DEVELOPING CREATIVE MIND THROUGH MUSIC EDUCATION AT TEACHER'S TRAINING INSTITUTE MALAYSIA

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ABSTRACT

This study is carried out to explore creativity, leadership and personality of a teacher in a better value as well as lessons in helping the implementation element of unity through a musical performance at the Institute of Teacher Education Campus Ipoh. This study uses quantitative methods. To ensure the reliability and validity of this study, a questionnaire containing Likert scale in the form of questions are used. User model of creativity Graham Wallas (1926), Joy Paul Guilford (1949), and E. Paul Torrance (1974) are also in the application. The study samples consist from 2009 sixth semester music elective students. Sample selections are based on Malays, Chinese, Indians, Sabah and Sarawak ethnics. Auditorium of State Culture and Arts is chosen as the location of the study. Data are based on musical performances session proposals, appointment of committee sessions, and training sessions through the appointed head of the presentation. The study showed that the musical performance by the trainee teachers was accentuated by aspects of creativity, personality, and leadership development.

Keywords: creativity, teacher education, self-forming personality

INTRODUCTION

Malaysia's Ministry of Education has embarked on various efforts to produce quality teachers and ensure the quality of their status in the country's education system and quality thoroughly. Excellent measures that have been taken including strengthening the teacher's training and improve the selection of candidates for the students and teachers into the training institutions.

Creativity

The term "creativity" is ambiguous and often misunderstood both inside and outside the profession of music education. This conundrum is perhaps best summarized by Bohm (1998) who states, "Creativity is, in my view something that is impossible to define in words". Many philosophers, psychologists, and educators have similar conclusions, that the lack of a definition for creativity creates problems for both research and pedagogical practices (Plucker, Beghetto, & Dow, 2004). Moreover, Csikszentmihalyi (1996) added, "Creative thinking does not happen in people's heads, but in the interaction between a person's thoughts and a socio-cultural context".. While creative thinking requires thorough understanding of one's domain, ultimately, other people, not the creator, make the determination as to how creative a particular idea or product rates within the community.

A number of theorists recognize two other categories of creative thinking, called "little-c" and "minic" Amabile (1996); Plucker (2004) and Kaufman & Beghetto, (2009). Little-c focuses on the use of creative thinking in everyday situations, such as a high school musician improvising in a jazz band, or a painting a work of visual art for a friend as a gift. Mini c,on the other hand, refers to the intrapersonal and developmental nature of creativity, and is defined as the "novel and personally meaningful interpretation of experiences, actions, and events." According to Webster (1990), the term creativity has lost much of its meaning and power. When using the term creative thinking, Webster suggests the emphasis shifts to the process of creating, rather than on other external influences, such as creative potential, or giftedness where creativity is a natural outcome. By using the phrase creative thinking, educators are challenged to figure out how the mind works to produce innovative results.

STATEMENT OF PROBLEM

Teachers play a crucial role in the development of students' creative thinking potential (Gardner, 1993). They can enhance children's ability to think creatively, or unknowingly hamper it (Amabile, 1982a). Additionally, teachers often hold a negative view of creative thinking, reporting that the personality traits of creative children, and the messy process of creating, are not conducive to a well managed classroom. Despite the difficulty in defining the construct, creative thinking is considered a

critical outcome (Amabile, 1996; Kampylis, Berki, & Saariluoma,2009). Additionally, the use of creative thinking in the music curriculum can help children develop their musical understanding (Blair, 2007 Kratus, 1994), increase student motivation (Csikszentmihalyi, 1996), and allow for personal expression (Reimer,2005).The importance of creative thinking as part of the music curriculum is evident in current teaching practices such as Dalcroze, Orff Schulwerk, Kodály (Carder, 1990),national and state standards (CNAEA, 1994), as well as emerging curriculum frameworks, such as the *Partnership for Twenty-First Century Thinking Skills*. Elementary general music teachers play an important part in the development of musical creative thinking, because they act as role models and mentors, and are responsible for children's musical development when in school (Gardner, 1993). However, evidence suggests that teachers struggle to implement creative thinking activities such as composing and improvising, citing challenges such as lack of time (Whitcomb, 2005), loss of control over the classroom (Strand, 2006), and insufficient undergraduate training in this subject area (Brophy, 2002). Additionally, while creative thinking often stated to be an important outcome of music education, it is, paradoxically, often the most neglected aspect of music learning (Orman, 2002; Webster, 1990a;Whitcomb, 2005).

The Purpose of Study

The purpose of this study is to :

  i) Acknowledge the effectiveness of the music in develop creativity element.
  ii) Implement the creativity and leadership skills in personality development through musical elements.

Rsearch Questions

 The questions of the research that form the basis of this study.

   i) Is music effectively assist in the process of develop creativity.
  ii) What are the elements that needed to be applied in the successful development of a creative personality through a musical performances.

METHODOLOGY

Research Design

A survey design was the appropriate means of gathering data of this survey. According to McMillan (2004), the purpose of a survey is to make inferences from a sample to a population. Surveys are especially useful when describing attitudes, beliefs, and perspectives. A number of researchers investigating teachers' perceptions of creative thinking have employed a survey approach (Aljughaiman & Mowrer-Reynolds, 2005; Diakidoy & Kanari, 1999; Fryer & Collings, 1991; Kampylis, 2009; Kowalski, 1997; Runco, Johnson, & Bear, 1993). Although the use of a questionnaire relies on self-reporting, evidence suggests that a survey research design is a highly effective tool for discerning perceptions and beliefs (Krosnick,1999; McMillan, 2004).

The researchers used the questionnaire instruments of the survey method that contained questions in the form of Likert scale and open nature. A pilot study on a group of elective music teachers has been made for refining the research tool. The purpose of the pilot are to:

   (a) identify problems relating to the understanding and interpretation of the survey questions.

   (b) repair the items of questions that are not clear and confusing

There is a set of questionnaires, namely: Answers by the elective music teacher trainees where they need to answer ten Likert-scale questions and open questions. Items of the study was designed to make

it consistent with the validity with the content of interest. It was reviewed and agreed by the three lecturers of music of the institute. To assess the reliability of the questionnaire, Cronbach Alpha coefficients were determined. Reliability values obtained for the questionnaire is 0.75 which is at an acceptable level. Thus, this questionnaire was used for measuring the elements of creativity through the musical performance.

Sampling

Samples are taken from students which are taking elective in music education and consists of 20 students in sixth semesters. Audiences of 100 people are selected consist with the Malays, Chinese, Indian, Sabah and Sarawak ethnics to obtain the effectiveness of leadership and creativeness in the development of personality through musical elements.

DATA ANALYSIS AND FINDINGS

In Table 1, From these findings, they were items found in concert management with a high percentage of available updates to the agreed the favourable concert theme for the performance

Table 1:   Favourable concert theme for the performance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	1	1.0	1.0	1.0
	agree	42	42.0	42.0	43.0
	strongly agree	57	57.0	57.0	100.0
	Total	100	100.0	100.0	

In Table 2, Based on the data obtained through role played by the committee members, it indicated that participants showed a high percentage of strongly agree for the ability to solve problems, plan and get ideas through the briefing, management and training sessions to improve confidence and able to be responsible.

Table 2:   Excellent role played by the committee members

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	2	2.0	2.0	2.0
	agree	37	37.0	37.0	39.0
	strongly agree	61	61.0	61.0	100.0
	Total	100	100.0	100.0	

In Table 3, the item Adequate musical skills by the participants obtained a higher percentage of strongly agree and this coincided with the integration, acceptance, mutual understanding through music in shaping the quality of teachers through lessons in leadership and personality development.

Table 3:   Adequate musical skills by the participants

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	38	38.0	38.0	38.0
	strongly agree	62	62.0	62.0	100.0
	Total	100	100.0	100.0	

In Table 4, item question Creativity element embraced during the performance showed a high percentage of strongly agree it was consistent with the elements of teacher's quality through creative practices and lessons in personality development that been successfully applied in a musical performances.

Table 4: Creativity element embraced during the performance

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	disagree	1	1.0	1.0	1.0
	agree	41	41.0	41.0	42.0
	strongly agree	58	58.0	58.0	100.0
	Total	100	100.0	100.0	

In Table 5, the findings of the item overall performances interest and help one to understand the cultures of all races in Malaysia gives a higher percentage of the audience that agree about the infusion of the performance that has been successfully applied by musical performances.

Table 5 : Overall performances interested and help one to understand the cultures

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	agree	29	29.0	29.0	29.0
	strongly agree	71	71.0	71.0	100.0
	Total	100	100.0	100.0	

DISCUSSION AND CONCLUSION

This study aims to explore the views of Bachelor Degree trainee teacher's music education about creativity which are successfully applied in a musical performance.

The implementation of the teacher's quality of teaching through leadership in the development of personality have been applied through the musical performances. From these findings, the musical performances help to develop creativity in teaching.

As a result of the findings of this study, two main conclusions can be made as follows:

(a)   All trainees of Bachelor of Music Education has successfully develop creativity implemented through the musical performances.

(b)   Development and improvement of creative thinking should be implemented in Malaysia through a musical performance to give better results in the scope of enhancing the quality teaching through leadership in the development of personality.

Creative thinking is a very complex and broad issue, spanning multiple fields including psychology, education, and music. Studies in the field of psychology have had a significant impact on research in music education by helping to operationally define the components that comprise creative thinking in music. The elements of musical extensiveness, flexibility, originality, and elaboration are all highly correlated with creative thinking (Webster, 1987).

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