Research Article

The Students' Creativity Improvement in Making Ceramic Artwork Through The Lecturer's Effective Teaching Method

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Abstract.
Creativity in the art of pottery is a key aspect of improving students' abilities in arts and crafts. This study aims to identify and analyze lecturer teaching methods that help enhance student creativity in the creation of pottery artworks. This study employed qualitative methods with case studies at several art and design colleges. In-depth interviews with art lecturers who use efficient teaching methods were used to obtain data. Based on this study's findings to enhance student creativity, diverse approaches are needed, such as approaches in the curriculum, exploration, measurement of developmental processes, and feedback. This study offers an in-depth examination of lecturers effect on how students develop their creativity in the art of pottery. It is expected that the findings of this study would be useful to higher education institutions, pottery art lecturers, and art practitioners in their efforts to improve learning and teaching that focuses on promoting student creativity in the making of pottery works of art.

Keywords: ceramic artwork, creativity, effective teaching method

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1. Introduction

Creativity in the art of pottery has long been a central focus in art and design education. Students studying pottery not only need to master technical skills but also need to stimulate their creativity to create unique and striking artworks. As expressed by Munandar (1999), creativity is defined as one's ability to produce something new, both in the form of ideas and tangible works that significantly differ from what has existed before [1]. In this context, it is important to realize that the ability to make pottery, creativity, and teaching methods are not separate; instead, they are interrelated and form a cohesive framework. According to Elpatsa et al. (2023), clear guidance in teaching pottery creativity enhances an individual's skills [2]. The pottery-making process requires a profound technical understanding, but to achieve maximum creativity, students also need to engage in

teaching methods that stimulate creative thinking. The role of the instructor, particularly the lecturer, is crucial in guiding students to integrate technical skills with creativity at every stage of pottery making. Therefore, this research will delve into and elucidate the close relationship between technical proficiency in pottery making, the creative aspects of producing artworks, and the teaching methods employed by lecturers.

Torrance (1963) conducted a relevant study in which he discovered that creative thinking skills can be developed by direct education [3]. The direct teaching technique is a method of learning that stresses the primary role of the teacher in directly transferring knowledge, skills, and concepts to students. The teacher is the primary source of knowledge in this method, providing students with learning material through lectures, demonstrations, and explicit teaching. Direct learning begins with the teacher discussing the objectives and other learning contexts, and preparing students to absorb the lesson, followed by the presentation of specific knowledge and abilities [4]. Students are required to understand and recall knowledge that they listen to, observe, and record from the teacher. This method has the advantage of swiftly and successfully imparting knowledge, but it also necessitates competent classroom management so that students remain engaged and actively participate in the learning process.

On the other hand, in their research, Karnes et al. (1961) advocated that educational programs be organized flexibly to provide better services to students, such as enrichment programs [5]. Enrichment programs are an educational technique aimed to enable students who have acquired a greater level of expertise and understanding than their peers with deeper and more demanding learning experiences. Enrichment is the monitoring of student learning processes and outcomes by the teacher. The learning process and outcomes can manifest as students struggling to master one or two basic skills that do not last long [6]. This program encourages students to explore and develop their interests and potential in areas that may not be covered by the regular curriculum.

Techniques for teaching that stimulate convergent and divergent thinking are equally crucial for fostering creative thinking, although they are more difficult for creative students [5]. Convergent and divergent thinking are two approaches to the problem-solving and creative-idea-generation processes. Convergent thinking is the ability to concentrate on a single correct solution or answer. It entails analyzing, evaluating, and selecting the best solution from among several choices. Divergent thinking, on the other hand, is the ability to develop several distinct ideas or solutions to a problem. It promotes the investigation of new ideas, creativity, and thinking outside conventional boundaries. According to Carayannis (2013), the effectiveness of divergent thinking demonstrates a combination of learned intelligence, good memory, and the capacity to master the

relationship between sensory and semantic information, as well as concept richness, imagination, and imaginative intelligence [7]. Convergent thinking, on the other hand, is related to the ability to evaluate and solve difficulties (concept analysis). Convergent and divergent thinking both play key roles in problem-solving and the creative process, with convergent thinking giving rigor and structure and divergent thinking stimulating diversity and innovation. A combination of the two is often used for a balanced approach in various contexts, whether in the world of business, education, or the arts.

The purpose of this study is to explore effective teaching methods for stimulating student creativity in the art of pottery, with a particular emphasis on the application of learning techniques that encourage both convergent and divergent thinking. Although earlier research has highlighted process-focused approaches and direct teaching methods as effective ways to stimulate creativity in art and design, there is still a need for further study on the actual implementation of these methods in the context of pottery. Furthermore, to better understand the role of lecturers as teachers who can have a significant impact on the development of student creativity, this study will examine how the flexibility of educational and enrichment programs can maximize students' creative potential in the art of pottery.

2. Material and Methods

This study employs a qualitative method with a descriptive analysis approach to understand effective teaching methods of lecturers in stimulating students' creativity in crafting ceramic art pieces. The primary objective of this qualitative research is to comprehend the phenomenon of effective teaching methods, focusing on a comprehensive overview of the studied phenomenon [8]. The specific aim of this research is to explore and describe the effective teaching methods employed by lecturers in enhancing students' creativity in ceramic art creation. Data for this study is obtained through in-depth interviews with two art lecturers experienced in teaching ceramic art. The interviews are conducted face-to-face, concentrating on the experiences, perspectives, and approaches applied by the lecturers in teaching ceramic art. The interview process took place in September 2023. To ensure data readiness, qualitative triangulation will be implemented by considering the opinions of two different art lecturers as sources. The selection of interviewees utilizes purposive sampling, with the chosen sources being art faculty lecturers at Universitas Sebelas Maret. Interview questions are designed, taking into account relevant research sources such as the work of Kurniawan (2017) [9] and recent research by Maslahah and Rofiah (2022) [10]. Data analysis will be conducted

using a descriptive analysis approach, involving categorization, literature review, and thematic analysis to identify patterns, themes, and findings emerging from qualitative data obtained from interviews and other sources.

3. Results and Discussion

3.1. The role of lecturers

Essentially, the role of a lecturer is much more complex than just answering questions about what students should study [11]. According to Muslicha (2015), lecturers are professional educators whose primary responsibility is to educate, teach, guide, direct, train, assess, and evaluate [12]. Education is a process that includes the selection of relevant learning materials, the development of effective teaching methods, and the assessment of student learning progress. First and foremost, a lecturer must be able to determine what students should learn by carefully reviewing the curriculum and learning objectives. This necessitates a thorough knowledge of the topic or subject being taught, as well as the ability to recognize crucial concepts and abilities that students need to master. This includes choosing relevant teaching methods, making effective use of learning resources, and establishing an enjoyable learning environment. The success or failure of the teaching and learning process is ultimately determined by how well educators apply approaches depending on the material provided to students and their capacities [12]. A lecturer must also recognize individual variances in student learning styles and abilities to build an approach that can accommodate different learning styles and ability levels.

3.2. Lecturer Strategies in Stimulating Students Creativity

3.2.1. Curriculum Design

In-depth interviews with art lecturers who teach pottery indicated a variety of effective strategies for encouraging student creativity. Curriculum design and course materials have been identified as major factors in affecting the development of student creativity in the art of pottery, and they are essential components of a successful teaching strategy. According to discussions with experienced arts lecturers, the curriculum is a strong tool for developing students' learning experiences. "It is important to highlight and see student potential from various points of view, especially in the context of becoming entrepreneurs or teachers, or even artists" (Novita, personal communication,

September 23rd, 2023). A different approach, also known as a differentiated approach, is an attempt to alter the classroom learning process to meet the specific learning needs of each student [14]. These adjustments are based on student interests, learning profiles, and preparation for optimal learning outcomes. For those who want to be artists, the emphasis will be on practice, material exploration, technique development, and design. Broad understanding is essential, as is the use of literature such as art exhibitions or books to continuously develop their abilities and knowledge through reading and observation. However, if students want to be entrepreneurs, they should focus on design innovation and material discovery. This is because business competitiveness necessitates a strategic approach to product packaging to save capital while producing products with high-added value. This approach also aims to improve literature knowledge and marketing skills.

Similarly, to become a teacher, students must have an in-depth knowledge of all skills in the art of pottery, including materials, design, and marketing. As a teacher, their goal is to not only show students how to manufacture pottery but also to grasp the marketing process. Depending on the student's career aspirations, several approaches are required, and these approaches should include developing abilities, understanding materials, design, and literature relevant to their chosen path in the world of pottery. Giving students the freedom to pursue their unique interests and passions in the craft of pottery builds a stronger basis for creative development. It also encourages students to explore additional aspects of the pottery art that they find most inspiring. Students may perceive a more individualized and relevant learning experience in classrooms with a curriculum that provides for such options. This method emphasizes the value of experimenting and personal initiative in the learning process. Students are encouraged to experiment with new tactics and approaches, even if it means venturing outside of their comfort zone. This creates an atmosphere where failure is considered an equally important part of learning as success.

3.2.2. Exploration

In addition to a curriculum that allows for creative exploration, it is critical to highlight classroom strategies that foster the development of student creativity. To motivate students to dare to experiment and develop new ideas in pottery works of art, a concrete strategy that can be implemented is to go directly into the community. To truly comprehend the craft of pottery, students must have extensive practical practice. As a result, provide them the opportunity to participate in community movements that

aim to learn vital knowledge from direct interactions with the community as well as to sell their clay works of art.

One form of implementing this strategy is through holding workshops with the general public. Students acquire not only technical skills in the art of pottery but also how to relate with other personalities in society. This is a strategy that can improve students' knowledge and drive to produce new ideas in clay artwork while also giving genuine societal advantages. Direct contact allows you to experiment with new artistic approaches, techniques, and creative ideas that you may not have considered previously. It also allows students to witness art practice in action, which inspires them to incorporate new ideas into their pottery works of art. Thus, classroom practices that foster collaboration and offer students access to a variety of sources of inspiration can make a significant contribution to encouraging student creativity in the art of pottery.

3.2.3. Measurement of the Development Process

Measuring student creativity development is also a significant component of evaluating the success of instruction in the context of pottery art. According to Harianti and Margaretha (2014), everyone has creative potential and the ability to express oneself creatively in many sectors and ways, but what is crucial in education is that creative talents can and should be cultivated and developed [15]. It is vital to focus on the development process from start to finish when measuring the development of pupils' creativity in developing pottery works of art. We are not only utilizing the starting procedure as a benchmark for student creativity because we understand that creativity evolves and changes over time. Observing the changes that occur in students' clay artwork from the beginning to the end is thus the primary indicator for gauging the development of their creativity. Art lecturers can witness how students' initial ideas evolved into mature works of art, as well as how they included numerous creative components in their work. It is not just about evaluating the final results, but also about comprehending each student's creative journey.

Various suggestions may be given to students who are interested in improving their creativity when creating pottery works of art. The first is to encourage students to become personally involved in the world of pottery by attending pottery art exhibitions, participating in workshops, or even practicing in pottery villages. Students will get the opportunity to interact with seasoned ceramic artists, businesses in the area, and even pottery experts as part of this experience. This approach will greatly broaden their horizons. Students will be able to observe the various techniques, styles, and

approaches employed by accomplished potters. Interactions with pottery artists can also help you gain an improved understanding of the pottery art market and potential careers in this field. Students can also find further inspiration by visiting collections of pottery art from many countries and periods. Students can explore numerous concepts and themes that can inspire their creativity in constructing pottery works of art by researching pottery works of art from throughout the world. Thus, students will have more opportunities to develop their creativity in ceramic art and improve their abilities in the creative process through a combination of hands-on experience, interaction with professionals, and study of varied pottery art collections.

3.2.4. Providing Feedback

Besides, the feedback given by lecturers to students has its role. One approach is to provide ongoing help to students: "I always support students so that they are motivated to think creatively" (Novita, personal communication, September 23rd, 2023). By offering support, lecturers not only motivate students but also help them develop self-confidence in the creative process. Feedback can also help a person improve their performance [16]. Effective support includes efforts to encourage students to participate in exhibitions. This exhibition is an extremely helpful tool for assisting students in evaluating the location of their artwork in a broader context. This is important because it helps them realize where they are in their creative journey and encourages them to continually improve their skills. This position also requires students to involve themselves more deeply with society and the world around them. The lecturer urges students to consider what society requires in the field of clay art, what is popular with audiences, and current trends and advancements in popular art workshops. Students will not only become exceptional artists but also critical thinkers who can connect their creativity with society's needs and preferences, resulting in more relevant and positive work.

With this approach, lecturers' feedback focuses not only on the technical aspects of creating pottery works of art but also on students' creative potential in a broader context. Effective arts lecturers may foster a climate that fosters students' creative development, motivates them to strive for excellence, and relates their creativity to larger social and cultural issues. This is a solid foundation for pupils to grow and develop their creative abilities. Lecturers can make more specific recommendations to assist students in overcoming hurdles or obstacles in their creative process. It also provides a forum for students to discuss their artistic ambitions, assisting them in planning the next steps in their creative development.

From all the explanations above, it can be understood that the improvement of students' creativity in creating ceramic artwork cannot be achieved through a singular or uniform approach. Creativity requires a diverse and comprehensive approach that reflects the complexity of interactions between lecturers, students, curriculum, and the surrounding environment. In this context, the role of a lecturer plays a key role in guiding students with various teaching methods to broaden their insights into the concepts and techniques of ceramic art. Exposing students to art in a direct societal context has proven to be an enriching element for creative experiences. Providing students with situations where they can interact directly with experienced ceramic artists and engage in community workshops can offer new inspirations and broaden their perspectives. Moreover, it is essential to remember that the development of creativity is not always individual but involves responses to feedback and support from lecturers. This process requires mutual engagement between lecturers and students, where constructive feedback and ongoing support can stimulate creative growth. Additionally, measuring the development of creativity from the initial stages to the final stages in students' ceramic artwork allows for a better understanding of their progress over time.

Thus, a holistic approach involving structured curricula, creative exploration, progress measurement, and continuous feedback and support becomes essential in the lecturers' teaching methods. The combination of all these elements creates a profound and supportive learning environment where students feel the freedom to explore, accept feedback and criticism, and gradually expand their creative boundaries in ceramic art. Therefore, to achieve optimal levels of creativity, lecturers' teaching methods must be carefully designed, taking into account all interconnected aspects.

4. Conclusion

In an effort to enhance students' creativity, diverse approaches are needed, such as those applied to the curriculum, exploration, process development measurement, and feedback. Curriculum and course materials that are targeted to students' career goals are critical components of effective teaching. This approach emphasizes skill development, comprehension of materials, design, and literature relevant to their chosen career path. Aside from that, a classroom climate that fosters student creativity can be done by direct connection with the community, such as through public workshops. Measuring students' creative development should focus on the entire process of creating clay works of art, rather than just the ultimate result. Participating in the world of pottery,

attending art exhibitions, and studying pottery art collections from many cultures are some further resource recommendations.

Feedback from lecturers is also beneficial in developing student creativity. Ongoing support and art shows assist students in evaluating the position of their work, encouraging them to engage more fully with society, and connecting their creativity to the needs and preferences of society. Effective arts faculty foster an environment that encourages students' creative development, connects their work to larger social and cultural concerns, and offers specific solutions for overcoming hurdles in the creative process. This is a solid foundation for students to help students grow and better develop their creative potential.

Acknowledgment

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