A Testing of Prophetic Creative Thinking Model on Felo Muda Dakwah (FMD), Yayasan Dakwah Islamiah Malaysia (YADIM)

Mohd Azmir Mohd Nizah
Centre for Core Studies, Universiti Sains Islam Malaysia 71800 Bandar Baru Nilai, Negeri Sembilan, Malaysia
Email: azmirnizah@usim.edu.my

Adibah Sulaiman
Centre for Core Studies, Universiti Sains Islam Malaysia, 71800 Bandar Baru Nilai, Negeri Sembilan, Malaysia
Email: adibah@usim.edu.my

Abstract
A set of researchers discovered that the Prophetic Creative Thinking Model influenced the creativity of USIM students. However, for the model's validity and dependability to be established, it must be evaluated beyond the university level. YADIM's Felo Muda Dakwah (FMD) unit fulfils these specifications. Upon conducting multiple cohorts, it has been determined that the structures of fellows' creative level, Islamic creativity comprehension, and creativity practises are all deemed inadequate. As a result, the purpose of this research is to examine these characteristics in 140 FMD fellows. This study determined, via the use of pre-test and post-test methods and a series of designed questionnaires, that gender had no bearing on the construct of creativity level and practises. Nevertheless, while examining the conceptualization of Islamic creativity, the gender element becomes noteworthy. Furthermore, it provides proof that the fellows' Islamic understanding, practises, and level improved significantly after completing a particular module during their fellowship stay. Therefore, it is substantiated that creativity level, creativity practises, and Islamic creativity understanding frameworks have a substantial impact on an individual's creativity; therefore, FMD fellows have the potential to emerge as comprehensive symbols of da'wah in Malaysia.
Keywords: Learning, Creativity, Da'wah, Transformation, Icon, Prophetic Model

Introduction
The 21st Century Skills movement does make creativity important (Piirto 2011) and a must skill in the era of knowledge and innovation (Adibah et al. 2015). Creativity requires both originality and effectiveness (Runco and Jaeger 2012), but it is not exhaustive to both criteria (Simonton 2018). Green (2010) then argues that creativity is a thought process that helps an individual in generating a new idea. Creativity also requires a value, which Simonton (2018)

believed, value (utility) may add to a multiplicative definition of creativity. After all, creativity involves a divergent and convergent way of thinking (Guilford 1986; Piirto 2011) and it differentiates between original, brilliant and mediocre ideas (Adibah et al. 2015). Creativity also one of the defining features that separate man from other species (Kim and Zhong 2017).

From the Islamic perspective, creativity is seen as a regulated process that is guided by values. The regulation is shaped by the concept of bid'ah that induced i*jtihad*, which sets the limits and boundaries for religious belief (Muhammad Mustaqim et al. 2013). Both the concepts of *bid'ah* and ijtihad complement one another as they each diffuses one and another. In the context of this study, bid'ah does not refer to making alteration to the religious belief and practices from a jurisprudential point of view. Rather, it serves as a framework that encourages, motivates and regulates creativity among the Muslims. This is evident from the historical account and the life of Prophet Muhammad SAW (Adibah et al. 2015) that inspired creative and innovative minds within the Muslim community. Such a perspective signifies that even though the human possesses profound intellect and great mind, its capacity is limited when compared to that of their Creator (Mohd Azmir et al. 2015). Thus, creativity can be seen as comprising thoughts, processes, abilities and reasoning capacity that contributes to the sustainability of life rather than its degeneration.

It is apparent that there is a general agreement that creativity can be enhanced or improved (Noor Azmi Ibrahim 1998; Dikici and Soh 2015; John Baer and James C. Kaufman 2006). Creativity is a potential that exists in every individual despite there are differences in terms of its level. In fact, every individual has their own creativity (Piirto 2011). According to Torrance (1981), creative individuals are those someone who have great curiosity about something and higher determination in learning new things. They can handle risk from a decision made, having divergent thinking, self-confidence and self-reliance in carrying out tasks. Guilford (1986) also emphasizes that creative individuals tend to rely more on divergent than convergent thinking. In addition, intuition plays a legitimate role of their personality. As such, they can create order from disarray by identifying regular patterns and explanations that did not exist previously (Rimm 2008). In brief, the development of creativity is influenced on several factors such as cognitive ability, personality, environment, talent, motivation and knowledge. This explains why creativity is highlighted as a key job skill in 2023 Jobskill Outlook of the World Economic Forum in 2022.

Creativity has also been recognized as a key competency in education. The skill enables individuals to produce new, superior, functional, creative, better and even pragmatic ideas (Adibah et al. 2015; Ismail and Atan 2011). With creative minds, it helps students to think and find solutions to problems and challenges (Satiadarma 2004; John Baer and James C. Kaufman 2006). Studies on creativity have been conducted locally or internationally (Gan Wan Yeat, 1998; Lim & Plucker, 2000; Runco et al., 1998; Yong & Biraimah, 1996), covering advantaged and disadvantaged students (Davis et al. 1972), gifted and disabled learners and various educational levels such as kindergarten, elementary, middle and high school as well as university (Mohd Azmir Mohd Nizah et al. 2015). However, there is a lack of studies that specifically examine creativity through an Islamic perspective.

In response to the gap, the present study takes the initiatives to explore creativity from the Islamic lens and to identify the levels, practices and understanding of Islamic creativity among

Felo Muda Dakwah (FMD), the then unit under Yayasan Dakwah Islamiah Malaysia (YADIM). Having underwent the dakwah courses and training, findings from several cohorts of Felo Muda Dakwah have shown unsatisfactory outcomes in terms of creativity levels, understanding of Islamic creativity, and the implementation of creativity practices. This indicates that creativity has not been adequately integrated into the dakwah training, despite its potential to offer innovative approaches and effective solutions for dakwah dan the development of da'ie.

Therefore, this study aims at analyzing creativity among Felo Muda Dakwah using the Prophetic Creative Thinking Model (PCTM) of Muhammad Mustaqim et al. (2012). The study contributes by providing new insights into strengthening dakwah practices through creativity. Moreover, it is the first attempt to apply the PCTM framework to examine creativity at the post-university or post-graduation level. As such, this research becomes a pioneering contribution to the social science field, particularly in positioning creativity within the framework of Islamic thought.

Literature Review
The definitions of creativity are various, but originality and usefulness (Stein 1953; F. Barron 1955; Runco and Jaeger 2012) become an integral part of its definitions. Surprise elements should be part of defining creativity (Simonton 2018), and so do the elements of value or utility, which religious bound. It is also defined as activities that generate ideas that are new, unique, unusual, and useful to solve problems or take advantage of an opportunity (Nieuwenhuizen and Rossouw 2008). It is also commonly defined as the ability to generate a new idea or anything new or something that is different (Frank Barron 1969; Levitt 1974). It also means the ability to think of something new and/or unique way to generate problem-solving (Santrock 2001). Moustakas (1977) defined creativity as experience in describing the individual self-identity, peoples, and nature while Haefele (1962) defined creativity as the ability to create new relationships that bear social or public significance. Despite the differences in its functions and focus, all these definitions agree that creativity is the ability, capability, experience or activity to create something original, purposeful and able to solve the problem faced. In explaining this further, Campbell (1977) elucidates "new" as something new, ground-breaking, fascinating, unique, remarkable and with no prior presence, while "useful" signifies the meaning to facilitate, encourage, improve, edify, solve problems, decrease barriers, and overwhelmed the difficulties that would result in a better or more affluent consequences.

Torrance & Myers (1970) argue that there are a few factors that could hamper an individual's thinking ability. Such factors are age, experience, and disease. Therefore, an established circumstance that can support an individual in facing such constraints is a must. Creative works are sometimes more difficult to envisage or may not materialize due to things that happened by coincidence (Runco,2010), although some researchers believed otherwise (Ruggiero 2009). Munandar (1999, 2004) has identified two sets of factors; internal and external, that could influence creativity and the creative process. Internal factors are factors that are inherent in the individual self-such as the ability to imagine, create new concepts, connect between various ideas, and others. On the other hand, external factors originate from the outside of the individual self, and these include the peaceful environment, psychological freedom, existing facilities and infrastructures, supporting atmosphere to

explore and make attempts to produce new things and appreciate works that are new, unique and creative.

From the Islamic perspectives, not far too many authors did an empirical study that examine the contextual and operational definition of creativity or even from the life of Prophet Muhammad (Mohd Azmir et al. 2013; Muhammad Mustaqim Mohd Zarif et al. 2013; Al-Karasneh and Saleh 2010; Al-Mazeidy 1993; Adibah et al. 2015). Therefore, creativity can be observed as the ability to produce something new and appropriate, beneficial to humans and adhered to the Islamic principles and maqasid shariah (Yousif 1999; Adibah et al. 2015). Yousif (1999) argues that creativity is a process that took place to solve or confront any new challenges for a better worldly life. It is essential to process as an outcome, service or procedure or decision does not encroach the moral, value or belief borders set by religion (Muhammad Mustaqim Mohd Zarif et al. 2013).

Creativity in Islam, as emphasized by Muhammad Iqbal, is not deemed creative progress unless it is directed to a specific goal and bound with the concept of Tawhid (Fazlur Rahman 1963). Thus, Al-Karasneh and Saleh (2010) outlines six qualities that rule the meaning of creativity which is [1] inspirational revelation - an inspiration resulted from some verses of the Quran that contextually reassure people to use a different technique of thinking; [2] all-inclusive that fused physical, mental, spiritual and religious elements; [3] the caliph must possess the physiognomies of being accountable, answerable, pious, modest and indebted; [4] aptitude to accomplish core problem and tangible issues instead of secondary issues effectively [5] knowing human limitations - wisdom of the fact that men are imperfect and Allah is the most Knowing; and [6] Thoughtful that physical and spiritual rewards as a basis of motivation to surpass in worldly life.

Muhammad SAW explicitly evidenced his creativity in managing religious, economic, social, political, military, and educational affairs (Mohd Azmir et al. 2013; Adibah et al. 2015) throughout the emergence and establishments of Islamic civilization. In fact, far beyond the pre-Islamic times when he resolved disputes between Arab tribes in relation to the placement of the black stones (Hajarul Aswad). His creative thought and creativity are also apparently reflected in leading the nation, making strategy and decisions, establishing relations with various tribes and preaching religious messages to others (Mohd Azmir et al. 2013). This is in line with the various styles of thinking in different Quranic verses that become proof that Islam encourages people to think creatively, to be creative and innovative.

Due to a lack of empirical study to emulate the creative aspects of Muhammad SAW besides various historical accounts, a study form Muhammad Mustaqim Mohd Zarif et al., (2012) then offers a new model, to begin with. It also found that their model is found to be effective in measuring the creative level among students (Anita Ismail et al. 2014; Mohd Azmir Mohd Nizah et al. 2015). However, implementing this model beyond student's years is still under study. Therefore, having the liberty to test the model beyond student's years is a privilege that must be commit, and confirm the rigorous model.

Methodology
This study is exploratory in nature and quantitative design was employed using a survey method with a questionnaire set. Therefore, this study is considered as exploratory mode due

to near to no available data of the subject matter except model and testing towards students (Mohd Azmir Mohd Nizah et al. 2015). This study used a purposive sampling technique, which involves applicants and candidates of Felo Muda Dakwah, YADIM. This study is using a modified version of the Torrance Tests of Creative Thinking (TTCT), including questions featuring the Islamic perspective. TTCT has been acknowledging at least 75% of published works on primary and secondary schools, while 40% among colleges and adults (John Baer and James C. Kaufman 2006). Therefore, using TTCT conforms to a wide range of usage to measure the creativity of respondents. A modified question was specifically on the Islamic perspective developed by Anita Ismail et al., (2014). The questionnaire is divided into six parts, comprising demographic information, teamwork values, creativity self-perception, creativity level, and creativity practices and understanding creativity from the Islamic perspective. All these items are in a Likert-scale format. The other part of this questionnaire form is in case of study format, with a qualitative answer in nature is required. In terms of validity and reliability, all spectrums of questions have been tested with Cronbach Alpha value of more than 0.752. A pre-test and post-test procedure are followed.

Thus, this study set two hypotheses to be tested as follows:
1.   Creativity from the Islamic perspective among respondents across Gender
     $H_0$1a: There is no significant difference in creativity from an Islamic perspective between male and female students for the pre-test.
     $H_0$1b: There is no significant difference in creativity from an Islamic perspective between male and female students for the post-test.
2.   Level of Creativity, Creativity Practice and Creativity from an Islamic Perspective
     $H_0$2a: There is no significant difference in the level of creativity in the pre-test and post-test.
     $H_0$2b: There is no significant difference in creative practice in the pre-test and post-test.
     $H_0$2c: There is no significant difference in creativity from an Islamic perspective in the pre-test and post-test.

Findings and Discussion
All items are confirmed to meet the minimum reliability score with Cronbach's Alpha ranging .813 (creativity level constructs); .831 (self-perception of creativity); .836 (Islamic creativity) and .866 (creativity practices). Thus, all items are retained for further analysis. This study conducted a descriptive analysis of creativity practises among respondents based on their gender using an independent t-test. The results indicate that there are statistically significant differences between male and female respondents regarding their creative practises as perceived through an Islamic lens, both prior to and following the study. The graph below summarises the finding.

Table 1
Demographics of Respondents

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	76	55.5	55.5	55.5
	Female	61	44.5	44.5	100.0
	Total	137	100.0	100.0	

Hypothesizes number one as stated below are examined.

1. Creativity from the Islamic perspective among respondents across Gender

$H_0$1a: There is no significant difference in creativity from an Islamic perspective between male and female students for the pre-test.

$H_0$1b: There is no significant difference in creativity from an Islamic perspective between male and female students for the post-test.

Table 2
Creativity From Islamic Perspective Based on Gender (Pre Test)

Gender	Mean	Std Dv	t	df	Sig.
Male	4.4842	0.38432	-0.267	135	0.864
Female	4.4950	0.34287			

Table 3
Creativity From Islamic Perspective Based on Gender (Post Test)

Gender	Mean	Std Dv	t	df	Sig.
Male	4.5946	0.31103	-.031	29	0.975
Female	4.5983	0.34706			

Based on Table 2, the value of p = -0.267. It is confirmed that there are significant differences in the mean between the creativity from the Islamic perspective in gender accordingly in the pretest. Comparatively, a score of value p= -0.031 in Table 3 for a posttest shows a slight difference of mean between both genders. This finding is parallel with several studies, such as Baer & Kaufman (2006); Caparrós, Barrantes-Vidal, Viñas, & Obiols, (2008); DeMoss, Milich, & DeMers (1993); Kaufman (2006); and Matud, Rodriguez, & Grande (2007) that confirmed there was no significant difference in the level of creativity between male and female. However, on the other hands, various study shows otherwise (Eysenck 1994; Maccoby 1990; Reiss 2000; Stoltzfus et al. 2011; Norfauzi and Mohammad Yusof 2002). Therefore, we can say that there was no significant difference between males and females in terms of their understanding of Islamic creativity. Reiss (2000) stated that various factors may affect the level of creativity, such as individual choices, social environment and cultural setting contribute to the creativity level. Based on a non-conclusive account of the effect of gender toward the level of creativity, it is therefore summarized that creativity level may differ from one to another when other factors are contributed simultaneously.

Hypothesis number two is outlined below.

2. Level of Creativity, Creativity Practice and Creativity from an Islamic Perspective

H_02a: There is no significant difference in the level of creativity in the pre-test and post-test.

H_02b: There is no significant difference in cretivity practice in the pre-test and post-test.

H_02c: There is no significant difference in creativity from an Islamic perspective in the pre-test and post-test.

On analyzing the differences between the level of creativity, creativity practices, and Islamic creativity perspective, a t-test analysis is used for posttest. Table 4, Table 5 and Table 6 are shown below.

Table 4
Level of Creativity

Study	Mean	Std Dv	t	df	Sig.
Creativity Level	4.0334	0.52746	99.114	167	0.000

Table 5
Creativity Practices

Study	Mean	Std Dv	t	df	Sig.
Creativity Practices	3.6696	0.42436	112.080	167	0.000

Table 6
Islamic Creativity

Study	Mean	Std Dv	t	df	Sig.
Islamic Creativity	4.5088	0.35894	162.814	167	0.000

Based on the available schedule, p = 0.000. Given the value p = 0.000 is smaller than the value of α = 0.05, the hypothesis is rejected. This means that there is a significant difference between the level of creativity among respondents on both pretest and posttest. It is thus confirmed that if given any specific treatment, the creativity level may be increased. Therefore, to enhance a student's creativity, a specific curricular and specific educational instruction must take place and in orderly so that the result may be witnessed. It is safe to say that creativity level, creativity practices and Islamic creativity understanding of FMD participants are somewhat are increased throughout their fellowship period.

Conclusion

This study compares the level of creativity regardless of gender differences towards the level of creativity, creativity practices, and the Islamic creativity perspective. The study affirmed that there is no significant difference between the level and practices of creativity among respondents across genders. However, there are significant differences in the aspects of creativity from the Islamic perspective. This study also showed that there is a significant difference between pretest and posttest scores for the level of creativity. It shows students received input after a certain exposure during the period of study. On the other hand,

significant changes are not appearing in the practices and creativity from the perspective of Islam aspects. Therefore, this study present that after receiving treatment, there are changes in the level of creativity of respondents, but continuous efforts must be made from YADIM and parties involved in promoting the ability to think creatively and innovatively. Further study also indeed is in need to investigate the creativity practices, during their fellowship period. The Islamic perspective of creativity also offers an interesting body of knowledge for prospective studies.

References

Adibah, S., Mohd Zarif, M. M., Mohd Nizah, M. A., Atoma, P., Kandil, H. M. T. E., & Ismail, A. (2015). Creativity and innovation in Islam: It's necessity in Islamic education. *Social Sciences (Pakistan), 10*(1), 61–66. https://doi.org/10.3923/sscience.2015.61.66

Al-Karasneh, S. M., & Saleh, A. M. J. (2010). Islamic perspective of creativity: A model for teachers of social studies as leaders. *Procedia - Social and Behavioral Sciences, 2*(2), 412–426. https://doi.org/10.1016/j.sbspro.2010.03.036

Al-Mazeidy, Z. M. (1993). *Muqaddimah fil manhaj al-ibda': Ru'yah Islamiyyah [An introduction to the methodology of creativity: An Islamic point of view].* Cairo: Dar Al-Wafa' Littiba'a wa Al-Nashr.

Anita, I., Mohd Zarif, M. M., Atoma, P., Adibah, S., Mohd Nizah, M. A., & Kandil, H. M. T. E. (2014). Amalan kreativiti Islam dalam kalangan pelajar tahun pertama di USIM. In S. S. Hussein & M. H. Abdullah (Eds.), *World Conference on Islamic Thought & Civilization* (pp. 220–234). Ipoh: Kolej Universiti Islam Sultan Azlan Shah.

Baer, J., & Kaufman, J. C. (2006). Gender differences in creativity. *Journal of Creative Behavior,* 1–38. https://doi.org/10.1002/j.2162-6057.2008.tb01289.x

Barron, F. (1955). The disposition towards originality. *Journal of Abnormal and Social Psychology, 51,* 478–485.

Barron, F. (1969). *Creative person and creative process.* New York: Holt, Rinehart and Winston.

Campbell, D. P. (1977). *Take the road to creativity and get off your dead end* (1st ed.). North Carolina: Center for Creative Leadership.

Caparrós, B., Barrantes-Vidal, N., Viñas, F., & Obiols, J. (2008). Attention, memory and verbal learning and their relation to schizotypal traits in unaffected parents of schizophrenic patients. *International Journal of Clinical and Health Psychology, 8,* 37–52.

Davis, G. A., Houtman, S. E., Warren, T. F., Rovieton, W. E., Mari, S., & Belcher, T. L. (1972). *A program for training creative thinking: Inner city evaluation (Report No. 224).* Madison, WI: Wisconsin Research and Development Center for Cognitive Learning.

DeMoss, K., Milich, R., & DeMers, S. (1993). Gender, creativity, depression, and attributional style in adolescents with high academic ability. *Journal of Abnormal Child Psychology, 21,* 455–467. https://doi.org/10.1007/BF01261604

Dikici, A., & Soh, K. (2015). Indexing creativity fostering teacher behaviour: Replication and modification. *Studies in Literature and Language, 9*(3), 1–10. https://doi.org/10.3968/7486

Eysenck, H. J. (1994). The measurement of creativity. In *Dimensions of creativity* (pp. 199–242).

Fazlur Rahman. (1963). Iqbal's idea of progress. *Iqbal Review, 4*(1), 4–9.

Gan, W. Y. (1998). *Creativity and creative perception among female Bachelor of Education students at the University of Malaya.* Universiti Malaya.

Green, A. (2010). *Creativity in public relations* (4th ed.). London, United Kingdom: Kogan Page.

Guilford, J. P. (1986). *Creative talents: Their nature, uses and development.* Bearly Limited.

Haefele, J. W. (1962). *Creativity and innovation.* Reinhold Publishing Corporation.

Ismail, S., & Atan, A. (2011). Aplikasi pendekatan penyelesaian masalah dalam pengajaran mata pelajaran teknikal dan vokasional di Fakulti Pendidikan UTM. *Journal of Educational Psychology and Counseling, 2,* 113–144.

John, B., & Kaufman, J. C. (2006). Creativity research in English-speaking countries. In J. C. Kaufman & R. J. Sternberg (Eds.), *The international handbook of creativity.* New York: Cambridge University Press.

Kaufman, J. C. (2006). Self-reported differences in creativity by ethnicity and gender. *Applied Cognitive Psychology, 20,* 1065–1082. https://doi.org/10.1002/acp.1255

Kershner, J. R., & Ledger, G. (1985). Effect of sex, intelligence, and style of thinking on creativity: A comparison of gifted and average IQ children. *Journal of Personality and Social Psychology.* https://doi.org/10.1037/0022-3514.48.4.1033

Kim, Y. J., & Zhong, C. B. (2017). Ideas rise from chaos: Information structure and creativity. *Organizational Behavior and Human Decision Processes, 138,* 15–27. https://doi.org/10.1016/j.obhdp.2016.10.001

Levitt, T. (1974). *Marketing for business growth.* McGraw-Hill.

Lim, W., & Plucker, J. A. (2000). Creativity through a lens of social responsibility: Implicit theories of creativity with Korean samples. *Journal of Creative Behavior, 35*(2), 115–130.

Maccoby, E. E. (1990). The role of gender identity and gender constancy in sex-differentiated development. *New Directions for Child Development,* 5–20.

Matud, M., Rodriguez, C., & Grande, J. (2007). Gender differences in creative thinking. *Personality and Individual Differences, 43,* 1137–1147. https://doi.org/10.1016/j.paid.2007.03.006

Mohd Nizah, M. A., Ismail, A., Mohd Zarif, M. M., Adibah, S., Kandil, H. M. T. E., & Atoma, P. (2015). A preliminary study on the Islamic creativity practices. *Mediterranean Journal of Social Sciences, 6*(4 S1), 517–522. https://doi.org/10.5901/mjss.2015.v6n4s1p517

Mohd Nizah, M. A., Mohd Zarif, M. M., Atoma, P., & Kandil, H. M. T. E. (2013). Political creativity among religious leaders: The case of Muhammad. *World Applied Sciences Journal, 24*(2), 270–275. http://www.idosi.org/wasj/wasj24(2)2013.htm

Moustakas, C. E. (1977). *Creative life.* Van Nostrand Reinhold Company.

Muhammad, M. M. Z., Mohd Nizah, M. A., Ismail, A., & Adibah, M. (2013). Creating creative and innovative Muslim society: Bid'ah as an approach. *Asian Social Science, 9*(11), 121–127. https://doi.org/10.5539/ass.v9n11p121

Muhammad, M. M. Z., Mohd Nizah, M. A., Ismail, A., Sulaiman, A., & Kandil, H. M. T. E. (2012). *Pembangunan model pemikiran kreatif Rasulullah SAW.* Bandar Baru Nilai: Pusat Pengajian Teras, Universiti Sains Islam Malaysia.

Munandar, U. (1999). *Kreativitas dan keberbakatan.* Jakarta: Gramedia Pustaka Utama.

Munandar, U. (2004). *Pengembangan kreativitas anak berbakat.* Jakarta: Rineka Cipta.

Nieuwenhuizen, C., & Rossouw, D. (2008). *Business management: A contemporary approach.* Cape Town, South Africa: Juta & Co.

Noor Azmi, I. (1998). *Pembangunan kurikulum abad ke-21. Berita Kurikulum.* Pusat Perkembangan Kurikulum, Kementerian Pendidikan Malaysia.

Norfauzi, M., & Yusof, A. M. (2002). Kajian mengenai tahap kreativiti di kalangan pelajar tingkatan empat di daerah Jasin, Melaka. http://merr.utm.my/11620/

Piirto, J. (2011). *Creativity for 21st century skills.* Rotterdam: Sense Publishers.

Reiss, S. (2000). Why people turn to religion: A motivational analysis. *Journal for the Scientific*

Study of Religion, 39, 47–52. https://doi.org/10.1111/0021-8294.00004

Rimm, S. (2008). *Why bright kids get poor grades and what you can do about it.* Scottsdale, AZ: Great Potential Press.

Ruggiero, V. R. (2009). *The art of thinking.* Pearson Education.

Runco, M. A. (2010). *Creativity: Theories and themes: Research, development, and practice.* Academic Press.

Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal, 24*(1), 92–96. https://doi.org/10.1080/10400419.2012.650092

Runco, M. A., Nemiro, J., & Walberg, H. J. (1998). Personal explicit theories of creativity. *The Journal of Creative Behavior, 32,* 1–17. https://doi.org/10.1002/j.2162-6057.1998.tb00803.x

Santrock, J. W. (2001). *Adolescence.* McGraw-Hill.

Satiadarma, M. P. (2004). Pendidikan kreativitas ataukah pendidikan moral? *Jurnal Provitae Disember, 1,* 2004.

Simonton, D. K. (2018). Defining creativity: Don't we also need to define what is not creative? *Journal of Creative Behavior, 52*(1), 80–90. https://doi.org/10.1002/jocb.137

Stein, M. I. (1953). Creativity and culture. *The Journal of Psychology: Interdisciplinary and Applied, 36*(2), 311–322. https://doi.org/10.1080/00223980.1979.9915098

Stoltzfus, G., Nibbelink, B. L., Vredenburg, D., & Hyrum, E. (2011). Gender, gender role, and creativity. *Social Behavior and Personality: An International Journal.* https://doi.org/10.2224/sbp.2011.39.3.425

Torrance, E. P. (1981). Predicting the creativity of elementary school children (1958–80) and the teacher who "made a difference." *Gifted Child Quarterly, 25*(2), 55–62.

Torrance, E. P., & Myers, R. E. (1970). *Creative learning and teaching.* Dodd, Mead.

Yong, L. M. S., & Biraimah, K. L. (1996). *Guru yang kreatif: Isu-isu teoritikal & aplikasi praktikal.* Arenabuku.

Yousif, W. (1999). *Creativity in Islamic thought: Comparative analysis.* International Islamic University Malaysia.