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CREATIVE THINKING IN ISLAMIC HISTORY LEARNING: A COMPARATIVE STUDY OF STUDENT PRODUCTS IN INDONESIA AND THAILAND

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis dan membandingkan manifestasi berpikir kreatif dalam produk pembelajaran Sejarah Kebudayaan Islam (SKI) yang dihasilkan siswa di Indonesia dan Thailand. Penelitian menggunakan desain deskriptif kualitatif komparatif yang didukung oleh data kuantitatif deskriptif. Data dikumpulkan melalui observasi pembelajaran, wawancara semi-terstruktur dengan guru, dan dokumentasi produk pembelajaran yang dihasilkan siswa. Tujuh produk terdokumentasi dianalisis, terdiri atas video, timeline sejarah, poster, dan buku antologi sejarah di Indonesia, serta mind map, storytelling, dan pentas sejarah di Thailand. Produk dianalisis berdasarkan empat indikator berpikir kreatif yang diadaptasi dari Torrance, yaitu fluency, flexibility, originality, dan elaboration. Setiap produk dinilai oleh dua ahli menggunakan rubrik kreativitas dengan skala lima poin, dan skor yang dihasilkan digunakan sebagai data kuantitatif deskriptif untuk memperkuat interpretasi kualitatif. Hasil penelitian menunjukkan adanya pola manifestasi kreativitas yang berbeda pada produk pembelajaran di kedua konteks. Produk Indonesia memperoleh skor rata-rata 4,00 pada fluency, 3,51 pada flexibility, 3,21 pada originality, dan 4,31 pada elaboration. Sementara itu, produk Thailand memperoleh skor rata-rata 4,22 pada fluency, 4,28 pada flexibility, 4,20 pada originality, dan 4,00 pada elaboration. Temuan menunjukkan bahwa produk pembelajaran di Indonesia cenderung memanifestasikan kreativitas melalui pengembangan dan elaborasi informasi sejarah, sedangkan produk di Thailand relatif lebih menonjolkan fleksibilitas, orisinalitas, dan kelancaran melalui bentuk representasi konseptual, naratif, dan performatif. Temuan ini menunjukkan bahwa berpikir kreatif dalam pembelajaran sejarah Islam tidak diwujudkan melalui satu bentuk produk tertentu, tetapi dapat muncul melalui beragam cara dalam mengembangkan, merepresentasikan, dan mengomunikasikan

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pemahaman sejarah. Penelitian ini memberikan kontribusi bagi pengembangan kajian berpikir kreatif dalam pendidikan sejarah Islam serta memberikan implikasi bagi guru dalam merancang pembelajaran berbasis produk yang bermakna dan kontekstual.

Keywords:

Creative thinking;
Islamic History
learning; student-
generated products;
Torrance; Indonesia;
Thailand

ABSTRACTS

This study aims to analyze and compare how creative thinking is manifested in student-generated Islamic History learning products in Indonesia and Thailand. The study employed a comparative descriptive qualitative design supported by descriptive quantitative scoring. Data were collected through classroom observations, semi-structured teacher interviews, and documentation of seven student-generated learning products, comprising videos, historical timelines, posters, and a historical anthology in Indonesia, and mind maps, storytelling, and historical performances in Thailand. The products were analyzed using four dimensions of creative thinking derived from Torrance: fluency, flexibility, originality, and elaboration. Each product was assessed by two expert raters using a five-point creativity rubric, and the resulting scores were used as descriptive quantitative evidence to support the qualitative interpretation. The findings reveal different patterns of creative expression across the two contexts. Indonesian products obtained mean scores of 4.00 for fluency, 3.51 for flexibility, 3.21 for originality, and 4.31 for elaboration. Thai products obtained mean scores of 4.22 for fluency, 4.28 for flexibility, 4.20 for originality, and 4.00 for elaboration. These findings indicate that Indonesian products tended to manifest creative thinking through the elaboration and detailed development of historical content, whereas Thai products demonstrated relatively stronger flexibility, originality, and fluency through conceptual, narrative, and performative forms of historical representation. The findings suggest that creative thinking in Islamic History learning is not manifested through a single form of product or expression but is closely related to the affordances of learning activities and modes of historical representation. The study contributes to comparative research on creative thinking in Islamic History education by demonstrating how student-generated products can provide tangible evidence of creative engagement and meaningful historical understanding across different educational contexts.

A. INTRODUCTION

The development of 21st-century education emphasizes the importance of higher-order thinking skills, particularly creative thinking, as a fundamental competence that students must possess (Brookhart, 2010; Trilling, B., & Fadel, 2009). In the context of history education, creative thinking is essential to enable students not only to understand historical facts but also to interpret, reconstruct, and present historical knowledge in meaningful and contextual ways (Wineburg, 2001). However, history learning in many schools is still predominantly oriented toward memorization and factual recall, which limits students' opportunities to develop creative thinking skills (Barton, K. C., & Levstik, 2004). This condition indicates a gap between the expected competencies and the actual learning practices in classrooms.

One promising approach to foster creative thinking in history learning is through student-generated products, such as videos, posters, and historical timelines. These products reflect students' ability to transform historical knowledge into new forms of representation, thereby demonstrating key indicators of creative thinking, including fluency, flexibility, originality, and elaboration (Runco, M. A., & Acar, 2012; Torrance, 1974). Product-based learning, particularly within a project-based learning framework, has been widely recognized as an effective approach to enhance students' creativity and engagement (Bell, 2010; Thomas et al., 2015). Despite its potential, the implementation of product-based learning in history classrooms varies across educational contexts, particularly between countries with different pedagogical traditions and cultural backgrounds.

In Islamic education, history learning has a distinctive pedagogical position because Islamic Cultural History (*Sejarah Kebudayaan Islam/SKI*) has distinctive pedagogical characteristics because it does not merely introduce students to historical events, figures, and chronological developments, but also provides opportunities to examine the values, social dynamics, and cultural transformations embedded in the history of Muslim societies. Consequently, SKI learning is expected to move beyond the transmission and memorization of historical information toward processes through which students interpret historical experiences and relate them to contemporary life. Recent studies indicate that SKI learning still faces challenges associated with lecture-dominated and memorization-oriented practices, which may limit students' engagement and the internalization of historical values. (Ariyanti & Anggerawati, 2024; Info & Type, 2022). Therefore, a pedagogical approach that encourages students to interpret, contextualize, and reconstruct historical understanding is important for making Islamic history learning more meaningful and educationally relevant.

Within Islamic education, historical interpretation is important because the study of the Islamic past is not intended merely to reproduce factual knowledge, but to enable learners to derive meaning from historical experiences and connect them with contemporary life. Historical learning becomes educationally meaningful when students are encouraged to examine why events occurred, how historical actors responded to social and cultural circumstances, and what values can be critically understood from those experiences. In this sense, interpreting Islamic history can support broader educational objectives by connecting cognitive understanding with moral reflection, value formation, and responsible orientation toward present and future life. Such an approach positions students not as passive recipients of historical

narratives but as active meaning-makers who engage with the past in order to develop a more contextual understanding of Islamic heritage. (Abidin & Agustina, 2025; Popa, 2023)

Meaningful understanding of Islamic history emerges when students are able to connect historical knowledge with their existing understanding, contemporary experiences, and the values embedded in Islamic historical narratives. Rather than treating historical events as isolated facts, meaningful SKI learning enables students to ask questions, interpret evidence, consider different perspectives, and relate historical experiences to present-day contexts. (Jalil et al., n.d.; Popa, 2023) Recent research on SKI learning similarly emphasizes contextualization, reflective questioning, and dialogical learning as important processes for transforming historical narratives into meaningful learning experiences. Thus, meaningful understanding of Islamic history involves not only knowing what happened in the past, but also understanding the significance of historical experiences and their relevance to students' lives.

This process is closely related to the development of historical consciousness, which involves students' ability to establish meaningful relationships between the past, present, and future. Historical consciousness does not simply refer to remembering historical information; rather, it concerns how learners interpret experiences of the past and use those interpretations to orient their understanding of the present and possible future. In history education, meaning-making therefore becomes an important pathway through which students develop historical consciousness. (Popa, 2023; Wahyudi et al., 2024) Applied to Islamic History learning, this perspective encourages students to understand the development of Islamic societies as dynamic historical experiences whose meanings can be interpreted in relation to contemporary social, cultural, and religious realities.

The educational significance of Islamic History is also closely connected to the formation of Islamic values and identity. Historical figures, social movements, and cultural developments in Islamic civilization provide students with opportunities to examine values such as responsibility, tolerance, moral integrity, social engagement, and respect for cultural diversity. However, the internalization of these values should not be reduced to the memorization of exemplary narratives. Students need opportunities to interpret historical experiences, examine the contexts in which values were practiced, and reflect on their relevance to contemporary life. In this regard, SKI can function as a space where historical knowledge, value reflection, and identity formation intersect. Creative forms of historical representation may further support this process by allowing students to express their understanding of Islamic heritage through personally and culturally meaningful forms. (Khusnul Khotimah, 2022; Popa, 2023)

A comparison between Indonesia and Thailand is particularly relevant to Islamic education because Islamic History learning is situated within different sociocultural and educational environments in the two countries. Indonesia has a large and institutionally diverse Islamic education sector, including madrasahs and pesantren, whereas Islamic education in Thailand develops within a predominantly non-Muslim national context and is strongly shaped by the sociocultural conditions of Muslim communities, particularly in the southern regions. These differences provide an important comparative context for examining how Islamic historical knowledge is interpreted and represented by students. Comparative analysis can therefore reveal

not only differences in students' creative products but also how pedagogical practices and local cultural contexts provide different opportunities for students to make meaning from Islamic history. Such a comparison contributes to Islamic education scholarship by viewing the teaching and learning of Islamic history as a context-sensitive process rather than as a uniform pedagogical practice. (Faruq et al., 2026; Ulya et al., 2024).

Indonesia and Thailand provide an interesting context for comparative analysis. Indonesia has recently emphasized student-centered learning through the Merdeka Curriculum, which encourages creativity and project-based learning (Ministry of Education and Culture Indonesia, 2022). Meanwhile, Thailand has long integrated active learning and cultural contextualization into its educational practices (Ministry of Education Thailand, 2017). These differences raise an important research problem: how do students' creative thinking skills, as reflected in their learning products, differ between Indonesia and Thailand, and what factors contribute to these differences?

Previous studies have highlighted the effectiveness of project-based learning in enhancing creative thinking skills in various subjects, including history education. Research has shown that engaging students in producing artifacts can significantly improve their ability to generate ideas, think flexibly, and elaborate on concepts (Helle, L., Tynjälä, P., & Olkinuora, 2006; Kokotsaki, D., Menzies, V., & Wiggins, 2016). However, most existing studies focus on single-country contexts and rarely examine cross-national comparisons, particularly in Southeast Asia. Furthermore, limited research has specifically analyzed creative thinking through the lens of student-generated historical products, leaving a gap in the literature.

This study aims to address these gaps by conducting a comparative analysis of how creative thinking is manifested in student-generated products in Islamic History learning in Indonesia and Thailand. The study employs a comparative qualitative design supported by descriptive quantitative data and examines documented learning products generated by students in secondary schools in both countries. Data were collected through classroom observations, semi-structured interviews with teachers, and documentation of student-generated Islamic History products. The documented products were subsequently analyzed using a creativity rubric based on four dimensions derived from Torrance: fluency, flexibility, originality, and elaboration.

The theoretical framework of this study is grounded in the concept of creative thinking in creativity research, particularly the multidimensional framework comprising fluency, flexibility, originality, and elaboration (Torrance, 1974). These dimensions provide an analytical framework for examining how creative thinking is manifested in student-generated Islamic History learning products. The study is also informed by constructivist learning theory, which views learning as an active process in which learners construct knowledge through meaningful activities and interaction with their learning environment (Piaget, 1970; Vygotsky, 1978). By integrating these perspectives, this study positions student-generated products as tangible representations of students' historical understanding and creative expression, while classroom observations and teacher interviews provide contextual evidence for interpreting the products.

B. METHOD

1. Research Design

This study employed a comparative descriptive qualitative design supported by rubric-based descriptive quantitative scoring. The study aimed to examine and compare how creative thinking was manifested in student-generated Islamic History learning products in Indonesia and Thailand. The qualitative analysis focused on the learning context, forms and characteristics of student-generated products, and the manifestations of creative thinking evident in those products. To strengthen the descriptive interpretation, the products were also assessed using a five-point rubric based on four dimensions of creative thinking derived from Torrance: fluency, flexibility, originality, and elaboration.

The comparative design was used to identify similarities, differences, and tendencies in Islamic History learning practices and in the forms and creative characteristics of student-generated products across the two educational contexts. Data were obtained through classroom observations, semi-structured teacher interviews, and documentation of student-generated products. Classroom observations were conducted in the respective Islamic History classes in Indonesia and Thailand to obtain direct information about the learning context and activities associated with the development of student products. Teacher interviews were used to obtain the teachers' perspectives on the learning activities and products, while product documentation provided the primary empirical evidence for analyzing the manifestation of creative thinking.

The study did not aim to measure the general creative ability of individual students or to make statistical generalizations about Indonesian and Thai students. Rather, it focused on understanding how creative thinking was manifested through student-generated Islamic History learning products within the observed educational contexts. The rubric-based quantitative scores were used as descriptive supporting evidence for the qualitative interpretation rather than as inferential measures of individual students' creative ability.

2. Participants and Research Context

The study was conducted in two Islamic History learning contexts: MAN Purworejo, Indonesia, and Chariyathamsuksa Foundation School, Thailand. The participants comprised 53 students involved in Islamic History learning activities in the two schools, consisting of 30 students in Indonesia and 23 students in Thailand. Classroom observations were conducted during Islamic History learning activities in both educational contexts to understand the learning environment and activities through which students developed and represented their historical understanding.

In this study, the 53 students were not treated as individual units of analysis. Rather, they represented the participants and learning context, while the documented student-generated Islamic History products constituted the principal empirical evidence for the analysis. The products were subsequently assessed by two expert raters, Prof. Dr. H. Raharjo, M.Ed., St, and Mahaphiyi Hama using a five-point creativity assessment rubric.

3. Data Collection

Data were collected through classroom observations, semi-structured interviews with Islamic History teachers, and documentation of student-generated Islamic History learning products in Indonesia and Thailand.

First, classroom observations were conducted in the respective Islamic History classes in both educational contexts. The observations focused on the learning activities, forms of student engagement, ways in which historical content was presented and represented, and activities related to the development of student-generated products. The observations were used to provide contextual information about the learning practices in which the documented products were generated.



Picture 2. Classroom Observations at MAN Purworejo, Indonesia, and Chariyathamsuksa Foundation School, Thailand

Second, semi-structured interviews were conducted with Islamic History teachers in Indonesia and Thailand. The interviews sought information about the forms of learning products produced by students, the learning activities associated with the development of those products, and the pedagogical context of Islamic History learning in each setting.



Picture 2. Interviews with Teachers at MAN Purworejo, Indonesia, and Chariyathamsuksa Foundation School, Thailand

Third, documentation was used to collect student-generated Islamic History learning products from the two educational contexts. The documented products represented various forms of historical representation, including videos, historical timelines, posters, historical anthologies, mind maps, storytelling, and historical performances. These products constituted the primary empirical evidence for examining how creative thinking was manifested through Islamic History learning.

Data credibility was strengthened through triangulation across classroom observations, teacher interviews, and student-generated product documentation. Information obtained from teacher interviews was compared with observations of the learning activities and with evidence contained in the documented products. This triangulation was used to establish a more comprehensive understanding of the relationship between the observed Islamic History learning context, the products generated by students, and the creative characteristics manifested in those products.

Documentation was used to collect the student-generated Islamic History learning products produced in the two educational contexts. The documented products included videos, historical timelines, posters, historical anthologies, mind maps, storytelling, historical performances, and technology-integrated products. These products constituted the primary empirical evidence for examining how creative thinking was manifested in Islamic History learning.

The use of teacher interviews and product documentation enabled the researchers to examine the products from two complementary perspectives: the teachers' descriptions of the learning context and the products themselves as tangible representations of students' historical understanding and creative expression. The interview data were used primarily to contextualize and corroborate the findings from the product documentation, while the documented products were subjected to systematic assessment using the creativity rubric. Data credibility was strengthened through source triangulation by comparing information obtained from teacher interviews with evidence contained in the documented student-generated products.

C. RESULT AND DISCUSSION

1. Student-Generated Islamic History Learning Products in Indonesia and Thailand

Student-generated products in history learning represent tangible outputs that reflect how students engage with historical content and transform it into meaningful forms of expression. In different educational contexts, these products vary not only in form but also in the way historical narratives are constructed and communicated.

In the Indonesian context, specifically at Madrasah Aliyah Negeri (MAN) Purworejo, history instruction often results in the creation of visual and digital artifacts such as historical timelines, educational videos, historical anthology books, and posters. Timeline products typically present historical events in chronological order, enabling students to organize historical knowledge into a structured, linear format. Meanwhile, video projects are commonly used to depict historical narratives, ranging from event reenactments and documentary-style presentations to explanatory content that integrates visual and audio elements. The approach to anthology books as learning products has shifted from merely presenting chronological facts toward examining the nature of past reality as a social construct, fostering critical interpretation, and exploring the existential significance of events to cultivate students' critical awareness.

Posters, on the other hand, prioritize visual representation by combining images, symbols, and concise text to convey key historical themes. These types of products reflect a trend toward the visual-structural representation of historical knowledge, wherein students focus on organizing and presenting information in a

clear, systematic manner. This is illustrated by an interview with Ms. Umi Hanik, a teacher of Islamic Cultural History at MAN Purworejo. Such as the results of an interview with the teacher of History of Islamic Culture at MAN Purworejo, Mrs. Umi Hanik:

“In learning the History of Islamic Culture at MAN Purworejo, lectures, discussions, problem based learning and project based learning are used. The products that students have produced are historical timelines, reporter videos, infographics and posters, and they have also made anthology books”. (Results of interviews with MAN Purworejo SKI Teacher, Mrs. Umi Hanik, S.Pd.)

Mrs. Alifa Sarbani as a SKI teacher at MAN Purworejo:

“If SKI learning is only done by delivering material without involving students' activeness in learning then what will happen is boredom because of the characteristics of historical material which involves a lot of memorizing important dates, days and years. Historical material has flexibility when it is applied using certain models”.



Figure 1. MAN Purworejo Students' Work in Islamic History Learning

In contrast, students at Chariyathamsuksa School in Thailand tend to produce narrative-based and performative products, such as storytelling and historical drama. Storytelling activities involve students reconstructing historical events into narrative forms, often delivered orally or through written scripts that emphasize plot, characters, and emotional engagement. Historical drama, meanwhile, requires students to perform and embody historical figures or events, integrating dialogue, expression, and cultural elements into their presentations. These forms of products highlight a more performative and interpretative approach to history learning, where historical understanding is expressed through narrative construction and dramatization. Such as the results of an interview with the teacher at Chariyathamsuksa Fondation School in Thailand, Mrs. Najmee Bindulem:

“Here students learn more by practicing in class. During history lessons, we once held a historical drama performance of the past in front of the class. or students come forward to tell stories with full expression and meke a mind map. We have limitations in digital-based production, because most students live in dormitories”. (Results of interviews with Chariyathamsuksa Foundation School Teacher, Mrs. Najmee Bindulem)

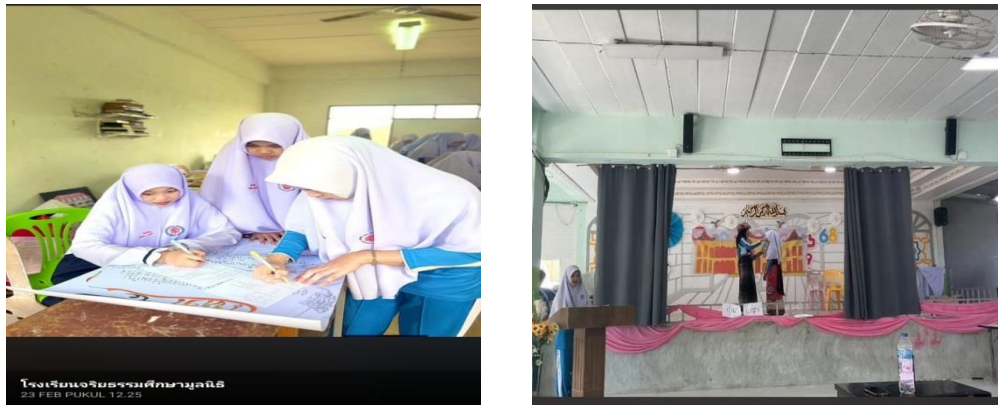


Figure 3. Students create a Mindmap and students of storytelling and historical performances

These differences in student-generated products reflect distinct orientations in learning practices. While Indonesian students tend to externalize historical understanding through visual and multimedia representations, Thai students more frequently express their understanding through narrative and performative modes. Each form of product provides a unique space for students to engage with historical content, whether through structuring information, visualizing concepts, or embodying historical experiences. The products produced by students during the study of the history of Islam in Indonesia and Thailand are summarized in the table below:

Table 1. A comparison of Islamic history learning products for students in Indonesia and Thailand.

Context	Product	Description of the product	Main form of historical representation
Indonesia	Video	Students present or reconstruct historical material—such as Walisongo songs or *dakwah* (religious outreach) videos using audiovisual media.	Audiovisual
Indonesia	Historical Timeline	Students arrange historical events chronologically	Chronological-visual
Indonesia	Poster	Students summarize and communicate historical information through visual design	Visual
Indonesia	Historical anthology	Students develop historical narratives in written form	Narrative-written
Thailand	Historical performance	Students represent historical events through performance	Performative
Thailand	Storytelling	Students narrate and interpret historical events orally	Narrative-oral
Thailand	Mind map	Students organize relationships among historical ideas, events, and figures	Conceptual-visual

(source: researcher data)

The documented learning products in Indonesia tended to take visual, audiovisual, chronological, and written forms. Videos provided students with opportunities to communicate historical narratives through audiovisual representation, while timelines emphasized chronological reconstruction. Posters condensed historical information into visual representations, and historical anthologies enabled students to develop historical narratives in written form. These forms of products indicate that creative expression in Indonesian Islamic History learning was predominantly manifested through the organization, development, and visualisation of historical information.

In Thailand, the documented products tended to employ conceptual, oral-narrative, and performative forms. Mind maps enabled students to organize relationships among historical concepts, while storytelling provided opportunities to reconstruct and communicate historical narratives orally. Historical performances represented Islamic historical content through enactment and interpretation. These forms suggest a more multimodal and performative mode of historical representation, in which students communicated historical understanding through conceptual mapping, oral narration, and embodied performance.

The variety of products identified in the two educational contexts indicates that students expressed their understanding of Islamic History through different forms of representation. However, differences in product forms alone do not sufficiently explain the creative characteristics embodied in these learning artifacts. The next stage of analysis therefore examines the extent to which creative thinking is manifested in the products, rather than simply comparing the types of products produced in Indonesia and Thailand. Drawing on Torrance's framework, the analysis focuses on four dimensions of creative thinking—fluency, flexibility, originality, and elaboration—to identify the creative characteristics evident in the documented student products.

2. Analysis of Creative Thinking Manifested in Student-Generated Islamic History Products

The documented student-generated Islamic History products were further analyzed to identify the manifestation of creative thinking based on four dimensions derived from Torrance: fluency, flexibility, originality, and elaboration. These dimensions were operationalized according to the characteristics observable in the products. Each documented product was assessed on all four dimensions by two expert raters, Prof. Dr. H. Raharjo, M.Ed., St, and Mahaphiyi Hama. using a five-point assessment rubric. The scores assigned by the two experts were averaged for each dimension within each product. Thus, the assessment was conducted at the product level rather than at the individual-student level.

a. Fluency

Fluency refers to the capacity to generate and represent multiple relevant ideas, historical events, figures, or information within a learning product. In the context of Islamic History learning, fluency was identified from the extent to which a product presented a range of relevant historical elements and ideas in

response to the learning task. For example, a historical timeline could demonstrate fluency through the inclusion of multiple relevant events and figures, while a video or storytelling product could demonstrate fluency through the incorporation of several historical ideas into a coherent narrative. The experts assessed the extent to which such elements were present and adequately represented in each product using the five-point rubric.

b. Flexibility

Flexibility refers to the ability to employ different approaches, forms, perspectives, or modes of representation in expressing historical understanding. In the documented products, flexibility was examined from the variation in how students represented and communicated Islamic historical content. Videos, posters, and timelines provided visual and audiovisual forms of representation, whereas mind maps, storytelling, and historical performances provided conceptual, narrative, and performative forms. The expert assessment focused not simply on the type of product produced, but on the variety of approaches or representations evident within each product.

c. Originality

Originality refers to the distinctiveness or uniqueness of students' ways of representing, interpreting, or communicating historical content. In this study, originality was not determined merely by the fact that a product differed in format from other products. Rather, the experts considered whether the product demonstrated distinctive ideas, interpretations, arrangements, or modes of expression in communicating Islamic historical content. This criterion was particularly relevant to products such as storytelling, historical performances, and videos, in which students had opportunities to develop their own forms of historical expression.

d. Elaboration

Elaboration refers to the extent to which students developed historical ideas by adding relevant details, explanations, contextual information, and supporting elements. In the documented products, elaboration could be observed in the development of historical narratives, the expansion of chronological information, the addition of visual or textual details, and the explanation of relationships among historical events or ideas. For example, a historical anthology could demonstrate elaboration through the development of detailed historical narratives, while a timeline could demonstrate elaboration through the inclusion of contextual information and supporting details. The experts assessed the depth and completeness of these developments using the five-point rubric.

Based on these operational criteria, each of the seven documented student-generated products was assessed across the four dimensions of creative thinking by the two expert raters. The assessment generated product-level scores that indicate the extent to which fluency, flexibility, originality, and elaboration were manifested in each artifact. The mean score between the two expert ratings was used as the descriptive score for each product and dimension. The resulting assessment is presented in Table 1.

Tabel 2. Expert Ratings of Creative Thinking Across Student-Generated Islamic History Products

Context	Product	Fluency		Flexibility		Originality		Elaboration	
		V1	V2	V1	V2	V1	V2	V1	V2
Indonesia	Video	4.3	4.5	3.7	3.7	3.5	3.4	4.4	4.5
Indonesia	Historical Timeline	4.0	4.1	3.4	3.4	3.1	3.0	4.3	4.1
Indonesia	Poster	3.6	3.5	3.2	3.3	3.2	3.1	4.2	4.3
Indonesia	Historical anthologi	4.1	3.9	3.5	3.8	3.2	3.2	4.4	4.3
Thailand	Historical performance	4.5	4.6	4.4	4.6	4.7	4.5	4.0	4.1
Thailand	Storytelling	4.2	4.3	4.2	4.4	4.4	4.3	4.2	4.5
Thailand	Mind map	3.8	3.9	4.1	4.0	3.7	3.6	3.5	3.7

(source: researcher data)

To obtain an overall picture of the creative characteristics manifested in the seven documented student-generated products, the ratings assigned by the two expert raters were aggregated for each product and creativity dimension. The mean scores were then calculated across the seven products for each of the four dimensions. This aggregation provides a descriptive overview of the relative prominence of fluency, flexibility, originality, and elaboration across the documented Islamic History learning products.

The results show that elaboration obtained the highest overall mean score ($M = 4.18$), followed by fluency ($M = 4.09$), flexibility ($M = 3.84$), and originality ($M = 3.64$). The pattern indicates that the documented products tended to demonstrate stronger characteristics of elaboration and fluency, while originality received the lowest mean score among the four dimensions.

The relatively high elaboration score suggests that students tended to develop historical content by adding details, explanations, contextual information, and supporting elements to their products. This characteristic was particularly visible in products such as videos, historical timelines, and historical anthologies in Indonesia, as well as storytelling and historical performances in Thailand. Similarly, the relatively high fluency score indicates that the products generally incorporated multiple relevant historical elements, including events, figures, and ideas.

In contrast, the lower mean scores for flexibility and originality suggest that the documented products provided comparatively less evidence of varied approaches and distinctive forms of historical interpretation. This does not imply an absence of creativity; rather, it indicates that creative expression was more frequently manifested through the development and expansion of historical content than through highly distinctive or unconventional interpretations.

While the product-level analysis provides a detailed picture of how the four dimensions of creative thinking were manifested in individual learning products, an aggregate comparison is needed to identify the broader patterns emerging in the two educational contexts. Therefore, the mean scores for each creativity dimension were calculated separately for the products documented in Indonesia and Thailand. This comparison allows the analysis to move beyond individual product characteristics and

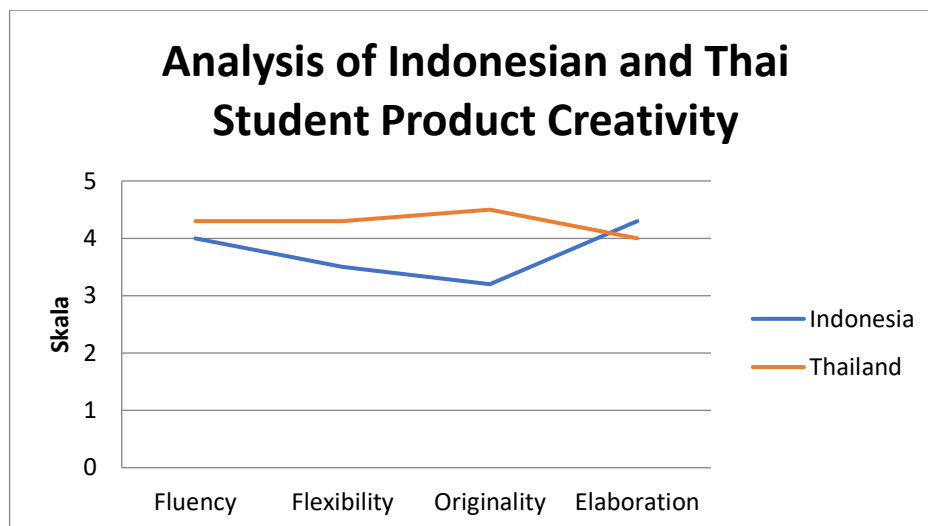
identify the relative tendencies of creative thinking manifested in Islamic History learning across the two contexts.

Table 3. Comparison of Mean Creative Thinking Scores Across Indonesian and Thai Products

Creativity Dimension	Indonesia	Thailand
Fluency	4.00	4.22
Flexibility	3.51	4.28
Originality	3.21	4.20
Elaboration	4.31	4.00

(source: researcher data)

The comparison reveals distinct patterns of creative thinking across the two educational contexts. Indonesian products obtained the highest mean score for elaboration ($M = 4.31$), whereas Thai products obtained the highest mean score for flexibility ($M = 4.28$), followed by originality ($M = 4.20$) and fluency ($M = 4.22$).



(source: researcher data)

The relatively higher elaboration score observed in the Indonesian products ($M = 4.31$) can be understood in relation to the forms of learning products documented in this context. The Indonesian products—particularly historical timelines, videos, posters, and historical anthologies—generally required students to organize, develop, and communicate historical information in a relatively structured form. These products provided opportunities for students to add chronological details, explanations, contextual information, visual elements, and narrative components to historical content. Thus, the creative expression evident in the Indonesian products tended to emerge through the development and enrichment of historical information rather than primarily through novel forms of representation.

This tendency was also consistent with the observed learning activities and teachers' accounts, which indicated that students were engaged in activities that emphasized the organization and presentation of historical information. The products therefore functioned not only as summaries of historical content but also as spaces in

which students expanded and detailed their understanding of historical events and figures.

A different pattern emerged in the Thai products. Flexibility obtained the highest mean score ($M = 4.28$), followed by fluency ($M = 4.22$) and originality ($M = 4.20$). This pattern can be interpreted in relation to the conceptual, narrative, and performative forms of the documented products, particularly mind maps, storytelling, and historical performances. These forms provided students with opportunities to represent historical understanding through different modes, including conceptual mapping, oral narration, and historical enactment. Consequently, creative thinking was manifested more strongly through variation in representation and distinctive forms of expression.

The relatively high originality score ($M = 4.20$) was particularly relevant to storytelling and historical performance, where students had greater space to construct their own narratives, expressions, and interpretations of historical content. In these products, historical knowledge was not only organized and presented but also transformed into a particular form of narration or performance. This may explain why originality was more strongly manifested in the Thai product corpus than in the Indonesian products.

The comparison therefore suggests different modes of creative historical representation rather than a simple difference in the level of creativity between the two contexts. Indonesian products tended to manifest creativity through elaboration—the development, enrichment, and detailed presentation of historical information—whereas Thai products tended to manifest creativity through flexibility and originality, particularly through varied modes of representation and distinctive narrative or performative expression. The difference appears to be closely associated with the affordances of the learning products documented in each context.

This finding has important implications for Islamic History learning. Historical creativity does not necessarily require students to produce highly novel artifacts; it can also emerge through the elaboration of historical knowledge, the development of multiple representations, and the reinterpretation of historical experiences. The Indonesian products illustrate how students can develop creativity by enriching and contextualizing historical information, while the Thai products demonstrate how historical understanding can be expressed through conceptual, narrative, and performative forms. Both patterns represent meaningful forms of creative engagement with Islamic history.

From this perspective, student-generated products can be viewed as evidence of meaningful historical understanding when students move beyond reproducing factual information and reconstruct historical knowledge through their own forms of representation. The variation observed between the two contexts indicates that meaningful engagement with Islamic history may be achieved through different pedagogical pathways: through elaboration and systematic development of historical information on the one hand, and through flexible, original, and multimodal representation on the other.

The findings also point to the relationship between creative expression and historical consciousness. When students organize historical events chronologically, develop narratives, construct conceptual relationships, or enact historical experiences, they are not merely reproducing historical facts. They are selecting, organizing, and

giving meaning to aspects of the past. In this sense, student-generated products provide a visible representation of how learners make sense of Islamic history and connect historical knowledge with their own forms of expression.

3. Factors that Influence Differences in Creativity

The first difference lies in the pedagogical approach used in history learning. The differences in pedagogical approaches between Indonesia and Thailand can be explained by the tendency to implement project-based learning at different levels of depth. In Indonesia, the implementation of PjBL is still often oriented towards the final product and fulfillment of tasks, so that creativity appears more in the aspect of idea development (elaboration). In contrast, in Thailand, PjBL is more directed at the process of exploring and creating new ideas.

This finding is in line with research by Anazifa & Djukri (Anazifa, R. D., 2017) which shows that PjBL can increase creativity, especially if learning provides a wide space for exploration. Additionally, research by Han et al. shows that the implementation of student-centered PjBL significantly increases the dimensions of originality and flexibility in creative thinking (Han, S., Capraro, R., & Capraro, 2020).

The second factor is the learning environment, both inside and outside the classroom. A learning environment that supports creativity is an important factor in explaining the differences between the two countries. The learning environment in Thailand which is more open to new ideas provides space for students to experiment and express ideas freely. Meanwhile, the learning environment in Indonesia still tends to be oriented towards structure and academic accuracy. Research by Davies et al. in *Thinking Skills and Creativity* shows that a flexible, collaborative and supportive learning environment significantly influences the development of student creativity (Davies, D., 2018). Additionally, a study by Barbot et al. emphasizes that creativity is not only influenced by individual abilities, but also by the context of the learning environment that allows the exploration of ideas (Barbot, B., Besançon, M., & Lubart, 2020).

The third factor that is no less important is the integration of local culture in history learning. The integration of local culture in history learning also plays a role in shaping students' creativity patterns. In Indonesia, local culture such as Walisongo history is more often presented in the form of normative narratives and instilling values, so that students focus more on in-depth understanding. In contrast, in Thailand, local culture is more often processed as a source of creative exploration. Research by Darmaji et al. shows that learning based on local culture encourages students to reinterpret and produce creative products based on socio-cultural context (Darmaji, 2025). In addition, a study by Guilherme & Dietz, emphasizes that cultural integration in education will be more effective in developing creativity if it involves critical reflection and knowledge production, not just the transmission of values (Guilherme, M., & Dietz, 2016).

D. CONCLUSION

This study demonstrates that creative thinking in Islamic History learning can be manifested through diverse forms of student-generated learning products. Based on the analysis of seven documented products from Indonesia and Thailand using four dimensions of creative thinking—fluency, flexibility, originality, and elaboration—distinct patterns of creative expression were identified across the two educational contexts. The expert ratings indicate that Indonesian products obtained the highest mean score in elaboration ($M = 4.31$), followed by fluency ($M = 4.00$), flexibility ($M = 3.51$), and originality ($M = 3.21$). In contrast, Thai products showed relatively higher scores in flexibility ($M = 4.28$), originality ($M = 4.20$), and fluency ($M = 4.22$), while elaboration obtained a mean score of 4.00.

These findings suggest that the difference between the two contexts should not be interpreted simply as a difference in students' overall creativity, but rather as a difference in how creative thinking was manifested through learning products. Indonesian products, including videos, historical timelines, posters, and historical anthologies, tended to demonstrate creativity through the development, enrichment, and detailed presentation of historical information. Thai products, particularly mind maps, storytelling, and historical performances, tended to demonstrate creativity through varied forms of representation and more distinctive narrative and performative expression.

The findings further indicate that student-generated products can provide meaningful evidence of creative engagement with Islamic History. Through developing, organizing, interpreting, and communicating historical content in different forms, students moved beyond the reproduction of historical information toward more active construction and expression of historical understanding. Thus, creative thinking in Islamic History education can be fostered through different pedagogical pathways, depending on the affordances of learning activities and product forms. The comparative findings from Indonesia and Thailand highlight the importance of providing students with diverse opportunities to represent and make meaning of Islamic historical knowledge rather than relying on a single form of historical learning output.

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