



Universitas Muhammadiyah Malang, East Java, Indonesia

Izdihar : Journal of Arabic Language Teaching, Linguistics, and Literature

p-ISSN: 2622-738X, e-ISSN: 2622-7371 // Vol.4 No.3 Dec 2021, pp. 353-362



<https://doi.org/10.22219/jiz.v4i3.18354>



<http://ejournal.umm.ac.id/index.php/izdihar/index>



izdihar.jurnalpba@umm.ac.id

Creative Teaching Model for Second Language Learning in the Post-Pandemic Era

Risna Rianti Sari^{a, 1}, Alfiatus Syarofah^{b, 2}, Harir Mubarak^{c, 3}

^{a,b,c}Universitas Islam Negeri Maulana Malik Ibrahim Malang, Indonesia

¹rismnariantisari@uin-malang.ac.id*, ²alfiatussyarofah@uin-malang.ac.id, ³harirmubarak@uin-malang.ac.id

ARTICLE INFO

Article History:

Received: 09/08/2021

Revised: 25/11/2021

Accepted: 31/12/2021

Published: 31/12/2021

*Corresponding Author:

Name:

Risna Rianti Sari

Email:

rismnariantisari@uin-malang.ac.id

ABSTRACT

Indonesia is currently trying to reorganize the education system post-pandemic by using hybrid learning system. In this hybrid learning process, lecturers are required to grow and develop their creativity. This article described the mapping of the model of second language teaching lecturers both English and Arabic at Maulana Malik Ibrahim State Islamic University of Malang on creativity in teaching, in particular to find out how well they understand the concept of creativity and the implementation of creative teaching in the form of classroom activities. This method used was qualitative approach with the type of content analysis. Data were collected through in-depth interviews with 21 second language lecturers, then the data were analyzed using Krippendorff content analysis. The results of this study indicated that second language lecturers had a comprehensive understanding of the demands of creativity in this post-pandemic, because they can clearly explained the meaning of creativity both in ideas and in its realization. In addition to understood creativity and its implementation in teaching activities, this research also showed the synergy between individual creativity as reflected in professional teaching and organizational creativity as seen from the readiness of this university to develop students' creative attitudes through support for campus facilities.

Copyright © 2021, Sari et al

This is an open access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



Keyword

Creative teaching, Second language learning, post-pandemic

مستخلص البحث

تجرب إندونيسيا أن يرتب النظام التربوي الآن بعد وجود جائحة كورونا باستخدام نظام التعليم الهجيني (الهايبرد). في عملية تعليم الهايبرد، يطلب المدرس للتطور إبداعيته. هذه الرسالة تستهدف لعرض التصنيف عن ملاحظة مدرس اللغة الثانية إنجليزية كانت أو عربية في جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج حول الإبداعات في التعليم، خصوصاً معرفة حد حسن عن معرفتهم مفهوم الإبداعية وتنفيذ التعليم الإبداعي بشكل التعليم في الفصل. يستخدم هذا البحث المدخل الكيفي بنوع تحليل المحتوى لدى كريفندروف. يكون أسلوب جمع البيانات من خلال المقابلة العميقة عن ٢١ مدرس اللغة الثانية. نتيجة البحث تدل على أن معلم اللغة الثانية لديه فهم شامل عن مطالبات إبداعية في عصر العادات الجديدة لأنه يستطيع أن يشرح مفهوم الإبداعية بشرح واضح فكرةً وتحققاً. بجانب المفهوم عن الإبداعية وتطبيقها في عملية التعليم، هذا البحث يدل على وجود الإندماج بين الإبداعية الفردية التي تبدو في التعليم الاحترافي والإبداعية المجموعية التي تبدو في استعداد الجامعة لتطوير الموقف الإبداعي لدى الطلبة من خلال التشجيع لمرافق الجامعة.

التعليم الإبداعي، تعليم اللغة الثانية، التعليم بعد جائحة

كلمات أساسية

INTRODUCTION

The urgency of selecting the topic of creativity in this research can be seen from several arguments; including the importance of a creative attitude owned by each individual, especially to deal with today's changes. Creativity is a competitive advantage, meaning that every organization needs creative people in it, so that an organization that develops a culture of creativity and innovation will benefit directly, not only in terms of material benefits, but social benefits such as teamwork and motivation of organizational members.

The paradigm of creative today has undergone a change. Initially, creativity is a given or a blessing that is only given to certain people, now it has changed that creativity can be learned and can be owned by everyone without exception. More than that, Allah SWT in the Al-Qur'an as the main guideline for Islamic teachings, since the beginning has emphasized to be a creative human being, because in fact Allah is the Most Creative, it can be seen in the verses of the Al-Quran surah al-infithar 8, at-taghabun 3, al-a'raf 11, ghafir 64, ali imran 6 and al-hasyr 24 (Sari, 2020).

In the word view, the important of this creativity also appear in PISA 2022 will be focused on creative thinking (PISA, 2020). Several platforms for developing the creativity of children and youth, one of them is the International Child Art Foundation (ICAF) which has a mission to prepare creative and cooperative children for the future through art. In the national context, in Indonesia there is ID Creative Week which is tasked with channeling creative ideas from all of the nation's children, with movements such as Jakarta Fashion Week, Brightspot Market and ideafest, all of which are creative platforms for the Indonesian people.

The term creative is an issue that is always raised every year, even this issue will still be discussed in this year 2021 with a discussion of creativity in various scientific fields (Bonetto et al., 2021), (O'Keeffe et al., 2021), (Guo et al., 2021). al., 2021), (Mazerant et al., 2021). More specifically the discussion of creative teaching, creative teaching in general has been widely discussed in various disciplines, both in health sciences (Tinnon, 2014), (Rankin & Brown, 2016), (Liu et al., 2020), and in science technology (Mohammad et al., 2015), (Barry et al., 2018), as well as creative teaching in schools from elementary to tertiary education (Jeffrey & Troman, 2013), (Tsai et al., 2018), (Rus, 2020). In addition to creative teaching in the form of a learning process discussed in several studies, teachers' perspectives on creative teaching as a teacher have also been widely researched as a step in mapping the importance of creative teaching (Craft et al., 2014), (Xianhan Huang et al., 2019) , (Xian-han Huang & Lee, 2015).

The implementation of creative teaching in learning is needed at this time, apart from one of the skills demands of the 21st century, Indonesia is also

entering a new normal period, namely the post-COVID-19 pandemic, where teachers are required to utilize technology or even develop existing ones in the learning process. All campuses in Indonesia have implemented learning management in this new normal period, even online learning or hybrid learning. This encourages lecturers, especially second language lecturers, who in fact carry out face-to-face learning both in material delivery and evaluation, to be replaced by distance learning to be more creative.

This implementation requires synergy between individual, group and organizational creativity in an educational institution, in order to support the success of the learning process in it. This synergy has been reflected in several campuses where organizationally, the campuses facilitate the creativity of their academic community which is manifested by group creativity by forming technology-based creative learning that can be utilized by both lecturers and students. One of them was Maulana Malik Ibrahim State Islamic University of Malang which had provided learning management system called e-learning. But the question was the lecturers there takes advantage of the creativity that has been built by being more creative individually?

Second language teaching lecturers should be encouraged to think out of the box in the process of delivering the four language skills which are listening, reading, speaking and writing. Lecturers certainly have the most significant important role in fostering student creativity through learning. Therefore, the aim of this study was to investigate the perceptions of second language teaching lecturers in Maulana Malik Ibrahim State Islamic University of Malang about their creativity and teaching practices in the post-pandemic. The research focus that will be raised by the researcher were the interpretations of creativity among second language teachers in Maulana Malik Ibrahim State Islamic University of Malang, the kind of creative teaching have been applied by them, and also the factors that influence their creative teaching and learning during their classroom.

METHOD

The research approach used in this research was a qualitative approach with the type of content analysis. The focus of the analysis lied in the data from in-depth interviews which reveal the respondents' experiences. The participants of this study were 21 second language teaching lecturers of Maulana Malik Ibrahim State Islamic University of Malang even English and Arabic. The majority of lecturers were male with 12 people while 9 female lecturers. All participants have an age range of 25-35 years, which can be classified as young lecturers; this age selection assumed that young lecturers are more creative. Experience is also a determining factor for various kinds of perceptions. So, 17 lecturers had

less than ten years of teaching experience while 4 of them had more than ten years of experience.

The data were collected through interviews conducted by researchers by investigating the related literature in detail. After reading the literature related to creativity in teaching, the researcher and the team decided on three focused questions as follows: The first question asked the participants what creativity was to express their perceptions of creativity. The second question asked whether they applied creative teaching in their second language teaching class. Then according to their answers they were asked to show some examples of the creative teaching activities they used. The third question asked them to identify factors that hinder and encourage creative teaching and learning.

The results of interviews will be analyzed through Krippendorf (2004) content analysis which include six steps there were unitizing where researcher taken was to select the unit to be studied, here the researcher selected the unit of the text generated from interviews with research subjects. Then Sampling which was taken through reading data from the main number of lecturers in Maulana Malik Ibrahim State Islamic University Malang both English and Arabic, so that the expected age of the sample can be selected, which is in the range of 25-35 years. Third was recording/coding: after the text was recorded in written form that can be read repeatedly, the next process was coding the reading results according to the researcher's interpretation, analyzing the unstructured text into a more understandable embodiment. To protect participants' privacy, code was used to report their statement, not their full name. The codes for example A1, B3 represented the first participant from the first question and the second participant from the third question and R1 for the number one respondent and so on.

Reducing was the next step where the researcher reduced the information from the recording that does not belong to the coding category. Next was inferring which was distinguishing the results of the analysis from other models, in this case the researcher tried to compare the results of the analysis with some of other researchers thought about creativity. The last step was narrating when the researcher presented the results of the analysis that can be understood by discussing further the contribution achieved by this research so that it can recommend next steps.

RESULTS & DISCUSSION

The results of the analysis of interviews with several second language lecturers showed their perceptions of creative teaching, about the creative meaning for them, the types of creative activities they have done during learning in second language classes and the factors they think support or even hinder creative teaching. The first question was about creativity meaning in teaching a second language for them. The researcher categorized the results of the

interviews with the second language lecturers into two categories with various supporting codes for that category.

Some of them argued that creativity is the action and the attitudes of a second language lecturer, this was reflected by the arguments they put forward, for example that creative lecturers are fun lecturers (4 respondents), this was stated by several respondents who emphasized that creative lecturers are fun lecturers and do not make it hard. In the process of learning foreign languages (R1), this was further strengthened by statements from other respondents regarding fun above, namely that creative lecturers are fun and make it easier for students to understand learning. Some of them thought that creative teaching came from motivational lecturer (2 respondents), and communicative lecturer (1 respondent). If the teacher was communicative, he/she can arrange his/her class well, and 1 respondent agreed that creative teaching came from inspirational lecture.

Another category suggested that creativity is the way lecturers' used in their second language learning. A teaching can be said to be creative teaching if the lecturer uses interesting, unique, and diverse teaching methods (10 respondents stated this). Several other respondents emphasized that this interesting thing is wrapped in technology that can be used to support the success of the learning process (3 respondents).

Discussion of the second answer to the creative activity questions that have been carried out by the second language teaching lecturer shows the following answers:

Tabel 1. Creative Activities of Second Language Teaching Lecturers

Category	Code	Respondent
Warm-up Activities	Brainstorming	R6
	Games	R13
Language Element Activities	Vocabulary Exploration	R12
	Mnemonic	R15
	Grammar Exploration	R20
	Flash card	R8, R19
	Watching Movie	R1, R16, R11, R10
Language Skills Activities	The Latest Technology	R2, R3, R14, R4, R9
	PBL	R7
	Story telling	R21
	Direct Method	R5, R17
Irrelevant Answer	Delivered Cheerfully	R18

Tabel 1 shows creative activities of second language teaching lecturers. Some of the creative activities they do are both opening activities and core activities of learning. In the warm-up activity before the material was given, there were respondents who stated that they used brainstorming as a tool to monitor the extent to which learners were familiar with the topic to be studied (R6) while others used games that could attract learners to take part in classroom learning (R13).

Creative teaching can also be seen in the core activities of second language learning, both learning language elements and learning language skills. More than half of the respondents (13 respondents) showed their creative teaching in language skills teaching activities. This is because teaching second language skills is easy to create with a variety of creative activities.

Some of respondents explained their reasons for using this models, for example watching movie, he argued that this model can increase the students' listening skill but unfortunately the dialogues in film often used slang language especially in Arabic language. Also about using technology in learning, besides many advantages offered by technology in learning such as its function as supporting high-quality education, there are also several obstacles in its used. He complained that the preparation of language learning using technology required a lot of time, effort and money although some are already available on campus.

The last question has to do with the creative teaching factor. As seen in the following analysis results, there are two categories of creative teaching factors, both of them inhibiting factors and supporting factors. Among the inhibiting factors for the implementation of creative teaching, namely administrative demands (R11) which make lecturers rigid in teaching, setting strict targets with short travel time results in lecturers being inflexible in developing creative teaching. In addition, students' minimal knowledge is also considered an inhibiting factor, because creative teaching will not be carried out without the support of resources in the learning process, one of which is students.

Table 2. The Factors of Creative Teaching

Category	Code	Respondent
Inhibiting Factor	Administrative Demand	R11
	Minimal Student Knowledge	R19
Supporting Factor	Active Student	R1, R10, R15
	Adequate Facilities	R2, R6, R8, R18
	Professional Lecturer	R3, R4, R5, R7, R9, R12, R13, R14, R16, R17, R20, R21

Tabel 2 shows the factors of creative teaching. However, apart from the inhibiting factors above, many supporting factors were stated by the respondents regarding creative teaching. Creative teaching starts with professional instructors who are supported by active learners and adequate facilities. Professional teachers will be seen in the language skills of the instructors and the ability to utilize existing media (R3, R5, R9, R12, R21), besides that professional lecturers are also diligent, innovative and consistent teachers (R13, R20).

From the results of the respondents' statements above regarding how familiar they are with creativity, what creative activities they have done in teaching, and the factors that influence creative teaching, it can be concluded by comparing these statements with developed theories, as well as existing studies. Maley in his book *Creativity and English Language Teaching* (Maley and Kiss, 2018) explained a lot about creative teachers, in fact he has conducted a more in-depth survey on creativity, but we just showed a small part stated that creativity comes from teachers who are kind, patient, humorous, treat students like humans, and try their best in conveying learning. It is in line with the researcher that many lecturers at Maulana Malik Ibrahim state Islamic University of Malang were had the opinion that creativity comes from the attitude of the teacher.

Maley's statement that teachers should made a special effort in their teaching was indicated that they are a creative teacher also in line with some statements of the lecture at Maulana Malik Ibrahim state Islamic University of Malang that to became the creative teachers they also showed more effort during second language learning began from their preparation by using the technology, than delivered the materials in class by fun learning and evaluated the students' project which also used the advanced of technological education.

Second language lecturers who are respondents above can be categorized as understanding the meaning of creativity, this can be seen from Boden's (2001) definition, he argued that creativity as the ability to generate new ideas that are spectacular but acceptable, and also valuable (Jeffrey & Troman, 2013)). Ability here means that the creativity comes from the teacher. Those creative instructors are lecturers who are able to generate interesting, fun, communicative and motivational ideas for second language learners.

Creative can also be interpreted as a result of action that is reflected in a variety of ways of teaching, utilizing existing technology and developing it. This is also in line with the notion of creativity according to Csikszentmihalyi (1996) which describes creativity as any action, idea, or product that changes an existing domain into a new one (Akyıldız & Çelik, 2020). In other words, creativity in teaching a second language can be interpreted as something new, either a development of an existing domain or a completely new one that can be

understood by the audience by considering its usefulness and feasibility which is reflected in the way of teaching.

The terms creativity and innovation are often used interchangeably. However, in essence the two terms have clear differences. Creativity is a generalization of a person's ideas, while innovation is a manifestation of creativity itself. There are three types of creativity, namely individual creativity, group creativity and organizational creativity (Mehta et al., 2014). The answer to the second question emphasizes that there are creative and innovative activities of the second language lecturer that they apply in the learning process.

Someone who has individual or personal creativity will appear to have a large work capacity, have patience, curiosity, good emotional control, and high tolerance (Suciu, 2014). A person's individual creativity can emerge if it is encouraged by the creativity of the organization or agency that oversees it. Individual creativity can be fostered from group creativity. The synergy between the three types of creativity must exist in each agency in order to support the continuity of the agency. This synergy can be seen in the results of the above research, where individual creativity such as professional teachers is supported by adequate facilities.

The results of this study are in line with several previous studies that discuss the perceptions of second language lecturers about creativity, with mixed research results. One of the them is researched on the perceptions of prospective lecturers towards creative teaching. The results of these studies suggested different and unique things about creativity in that a creative person is able to produce ideas and forms in the form of something original. They also argue that creativity is a given for some people supported by factors such as environment, culture and education. Therefore, it can be developed through classroom learning such as communicative and collaborative assignments in second language learning (Kurt & Önalın, n.d.).

The perception of English teachers in several schools in Turkey about creativity is also revealed in another study. The results of the study showed that most teachers do not know the nature of creativity and have not applied it to classroom learning. This is due to the heavy demands of the curriculum, the target achievement in evaluation and the limited technology they have (Akyıldız & Çelik, 2020).

Another research is about the perception of second language lecturers, in this case the English lecturer at the Badji Mokhtar University in Algeria. The research resulted in a statement that lecturers have a positive view of instilling creativity in second language learners through creative teaching, but most of them do not clearly know the characteristics of creativity because they are still confused about the concept of creativity (Hana & Hacène, 2017).

CONCLUSIONS

From the description of the results above, it can be concluded that second language lecturers at this Maulana Malik Ibrahim Malang State Islamic University have a positive view of creativity; this is evidenced by their understanding of the concept of creativity. This understanding is then manifested by creative activities such as brainstorming, games, mnemonics, flash cards and the use of technology that is reflected in the learning process. The synergy between lecturer creativity and institute creativity is also reflected in professional teaching supported by adequate facilities. Suggestions for future research are making an assessment design for the lecturers' creativity in teaching so that can be measured quantitatively.

ACKNOWLEDGMENT

The researchers want to thanks to all of participants who was contributes their idea until the reserchers could collected the data and reached the conclusion which had representated in this article

BIBLIOGRAPHY

- Akyıldız, S. T., & Çelik, V. (2020). Thinking outside the box: Turkish EFL teachers' perceptions of creativity. *Thinking Skills and Creativity*, 36, 100649. <https://doi.org/10.1016/j.tsc.2020.100649>
- Barry, D. M., Kanematsu, H., Nakahira, K., & Ogawa, N. (2018). Virtual workshop for creative teaching of STEM courses. *Procedia Computer Science*, 126, 927–936. <https://doi.org/10.1016/j.procs.2018.08.027>
- Bonetto, E., Pichot, N., Pavani, J.-B., & Adam-Troïan, J. (2021). The paradox of creativity. *New Ideas in Psychology*, 60, 100820. <https://doi.org/10.1016/j.newideapsych.2020.100820>
- Craft, A., Hall, E., & Costello, R. (2014). Passion: Engine of creative teaching in an English university? *Thinking Skills and Creativity*, 13, 91–105. <https://doi.org/10.1016/j.tsc.2014.03.003>
- Guo, J., Zhang, J., & Pang, W. (2021). Parental warmth, rejection, and creativity: The mediating roles of openness and dark personality traits. *Personality and Individual Differences*, 168. <https://doi.org/10.1016/j.paid.2020.110369>
- Hana, N., & Hacène, H. (2017). Creativity in the EFL Classroom: Exploring Teachers' Knowledge and Perceptions. *Arab World English Journal*, 8(4), 352–364. <https://doi.org/10.24093/awej/vol8no4.24>
- Huang, Xian-han, & Lee, J. C. (2015). Disclosing Hong Kong teacher beliefs regarding creative teaching: Five different perspectives. *Thinking Skills and Creativity*, 15, 37–47. <https://doi.org/10.1016/j.tsc.2014.11.003>

- Huang, Xianhan, Lee, J. C.-K., & Dong, X. (2019). Mapping the factors influencing creative teaching in mainland China: An exploratory study. *Thinking Skills and Creativity*, 31, 79–90. <https://doi.org/10.1016/j.tsc.2018.11.002>
- Jeffrey, B., & Troman, G. (2013). Managing creative teaching and performative practices. *Thinking Skills and Creativity*, 9, 24–34. <https://doi.org/10.1016/j.tsc.2013.01.003>
- Krippendorff, Klaus. (2004). *Content Analysis an Introduction to Its Methodology*. Sage Publication : London
- Kurt, G., & Önalın, O. (n.d.). *TURKISH PRE-SERVICE EFL TEACHERS' PERCEPTIONS OF CREATIVITY*. 14.
- Maley, Alan., Kiss, Tamas (2018). *Creativity and English Language Teaching From Inspiration to Implementation*. Palgrave : Macmillan
- Mazerant, K., Willemsen, L. M., Neijens, P. C., & Noort, G. V. (2021). Spot-On Creativity: Creativity Biases and Their Differential Effects on Consumer Responses in (Non-)Real-Time Marketing. *Journal of Interactive Marketing*, 53. <https://doi.org/10.1016/j.intmar.2020.06.004>
- Mehta, M., Chandani, A., & Neeraja, B. (2014). Creativity and Innovation: Assurance for Growth. *Procedia Economics and Finance*, 11, 804–811. [https://doi.org/10.1016/S2212-5671\(14\)00244-5](https://doi.org/10.1016/S2212-5671(14)00244-5)
- Mohammad, N., Yasin, R. M., & Ana. (2015). Creative Teaching in Design and Technology Curriculum: Using Structural Equation Modeling. *Procedia - Social and Behavioral Sciences*, 204, 240–246. <https://doi.org/10.1016/j.sbspro.2015.08.146>
- O'Keeffe, V., Boyd, C., Phillips, C., & Oppert, M. (2021). Creating safety in care: Student nurses' perspectives. *Applied Ergonomics*, 90, 103248. <https://doi.org/10.1016/j.apergo.2020.103248>
- Rankin, J., & Brown, V. (2016). Creative teaching method as a learning strategy for student midwives: A qualitative study. *Nurse Education Today*, 38, 93–100. <https://doi.org/10.1016/j.nedt.2015.12.009>
- Rus, D. (2020). Creative Methodologies in Teaching English for Engineering Students. *Procedia Manufacturing*, 46, 337–343. <https://doi.org/10.1016/j.promfg.2020.03.049>
- Sari,R.R. (2020). Peran Guru dalam Pembelajaran Kreatif Bahasa Arab ditinjau dari Perspektif Al-Qur'an. *Arabia: Jurnal Pendidikan Bahasa Arab*, 12(2), 1-18. <http://dx.doi.org/10.21043/arabia.v12i2.7445>
- Suciu, T. (2014). *THE IMPORTANCE OF CREATIVITY IN EDUCATION*. *Economic Science*, 7(2), 8. https://www.academia.edu/11981600/The_important_of_creativity_in_education
- Tinnon, E. A. (2014). Scavenger hunt: A creative teaching strategy to introduce pharmacological concepts and ethical concerns. *Teaching and Learning in Nursing*, 9(3), 104–107. <https://doi.org/10.1016/j.teln.2014.03.004>
- Tsai, C.-Y., Chang, Y.-H., & Lo, C.-L. (2018). Learning under time pressure: Learners who think positively achieve superior learning outcomes from creative teaching methods using picture books. *Thinking Skills and Creativity*, 27, 55–63. <https://doi.org/10.1016/j.tsc.2017.11.003>