CREATIVE APPROACHES TO WRITING MATERIALS

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ABSTRACT: The objective of this study is to explore the process of creative writing of materials for language teaching. The researcher utilized a literature review as the main approach. The primer literature of this study is the basic education curriculum for the senior high school program. The result shows that creative writing is both an art and a discipline. It is an art of self-expression that allows the writer to experience communicative thoughts and feelings about the human experience in a manner that is enjoyable, engaging, and enlightening. Creative write is one of the highest learning outcomes of education. It needs constant practice. Students can utilize various techniques to become creative writers by integrating technology.

Introduction

Creative writing is writing the writer's thoughts and feelings are written in an artistic, unique, and poetic way (Faulkner & Squillante, 2020). The primary purpose of being creative is to entertain and educate. It contains imaginative, metaphoric, and symbolic nature elements. It aims to share human experiences by expressing feelings and thoughts. The imagination is expressed in different genres such as poetry, fiction, plays, and personal essays.

Creative writing is both an art and a discipline. The art of self-expression allows the writer to experience and imagine their thoughts and feelings in a communicative manner such as enjoyable, engaging, and enlightening (Shechtman, 2014). Learning to write is one of the most highly valued outcomes of education. Moreover, it is also a discipline that can be learned and mastered with constant practice. Just like any ability, various strategies and techniques can be utilized to start the creative writing skills of the students, especially with the integration of technology in the writing process.

Creative writing is a part of the enhanced basic education curriculum in the Senior High School Program of the Academic Track. Creative writing is both an art and a discipline (Harshini, 2020). It is an art of self-expression that allows the writer to process experience and imagination to communicate thoughts and feelings about the human experience in a manner that is enjoyable, engaging, and enlightening. Learning to write is one of the most highly valued outcomes of education (Kamariah et al., 2018). Moreover, it is also a discipline that can be learned and mastered with constant practice. Just like any ability, various strategies and techniques can be employed to hone the creative writing skills of the students, especially with the integration of technology in the writing process (Mohammed, 2019).

Creativity is widely regarded as a desirable quality in many domains: music, the visual and performing arts, literature, science, technology, and even in finance and business. It is a quality confidently proclaimed as essential for our technological, cultural and economic survival (Widyaningrum & Surindra, 2017). Creativities are the heart of learning however it is not the heart of education. Creativity always has the challenge to promote the educational institutions. It depends on a control paradigm including the ethos of writing (Harshini, 2020).

One considered writing to become the most challenging skill to initiate. Because it requires complex linguistics abilities and knowledge (Hofweber & Graham, 2017). A proper skill of conjunction words becomes a sentence and paragraphs that become an instrument of delivering the intended message to the readers without grammatical errors. It becomes the

reality that writers have to overcome many challenges to become real writers. Writers have to go through stages to complete the final drafts. Therefore, to become a writer has to be patient in undergoing complicated teaching.

Literature Review

1. Creativity

Analysis of writings on creativity theory yielded the following semantic clusters, which are suggestive for a clearer definition of this polyvalent term (Mohammed, 2019): (a) Newness: original, innovative, novelty, unusual, surprising. (b) Immediacy: sudden, flash, illumination, spontaneous. (c) Respect: awe, wonder, admiration, delight. (d) Experiment: exploration, curiosity, preparedness, tacit knowledge, puzzle, problem-solving, play, heuristic. (e) Divine: intuition, insight, imagination, inspiration, illumination, divine spark, gift, hunch, mysterious, unconscious. (f) Seeing relationships: connections, associations, combinations, analogies, metaphors, seeing in a new way, peripheral attention, incubation, reconfiguring. (g) Unpredictable: randomness, chance, serendipity, coincidence, chaos. (h) Acceptability: recognition, relevance, significance, value (Toivanen et al., 2014).

2. Approaches to Creativity

A creative approach to language teaching is based on certain general factors and generic principles required to stimulate a creative atmosphere in the classroom (Pereira, 2016). General factors include regular practice activities, encouraging students to disclose their creativity through being kind and supportive, implementing a variety of inputs, processes, and products to create an atmosphere of expectancy, etc (Tambunan, 2019). Generic principles focus on the implementation of heuristics, the application of the principles of constraint, association, etc (Harshini, 2020; (Avramenko et al., 2018)).

Creativity has long attracted the attention of theorists. Gardner (Darling-hammond et al., 2017), investigated biographical aspects of creativity in several creative people, hoping to find common factors among them. Significantly, he has chosen geniuses from all seven of his types of intelligence. His concentration on high creativity may not help us very much, however, when we consider creativity as a widely distributed attribute in the human population (Richardson & Mishra, 2018; Francis, 2017).

Supriansyah et al., (2013), defined a multidimensional view of creativity as an interaction between individual talent, operating in a particular domain or discipline, and judged by experts

in that field. This helps to explain why some ideas, though creative, do not emerge until the time is ripe. Interesting observations about the role of flow in creativity: the state of effortless effort' in which everything seems to come together in a flow of seamless creative energy (Ropii, 2017). He further explores creativity by analyzing interviews with 91 exceptional individuals and isolates ten characteristics of creative individuals (Toivanen et al., 2014).

Marwala (2017), stated an AI (Artificial Intelligence) approach to investigating creativity. She asks what a computer would need to do to replicate human thought processes. This leads to a consideration of the self-organizing properties of complex, generative systems through processes such as parallel distributed processing. For her, creativity arises from the systematic exploration of a conceptual space or domain (mathematical, musical, linguistic). She draws attention to the importance of constraints in this process. Far from being the antithesis of creativity, constraints on thinking are what make it possible (Omeodu, 2018).

Avramenko et al., (2018), approaches creativity from a social and environmental viewpoint, claiming that previous theories have tended to neglect the power of such factors to shape creative effort. Her componential theory rests on three main factors: Domain relevant skills such as familiarity with a given domain of knowledge), Creativity-relevant skills is the ability to break free of performance scripts established routines, to see new connections, etc.), and Task motivation, based on attitudes, intrinsic motivation, extrinsic constraints, and rewards, etc (Da Costa, 2018).

3. The Function of creativity

It is psychologically inevitable, given the nature of the human mind, which, as a complex system, is predisposed to generate new ideas. The context in which language teaching and learning takes place is constantly evolving under the pressure of other forces: changing demands, changing technology, changing economic needs, etc. We are obliged to respond to this by changing ourselves, and at an average celebrating rate. Creativity tends to accompany change, as we seek adaptive solutions to new opportunities and constraints.

As Akinyode & Khan (2018),has shown, any given domain tends to follow a cyclical pattern of development. After a period of dominance by one paradigm, accepted by all, with knowledge and procedures routinized, there comes a period of questioning, the discovery of new insights and ideas which then supplant the old paradigm. The cycle then continues. In language teaching, we can consider the nineteenth-century Reform Movement as one such

paradigm shift, and the communicative approach perhaps another. Creative adaptation to the new technologies may well prove another (Bulaev et al., 2016).

Creativity stimulates and motivates. Teachers who actively explore creative solutions tend to be more alive and vibrant than those content to follow a routine. Students given the opportunity to exercise their creativity tend to respond positively. The materials writer who approaches the job creatively is likely to produce more interesting materials OPM,(2017).

Language use, and language learning, are inherently creative processes. Several recent books have drawn attention to the fact that much natural language use is not merely utilitarian and transactional, nor merely interactional. People indulge in vast amounts of creative language play, through punning, riddles, jokes spoonerisms, insults, deliberate ambiguity, metathesis, unusual collocations, mixed metaphors, mimicry, games with names, and irreverence such Jane Mansfield's reputation was vastly inflated.

4.   The Stakeholders

Talking about stakeholder in regards to creative writing is publishers. Publisher required the quality of the books or manual the supposed to be publish. Quality in regards to the content (Cuiccio et al., 2018). This may be manifested in the content they choose to include texts, visuals, etc. The procedures stakeholders offer for teachers and learners are achieving and outcomes. It may also show creativity in the ways how to manage working within the constraints imposed. Publisher imposed, the syllabus, the school regulations; the examination, or the physical conditions as material writing (Kamariah et al., 2018).

A major aspect of the materials writer's creativity is the extent to which their materials can stimulate creativity among the teachers and students using them. Materials which offer teachers choice and flexibility to develop in ways they judge to be appropriate are likely to produce more creative behaviors. This view corresponds with notion of a sense of responsibility that teachers conducted best when they operate within a framework of their own evolving frame of competence and practices. Learners are given choice and work within a learning community to get encouragement and involve creatively (Epstein, 2018).

5. Creativity Applied Heuristics

Before moving to the second part, it will be worth reviewing some examples of creative ideas from the recent past. Kaur et al., (2012), recommends applying the heuristic to do the opposite, as a way of generating new possibilities in language teaching. This injunction can be applied at any

level: content, process, or roles. If teacher is using long texts should try short ones. Moreover, if you use simplified texts, use authentic ones. Trying to use the separated texts. Relating to the processes, if teacher implement the group and pair work. It tried to utilized individual and classwork. If teacher normally suddenly answers the questions from student. Teacher can delay to answer students' question. The short formulation is to conduct the opposite approach to the normal ones (Sajja, 2021) .

Designer methods

The designer methodologies came to prominence in the latest last century. Those are interesting implementing to do the opposite heuristic. Community language learning is implemented in pedagogical text. The learners developed dialogic drafts and practiced in learning process of the new language. The student proceeds from kindergarten to senior high school. The teacher is opening with a sympathetic informant. Students are required to make no conscious effort to learn. A student expressed the content of the texts. The relaxed atmosphere is created by classical music and a comfortable desk. Low lighting in the classroom is required.

The teacher can speak; however, it requires only non-verbal responses as a sign of confirmation and comprehension. Although this method is nowadays relatively challenging to find any of these methodologies being used in their pure form. they were undeniably creative and have had significant effects on current methodologies and materials.

Humanistic contributions

The latest last century shows the emergence of ideas learning. Personalized and values-oriented materials tended to draw on fields outside the narrow confines of linguistics and explore the new approaches to doing equal things. The authors submit the conceptual space of dictation to a series of creative variations, reminiscent of the variations explored in music by Bach and other composers (Maller & Schubert, 2018).

Ideas for Conducting Creative Materials

After founding the reviewed methods, the creativity theory can enlighten thinking about materials writing. It needs some practical examples of creativity in language pedagogy from the recent past. Conducting creative materials has stages that need to follow (Onwuegbuzie & Weinbaum, 2016). Those stages are displayed in the next chart.

Chart for organizing language teaching materials Approaches

INPUTS	→	PROCESS	→	OUTPUT

The Inputs combine of all the raw material that writers to use. Processes are what is doing with that Input. Outcomes are the objectives the writer hopes to achieve through the inputs and processes. On the stages of the input the writer then selects. The processes learners to encourage in to achieve the outcomes. It is perfectly possible to use the chart to generate routine, run-of-the-mill materials (Bringezu & Moriguchi, 2019).

Inputs

People need the human resource that are nearest to them such as in the classrooms (Weidenstedt, 2017). Every class has fabulous personalities, physical types, memories, associations, opinions, skills, and knowledge. Materials should draw upon this human skill and activities. Most students can enrich all activities (Shahmohammadi, 2018). The process of determining the topics can utilize the conventional and familiar approach. Nothing is right with uncontentious themes such as sport, hobbies, shopping, and cultural festivals. The objectives of inputs are to increase social and intercultural awareness and critical thinking skills. One needs to cast the net more widely. the conventional boundaries of traditional textbooks, and Global offers a vastly expanded menu of topics and texts (Sajja, 2021; Olimat, 2015).

Texts combine of basic form of command published materials. One has to exercise greater creativity to enlarge the choice of text types, especially including more literary texts. Literary texts also often touch upon precisely such as social, cultural, and human issues. The human cultural issues would broaden the objectives from purely instrumental language teaching to wide general educational purposes (Carlos, 2017).

Students have to provide textual input in the form of poems, wall newspapers, and stories. With the development of typing, nowadays is possible to publish texts with a high quality. Students who produced texts in one year can become part of the input. Students chose a compilation of texts to use in similar situations (Shapiro & Stefkovich, 2016).

It is now possible to exploit the creative possibilities of the new range of reference materials available and production dictionaries such as the activator. We can encourage students to construct their reference materials: grammar, phrasebooks, vocabulary references, and cultural references (Avramenko et al., 2018). This can also be linked with the use of project

work. One creative way of approaching realia, visuals, and audio input are to pass responsibility for providing input to the learners themselves (Curry & Milsom, 2018). They may prepare their photographic displays, videos, and sound collages, perhaps as part of a project. The sense of ownership conferred by personal involvement often gives rise to increased motivation and surprisingly creative outcomes (Baars, 2006).

The internet is a massively important resource. But only recently has serious thought been given to ways of using it in an integrated manner, and in ways that creatively exploit its potential. The danger of the internet, as with all technologies, is that materials writers, along with everyone else, become mesmerized by its technological potential rather than thinking carefully and creatively about how it can best be deployed (Health., 2015).

Inputs from oral accounts offer wide opportunities for creativity in content selection. Oral presentations may also serve as an alternative, more creative, way of teaching pronunciation. The student making an oral presentation is forced to take account of the totality of the communicative event, not just the phonetic accuracy of delivery. The same is true for the performance of texts (Dunlosky et al., 2013).

Processes

Processes can also enhance the creative quality of the materials. I shall simply give brief suggestions from each of the five categories. First, Generic is a time using to handle creatively, for instance, by setting tight time constraints on some activities. Another example is by giving dictations at normal speed rather than slowly with pauses. by allowing students as much time as they need for tests. By helping students to plan their own time. Similar possibilities emerge from the other generic features (Muhamad et al., 2019).

Second, Management is one creative way to manage routines and instructions is to replace verbal with non-verbal cues. Students can quickly learn to use a set of gestures to cover most exigencies: a raised hand for silence, a circular motion for group work, and index fingers pointing inward for pair work. Alternatively, all instructions can be given in writing on large flashcards which the teacher holds up when necessary. Both ideas would serve to reduce wear and tear on teachers' voices a major source of problems. However, taken to excess, this would reduce the learners' exposure to language in natural use. For further ideas on the use of gesture in pronunciation work (Fry et al., 2021).

Third, the list of techniques given is far from exhaustive but any technique can be applied creatively. Drew attention to the power of visualization and developed techniques to promote

visualization and inner speech in the processing of texts. All too often, we seem to require an explicit verbal or factual answer, rather than an internal representation. Allowing students time to hear and hold utterances in their inner ears before repeating them (Picton, 2014).

Fourth, the set of task types is likewise incomplete (Subramanian, 2017), but all those listed can be creatively applied. For example, if the task involves evaluating something (a text, a film, a piece of peer writing), students can devise their criteria. They can also learn how to offer and receive negative criticism, which has important educational and social outcomes (Darmawan, 2017).

Fifth, the generalizable procedures are a set of heuristics that can be applied to any piece of material. Even so simple a type of media transfer as copying out a prose text in the format of a poem compels a different quality of attention from straightforward copying. Likewise, requiring students to rank a set of texts in terms of their suitability for a given purpose invites careful reading and provokes often heated discussion (Ryabova & Parfyonova, 2015).

Outcomes

Inputs and Processes interact to produce outcomes even though through a complex. One can thinking creatively to greatly extend the range and relevance of outcomes. Traditionally, teacher concerned with material and pedagogical outcomes. As been mentioned earlier that student-generated texts can varied. The processing makes possible a greater variety and higher quality of products. Access to video and sound recording facilities students to range the outcome of material. Pedagogical outcomes move beyond the traditional reliance on test results. Including its assignments to evaluation based on portfolios and journals (Gusmão et al., 2020).

Students can encompass enabling skills such as learning to learn dealing with feedback from peers. The meta-competence is clearly talking about language and language learning. Creative interaction brings educational outcomes as result from the inputs and processes. This fact increased awareness and understanding of other cultures, the ability of receiving any question in wisdom ways. The ability to solve problems through brainstorming and lateral thinking, and self-resilience. In the psycho-social perspective the creative dimension can elevate confidence, self-esteem, and self-awareness (Ünsal et al., 2017). Those aspect is leading to responsibility and cooperation to create a positive learning atmosphere (Duosay, 2018).

Result and Discussion

Outcomes come in a variety of sizes and shapes and from many different contexts. Peoples think of an outstanding actor, an inspiring painting, or a significant invention that discovery. When people think about creating products. The product is not limited just to either the arts or the sciences. Creative products can indicate various forms such as arts, the sciences, the humanities, or any other discipline of human attitudes. The product becomes a result of the efforts of individuals and groups. The product has various degrees of novelty and usefulness.

Teachers are not the first authors that define creativity. Previous scholars have formulated dozens, even hundreds, of different definitions. Various writers and thinkers have creativity as useful associations (Woldt, 2009). This definition came as a result of interviews and analysis of creative performance stories. The novelty part of the definition is expressed in people's perceptions of creativity. However, the most valuable definition is stimulating questions in people's minds. Questions about how to create a useful thing for human life (Osment, 2018).

Creativity is a helpful interpersonal attitude on the beneficial. Utilizing positive f creativity is combined three factors such as knowledge, imagination, and evaluation. Knowledge is an acquaintance with facts, truths, and principles, as a result of any study or investigation (da Costa et al., 2019). Imagination is the power of forming a mental image of something abstract to the senses or never before wholly appeared in reality (Avramenko et al., 2018). Evaluation is the result of evaluating to determine the value, nature, character, or quality of the implementation of some program or performance of some persons (Raihan et al., 2018).

Conclusion

The two main factors in any consideration of creative materials. First, the immoderate growth in power of the testing industry public and private, and the tightening stranglehold of systems. These pressures work together, with the complicit support of most publishers, to narrow the range of creativity and box teachers in. Second, the current obsession with smart technology offers a mesmerizing range of gadgets and tools. Those gadgets tend to grasp the novelty of creativity. The writer needs to remind themselves constantly that technology is an instrument of human writing creativity.

Creative writing grasps a significant function in the learning process. It is not only the process of language development but also contributes to personal growth. These types of writing are essential to stimulate imagination and inventiveness. Consequently, it makes the

learning process become more person-oriented. Creative writing motivates students to express their ideas, feelings, and thoughts. Therefore, creative writing becomes a substantial educational value. It should incorporate into the school curriculum and extracurricular activities. Creative writing helps a student to develop their creativity that indicates thinking, independence of views, high productivity, and originality.

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