

# The Creative History Teacher as a Creative Historian

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## Article history

Received : 2021-04-26

Accepted : 2021-09-03

Published : 2021-09-30

## Keywords

Creative history teacher,

Creative historian,

Imagination,

Creativity

**Abstract:** This article included the author's analysis results which referred to the history learning process findings in schools and the theoretical aspects of creativity regarding creative history teachers. The author made an analogy for a creative history teacher as a creative historian. The paper combined two different approaches in the History education field and in cognitive psychology. The first approach used cognitive aspects of thinking developed by Vygotsky related to the ability of imagination. The second approach used the historical method from Collingwood in interpreting historical data and facts that also used imagination. The first approach analyzed how history produces creative history learning to cultivate students' creative thinking abilities. At the same time, the second approach resulted from creative historiography as a historian's creative work, which can also be seen in history textbooks for history subjects in schools. Both approaches that seem classic lead to creative thinking skills, both for history teachers and historians, including history textbook writers. Both approaches are also enriched with contemporary theoretical aspects, especially in the pedagogical aspect. This article focused on several history teachers who teach at senior high schools in Bandung. Some are also students of the Master Program in History Education, Graduate School of the Indonesia University of Education (UPI). They were used as resource persons through dialogue and observation and the Field Experience Program (PPL) implementation for prospective History teachers.

**Abstrak:** Artikel ini berisi hasil analisis penulis yang mengacu pada temuan proses pembelajaran Sejarah di sekolah dan juga mengacu pada aspek teoretis kreativitas mengenai guru Sejarah kreatif. Penulis menganalogikan guru Sejarah kreatif sebagai sejarawan kreatif. Tulisan memadukan dua pendekatan berbeda dalam bidang pendidikan Sejarah dan dalam psikologi kognitif. Pendekatan pertama menggunakan aspek kognitif dalam berpikir yang dikembangkan oleh Vygotsky terkait dengan kemampuan imajinasi. Pendekatan kedua menggunakan metode kesejarahan dari Collingwood dalam menafsir data dan fakta peristiwa Sejarah yang juga menggunakan imajinasi. Pendekatan pertama digunakan untuk menganalisis bagaimana Sejarah menghasilkan pembelajaran Sejarah yang kreatif dengan tujuan menghasilkan kemampuan berpikir kreatif peserta didik. Sedangkan pendekatan kedua menghasilkan historiografi kreatif sebagai karya kreatif sejarawan yang juga bisa nampak pada buku teks Sejarah untuk Pelajaran Sejarah di sekolah. Kedua pendekatan yang nampaknya klasik tersebut bermuara pada menghasilkan kemampuan berpikir kreatif, baik berpikir guru Sejarah maupun berpikir sejarawan, termasuk penulis buku teks Sejarah. Kedua pendekatan tersebut juga diperkaya dengan aspek teoretis kontemporer, khususnya dalam aspek pedagogik. Tulisan difokuskan pada beberapa guru Sejarah yang mengajar di SMA di Bandung. Sebagian dari mereka adalah juga sebagai mahasiswa Program Magister Pendidikan Sejarah, Sekolah Pascasarjana Universitas Pendidikan Indonesia (UPI). Mereka dijadikan narasumber melalui dialog dan observasi bersamaan dengan pelaksanaan Program Pengalaman Lapangan (PPL) calon guru Sejarah.



**Cite this article:** Supriatna, N. (2021). The Creative History Teacher as A Creative Historian. *Paramita: Historical Studies Journal*, 31(2), 281-290. <http://dx.doi.org/10.15294/paramita.v31i2.31341>

## INTRODUCTION

Even though it has long been initiated by Vygotsky in the 1950s (Vygotsky, 1995) and Collingwood in 1939 (Collingwood, 1994), the concept of imagination has not yet become a competency applied by most History teachers (Supriatna & Maulidah, 2020). Imagination is a cognitive power to give birth to creativity (Lindqvist, 2011). Through creativity, national problems inherited from the past, contemporary socio-cultural issues and everyday life can be solved. With creativity, too, science and technology can develop better in the present and in the future. Imagination has not yet become a means for writers of History textbooks to produce textbooks that: (1) inspire readers about the importance of students being historical actors in their day, (2) make History lessons provide space to imagine themselves as part of a wider group, (3) make students have a history about themselves, their families and their environment, (4) make students able to develop positive values about the importance of social interaction between groups and (5) provide space for students to imagine to apply the positive values of historical heritage for future life. Now and in the future.

In the pedagogic level of history, the role of the History teacher and the availability of historical sources are two things that cannot be separated. The creativity of History teachers can develop better if there is room to improvise in developing learning materials. Similarly, History textbooks are not solely determined by their availability. However, more important than that is the textbook, which also provides a broader space to be enriched by using the creativity-imagination of a history teacher (Supriatna, 2019). So far, issues regarding textbooks which are historiographical works just focused more on (1) what content is included in the National History material and what is not necessary, (2) what events and figures deserve to be considered as National History events and national figures. and which events or figures are unnecessary, (3) chaptering, coherence and chronological order of historical events, and (4) the spirit of building nationality by exposing historical content or grand narratives in black and white. This is because history textbooks are intellectual and academic products and works containing political interests (Nordholt, Purwanto, & Saptari, 2008, pp. 1-17). The content of the History Lesson textbook which is a part of the Education curriculum is determined by the government (Hasan, 2020, pp. 8-14) and of course the content must be in accordance with the applicable curriculum (Hasan, 2000, p. 28). In Mulyana's view

(2011), inserting political interests into textbooks is ideological. Likewise, including the concept of *Bhinneka Tunggal Ika* (Utami & Widiadi, 2016, pp. 106-110), which seems to accommodate pluralism, the History textbook still describes political interests, especially with the spirit of changing the orientation from Neerlandocentric to Indonesia-centric (Darmawan, 2010, pp. 99-118).

The big issue of the National History textbooks availability has ignored the importance of the History teacher who is the spearhead in developing the curriculum at the practical level in the classroom. Whereas the achievement of curriculum objectives and how textbooks are used in classrooms also depend on the pedagogical ability of the History teacher in developing them creatively. The ability of the History teacher to use his cognitive power to imagine and reinterpret the contents of the textbook will give birth to creativity in learning.

Pedagogically, History teachers can use their divergent thinking to interpret the contents of textbooks as long as the interpreting process does not deviate from the goal of building nationality. Creative history teachers can develop subject matter according to their imaginative abilities about historical events in a certain period and relate them to the era in which students are located. The concept of connecting is one of the characteristics of creative thinking in History learning developed by Cooper (2018). Based on observations in the field before placing UPI History Education students doing teaching practice activities in schools, it was found that this process did not occur. History teachers who work with curriculum documents tend to avoid being creative because they are afraid that curriculum materials will not be conveyed to students. The chronological sequence of subject matter with a predetermined number of hours in the syllabus prevents the History teacher from enriching the learning material.

However, in the author's observation, every teacher has creative potential. So far, this potential does not appear in the learning process because of the obstacles above. Based on the dialogue, several teachers understand contemporary problems faced by students. Issues such as historical awareness of students who admire symbols of foreign cultures such as K-Pop, social relations of friendship due to social status, and low understanding of caring for the environment, and others are opportunities to develop creative imagination in learning. The subject matter centered on the past can be brought closer to the present problems students face. History subject matter that is chronological can be ap-

proached regressively. Contemporary issues are the starting point for learning history. The importance of the role of today's youth in maintaining inter-ethnic relations can start the subject matter of the Youth Pledge of October 28, 1928. Likewise, the issue of gender inequality today can be an opening question before teachers lecture more on the story of R.A. Kartini and Dewi Sartika in the early 20th century.

Likewise, the History material about resistance in various regions in the 19th century using the word or concept of war can be analogous to the students' war against the garbage in their environment. In the hands of creative history teachers, students do not need to be provoked to fight against foreign powers as happened in the Padri War (1803-1838), the Diponegoro War (1825-1830), the Aceh War (1873-1904), and others as recorded in the book. History Lesson text. Instead, they are invited to imagine practicing the concept of war in the form of a creative war against garbage as an embodiment of love for the homeland at this time. The author believes that creative students can be produced by creative teachers (Supriatna, (2019); Supriatna and Maulidah, (2020, pp. 59-64); Utomo, CB, (2015, pp. 132-141). Creative history teachers and creative students can imagine that the experience of history in the past can be practiced in the present.

## **METHOD**

This article was written using the heuristic method through observation of the history learning process in schools and presented in a narrative manner using analogies (Sjamsuddin, 2012). An analogy is used to place the creative historian and the creative History teacher in the same position when both use imagination. Imagination of creative history teachers as the author quotes from Vygotsky, (1995) have similarities with historians when they carry out the creative process and produce creative products. The creative product of historians is historiographical works. The history teacher's creative product in History learning is inspiring, fun, and produces creative thinking skills. In the History method, imagination is used to create historiography based on various incomplete and far separated facts between historical events and the existence of historians (Collingwood, 1950, 1995). Pedagogically, imagination is an individual's cognitive power which, when used, can produce creative ideas and works (Vygotsky, 1995). In the history learning process, history teachers are creative people when they use their imagination power to facilitate students to use

their cognitive powers to imagine, think divergently, connect past events with the present, and apply historical values into everyday life. The author makes an analogy that a creative history teacher is like a historian's textbook, which is enriched with other reading sources and packaged through the teacher's creative imagination. Technically, the observations were made in several high schools (SMA) in the city of Bandung, West Java. This activity takes place ahead of the field experience program (PPL) preparation for prospective students with a Bachelor of History Education and is continued along with the PPL process in high school. Data were also obtained through dialogue with the civil service teacher, a reflection of the civil servant teacher, and the reflection of PPL participants.

## **THEORETICAL ASPECTS OF HISTORIAN AND HISTORY TEACHER CREATIVITY**

Historians and History teachers have something in common when it comes to using their imagination. This ability produces creative work. Historians make historiography as a creative work, and history teachers package it into creative history learning. With the ability to imagine in planning and the learning process, History teachers can inspire to produce students who are also creative (Supriatna and Maulidah, 2020). Through historiography, historians or textbook writers have developed their imaginations about historical events. On the topic of war, as mentioned above, they use the power of imagination in compiling historical facts such as the sequence of events, the factors causing the war, the location of the incident, the characters and followers, and the socio-cultural context. For historians, imagination is a cognitive power in producing historical narratives. The fragments of historical events that have occurred in years, decades, or centuries may not be complete. Making it a full and interesting series of stories takes historians' imagination to interpret and present them in written form. Through his imagination, historians can produce complete historiographical works. Through historiography, history readers, including history teachers and students as history learners, can also develop their imagination based on the reading.

In the study of the historical method, the power of a historian's imagination is essential. In Collingwood's (1994) philosophical view of history, imagination is a method used by historians to narrate historical events that have occurred in the past. There is a gap between historical events that have occurred and the lifetime of the historian who will interpret. Not all events that have occurred have

been experienced and witnessed by historians. Historians are separated not only by time but also by place. Unlike phenomena in natural science that can be observed directly, historical science has its own method of studying a piece of evidence or event. The process of knowing something in the present that each individual experiences are different from knowing something that has happened in the past. What is happening in the present can be observed directly by researchers. This is different from what happened in the past or a time far apart from historians. Collingwood offers an alternative to “approach it because historical events have passed and no longer appear or exist, Collingwood offers alternative to “approach it.” The trick is to use imagination. Imagination is a method used to reconstruct events that have occurred and understand them.

Collingwood stated that a historian’s imagination is different from a novelist, fiction writer, or writer. Historians use their imagination based on events or occurrences. Historians use their imagination by placing them in the space of time that has already occurred and the location where an event occurred. The imagination of a novelist is not tied to certain events, although his work may be based on certain events. Historians use their imaginations by referring to available evidence or sources. Historical sources are the basis for historians to carry out their imaginations. Meanwhile, novelists, fiction writers, or writers only use their imaginations without being tied to events, chronological sequences of events, or relying solely on imagination.

The historian’s imagination in narrating historical events in historiographical works illustrates his creative thinking ability. In the view of Vygotsky (1995) and Lindqvist (2011, p. 250), imagination is the trigger for the birth of creativity. Imagination is the basis for the birth of every creative action or work. When imagining, historians use their cognition about what has been known from historical evidence or other sources and put it in narrative form. The narration process uses imaginative abilities to produce a complete historical story. By imagining, historians can narrate historical events according to a particular purpose. Historians can enrich it by choosing words, sentences, or language according to the target audience. Through the process of imagination, historiography is born as a historian’s creative work.

Imagination is a part of one’s cognitive abilities. Imagination is not just a fantasy, wishful thinking, or dream. Imagination is a form of consciousness or consciousness which is a person’s ability to

combine or connect various realities (Supriatna and Maulidah, 2020). Historians can develop their imagination based on facts or actual events based on historical sources. The historian’s sound understanding of historical methods, socio-cultural conditions, and geographical aspects of the location of historical events can help him develop imagination in narrating historiographical works. Imagination takes elements or fragments from reality and transforms them so that new pieces or fragments are formed and reentered into reality. Imagination is also emotional and intellectual, and ultimately that is what gives birth to creativity (Lindqvist, 2011, p. 250). Historiography is a creative product that uses the cognitive power of historians in imagination.

For example, the historian Helius Sjamsuddin used his imagination to narrate the conflicts and rivalries between the sultanates in South Kalimantan and Central Kalimantan in his book *Pegustian Temenggung* (Sjamsuddin, 2001). His excellent understanding of the Coastal Malay culture in the area helped him develop the power of imagination in describing the rivalry between the sultanates in the region. Historian Wasino’s mastery of local historical sources on the north coast of Central Java helped him develop his imagination about the life of the people in the sugar and batik industries in the region during the time he studied. This historiographical work was written in *From the Sugar Industry to Pekalongan Batik, Socio-Economic History of the North Coast of Java in the Colonial Period* (2017).

A good understanding of the critical pedagogical approach, historian Tsabit Azinar Ahmad, in his book entitled *Controversial History in Indonesia* (2016), is able to imagine several controversial issues in one historical event. In his view, controversy is inevitable because history is the imaginative work of historians according to their academic and ideological backgrounds. Likewise, the History material, which was later developed into History Education, including in the History Lesson textbook, is also full of political interests. This interest is applied in the interests of education, namely in learning history in class (Ahmad, 2016, pp. 103-106). Controversial issues can be presented in History Education to build critical historical awareness and the imagination of students (Supriatna, 2007; 2020). For historian Sugeng Priyadi, controversial issues are a separate approach in historiography. With an Indonesiacentric approach, historians can interpret historical facts by “reversing the Dutch colonial perspective with the Indonesian nationalist historian’s perspective. In colonial historiography, local

figures such as Prince Diponegoro, Imam Bonjol, Hasanuddin, Teuku Umar, referred to as war criminals, were described as heroes (Priyadi, 2015, p. 58). Indonesian-centric historians use the ability to interpret the roles of these figures by using the imaginative power of their nationality.

Historiographical works developed using cognitive-imaginative powers in interpreting and constructing historical narratives are seen as creative products. These creative products can be enjoyed, appreciated, and consumed by history readers. In Dasgupta's view (2018, pp. 14-25), creative historiographical works are artifacts. Historians who produce historiographical works, like other intellectuals, are seen as artificers, creators, or creators. Artifacts are physical objects in history books and contain ideas, values, views, or knowledge. Artifacts like this contain an intellectual picture of society over a certain period that readers of history can appreciate. Historiographical creative products are appreciated both by people who are specifically interested in history and the general public. People who use historiographical works are considered consumers who judge, determine, and use them.

In the context of historical education, the creative work of historians may not necessarily be an interesting source of learning history. The history textbook as a creative product of the author is not necessarily a history textbook that inspires students. At the level of History Education, History textbooks still need the touch of a history teacher who can make History Lessons more interesting, inspire and make students think creatively or achieve their goals. The role of the history teacher is still needed as an agent who can make students able to develop their imagination, develop their historical thinking skills, critical and creative uncontroversial issues cannot be allowed to be in a pro-con position as historians place their position in viewing a historical event. For example, the controversial issue of the many versions of the G30S/PKI incident in 1965 requires the role of the history teacher as an agent of education politics and an agent of state ideology. These events are interesting to be discussed by developing students' critical thinking skills. However, history teachers need their imaginative ability to describe the various groups involved in the event. The teacher's creativity in explaining the various versions must still lead to strengthening the state ideology, namely Pancasila. How creative historians work in criticizing sources and overcoming resource limitations can also be used as a reference. The teacher's ability to interpret or side with certain versions of controversial histor-

ical events requires creativity in developing their pedagogy.

Suppose with his imaginative power the historian is able to move events from a time period far from the reader of history. In that case, the history teacher can do the same with history textbooks. History textbooks were further developed by using their cognitive powers of imagination and supported by divergent thinking abilities. According to Guilford (1967), divergent thinking is a factor in the formation of the creative process. Creative History teachers will be able to show ways of teaching that are different from the standard procedures that have been carried out so far.

Creative history teachers can package learning based on their understanding of pedagogical aspects, student backgrounds, learning materials, and competencies that students must possess (Supriatna and Maulidah, 2020). History Study textbooks will not be used as the only source for learning history. He will use various sources based on the various interpretations of historians. In Jackson's view (2006, p. 5) the ability to process learning materials gives birth to creative pedagogy. With his nature, uniqueness, and personality, the teaching style of the History teacher produces an original learning process as one of the characteristics of creativity, according to Torrance (1970). His personality, reading, and teaching experience will also produce creative teachers (Harris and de Bruin, 2017), namely History teachers who dare to be different while maintaining their integrity as a teacher.

When the historian's imagination focuses on specific events and periods in pouring out his historiography, the creative History teacher will use his imagination across space and time. Thus, the way historians use their imagination-based methods can be applied pedagogically by creative History teachers in the classroom (Leminsko, L.S.; 2004). However, a creative History teacher will not limit the narrative of a historical event in a certain period. Every historical event will be connected with the lives of students in the present. In connecting them, the History teacher will use the concept as a bridge between space and time. For example, the concept of emancipation from R.A. Kartini will be associated with the same concept as the students' period. R.A. Kartini's emancipation is emancipation following the spirit of her era. However, the spirit of the age is not necessarily meaningful for students. Therefore, creative history teachers will use comparisons in the form of similarities and differences between concepts at different times. In Cooper's view (2018), this method is a making connection between histor-

ical events. Creative History teachers can invite students to develop their imagination that emancipation is a historical concept that has relevance in every era with relatively the same problems. The concept of emancipation is essential to criticize the hegemony of a patriarchal culture that places women below men, which has lasted a long history (de Beauvoir; 1949/2009).

For most History teachers, the History Lesson textbook is the curriculum itself. Because textbooks are written following the applicable curriculum, conveying the contents of the textbook exactly as it can meet the demands of the curriculum. However, for creative history teachers, the conventional way of teaching history by presenting a collection of facts is not necessarily able to make history lessons attract students' attention. On the other hand, presenting the contents of a textbook containing a collection of facts can actually make students bored (Sjamsuddin, 2000, p. 12). Creative History teachers will position themselves as curriculum developers in the classroom and, with flexibility, process the contents of textbooks according to students' interests. This illustrates flexibility as one of the characteristics of creativity, as proposed by Torrance (1970). With his imagination, textbooks are reprocessed and further developed to take the values contained in the subject matter and apply them in everyday life. If the author of a history textbook narrates the historical role of a historical figure only at a certain time, then the creative history teacher with his independence (Harris and de Bruin; 2018) will develop it differently. Students will be invited to imagine by analogy the characters in the textbook. Questions with the "if history" technique is a creative way to invite students to become characters in textbooks. For example, with the question: "if you were a woman who lived during the time of R.A. Kartini, what would you do in the face of cultural conditions that prohibit women from going to school? If you were a man and lived during the Youth Congress in 1928, what would you do to respond to the Youth Pledge of Indonesian unity at that time? Through such questions, the History teacher has played himself autonomously or independently (as one of the characteristics of creativity) in developing the content of historians' textbooks. Thus, historians' contents of the History Lessons textbook are not presented as is but are further developed creatively.

## **THE POWER OF CREATIVE HISTORY TEACHER'S IMAGINATION**

Creative History teachers use their imaginations to enrich historians' history textbooks. This refers to the author's findings through observations in several high schools (SMA). This activity was carried out ahead of the preparation of the field experience program (PPL) for prospective students of Bachelor of History Education, the PPL process in high school, dialogue with civil servant teachers, and reflection of civil servant teachers who are also students of the UPI History Education Master's Program. The results of field observations, interviews, and dialogues with the observed teachers show the following five characteristics: (1) mastering the contents of the History Lessons textbook comprehensively; (2) having the motivation to add sources of History subject matter so that the contents of History Lessons are richer; (3) being able to raise historical issues which are analogous to contemporary issues faced by students in their area, (4) able to bring history material into the daily lives of students; and (5) using their imagination to inspire students to become historical actors in their day. Based on the five characteristics of the observations, the authors conclude that creative history teachers can make themselves "textbooks" or learning resources for students. He understood the history textbooks by historians well, analyzed their strengths and weaknesses, enriched them with other reading sources, processed and developed them imaginatively into History lessons that inspire students.

This finding strengthens Weisberg's (2006) thesis that a creative person is not merely a trait or talent as shown in the creators recorded in history. Creative people want to learn in their field, love their profession, and produce works that inspire the audience. The result is a learning process that makes his understanding of textbooks richer than textbooks. They are also able to enrich it with things that students need. In Dasgupta's view (2019), creative people can produce works called artifacts in the form of physical objects and inspire ideas contained in these artifacts. Creative people are referred to as artificers or creators. For creative history teachers as artificers, the artifact is not just a learning design in the form of a lesson plan (RPP) that follows the 2013 Curriculum, for example. For creative History teachers, imaginative learning designs are an artifact. With their artifacts, creative history teachers can manage inspiring learning processes, including facilitating the birth of creative students, as stated by Dezvani and Jetnikkof (2011). The creative history teacher artifact is the creation of a pleasant

learning atmosphere for students, amid complaints from some students that some of these lessons are not interesting or even boring.

Audiences admire artifacts as creative works of painters, sculptors, writers, architects, and others. If history readers admire historiography as creative work, then class history students admire artifacts as a product of a process developed by inspiring History teachers. With the power of imagination, the History teacher uses his words in lectures that bring past events into students' daily lives. From the observations made by the author, it appears that the words of one of the history teachers were as follows: "The educated class at the beginning of the 20th century had initiated the importance of the national spirit, abandoned regional attitudes and respected the spirit of unity. If we make that an example for the present, what actions will you take?". Presenting the past does not merely transfer concepts from past historical events but also by using the analogy that students today are also educated people. They are also imagined to have the same role as agents of change, agents of change today in national problems. With these analogical questions, the History teacher does not demand a direct answer. Students are asked to pause thinking and look for answers based on sources they can reach. History teachers understand that information about the status and role of the educated can be obtained online. For the creative teacher, apart from himself, the digital world is a textbook in itself. The time given is sufficient to allow students to carry out heuristic activities and develop a variety of critical and creative minds.

Diversity of thinking shows creativity. In the following week's observation, the researcher obtained information that students were given time to present them in class. In observations, it was found that various presentations were made by students in the form of writing that was read in front of the class, in the form of power points and even in the form of video shows. It seemed that the students were very enthusiastic about participating in these activities as a sign that the lessons packaged by the teacher really attracted students' attention.

Creative History teachers are those who are enthusiastic about exploring History lessons from various sources. He will not make the History Textbook his only source of learning. History teachers who receive additional postgraduate education at the Master's and Doctoral levels have more potent imagination abilities than those who only take Bachelor's Education (S1). Based on the dialogue in the lecture process at the Master Program in Histo-

ry Education, UPI Graduate School, one of the teachers conveyed his thoughts:

"The use of history textbooks as the only source of history lessons dwarfs students' thinking abilities. They seem to believe that history is single, in a straight line, presented chronologically, and only contains stories about major figures. Even though the history textbook is also the product of the author's imagination, as official historical materials, it must present the results of a formal interpretation. However, this is what makes the History Textbook material look dry and does not attract students' attention. History is complex, has many interpretations, is controversial, and contains various aspects of human life. Therefore, the teacher must read various historical sources, select, repackaged, and transferred them to the classroom for discussion. The aim is to produce students who think critically and realize the importance of historical roles that they can apply to the present.

Interested in this opinion, the author asked the student, a history teacher, to accept the author observing the learning process in class. Incidentally, he is also a tutor who guides students who are going to practice teaching. The following information was obtained based on the observation of two hours of lessons: first, the teacher used the History Textbook as the main source. However, the textbook was not used during the learning process because it had assigned students to read it at home. In the subject matter of the National Movement, he raised the women's movement with a focus on women's emancipation. The sourcebook used is even the work of Simon de Beauvoir entitled "The Second Sex." With this book, he is very fluent in talking about gender inequality as a historical phenomenon that has been going on for a long time. With this book, he invited female students to empower themselves and invited male students to put their position on a par with women. What the teacher shows has strengthened the second finding on the characteristics of creative teachers, namely divergent thinking (Guilford, 1967). When most of the history teachers made official history the only source of history lessons, these teachers used other, different sources. Students are also asked to read a review of the book, which is already available online. Of course, the theme of emancipation in cyberspace is not only what is related to R.A. Kartini, but also crosses space and time in various themes and is interconnected. This teacher had connected the concept of R.A. Kartini's emancipation with students' real world when the students were. He has played the concept of making a connection, as stated by

Cooper (2018).

For the creative History teacher, each meeting represents something new. The subject matter can be the same. However, through his teaching style, students are facilitated with different learning experiences. For example, the writer finds a third aspect of the characteristics of creative History teachers. This the author found in the observations of the next meeting. The lesson does not start with the teacher explaining the subject matter. The History lesson begins by appointing one of the male students to talk about his experiences as a family member at home. The appointed students were already known for their academic abilities and the problems in their family life. He was asked to talk about her experiences at home as a child raised by a single mother. His parents separated when he was in 7th-grade junior high school, and his mother raised him and his sister. He told me about his family situation, how his mother raised him, and why their parents separated.

He also shared her views on the importance of education and the role of a mother who has to raise two children alone. The History teacher also often cuts the student's story and asks questions and students tell their experiences referring to the teacher's questions. At first, as an observer, I was surprised because the learning process was not like a History lesson. But when the History teacher asked the question, I realized that he was teaching history. Three questions convinced me that the teacher was teaching history. The three questions are (1) "how did your mother as a single parent educate you and raise you both to become children who become accomplished childlike now? (2) what do you think about your position as a child in appreciating your mother's efforts to raise you?" And (3) what are your views and explain how you value your sister as a woman? The three questions illustrated the power of his imagination in connecting the History material on the concept of R.A. Kartini's emancipation with the lives of students today.

The first question was not only related to the importance of education to carry out the emancipation movement. The question is also developed through the power of the teacher's imagination related to the important role of women in educating children. With the power of imagination in asking questions, R.A. Kartini's History material is brought closer to the life of one of the students in the class. In that way, the History material studied is not only about the History of R.A. Kartini, which is often only owned by historical writers. The material about R.A. Kartini is imagined to exist in the

daily lives of students. Issues regarding gender inequality, domestic violence, parenting, and women's role also exist in the lives of some students today. With the power of his imagination, the History teacher has changed R.A. Kartini's History material which usually ends at the time of his life, into something new or novelty for students. In the hands of creative teachers, R.A. Kartini is a historical figure, figure, or material and a symbol of the struggle to be realized when students live in the present. This is a novelty under the concept of creativity which psychologists widely develop.

The second question is related to the perspective of students in seeing things. The view of the importance of respecting the role of mothers in educating and raising their children is a very historical question. This question, which seems unrelated to the history of R.A. Kartini, is a creative way for the teacher to bring students closer to the subject matter of R.A. Kartini's women's emancipation. Through these questions, R.A. Kartini is analogous to being a mother educator at home. Through this analogy, students are invited to respect the mother figure. Respect for women, especially from men, can strengthen the emancipation movement. The movement not only describes what Kartini has done. History teachers do this by facilitating students to respect the role of women in their daily lives through these imaginative questions.

The third question encourages students to become historical actors. All History teachers understand that R.A. Kartini was a historical actor in her time, even though her ideas crossed space and time. For creative teachers, not only R.A. Kartini has a historical role. Everyone can do the same. Students in the classroom can also be encouraged to perform these roles. Questions using the question word "what can you do to honor your little sister" can encourage male students to take historical action. The act is to respect his sister at home to build equality. Through dialogue with the author, the teacher explained that parenting in some homes is still discriminatory. Boys are still placed in a higher position than girls. Therefore, in-classroom learning, the teacher makes the boy the subject of the question. They are encouraged to play a historical role in respecting women, starting with respecting their younger sisters at home. Male students gave various interesting answers in oral and written form. In general, the contents describe their understanding of the concept of emancipation that can be applied in their daily lives. This illustrates the concept of using History material as stated by Thorp (2016). Certainly, being a history actor cannot be



seen immediately after completing the teaching and learning process. Creative History teachers use their imaginations that the values of equality internalized in students can be applied at any time, including when they become adult citizens. Creative History teachers can develop their imagination in narrating facts in the classroom (Thorp, 2016, pp. 21-22) as historians interpret facts using the power of their imagination (Collingwood, 1950, 1994).

## CONCLUSION

From the above analysis, imagination is a cognitive power that historians and history teachers can use. For historians, imagination is a method of narrating historical events into creative works in historiography. For the creative History teachers, historiographical works in the form of a History Lesson textbook are not necessarily a source of lessons that make students interested in learning history. To make it interesting, the creative History teacher uses his imagination to bring the past in the textbook into the students' real life. The concept of connecting or making connections is an imaginative bridge for History teachers in connecting past events with students' lives in the present. Based on the findings in the field, creative history teachers are those who understand textbooks well but do not make them the only source of learning. With the power of imagination, the textbook as a historian's work is enriched with other sources through the classroom learning process to make itself a "textbook" itself. As a "textbook," he must inspire students to become historical actors in their day. The interesting packaging of History lessons, such as impressive and inspiring to students, is an artifact for both history teachers and students.

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