

## CREATIVE ISLAMIC TEACHING: A CPSS (*creative product semantic scale*) AND SOCIAL LEARNING APPROACH

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### **Abstract:**

*The study discusses the teaching creativity of Islamic Education (PAI) teachers at SMAN 4 Palu through the Creative Product Semantic Scale (CPSS) approach and Albert Bandura's social learning theory. The research aims to examine the manifestations of teaching creativity based on CPSS indicators, which include novelty, problem-solving, and elaboration-synthesis, as well as to analyze its influence on students' self-efficacy. This study employed a qualitative case study method, with data collected through participatory observation, in-depth interviews with PAI teachers and the school principal, and document analysis. The data were analyzed interactively and validated through triangulation technique. The findings indicate that CPSS is fully implemented: (a) novelty is expressed through innovative methods such as drills, gallery walks, and multimedia use in the Tora Yaku/Ulul Albab Lab; (b) problem-solving is developed through collaborative projects and curriculum adjustments; and (c) elaboration-synthesis is realized through integrating Islamic concepts with real-life contexts. Institutional support, including laboratory facilities and technology training, strengthens teachers' creative practices. Bandura's theory is reflected in the modeling of teacher creativity, where students adopt innovative behaviors through observation, retention, and reproduction. Students' self-efficacy significantly improves through participatory methods such as Numbered Heads Together. The implications of this study highlight that creative teaching requires systemic support, including school policies, technological resources, and teacher modeling, to foster students' self-efficacy.*

**Keywords:** Creative Islamic Teaching, CPSS, Social Learning Approach

### **Abstrak:**

*Penelitian mendiskusikan kreativitas mengajar guru Pendidikan Agama Islam (PAI) di SMAN 4 Palu melalui pendekatan Creative Product Semantic Scale (CPSS) dan teori pembelajaran sosial Albert Bandura. Penelitian bertujuan mengkaji manifestasi kreativitas mengajar berbasis indikator CPSS yang mencakup kebaruan, pemecahan masalah, dan elaborasi-sintesis, serta menganalisis pengaruhnya terhadap efikasi diri siswa. Metode penelitian menggunakan studi kasus kualitatif dengan pengumpulan data melalui observasi partisipatif, wawancara mendalam terhadap guru PAI dan kepala sekolah, serta analisis dokumen. Data dianalisis secara interaktif dan divalidasi melalui teknik triangulasi. Hasil penelitian menunjukkan bahwa CPSS terimplementasi penuh,*

*yaitu (a) kebaruan melalui metode inovatif seperti drill, gallery walk, dan multimedia di Lab Tora Yaku/Ulul Albab; (b) pemecahan masalah melalui proyek kolaboratif dan penyesuaian kurikulum; dan (c) elaborasi-sintesis melalui integrasi konsep Islam dengan konteks kehidupan. Dukungan institusi berupa fasilitas laboratorium dan pelatihan teknologi memperkuat praktik kreatif guru. Teori Bandura tercermin pada pemodelan kreativitas guru, di mana siswa mengadopsi perilaku inovatif melalui observasi, retensi, dan reproduksi. Efikasi diri siswa meningkat secara signifikan melalui metode partisipatif seperti Numbered Heads Together. Implikasi penelitian ini menunjukkan bahwa pembelajaran kreatif memerlukan dukungan sistemik berupa kebijakan sekolah, sarana teknologi, dan pemodelan guru untuk membangun self-efficacy siswa.*

***Kata kunci:*** Pengajaran Islam Kreatif, CPSS, Pendekatan Pembelajaran Sosial

## **A. Introduction**

In the context of modern education, creative teaching has become an increasingly urgent necessity amidst the dynamics of social change and rapid technological advancement. Teaching creatively is not merely about delivering content; it involves designing learning experiences that stimulate active student participation, spark curiosity, and foster a meaningful and enjoyable learning environment. Creativity in teaching requires the courage to face uncertainty, the willingness to take risks, and flexibility in strategies and approaches (Anderson 2025, 16).

The urgency of developing creative teaching, particularly in the context of Islamic Religious Education (IRE), is increasingly evident amid the challenges of globalization and the socio-cultural diversity faced by students. In line with this, a bibliometric analysis of 110 Scopus-indexed articles on scientific creativity mapping, which highlights citation trends and creativity indicators, suggests that scientific creativity can be enhanced through learning interventions involving problem-solving, scientific reasoning, collaborative learning, and concept construction (Prahani et al. 2024). IRE teachers are not merely transmitters of doctrine; they serve as agents of change who foster tolerance, empathy, and spirituality through creative approaches and innovative delivery.

Creativity in teaching encompasses various aspects, such as the development of evaluation instruments, the selection of appropriate learning media, dynamic classroom management, and the application of innovative teaching methods (Maruhawa, Zega, and Harefa 2023, 117). Creative teacher is also guided by principles of creativity in teaching, including motivating students to believe in their creativity, identifying student's creative abilities, enhancing capacities such as curiosity and understanding, and providing opportunities for hands-on creativity (Jeffrey and Craft 2004, 81).

This study aims to examine the development of creative teaching among Islamic Education (IRE) teachers by employing two main theoretical approaches:

the Creative Product Semantic Scale (CPSS) and Albert Bandura's Social Learning Theory. CPSS, as a creativity assessment tool, enables the analysis of teaching products or processes based on three core indicators: novelty, problem-solving ability (resolution), and design or aesthetic integration (elaboration and synthesis) (Besemer 1998, 341; Cropley 2024, 308; Cheng et al. 2024, 5; Borjas and Gebbing 2021, 154). Overall, CPSS provides a comprehensive analytical framework for assessing creativity across various domains (O'Quin and Besemer 1989, 276).

On the other hand, Bandura's Social Learning Theory suggests that teacher creativity can develop through observational learning, where individuals learn by observing and imitating effective behaviors. This process involves four key elements: attention, retention, motor reproduction, and motivation (Albert Bandura 1971, 6–11; Bandura 1977, 193).

Literature also indicates that creativity is not merely an innate ability but can be developed through training, environmental support, and a growth mindset (Saebø, McCammon, and O'Farrell 2007, 207; Harris 2009, 9; Ismayilova and Bolander Laksov 2023, 537). Rhodes further emphasizes that creativity encompasses four essential dimensions; person, process, product, and press, that must be considered in an integrated manner (Shaheen 1961, 9).

Based on the literature review and the identified urgency, this study is designed to explore how Islamic Education (IRE) teachers at SMAN 4 Palu develop creative teaching practices through the CPSS framework and Social Learning Theory. The problem-solving plan focuses on identifying creative indicators in teaching practices and analyzing the social learning processes that support the development of teacher creativity. The findings are expected to contribute to the design of creativity-based teacher training programs and to enrich more relevant and contextual teaching strategies for Islamic Education.

## **B. Method**

This study employs a qualitative method with a case study approach to analyze the teaching creativity of Islamic Education (IRE) teachers at SMAN 4 Palu. The research focuses on IRE instruction, positioning teachers as the primary agents, supported by school leadership and the broader educational ecosystem. The evaluation is guided by the Creative Product Semantic Scale (CPSS), which encompasses three key indicators; *Novelty* (the originality of teaching methods and media), *Resolution* (the ability to address instructional challenges), and *Elaboration and Synthesis* (the integrated and contextual presentation of Islamic concepts). Furthermore, IRE teachers' teaching creativity is supported by Bandura's social learning theory, which emphasizes learning through observation, including attention, retention, action, and motivation. Creativity is shaped by the interaction of behavior, environment, and personal

factors that influence student motivation and self-efficacy.

Data collection was carried out through direct classroom observation, focusing on how teachers manage the classroom, vary their teaching methods and strategies, and apply contextual teaching and problem-based learning, both of which are closely aligned with the “Merdeka Curriculum”. Interviews were also conducted with IRE teachers, school principals, and stakeholders within the school ecosystem who support creative teaching practices. Relevant documentation related to teaching creativity at SMAN 4 Palu was also gathered. The data were analyzed using an interactive analysis method comprising four activities; data collection, data condensation, data display, and drawing conclusions or verification (Miles, Huberman, and Saldaña 2014, 8). Finally, data validity was ensured through triangulation, a method that combines multiple sources, theories, and techniques to examine a phenomenon from various perspectives (K. Denzin 2007, 31).

### **C. Result and Discussion**

#### ***Creative Teaching at SMAN 4 Palu***

Broadly speaking, the creativity of Islamic Religious Education (IRE) teachers at SMAN 4 Palu is supported by school policies that encourage innovation and inclusivity. The principal emphasizes the importance of digital-based teaching, facilitated by resources such as the Tora Yaku Arts Laboratory and the Ulul Albab Islamic Education Laboratory. Teachers are encouraged to experiment with curriculum-aligned methods, supported by technology training, classroom projectors, and shared laboratory access. Participation in inclusive education workshops has further inspired the development of learning materials that accommodate students with special needs (Zaini 2025). These initiatives align with the Merdeka Curriculum, promoting tech-integrated and inclusive instruction. IRE teachers combine traditional and digital approaches, utilizing labs and assigning projects like short videos on branches of faith and funeral rites, complemented by practical religious activities (Santoso 2025).

The implementation of innovative teaching strategies in Islamic Religious Education (IRE) is evident in the way teachers design their modules by integrating conventional approaches with modern, technology-based methods. For example, in lessons on virtuous character and funeral rites, teachers make use of facilities such as the Ulul Albab Laboratory and employ a variety of learning media, including interactive animation videos, educational applications, and educational games. Approximately 20% of classroom time is devoted to creative projects, such as developing short PowerPoint presentations on the stories of prophets, which students subsequently present to their peers (Rasyid 2025). This practice reflects a systematic effort to enhance student engagement and foster active learning through a combination of traditional and innovative pedagogical

approaches.

These accounts align with the Merdeka Curriculum, which emphasizes teaching creativity through the exploration of diverse methods, media, and approaches. This pedagogical flexibility fosters active student participation and supports differentiated instruction. A creative teacher is one who can connect subject matter to real-world contexts, use technology effectively, and cultivate an inclusive and enjoyable learning environment (Ernawati 2024, 260)

In addition to collaborative projects, teachers at SMAN 4 Palu implement Problem-Based Learning (PBL) to enhance student collaboration and individual accountability in cooperative learning. Drill methods are also employed to reinforce memorization of foundational materials such as Qur’anic verses, striking a balance between routine and creative learning. Student presentations in class reflect the gallery walk method, where learners assess each other’s work and provide peer feedback enhancing evaluative skills and active participation. Lastly, when students share inspirational stories through presentations, they indirectly apply the performance method, which emphasizes self-expression, narrative comprehension, and intrinsic motivation in conveying moral values.

Based on the Creative Product Semantic Scale (CPSS), the assessment of Islamic Religious Education (IRE) instruction focuses on three core indicators; Novelty, Resolution, and Elaboration and Synthesis. The researcher has detailed these indicators in the following table:

Table. 1 Indicators of Creativity in Islamic Religious Studies Teaching at SMAN 4 Palu

No	Indicator	Application in Islamic Religious Studies Teaching	Finding Description
1	Novelty	a. Introducing innovative methods	Drill methods, gallery walk, performance method, number heads together, maka a match, inside-outside circle, project-based learning, collaborative project, deep dive project.
		b. New perspectives on traditional content	Teaching branches of faith via interactive animation
		c. Using modern tools like multimedia	Interactive animations, educational apps, digital games, thematic PowerPoints, and facilities like IRE and Arts labs, with projectors in every classroom.

2	Resolution	a. Ensuring teaching methods effectively address student's learning needs	Collaborative projects, diverse teaching methods
		b. Provide clear explanations	Developmen of assessment, using multimedia and interactive methods
		c. Solve problems of learning methods	Collaboarative problem-solving, feedback and review mechanisms
3	Elaboration and Synthesis	a. Integrating and presenting Islamic concepts coherently	In-depth Thematic Exploration and Transdisciplinary Integration
		b. Allowing students to elaborate on ideas	Students demonstrate Integrated Understanding
		c. Connect teachings with real-world issues	Linking Religious Teachings with Contemporary Contexts

Source: Primary data of creative teaching Islamic Religious Education at SMAN 4 Palu.

Consistent with the data presented above, Albert Bandura's Observational Learning Theory, individuals can acquire new behaviors by observing a model, without the need for direct reinforcement. This process involves four key components: attention, retention, reproduction, and motivation. At SMAN 4 Palu, teachers serve as models of creativity by employing innovative methods such as animated videos and interactive discussions, which students observe and emulate. Teachers are encouraged to use technology creatively, allowing students to learn by imitating the use of digital tools in the learning process.

In relation to self-efficacy, teachers foster students' belief in their ability to succeed through strategies such as collaborative projects and student discussions using the Number Heads Together method. The curriculum promotes student leadership roles in the classroom, enhancing confidence through opportunities to speak in front of peers (Nur 2025). Positive feedback from teachers further reinforces students' self-efficacy, aligning with Bandura's theoretical perspective.

## **Discussion**

### ***Teaching Creativity of Islamic Education (IRE) Teachers at SMAN 4 Palu***

A teacher's creative approach strongly impacts student learning and engagement, making studies on teacher creativity vital for improving education quality. The Creative Product Semantic Scale (CPSS) by Besemer and O'Quin

offers a strong framework for evaluating creativity in educational settings.

***Novelty in the Use of Instructional Methods***

Within the CPSS framework, *novelty* is defined as the degree of originality in a product, referring to the amount and level of new materials, processes, and/or concepts employed (Besemer 1998, 343). Novelty includes two key components; originality, or uniqueness in comparison with existing practices, and unexpectedness, marked by the introduction of elements rarely seen in a given context.

Field data from SMAN 4 Palu shows that Islamic Religious Education (IRE) teachers are moving beyond traditional methods like rote learning and lectures by adopting innovative approaches, including interactive animated videos and educational apps. With strong support from the principal and access to facilities such as the Tora Yaku Arts and Film Laboratory and the Ulul Albab Islamic Education Laboratory, teachers are encouraged to experiment within curriculum guidelines.

This policy fosters teacher autonomy and motivation to tailor instruction to students' needs. Novel strategies are especially evident in character education, where digital tools are used to teach noble values. Additionally, teachers employ an integrative "braiding" method to connect religious teachings with other academic subjects and real-world issues, supported by collaborative techniques like Numbered Heads Together, gallery walks, and performance-based learning to create inclusive, engaging classrooms.

***Resolution Through Collaborative Projects***

Within the CPSS framework, the concept of *resolution* refers to how effectively a product solves a problem or meets the needs of a particular situation (Besemer and Treffinger 1981, 175). In education, these challenges often involve low student motivation, difficulty grasping complex content, and the need to address varied learning styles. An effective educational solution should fulfill four essential criteria: it must be logical (academically sound), applicable (feasible in practice), valuable (socially, psychologically, or economically beneficial), and communicative (clear and accessible to users) (Besemer and Treffinger 1981, 154).

The data from SMAN 4 Palu illustrates how Islamic Religious Education (IRE) teachers address these challenges by adapting traditional content to contemporary student contexts, embodying the *resolution* element of CPSS. They apply interactive and collaborative strategies such as *Make a Match*, *Inside-Outside Circle*, and *Action Projects* to simplify abstract theological concepts and cater to various learning preferences. Furthermore, the collaborative design of rubrics and instructional modules demonstrates a commitment to responsive teaching and curriculum alignment, effectively supporting students' understanding and engagement.

### ***Elaboration and Synthesis***

In the CPSS framework, elaboration and synthesis refer to how well diverse elements are integrated into a coherent and developed whole. This dimension values unity, clarity, and effectiveness in combining various components (Suwandi and Prisma 2021, 24; Cahyaning and Ariyani 2025, 41).

At SMAN 4 Palu, teachers demonstrate this through the integration of teaching methods, materials, and assessments into cohesive learning experiences. A key example is the Deep Dive Project, where Islamic Education teachers explore themes like *shu'abul iman* each semester. Students then create 10-minute videos reflecting real-life faith-based issues, showing how diverse media and ideas are synthesized into a unified learning outcome.

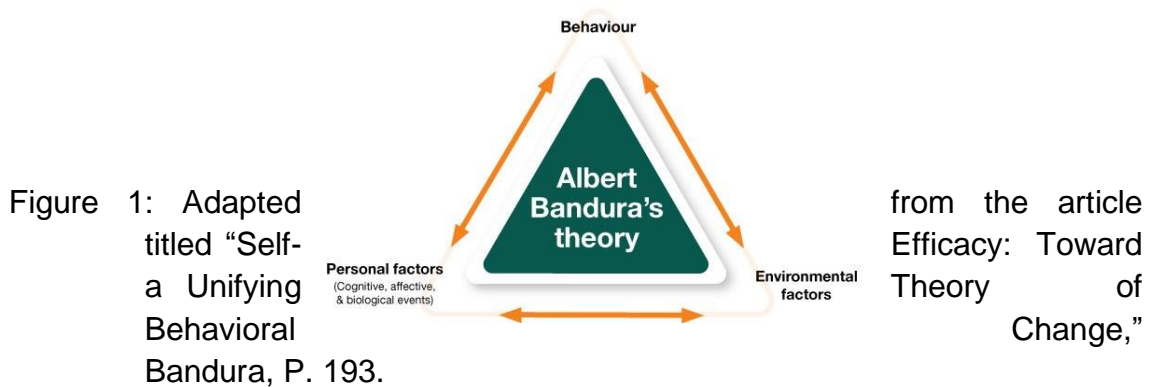
### ***Teachers as Models of Creativity***

Albert Bandura's theory of Observational Learning posits that individuals can acquire new behaviors through observing others, referred to as *models*. This process involves four key components; **attention**, **retention**, **reproduction**, and **motivation** (Bandura 1977, 203). Attention occurs when learners focus on the model's behavior; retention is the ability to remember what has been observed; reproduction refers to the learner's ability to imitate the behavior; and motivation is the learner's internal drive to adopt and demonstrate the observed behavior.

At SMAN 4 Palu, teachers act as models by implementing creative teaching strategies such as animated videos and interactive discussions. This aligns with the narrative that students learn by observing and emulating the creative behaviors of their teachers, particularly in the use of technology. This directly reflects the four components of observational learning (attention, retention, reproduction, and motivation). Furthermore, institutional support through regular training and creative projects illustrates a culture of *systemic modeling*, rather than isolated teacher efforts. This strengthens the argument that the school environment fosters observational learning on a structural level.

Finally, the aspect of *self-efficacy* is evident in the use of rewards and active learning methods such as *Numbered Heads Together*, which build students' confidence. This supports the claim that teachers do more than transmit knowledge, they also help students develop a belief in their own capabilities, reinforcing the connection between teacher modeling, creativity development, and student motivation.

Overall, teachers at SMAN 4 Palu develop student's self-efficacy by considering environmental, personal, and behavioral factors three interconnected components of the educational ecosystem that mutually influence individual behavior. (Bandura 1977, 193) Below is an illustration of the relationship in social learning:



The figure above illustrates that individuals at SMAN 4 Palu are influenced by their learning environment and tend to choose environments that are dominant. Fundamentally, the concept of self-efficacy introduced by Albert Bandura refers to an individual's belief in their ability to succeed in specific situations or accomplish particular tasks (Bandura 1978, 265). Student self-efficacy correlates with increased motivation, effort, and resilience in facing challenges, ultimately leading to improved academic achievement (Bandura and Watts 1996, 320). Self-efficacy can also be influenced by mastery experiences, vicarious experiences (observing others succeed), verbal persuasion (encouragement and positive feedback), and physiological and emotional states (Pajares and Tim Urdan Santa Clara University 2006, 309–21).

Data from SMAN 4 Palu highlights how the creative teaching strategies implemented by Islamic Education (IRE) teachers contribute to enhancing student's self-confidence. The curriculum encourages collaborative projects and student-led discussions through the "Numbered Heads Together" method. In addition, teachers provide positive reinforcement (appreciation) and share leadership roles within the group. Positive verbal persuasion and opportunities to lead can improve student's self-efficacy.

#### **D. Conclusion**

The research concludes that the development of teaching creativity among Islamic Education (IRE) teachers at SMAN 4 Palu has been successfully achieved through the implementation of various innovative methods relevant to students' needs. Through the integration of technology and methods such as gallery walk, Numbered Heads Together, and multimedia utilization, teachers not only deliver religious material in a more engaging and contextual way, but also

create a dynamic learning environment that is responsive to student development. Emphasis on collaborative projects, curriculum adjustments based on needs, and the use of Problem-Based Learning (PBL) demonstrate concrete efforts in addressing educational challenges faced by students. Furthermore, the integration of Islamic teachings with real-life contexts reflects the depth of understanding that develops in students.

Through creativity modeling by teachers, students are encouraged to adopt innovative behaviors by observing, absorbing, and imitating them in the learning process. This condition highlights the importance of observation and reinforcement in the learning process. Additionally, institutional support in terms of facilities and technology training plays a crucial role in enriching the teaching methods implemented. Ultimately, learning is not only based on theory but also encourages active student engagement through creativity, collaboration, and the use of technology to create more applicable and relevant learning experiences in the context of everyday life.

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