

# Creativity Practices in 21st Century Quranic Tilawah Learning Among Islamic Education Teachers

<sup>1</sup>Mohd Zabani Jalil, <sup>2</sup>Ashraf Ismail, <sup>3\*</sup>Abur Hamdi Usman

**ABSTRACT---** *The Quranic tilawah is one of the subtopics in the subject of Islamic education in primary school. It comprises four compulsory areas to be mastered that are reading, memorising, understanding, and tajweed. Since the advent of 21st Century Learning (PAK-21), student-centered learning that is being a part of the elements in PAK-21, especially the creativity ingredient, has been emphasised. However, the element of creativity has prompted the challenges among Islamic Education Teacher (IET) to be included in the study of the Quranic tilawah. It calls for students to deal face-to-face with their teacher. As such, the researchers are keen to explore how well IET can incorporate the elements of creativity in the Quranic tilawah study session. This study is a field case study involving four IETS as the study participants from four different primary schools in the state of Malacca. The data of this study were obtained through the interview process, observation on Learning and Facilitation (L&F), and document analysis. The findings show that the four study participants were able to incorporate elements of creativity into their Quranic tilawah teaching. However, creativity can only be applied to learning activities. Among the activities organised were creative i-think maps, jigsaw puzzles, singing, drawing, colouring, and origami. Nevertheless, creative i-think mapping activities manifest the highest frequency in the study participants' practice. Overall, the findings of this study are intended to serve as a guide to further the practice of IETs' creativity in the teaching of the Quranic tilawah, which has been fundamental in attracting students' attention and focus on the Quranic tilawah's L&F especially in the current generation of alpha.*

**Keywords---** *Creativity Practices, Quranic Tilawah, Teaching, 21st Century, Islamic Education.*

## I. INTRODUCTION

The education realm in Malaysia is currently transforming the Teaching and Learning process (T&L) inside and outside of the classroom. The New Primary School Curriculum System (KBSR) has previously focused on teachers as critical drivers in the classroom now turned 360 degrees since the implementation of the 21st Century Learning (PAK-21) in the Standard Primary School Curriculum (KSSR) in 2014 in which students become active learners. Teacher-centered T&L practices have entirely shifted to student-centered Learning and Facilitation (L&F) practices. Students are the main ingredients in every activity carried out in L&F, while teachers function as facilitators. It is per Hajarul Bahti (2016) who stated that teachers today are not only communicators of information and knowledge, but also facilitators to motivate and encourage students.

---

<sup>1</sup> *Universiti Kebangsaan Malaysia (UKM).*

<sup>2</sup> *Islamic Studies, Universiti Kebangsaan Malaysia (UKM).*

<sup>3\*</sup> *Islamic Studies, Kolej Universiti Islam Antarabangsa Selangor (KUIS), Malaysia, aburhamdi@kuis.edu.my*

Therefore, this transformation needs to be implemented wisely by the Islamic Education Teachers (IET) to ensure that the Malaysian government successfully achieves the learning process. According to Rohani Arbaa (2017), the successful implementation of PAK-21 depends heavily on the wisdom of teachers as professionals who can integrate practical knowledge into L&F activities.

This student-centered learning process in PAK-21 needs to incorporate five essential elements of communication, collaboration, critical thinking, and creativity, as well as the application of fair and ethical values. However, it is interesting to explore the application of creative elements, especially in learning. It is because creativity is a new dimension of the L&F process in schools and can prompt students' thinking level outside of the box (Curriculum Development Division (BPK), 2011). It is supported by Aimi Hafizah (2017), who proposed that the younger generation now needs to step up their thinking beyond the ordinary to continue to compete globally in the 21st century. Therefore, the Ministry of Education Malaysia (MOE) recommended that creativity elements should be applied in all subjects, including Islamic Education, so that students can produce something and be able to solve a more complex problem.

Creativity context is comprehensive and not limited to the place, space, and time to be interpreted. The depth of this definition of creativity causes no single word to be made about the true definition of it. However, Sriraman and Lee (2011) argued that most definitions have the same emphasis. According to Saemah Rahman (2016), in the context of creative education is the application of knowledge and skills in new ways to achieve the goals or results that are valued. Generally, creativity is the ability or capacity of the individual to create or produce something, solve problems, and achieve an objective (KPM, 2011). Creativity is a dynamic element that requires imagination to enable students to explore and appreciate useful teaching. Student's imagination can only be developed through the elements of creativity embodied in every L&F activity. The frequency with which teachers incorporate this element of creativity will create a practice of creativity that, according to Nor Laila (2016), captures students' interest and learning outcomes. It also aims to develop and enhance students' creative thinking and behavior through the teaching methods, techniques, or approaches (Saemah Rahman & Shahlan Surat, 2016).

Through the execution of creativity, teachers serve as a facilitator for students to create something creative and achieve their objectives. It provides the opportunity for teachers to see the creativity of each of their students. Muhamad Zaki (2013), once stated that the teaching practices used by teachers vary depending on the creativity they have and the ability of each person to convey one's teaching. Creative teaching practices make teaching sound and valid. It is possible as the process of attracting students is based on the creative style and ability of the teacher (Muhamad Anuar, 2013). According to Mohd Yassin (2010), aspects of teacher teaching that focus on teaching creativity in schools, especially in the classroom, can develop students' self-efficacy and more dynamic, fresh, and practical learning that is the basis of students' academic and personal achievement.

Despite MOE's recommendation for creativity to be applied in all subjects, the emphasis on the L&F process has been less. It has prompted to the IET's teaching delivery weakness to be manifested. Consequently, it may adversely affect students' achievement in Islamic Education subjects, especially in the study of the Al-Quran *tilawah*. Generally, Al-Quran *tilawah* learning is synonymous with a method that requires students to deal face-to-face with their teacher so that the student knows how to pronounce the complete manner in their Quranic readings, including the tajweed, *makhraj* and the nature of the letter. Therefore, if the teacher is not creative in

using this method, it can affect the teaching of the Al-Quran *tilawah* conducted. It is in line with Misnan Jemali's (2014) statement that the effectiveness of the Quranic teaching method is closely related to the creativity of the teachers who convey the knowledge.

Based on previous studies, it is evident that IET teaching creativity is still at a moderate level. Although Mohd Nawi's (2011) study stated his belief that IET can generate style change and diversify creativity in the process of teaching Islamic Education in schools, still, in terms of IET's understanding of creativity, it is relatively moderate. It is evident by the findings of Mohd Yusoff Dagang (2016), who found that IET still has a high level of creativity understanding and a moderate level of teaching creativity, especially in the classroom. The low level of creative understanding causes the aspects of the application of creative and innovative elements in the production of L&F materials is rarely practiced even though some of them implement L&F using interactive materials that are TMK applications (YM Raja Abdullah, 2018).

IET should be more active and not discouraged in making changes to the practice of creativity, especially in the teaching of the Al-Quran *tilawah*. It is because many studies have found that most students show adverse reactions to Al-Quran *tilawah*'s teaching. They consider the Al-Quran *tilawah* session to be a boring lesson to learn, and they have no interest in learning it. The students also consider this Al-Quran *tilawah* to be insignificant and have no commercial value to the extent that they fail to master it. Therefore, IETs need to act quickly to make changes to their learning practices by implementing creative learning processes. This change is also necessary in order to fulfill the MOE's aspiration to demonstrate that this creativity can pass on all subjects, including the study of the Al-Quran *tilawah*. It is in line with the 21st-century L&F concept that requires teachers to change the existing paradigm for learning that emphasises student engagement in every L&F process (YM Raja Abdullah Raja Ismail & Daud Ismail, 2018).

Various efforts have to be made by IET to ensure that an atmosphere of creativity can be incorporated into the learning process. With this creative practice, the learning process will become more meaningful and engaging the learner while helping the teaching process succeed (Debra Jackson & Paul Newberry, 2012). The existence of creativity practice determines L&F quality. The quality of teaching and learning in schools can be enhanced if this 21st century teacher takes initiatives to make changes and explore the field of creativity (Abdul Razaq, 2014). Therefore, in order to initiate creativity, IET has to be creative first. It is because creative teachers will serve as models for students to develop creative thinking directly (Sternberg, 2006). Therefore, it would be a great challenge for teachers if they did not have the creativity in their teaching.

Therefore, this study was conducted by the researchers aimed at exploring and studying the extent to which IET practices creativity in learning, especially during the session of Al-Quran *tilawah*. Although many studies have discussed creativity in the past, there are still few studies that discuss the practice of creativity in Al-Quran *tilawah* teaching, especially in the context of the 21st century. This study focuses on IET creativity practice in the study of Al-Quran *tilawah*, which covers four primary areas of reading, memorising, understanding, and tajweed

## II. PURPOSES OF STUDY

This study intends to:

1. Exploring the practice of creativity in the study of 21st Century Quranic learnings among GPI primary schools.
2. Review the application of learning activities that foster student creativity in learning 21st Century Quran.

### 1) *Sample*

This study is a field case study that adopts a qualitative research design. This study used purposive sampling techniques, among four study participants consisting of Islamic Education Teachers in the State of Malacca who were ranked as Excellent Islamic Education Teachers (EIET) and Innovative Islamic Education Teachers (IIET). Two EIETs and two IIETs who have served for over ten years and are willing to share their experiences with researchers have been selected. The rationale for selecting these teachers as study participants is to facilitate and accelerate the discovery of IET creativity in the study of 21st Century's Al-Quran *tilawah*, which is challenging to retrieve if it is conducted among common IETs as in previous studies. In this study, the researchers only studied IET creativity during the administration of the Al-Quran *tilawah* session only. The study participants were identified as IET 1, IET 2 IET 3, and IET 4.

### 2) *TOOL*

Subsequently, the data of this study were collected through interviews, observations, and document analysis. Two experts confirmed this interview protocol, Dr. Hamdi Ishak from The National University of Malaysia and Dr. Nurul Huda bint Hassan from the Institute of Teacher Education, Islamic Education Campus. A pilot study was also conducted to test the validity and reliability of the questions. The themes in this study also reached an excellent agreement of 1.00 through the Cohen Kappa Index approval coefficient. Data were then pre-compiled using Nvivo 12 software before analysis. While analysing the data, the researchers also triangulated between the data obtained from the interviews and observation data and document analysis.

## III. RESULTS AND DISCUSSION

Based on the overall findings from the interviews and observations, it is seen that IET practices creativity in the teaching of Al-Quran *tilawah* in the classroom. The findings also show that the creative elements embedded in these learning activities are mainly group-based activities such as i-think mapping, jigsaw puzzles, singing, drawing, colouring, and origami. However, it is seen as competent enough to attract the interest and focus of the students, especially the weak learners of the Al-Quran *tilawah* session. It is in line with Zamri's (2014) assertion that group-based teaching benefits low-performing students who receive help from excellent students. It also helps teachers to avoid problems such as students' lack of focus and slow learning process (Mohd Asnorhisham Adam & Abdul Rahim Hamdan, 2017). The following is a list of group learning activities conducted by the four study participants to foster student creativity in the teaching of Al-Quran *tilawah*:

### 1) The Activity to Create i-Think Map

The findings of this study show that i-think map-producing activities are the most commonly used by IETs in learning activities. It is evident by the findings of the study which show that the four study participants engaged in producing i-think maps in the study of Al-Quran *tilawah*. Table 1 shows i-think map usage data among the study participants.

**Table 1:** Data marking for Activity to Create i-Think Map

<i>School</i>	<i>Study Participants</i>	<i>Use of i-Think Maps</i>
S1	IET 1	X
S2	IET 2	X
S3	IET 3	X
S4	IET 4	X

The i-Think Map is a mind map that helps students understand the content of the Al-Quran *tilawah*'s teachings easily and enjoyably. It is in agreement with Rohaida Yusop and Zamri Mahamod (2015), who states that a mind map is a learning tool that can help students better understand and enhance student interest. It is also a technique that can create a fun, easy, educational learning environment besides time and materials (Nurhafizah Zaidi, n.d).

The outcomes of this study found that the average of the study participants engaged in producing i-think map in learning tajweed and understanding. It is because the i-think map is a mind map that requires students to think creatively and then find and transfer ideas by using i-think maps. It is impossible to be implemented in learning that involves reading and memorising. For that purpose, it is more suitable for activities that require the face-to-face approach with teachers that allow the listening and then guiding and correcting the reading of their students. According to Rohaida Yusop and Zamri Mahamod (2015), the initial purpose of the i-think map was to enhance and cultivate thinking skills among students towards producing innovative students in the future. Therefore, it is best to apply it in learning tajweed and understanding that some students need to think for a moment before giving the correct and reasonable answer.

### 2) The Activity of Jigsaw Puzzle

There were also study participants who made Jigsaw Puzzle games a learning activity that fostered students' creativity while learning the Al-Quran *tilawah*. This activity is usually practiced by IET 1, IET 2, and IET 4 during the Al-Quran *tilawah* session, especially to compose sentences and paragraphs in learning involving reading and memorising Quranic verses. Table 2 shows data on the use of jigsaw puzzle activities among the study participants.

**Table 2:** Data marking for Activity of Jigsaw Puzzle

<i>School</i>	<i>Study Participants</i>	<i>Use of Jigsaw Puzzle</i>
S1	IET 1	X
S2	IET 2	X
S3	IET 3	-

S4	IET 4	X
----	-------	---

According to Genesa et al. (2013), puzzles are colorful and engaging media that can be opened and re-installed in various forms, letters, pictures, and other things that stimulate children’s imagination. Setyosari (2007) has also stated that children love to play games that involve touching acts such as toy cars, cookware, and puzzles. This touching experience not only enhances students’ memory but also improves students’ higher-order thinking skills (HOTS) as MOE intends.

The results of the study found that the participants in the Jigsaw Puzzle activities in learning involved memorising and reading. According to Nurul Jannah (2018), puzzles are one of the most enjoyable ways of playing and can help improve student learning. This statement was previously agreed by Yusfaiza Yusuff and Mohd Ishah Awang (2012) in a study that proposes that Jigsaw Puzzle can be the fun element when learning and can improve cognitive skills among students. Typically, memorising is one of the lessons that can lead to boredom and turn the students into passive learners as it involves the process of practice and revision. Therefore, the presence of Jigsaw Puzzle activities will elevate the attention and interest while giving students more opportunities to master a chapter in the memorisation process. It is in agreement with Leela Devi (2015), who stated that the Jigsaw Puzzle is an experiential learning activity that provides a space for students to become more active and productive.

### 3) Activity of Singing

IET also incorporates the arts as a catalyst to foster student creativity in the study of Al-Quran *tilawah*. These include applying the art of music through the performance of singing activities. According to the study participants, singing activities can foster students’ creativity in learning the Quran. Singing activities are always performed by IET 2, IET 3, and IET 4. For IET 2, the singing activity is to ensure that students remember and master tajweed easily. Whereas for IET 2 and IET 3, singing activities are performed to ensure that students master the translation of verses in a chapter. Later, IET 4 also performed singing activities not only to master the content but to attract the attention of the students and to encourage students to read a sentence or verse during the Al-Quran *tilawah* session. Table 3 shows data usage of singing activity among study participants.

**Table 3:** Data Marking for Singing Activities

<i>School</i>	<i>IET</i>	<i>Mastery of Tajweed</i>	<i>Mastery of Surah Translation</i>	<i>Interest Student</i>
S1	IET 1	-	-	-
S2	IET 2	X	X	-
S3	IET 3	-	X	-
S4	IET 4	-	-	X

According to Lestari (2012), singing is also a creative and part of children’s life besides play activities. Reney Pantun (2017) also agreed that singing is a part of children’s life because it is child-friendly and attention-grabbing as well as appealing to children. When a piece of information captures someone’s attention, it becomes easier to remember. If the information is easy to remember, then the information is easily stored in long-term

memory. Therefore, it is not surprising that we see children easily remember and understand something, especially lessons just by singing. Generally, the use of musical elements through the singing method is appropriate and effective in helping students improve their memory of the Al-Quran *tilawah* lessons, especially in the L&F for Tajweed and Understanding. It was agreed by Reney Pantun (2017) that the singing method had an extraordinarily positive effect on students and teachers within the T&L.

The results of the study found that the study participants performed singing activities to foster student creativity in the study of Al-Quran *tilawah*, especially in the field of tajweed and comprehension. Based on the findings, the study participants performed the singing activity by teaching the existing song, replacing the lyrics of a previously known song with lyrics related to the content, or creating a new song with lyrics that matched the content of the lesson or other purposes. The study participants chose singing activities because this method is very relevant to the nature of children who always want enjoyment and fun in their lives.

### 3) Activities of Drawing, Colouring and Origami Making

IET also applied visual arts by drawing and colouring activities to foster student creativity in the study of Al-Quran *tilawah*. It is done by IET 1 and IET 2 by asking students to draw and colour, especially in the field of comprehension. It is in contrast to IET 4, which applies visual arts through origami activities solely to enhance students' enjoyment of learning the Al-Quran *tilawah*. Table 4 shows data on visual arts usage among study participants.

**Table 4:** Data Marking for Visual Arts Activities

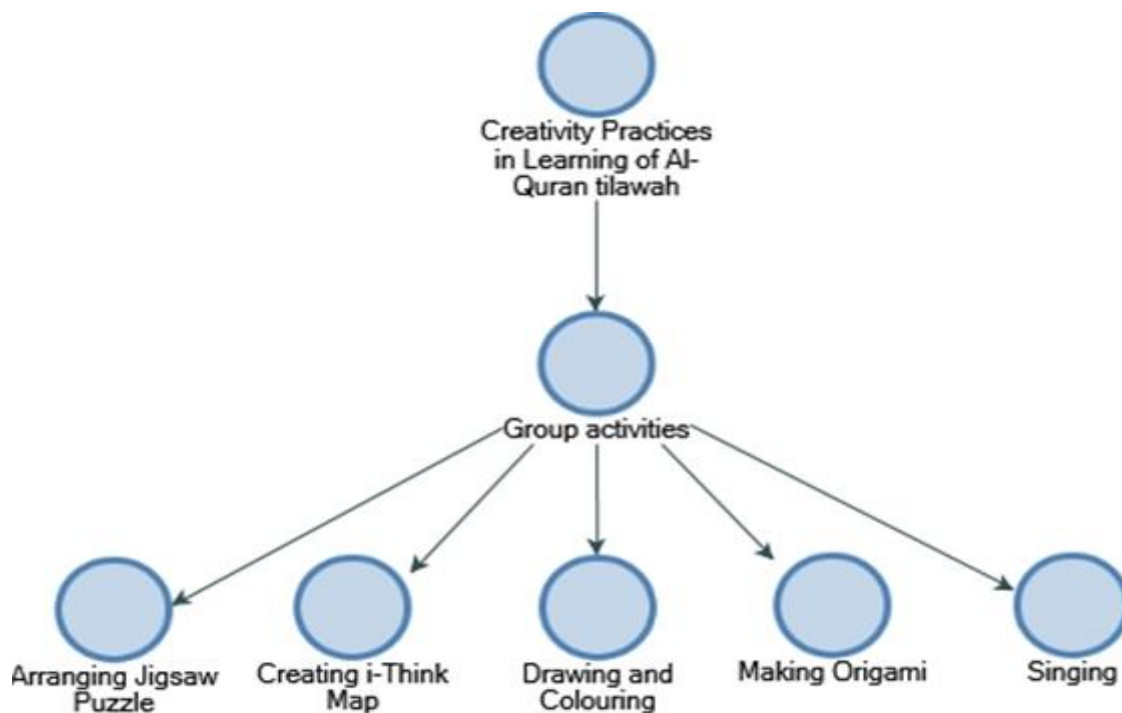
<i>School</i>	<i>Study Participants</i>	<i>Drawing</i>	<i>Colouring</i>	<i>Origami Making</i>
S1	IET 1	X	-	-
S2	IET 2	X	X	-
S3	IET 3	-	-	-
S4	IET 4	-	-	X

The findings show that the study participants engaged in visual arts activities in learning comprehension to foster student creativity. Among the activities are painting, colouring and origami making. The implementation of drawing and colouring activities by the study participants can attract students to continue to study Al-Quran *tilawah*. Sazlina (2016) agreed in a statement that drawing could attract students, create creative, innovative, and proactive and competitive people. Hajjiah's (2008) study also stated that the use of colour could interest, avoid boredom and actively engage students and enable students to stay focused on L&F activities until the students feel their learning time is too short.

Further, some of the study participants also conducted origami activities as an initiative to foster student creativity in the study of Al-Quran *tilawah*. Origami is a folding technique, either using cloth or paper (Aizam Jusoh @ Mamat 2014). With the creativity available, students can create a variety of creative and exciting objects using folded fabric or paper. Manisah Mohd. Ali & Norizza Sahal (2016), in a study, found that teaching origami can contribute to increased concentration while also providing joy and reducing student boredom during teaching and learning sessions. Thus, drawing, colouring, and making origami can help increase student interest

in learning. Therefore, some IETs have made origami one of the activities to increase the focus and attention of the students while making the learning environment of the Al-Quran *tilawah* even more enjoyable.

Overall, the practice of creativity in the study of the 21st Century Al-Quran *tilawah* is summarised, as shown in Figure 1. According to Figure 1, the creativity of learning in the study of the 21st Century Al-Quran *tilawah* is implemented by IET only in group activities. These group activities are divided into five main activities that IET often conduct in the process of learning Al-Quran *tilawah*. The activities include creating i-think maps, jigsaw puzzles, singing, drawing, and colouring and making origami.



**Figure 1:** Creativity Practices in Learning of Al-Quran *tilawah*

#### IV. CONCLUSION

Overall, the researchers have discovered the existence of creativity in learning the Al-Quran *tilawah* in the 21st century. It can be seen through the interview data, which shows that the four study participants incorporate the elements of creativity in the study of the Al-Quran *tilawah* until it becomes a daily practice. However, the practice of learning creativity is limited to group activities only. It is because applying the elements of creativity in the field of the is more complicated than in other areas of Islamic Education such as *Ulum Syariah*, Manners and Morals Al-Quran *tilawah* and Jawi Studies. However, research has shown that IET is still able to incorporate them into the Al-Quran *tilawah* learning activities such as producing i-think maps, assembling jigsaw puzzles, singing, and visual arts activities such as drawing, colouring and making origami. The interview data was further reinforced with classroom observation data, which found that the study participants practiced creativity in the study of the Al-Quran *tilawah* conducted through the learning activities.

Also, this study showed that this element of creativity is more comfortable to apply in the learning of memorising, understanding, and tajweed than reading-related learning. It is because, in learning involving reading, students must practice face-to-face interaction with their teacher so that the student knows how to



pronounce the Quranic verses correctly, which includes tajweed, *makhraj* and the nature of the letter. Therefore, it can be concluded that the application of creativity elements cannot be fully implemented in all areas of the Al-Quran *tilawah* since some areas still require teachers as the primary reference and source of learning.

This study is a field study and is only conducted in primary schools in Malacca. In an attempt to get more detailed information on the practice of creativity among Islamic Education teachers as a whole, it would be best to conduct this study in primary schools throughout Malaysia so that the findings of this study can be validated. Further studies are also proposed to study and explore other elements of PAK-21 besides the elements of creativity, especially in the L&F of the Al-Quran *tilawah*. Therefore, it is hoped that the findings of this study can serve as a guide for IET to further enhance the practice of creativity in attracting and focusing students on the study of the Al-Quran *tilawah* in particular, and especially in Islamic Education in the current generation of alpha.

## REFERENCES

1. Abdul Razaq Ahmad, (2014). Determination of Teaching Aids and Methods to Inculcate Thinking Skills in History Subjects, *International Journal for Historical Studies*, 6(1), pp. 1-12.
2. Aimi Hafizah Fadzilah, (2017). Pelaksanaan Pengajaran dan Pembelajaran Koperatif Berasaskan Abad ke-21: Satu Tinjauan di Sekolah Menengah Kebangsaan Pekan Nenas, Master thesis, Universiti Tun Hussein Onn Malaysia, Johor,
3. Aizam Jusoh@Mamat, (2014). Persepsi Pelajar Terhadap Aktiviti Origami Berkumpulan dalam Pembentukan Kemahiran Kerja Berpasukan, Master thesis, Universiti Tun Hussein Onn Malaysia, Johor,
4. Bahagian Pembangunan Kurikulum, (2011). Buku Panduan Kreativiti Pembangunan dan Amalan dalam Pengajaran & Pembelajaran, Kementerian Pendidikan Malaysia, Putrajaya.
5. Genesa Vernanda, Markis Yunus & Rahmahtrisilvia, (2013). Meningkatkan Kemampuan Mengenal Huruf Vocal Melalui Media Puzzle Bagi Anak Kesulitan Belajar Kelas Ii di Sdn 18 Koto Luar, *E-Jupekhu Jurnal Ilmiah Pendidikan Khusus*, 2(3), 692–704.
6. Hajarul Bahti Zakaria, (2016). Amalan Pembelajaran Murid dan Penguasaan Tilawah Al-Quran dalam Kalangan Murid Masalah Penglihatan di Sekolah Menengah, Universiti Kebangsaan Malaysia, Selangor.
7. Hajijah, H., (2008). Kaedah Mesra Warna di Kalangan Murid Tingkatan Lima, *Pembentangan Kajian Pada Hari Profesionalisme SMK Majakir Papar*.
8. Kementerian Pelajaran Malaysia, (2011). Buku Panduan Kreativiti: Pembangunan dan Amalan dalam Pengajaran dan Pembelajaran, Bahagian Pembangunan Kurikulum, Kementerian Pendidikan Malaysia, Kuala Lumpur.
9. Leela Devi A/P Palany Kumar, (2015). Kesan Penggunaan Jigsaw Puzzle dalam Menulis Formula Kimia Sebatian Ion Terhadap Kefahaman Pelajar Sains Tingkatan 4, *Universiti Pendidikan Sultan Idris*, Perak.
10. Manisah Mohd. Ali & Norizza Sahal, (2016). Intervensi Meningkatkan Tumpuan dalam Pembelajaran Murid Bermasalah Pembelajaran, *Jurnal Pendidikan Malaysia*, 41(1), 1–6.
11. Misnan Jemali, Ab. Halim Tamuri & Azmil Hashim, (2014). Kaedah Pengajaran al-Quran Sekolah Menengah Kebangsaan di Negeri Perak, *International Jurnal of Islamic Studies and Arabic Language Education*, 1(1), 35-44.

12. Mohd Asnorhisham Adam & Abdul Rahim Hamdan, (2017). Pendekatan Pengajaran Secara Berkumpulan dalam Program Pemulihan Khas Bahasa Melayu, *Jurnal Pendidikan Bahasa Melayu*, 7(1), 66–73.
13. Mohd Nawi M.A, (2011). Impak Globalisasi Terhadap Pendidikan Islam Masa Kini, *Prosiding Nadwah Ulama Nusantara (NUN) IV: Ulama Pemacu Transformasi Negara Jabatan Pengajian Arab dan Tamadun Islam*.
14. Mohd Yassin M., (2010). Kreativiti dan Inovasi: Eleman Merentas Kurikulum, Bahagian Perkembangan Kurikulum, Kementerian Pelajaran Malaysia, Teks Ucapan di Sidang Kemuncak Pendidikan Malaysia Ke-14 di Pusat Konvensyen Sunway Pyramid.
15. Mohd Yusoff Dagang, (2016). Amalan Kreativiti Pengajaran Guru Pendidikan Islam di Sekolah-Sekolah Negeri Johor, *Universiti Tun Hussein Onn Malaysia, Johor*.
16. Muhamad Anuar Basir, (2013). Keberkesanan Teknik Al-Baghdadi dalam Pembelajaran Al-Quran di Malaysia, *Universiti Malaya, Kuala Lumpur*.
17. Muhamad Zaki Samsudin, Razali Hassan, Azman Hasan, Shamsuddin & Mohd As'ed Dato', (2013). Amalan Kreativiti Guru dalam Pengajaran Pendidikan Asas Vokasional (PAV), *Technology, Education and Science International Conference*, pp. 1-11.
18. Nurul Jannah Bosini, (2018). Penggunaan “Kit Landasan Puzzle Warna” Membantu Murid Menghafal Bacaan Tahiyat Awal, *Jurnal Pendidikan Islam Kontemporari*, 1, 148–155.
19. RENEY Pantun, (2017). Penggunaan Teknik Nyanyian dalam Meningkatkan Kefahaman Murid Tahun Dua dalam Topik Pembundaran, *Proceeding of ICECRS*, pp. 677–686.
20. Rini Lestari, (2012). Nyanyian Sebagai Metode Pendidikan Karakter Pada Anak, *Seminar Nasional Psikologi Islami*, pp. 131–136.
21. Rohaida Yusop & Zamri Mahamod, (2015). Keberkesanan Peta Pemikiran (I-Think) dalam Meningkatkan Pencapaian Penulisan Bahasa Melayu Murid Tahun 6", *Jurnal Pendidikan Bahasa Melayu*, 5(2), 31–37.
22. Rohani Arbaa, Hazri Jamil & Mohammad Zohir Ahmad, (2017). Model Bersepadu Penerapan Kemahiran Abad Ke-21 dalam Pengajaran dan Pembelajaran. *Jurnal Pendidikan Malaysia*, 42(1), 1–11.
23. Saemah Rahman & Shahlan Surat, (2016). Pengajaran Untuk Kreativiti, Saemah Rahman and Zamri Mahamod (Eds.), *UKM Press, Selangor*, pp. 23–35.
24. Sazlina Nor Azmi, (2016). Aplikasi Kaedah “Negotiated Drawing” dalam Proses Pembelajaran Dunia Seni Visual Kurikulum Standard Sekolah Rendah Bahagian Miri, Sarawak, *Master thesis, Universiti Pendidikan Sultan Idris, Perak*.
25. Setyosari Punaji, (2007). Pemanfaatan Media, *Badan Penyelenggara Sertifikasi Guru, Universitas Negeri Malang, East Java*.
26. Sriraman, B. and Lee, K., (2011). *The Elements of Creativity and Giftedness in Mathematics: Creativity and Giftedness in Mathematics*, Sense Publishers, Rotterdam.
27. Sternberg, R. J., (2006). The nature of creativity, *Creativity Research Journal*, 18(1), 87-98.
28. YM Raja Abdullah Raja Ismail and Daud Ismail, (2018). Aplikasi ‘Konsep 4C’ Pembelajaran Abad ke-21 dalam Kalangan Guru Pelatih Pengajian Agama Institut Pendidikan Guru Kampus Dato’ Razali Ismail, *Asian People Journal*, 1(1), 45–65.

29. Yusfaiza Yusuff & Mohd Ishah Awang, (2012). Aplikasi Pembelajaran Jigsaw II dalam Pengajaran Penulisan Bahasa Melayu, *Jurnal Pendidikan Bahasa Melayu*, 2(2), 62–70.
30. Zamri Mahamod, (2014). Inovasi P&P dalam Pendidikan Bahasa Melayu, *Universiti Pendidikan Sultan Idris, Perak*.