organization, company, division, or department. There is nothing mysterious about creativity ; it's just a matter of applying the right attitude and technology in a climate receptive to creative thinking and new ideas. The technology of creativity techniques can multiply and magnify human brainpower in organization. Unfortunately, much of this brainpower typically is underused and underappreciated. We often take our most important and useful resources for granted. Whether because of familiarity or simply lack of awareness, we fail to harness creative minds (VanGundy, 2005). So that, creativity related to process and learning activity that implementing our teacher in the classroom and outside. It also explores current concepts of creativity in use in education, and strategies used to enhance opportunity for pupils to be creative.

The NACCCE states that creativity is purposeful and that creative activity must have some value. There are dead-ends in the creative process: ideas and designs that do not work. It also stresses the importance of originality, whether that may be judged as original, as against a person's previous work, relative, in relation to a person's peer group, or historic, in terms of outcomes within a particular field. Books aimed at encouraging creativity in the primary sector (e.g. Beetlestone, 1998a; Duffy, 1998) do embrace the notion of creativity across arts and sciences, and offer much in terms of how to achieve creative teaching, yet they are less clear as to the nature of creativity, preferring multi-stranded definitions or constructs. For example, Beetlestone argues that creativity involves:

1. The ability to see things in fresh ways,

2. Learning from past experiences and resulting this learning to new situation,
3. Thinking along unorthodox lines and breaking barriers,
4. Using nontraditional approaches to solving problems,
5. Going further than the information given,
6. Creating something unique or original (Rossie Turner-Bisset, 2005).

C. TEACHING CREATIVELY

Rapidly changing environments with complex and diverse elements require flexible and initiatives responses. Rigid operating systems are ineffective in such environments. Flexible system in contrast are characterized by multiple solution possibilities. Creative solutions can provide flexibility by increasing our options and helping us cope and adapt. The more ideas we have the more solution avenues will be at our disposal. New ideas can open up new worlds, new insights and new ways of doing old things. Creativity in short can help us reinvent ourselves and our organization (VanGundy, 2005).

The last twenty or so years have seen a global revolution so that in many places creativity has moved from the fringes of education and/or from the arts to being seen as a core aspect of educating. No longer seen as an optional extra, nor as primarily to do with self-expression through the arts, early twenty-first century creativity is seen as generative problem-identification and problem-solving, across life (Craft, 2000, 2001, 2002, 2005).

In the case of teaching creatively, adopting creative approaches to developing lesson plans and engaging students with the material can reasonably be expected to lead to better learning. Knowledge is sometimes overlooked as an ingredient of creativity, perhaps because there has been a strong emphasis in some circles on overcoming or breaking away from prior knowledge as being important to creativity. But, the fact is that nobody has ever made a meaningful creative advance in any domain about which they had no prior knowledge. Knowledge is a key building block of creative accomplishment. So, simply by imparting knowledge from your content area to your students, you are actually providing them with some of the raw materials they will need for creative thought on their own part. Clearly, the more effectively you can do that, the better they will learn, and so seeing how to develop creative teaching strategies that help students to establishing richer understandings of the topic may be one concrete goal (Al Gil Tan, 2007). But, as with your students' creativity, concentrating on increasing your own content knowledge and developing the intellectual skills to use that knowledge effectively may yield great benefits. Returning to the question of the role of educators in children's creativity, it is clear that there are multiple roles. These include motivator, supporter, lover of knowledge, source of inspiration and encouragement, highly knowledgeable partner in collaborative learning, and modeler of creative thinking styles and creative strategies.

Al Gil Tan (2007) describes that the creative teachers are knowledgeable and expert professionals. They are granted creative autonomy in their classroom. They establish purposes and intentions, build basic skills, encourage acquisition of domain specific knowledge, stimulate curiosity and exploration, build motivation, encourage confidence and risk taking, focus on mastery and self competition,

promote supportable beliefs, provide balance and opportunities for choice and discovery, develop self-management or metacognitive skills, teach techniques and strategies for facilitating creative performance and construct environment conducive for creativity and encourage imagination and fantasy (Nickerson, 1999; Schacter, Thum and Zikfin, 2006). Student and teachers engage in creative collaboration (Sawyer, 2004; Barrett, 2006). Last but not least, teachers may like to know ways to facilitate excellent teaching and effective learning.

Foster creativity by buying low and selling high in the world of ideas—defy the crowd. Creativity is as much an attitude toward life as a matter of ability. We routinely witness creativity in young children, but it is hard to find in older children and adults because their creative potential has been suppressed by a society that encourages intellectual conformity. We begin to suppress children's natural creativity when we expect them to color within the lines in their coloring books (Sternberg and Williams, 1996).

The NACCCE Report (1999) defines creative teaching in two ways: teaching creatively; and teaching for creativity. The first of these is dealt with briefly in the Report, namely teachers using imaginative approaches to make learning more interesting, exciting and effective. There is nothing here with which one can take issue, only that it is rather nebulous and does not go far enough. In teaching for creativity, the Report states that there are three related tasks: encouraging, identifying and fostering. This is not to reject the importance of these activities, but they tend to cast the teacher in the role of facilitator. That this is part of the teacher's role is undeniable, but I would argue that there is more to creativity in teaching than this. A clue lies in the following sentence: 'Teachers cannot develop the creative abilities of their pupils if their own creative abilities are suppressed' (NACCCE, 1999, p. 90). Thus we need to understand what might be meant by teachers' creative abilities, and what a deeper, more informed understanding of creativity might have to offer towards our conceptions of creativity in teaching.

The idea is to help your students develop the discipline necessary for creative thinking. Giving homework that allows and encourages them to take the time to think helps them get used to the time it takes to develop a creative idea. Allow time for creative thoughts as you determine the time they need to complete a test, essay, or assignment. By building in time for pondering, you show students that time spent thinking is valuable. Creative ideas depend on nurturing the inklings that lead to these ideas, and nurturing creative ideas requires time (Sternberg and Williams, 1996).

Some of the literature on creative teaching offers insights such as the depiction of creative teachers being innovative, having ownership of the knowledge, being in control of the teaching processes involved, and operating within a broad range of accepted social values while being attuned to pupil cultures (Woods, 1995). Apart from the first of these, innovation, there is nothing peculiar to creativity. I would expect the other three attributes to be present in all good teachers. Beetlestone suggests that: 'Creative teaching can be seen as the same as good practice, yet good practice is not necessarily creative teaching' (Beetlestone, 1998a, p. 7). Presumably creative teaching has some extra dimension which distinguishes it from mere 'good practice'. Beetlestone states that the creative teacher demonstrates commitment,

subject knowledge, knowledge about techniques and skills, and involvement with the task. The attributes listed by Beetlestone (1998a) encompass many of the qualities of 'good' teaching, but still leave vague the definition of creative teaching. By defining creativity and creative teaching in vague terms, educationists sidestep important aspects of both, and leave themselves open to vague statements which do not help us to understand the real nature of creative teaching.

Consider encouraging the growth and development of creativity in your students by giving a separate creativity grade. The standard overall grade of an assignment does reflect creative content, but it also encompasses accuracy, comprehensiveness, style, and grammar. How you use creativity grades in final class grading is your decision. The point is that the separate grade explicitly rewards the creative process and effort, regardless of the quality of the overall assignment.

As a teacher you will need to develop awareness of your pupils' social, cultural, linguistic and ethnic backgrounds and their individual needs. With this awareness your teaching should be planned to engage pupils and to challenge them. This does not mean that you are required to have an intimate knowledge of the backgrounds of all the pupils you teach: it is more about the attitude you have towards teaching pupils from diverse backgrounds with diverse needs. Gaining the respect of your pupils is also a key to good teaching and this set of standards includes the requirement to treat pupils with respect and consideration as this will in turn lead to respect for the teacher. As a teacher you will be role models for your pupils and, as you would expect, that role model must be a positive one. You will be expected as a teacher to demonstrate this by respecting others, adopting appropriate attitudes and values, respecting cultural diversity and exercising a degree of social responsibility (Gill Nicholls, 2004:10).

The teachers reported that they and their students benefited from explicitly recognizing creative performance—whether through grades, classroom demonstrations, votes from their peers, or other special recognition. To encourage student creativity, you must identify, nurture, and reward it. Students are often discouraged from focusing on creativity in their assignments and discussions. It's the job of good teachers to reward creativity, especially considering the role it plays both inside and outside of school (Sternberg and Williams, 1996).

According to Nicholls (2004) the good teacher, what makes a good teacher and what good teaching is, are a source of endless debate. In reality there is no one correct answer to these two questions. Kyriacou (1997) cites a survey conducted in 1931 designed to ascertain the most important qualities of a good teacher. Teachers, pupils, teacher trainers and others reported the following qualities in order of frequency:

1. Personality and will;
2. Intelligence;
3. Sympathy and tact;
4. Open-mindedness;
5. A sense of humor.

The education of children is a multifaceted process that has a crucial aspect that cannot be ignored: teacher/pupil interaction and the structure and delivery of activities within the classroom. This is the one aspect that legislation cannot

prescribe—what actually happens in the classroom.

To gaining the quality of creativity student, all teachers must take learner-center approach. So, can learner-centered approaches succeed? Wagner (2000) claims they can in such specialised learning environments as the Montessori system, which she describes as ‘vision-led, principle- guided and process driven [i.e. the learning process]’, and she speculates whether success in this system is partly also a function of the size of the institution and its primary/elementary level. A feature of special schools is their learner-centered approach, based on individual program and small group teaching.

Dimmock (2000) describes the characteristics of a learning-centered school, where learners and learning are placed at the heart of school activity. Having regard for the influences of different cultures on learning, he uses terms he considers are not culture-dependent: (a) Student outcomes are converted into meaningful learning goals for individual students, (b) Every student is valued as a learner, (c) Relevant information is collected on each student’s learning characteristics and achievements, (d) Research findings are sought on effective learning principles as guides to practice *Managing Effective Learning and Teaching*, (e) Wherever possible, school-wide policies and shared practices on learning are adopted for consistency and reinforcement, (f) The whole school is viewed as a learning community.

D. CONCLUSION

1. In this sense, one is being a creative teacher even when one reconstructs or re-creates successful teaching done by others. We have all watched, as learners or colleagues, wonderful teachers at work and wanted to emulate them. But through the act of re-creation, we add ourselves and our own frames of reference to an activity.
2. Creative teaching is good for teachers and it is good for children. Through creative teaching, teachers open themselves up to all sorts of possibilities for communicating their knowledge and experience. It is enjoyable and helps to renew the teacher both personally and professionally, a renewal much needed in the current culture of performativity and accountability. Children too benefit from creative teaching, which fosters their own creative abilities through the kinds of activities and approaches in this book. Of central importance is the notion that planning for teaching in the ways presented here is a genuinely creative act.
3. Teachers who work in this way draw together ideas, materials, activities, analogies, representations and the whole of the pedagogical repertoire to generate activities which will enhance children’s learning, making it both memorable and enjoyable.

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