



TEACHER CREATIVITY IN QUR'ANIC LITERACY INSTRUCTION (BACA TULIS AL-QUR'AN/BTA) IN IMPROVING THE QUALITY OF QUR'ANIC READING

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ABSTRACT

This study aims to describe the creativity of Qur'anic Literacy (Baca Tulis Al-Qur'an/BTA) teachers and to analyze its implications for improving the Qur'anic reading quality of tenth-grade students at SMA Islam 1 Surakarta. The study employs a qualitative approach with a case study design, in which participants were selected through purposive sampling, involving BTA teachers, students, and school administrators. Data were collected through observations, semi-structured interviews, and documentation, and were analyzed using an interactive thematic analysis technique. The findings indicate that teacher creativity is reflected in the use of adaptive teaching methods, differentiated strategies based on students' abilities, and the creation of a supportive and reflective learning environment. These strategies contribute to improvements in reading fluency, accuracy of makhraj, application of tajwid rules, and students' confidence. The novelty of this study lies in its conceptual synthesis that the improvement of Qur'anic reading quality occurs through the integration of varied methods, differentiated instruction, and teachers' emotional support as a unified pedagogical system. Furthermore, this study emphasizes that teacher creativity is a contextual and reflective practice in Islamic education, particularly at the senior high school level.

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan kreativitas guru Baca Tulis Al-Qur'an (BTA) serta menganalisis implikasinya terhadap peningkatan kualitas membaca Al-Qur'an siswa kelas X di SMA Islam 1 Surakarta. Penelitian ini menggunakan pendekatan kualitatif dengan desain studi kasus, dengan subjek yang dipilih melalui teknik purposive sampling yang melibatkan guru BTA, siswa, dan pihak sekolah. Data dikumpulkan melalui observasi, wawancara semi-terstruktur, dan dokumentasi, kemudian dianalisis menggunakan teknik analisis tematik interaktif. Hasil penelitian menunjukkan bahwa kreativitas guru tercermin dalam penggunaan metode pembelajaran yang adaptif, diferensiasi strategi berdasarkan kemampuan siswa, serta penciptaan lingkungan belajar yang suportif dan reflektif. Strategi tersebut berdampak pada peningkatan kelancaran membaca, ketepatan makhraj, penerapan tajwid, serta kepercayaan diri siswa. Kebaruan penelitian ini terletak pada sintesis konseptual bahwa peningkatan kualitas membaca Al-Qur'an terjadi melalui integrasi antara variasi metode, diferensiasi pembelajaran, dan dukungan emosional guru sebagai satu kesatuan sistem pedagogis. Selain itu, penelitian ini menegaskan bahwa kreativitas guru merupakan praktik reflektif yang kontekstual dalam pendidikan Islam, khususnya pada jenjang sekolah menengah atas.

Kata kunci: Kreativitas Guru, Baca Tulis Al-Qur'an (BTA), Kualitas Membaca Al-Qur'an, Pembelajaran Diferensiatif, Pendidikan Islam.

INTRODUCTION

Over the past decade, developments in global education have positioned teacher creativity as a central determinant of instructional quality. International scholarship indicates that pedagogical creativity contributes significantly to increased student engagement, instructional effectiveness, and the development of twenty-first-century competencies ([Davies et al., 2013](#); [Runco, 2008](#)). Teachers are no longer viewed merely as transmitters of content, but rather as designers of learning experiences who adapt instruction to students' needs ([Henriksen et al., 2016](#)). OECD reports further emphasize that creativity and critical thinking constitute foundational competencies for the future of education ([Vincent-Lancrin et al., 2019](#)). Within the context of religious education, this demand becomes even more substantial, as instruction requires a balanced integration of cognitive, affective, and psychomotor domains. Consequently, teacher creativity has emerged as a strategic issue in contemporary discussions on educational quality improvement.

In Indonesia, Qur'anic Literacy instruction (Baca Tulis Al-Qur'an, hereafter BTA) represents an integral component of Islamic education aimed at fostering comprehensive Qur'anic literacy skills. Nevertheless, several national studies, Hidayah & Hanifiyah (2022), Maulida & Sukartono (2023), Fazalani et al. (2022), Wahyudi et al. (2025), Fauziyah et al. (2025) have identified persistent challenges, including disparities in program implementation quality, limited instructional media, and variations in teachers' pedagogical competence. Mulyana et al. (2024) found that less varied instructional methods tend to diminish student motivation and result in suboptimal mastery of tajwid rules and makhraj (proper articulation of Arabic letters). These findings suggest that teacher creativity constitutes a key factor in determining the effectiveness of BTA programs. Therefore, improving the quality of BTA instruction remains a relevant and pressing area for in-depth investigation.

Empirical evaluations of Qur'anic literacy programs at the secondary school level indicate that successful instruction is shaped not only by curriculum design but also by teachers' ability to adapt methods to students' characteristics ([Baidowi et al., 2025](#); [Muchtar & Getteng, 2022](#); [Setiawati et al., 2025](#); [Sulaeman et al., 2025](#)). Teachers who integrate creative and reflective approaches demonstrate more substantial outcomes compared to those relying on a single method ([Soh, 2017](#)). In practice, teaching creativity is reflected in the capacity to modify strategies and cultivate learning environments that encourage active student participation ([Jeffrey & Craft, 2004](#)). However, relatively few studies have provided detailed descriptions of how such creativity is enacted within BTA classrooms at the senior high school level. A deeper understanding of teachers' creative processes is essential for formulating instructional models that can be systematically replicated.

At SMA Islam 1 Surakarta, as indicated in prior observations, the implementation of BTA instruction has been conducted systematically; nonetheless, variations in students' reading proficiency remain evident. These differences necessitate differentiated instructional strategies responsive to individual learning needs. The literature underscores that teacher creativity is closely linked to contextual adaptability within classroom settings ([Mahayana et al., 2020](#); [Noviati et al., 2025](#)). Moreover, creative learning environments have been shown to contribute to sustained improvements in learning outcomes ([Badri & Azisi, 2024](#); [Pahlawani & Nining, 2023](#)). Accordingly, examining teachers' creative practices within an authentic school context is crucial for enriching the discourse of Islamic education.

In response to these issues, this study employs a qualitative descriptive approach to explore in depth the creative practices of teachers in BTA instruction. This approach allows for the investigation of processes, experiences, and pedagogical considerations underlying

instructional design and implementation ([Evdasari et al., 2025](#); [Segaran & Moltudal, 2025](#)). Teacher creativity is conceptualized as a professional practice that evolves through reflection and contextual experience ([Elfiyanto, 2025](#); [Muñoz-Salinas et al., 2025](#)). Thus, this research does not merely assess students' reading outcomes but also examines the pedagogical dynamics that shape those outcomes.

Educational scholars as Anggraini et al. (2025), Arifin et al. (2025) and Skrbinjek et al. (2024) affirm that teacher creativity is manifested in the ability to modify instructional methods, develop learning media, and create environments that foster active participation. Creativity is not a momentary innovation but a sustained and reflective professional practice in which teachers systematically integrate experiential reflection to develop innovative and effective instructional designs ([Bosch et al., 2025](#); [Kholiq, 2024](#); [Li, 2025](#)). In Qur'anic instruction, such creativity may take the form of varied talaqqi techniques, the integration of audio media, collaborative learning strategies, and motivational approaches grounded in religious habituation. This perspective strengthens the argument that improvements in students' reading quality are strongly influenced by the quality of pedagogical interaction within the classroom ([Lyu & Hu, 2025](#); [Qiu & Liu, 2024](#); [Wiyono et al., 2025](#)). Therefore, investigating teacher creativity is both theoretically and practically significant.

Recent empirical studies ([Abadi, 2024](#); [Agustina et al., 2025](#); [Fitriya et al., 2026](#); [Jaafar et al., 2025](#)) demonstrate that structured BTA or Qur'anic learning programs significantly enhance students' reading fluency. Furthermore, strengthening tajwid instruction and employing varied teaching methods are positively associated with improvements in Qur'anic reading competence. However, most of these studies focus primarily on quantitative measurements of learning outcomes. Limited attention has been given to explaining how teachers' creative processes contribute to such improvements. Consequently, a research gap remains, particularly at the senior high school level.

This gap lies in the lack of in-depth descriptions of BTA teachers' creative practices within private Islamic senior high schools. Previous research has predominantly concentrated on elementary education, even though senior high school students present distinct cognitive and affective developmental complexities. Theoretically, creativity in education is understood as the integration of originality and effectiveness in teaching practice ([Han & Abdrahim, 2023](#)). Integrating educational creativity theory with the principles of Islamic pedagogy provides a critical foundation for examining this phenomenon. Accordingly, this study offers a new perspective that connects theories of teacher creativity with contextualized Qur'anic instructional practice.

Based on this background, the present study aims to describe the creativity of BTA teachers in improving the Qur'anic reading quality of tenth-grade students at SMA Islam 1 Surakarta. The focus includes the forms of pedagogical creativity implemented, the supporting and inhibiting factors influencing its application, and its implications for improving students' mastery of tajwid, makhraj, and reading fluency. This research is expected to contribute conceptually to the development of teacher creativity theory within Islamic education and practically to the formulation of more innovative and effective BTA instructional strategies.

METHOD

This study employed a qualitative approach grounded in an interpretive paradigm to gain an in-depth understanding of teachers' creative practices in Qur'anic Literacy (Baca Tulis Al-Qur'an/BTA) instruction. A qualitative design was selected because the study seeks to explore processes, experiences, and pedagogical dynamics within their specific context rather than to test hypotheses or measure statistical relationships among variables. Explains that

qualitative research is appropriate when researchers aim to understand the meanings individuals or groups construct around social or educational issues (Creswell, 2014). Moreover, this approach allows for the naturalistic exploration of phenomena within real-life settings. Emphasize that qualitative inquiry is particularly well suited for investigating complex and context-bound educational practices (Tisdell et al., 2025). Accordingly, this approach was considered the most relevant for examining how BTA teacher creativity contributes to improving students' Qur'anic reading quality.

The research design adopted was a case study. This design was chosen because the study focuses on a single site—SMA Islam 1 Surakarta—with the objective of developing a comprehensive understanding of teacher creativity within its specific institutional context. Yin (2018) notes that case studies are especially appropriate for addressing “how” and “why” questions related to contemporary phenomena situated in real-life contexts. This design enabled a holistic exploration of the interactions among teachers, students, and the broader school environment in the implementation of BTA instruction.

The population of the study included all BTA teachers and tenth-grade students at SMA Islam 1 Surakarta who were involved in the Qur'anic literacy program. Research participants were selected using purposive sampling, meaning that informants were intentionally chosen based on specific criteria aligned with the study's objectives. Sugiyono (2019) explains that purposive sampling is appropriate when researchers require participants with particular characteristics who are considered most knowledgeable about the issue under investigation.

The criteria for participant selection included: (1) teachers actively responsible for teaching BTA courses, (2) tenth-grade students who regularly participated in the BTA program, and (3) school administrators familiar with the policies governing program implementation. The number of participants was determined according to the principle of data saturation—that is, data collection continued until recurring patterns emerged and no significant new information was identified (Creswell, 2014). This approach ensured that the data obtained were both in-depth and directly relevant to the research focus.

In qualitative research, the primary instrument is the researcher, who plays a central role in collecting and interpreting data (Tisdell et al., 2025). Data collection techniques included classroom observations, in-depth interviews, and document analysis. Observations were conducted to directly examine BTA instructional practices, including the methods employed by teachers, patterns of classroom interaction, and students' responses.

Semi-structured interviews were conducted with BTA teachers, students, and school administrators to gain deeper insight into the creative strategies implemented, as well as the supporting and inhibiting factors influencing their application. The interview protocol was developed based on established indicators of teacher creativity in the educational literature. Documentary sources including syllabi, lesson plans, and student evaluation records were analyzed to strengthen data validity. To enhance credibility, the study employed source and methodological triangulation as recommended by Miles et al. (2014). Data collection procedures were carried out gradually over the research period, with careful attention to research ethics and informed consent.

Data analysis followed the interactive thematic analysis model developed by Miles et al. (2014). The analytical process involved three primary stages: (1) data reduction, which entailed selecting and simplifying raw data; (2) data display, presented in the form of thematic matrices or narrative descriptions; and (3) conclusion drawing and ongoing verification. Analysis was conducted concurrently with data collection, allowing for continuous reflection and refinement of emerging interpretations.

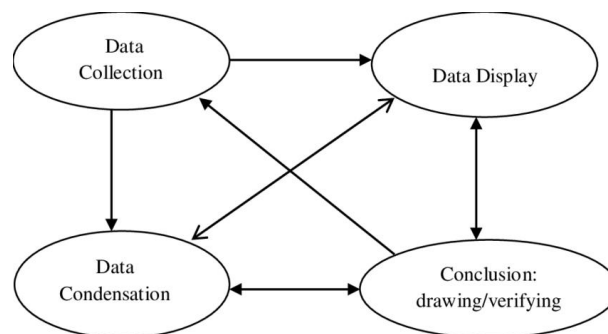


Figure 1. Data Analysis Model by Miles, Huberman, and Saldana

To facilitate data organization, the researcher employed manual coding techniques based on thematic categories derived from the research focus. Emerging themes were examined to identify patterns of teacher creativity in BTA instruction and their impact on improving students' Qur'anic reading quality. Trustworthiness was ensured through criteria of credibility, transferability, dependability, and confirmability, as recommended in qualitative research (Creswell, 2014). Through this analytical framework, the study generated systematic and academically accountable interpretations of the phenomenon under investigation.

RESULT AND DISCUSSION

Result

The findings indicate that the creativity of Qur'anic Literacy (Baca Tulis Al-Qur'an/BTA) teachers at SMA Islam 1 Surakarta is manifested through adaptive and context-sensitive instructional strategies. Classroom observations revealed that teachers did not rely on a single method; rather, they integrated talaqqi approaches, makhraj demonstrations, repetitive drills, and the gradual habituation of tartil recitation. In practice, lessons typically began with the teacher reciting selected verses in a measured and accurate manner, followed by collective student repetition before moving into individual guidance. As one teacher explained, "*Kalau hanya satu metode, anak-anak cepat bosan. Jadi saya kombinasikan, kadang mereka saya bentuk kelompok kecil supaya yang sudah lancar bisa membantu temannya.*" (If I use only one method, the students get bored quickly. So I combine approaches; sometimes I form small groups so those who are already fluent can help their peers.) This strategy reflects a clear pedagogical awareness of the need to adapt instruction to students' diverse characteristics.

The findings also demonstrate that teacher creativity was evident in the management of a supportive and reflective learning environment. Teachers actively provided direct feedback on errors in tajwid and makhraj, yet did so through a persuasive and encouraging approach to prevent students from feeling discouraged. During one observed session, the teacher paused a student's recitation, modeled the correct articulation of a particular letter, and asked the student to repeat it until it was pronounced accurately. A student shared, "*Kalau salah tidak langsung dimarahi, tapi dibimbing pelan-pelan sampai bisa. Jadi tidak takut untuk mencoba.*" (When we make mistakes, we are not scolded right away; instead, we are guided patiently until we can do it. So we are not afraid to try.) This interaction pattern illustrates that creativity extends beyond methodological variation to include communicative strategies that foster students' confidence.

In terms of instructional planning, teachers demonstrated flexibility in adjusting materials according to students' proficiency levels. Lesson plans and evaluation records indicated that achievement targets were modified based on previous assessments. One teacher

noted, "*Setiap kelas itu beda. Kalau kelas yang bacanya masih dasar, saya fokuskan dulu ke makhraj dan panjang pendeknya. Kalau sudah bagus, baru masuk ke hukum tajwid yang lebih detail.*" (Each class is different. If a class is still at a basic reading level, I focus first on makhraj and vowel length. Once they improve, we move on to more detailed tajwid rules.) This statement underscores the implementation of differentiated instruction as an integral component of creative practice. Rather than imposing rigid standards, teachers made progressive adjustments aligned with students' development.

Interviews with the principal further revealed that teacher creativity was supported by institutional policies that encouraged innovation in religious instruction. The school granted teachers the autonomy to develop instructional methods, provided they remained aligned with the established curriculum. The principal stated, "*Kami tidak membatasi metode, yang penting tujuan tercapai dan siswa bisa membaca Al-Qur'an dengan baik.*" (We do not restrict teaching methods, as long as the objectives are achieved and students are able to read the Qur'an properly.) This support demonstrates that the organizational environment plays a meaningful role in facilitating creative teaching practices. With a degree of professional autonomy, teachers were better positioned to experiment with instructional approaches they deemed effective.

Regarding the impact on students' reading quality, observational data indicated notable improvements in fluency, accuracy of makhraj, and application of tajwid rules. Students who initially struggled with certain verses at the beginning of the semester demonstrated significant progress after several months of intensive instruction. One student remarked, "*Dulu saya sering salah di huruf 'ain dan ha, sekarang sudah lebih jelas karena sering dilatih.*" (I used to make frequent mistakes with the letters 'ain and ha; now my pronunciation is clearer because we practice them often.) These changes were evident not only in technical aspects of recitation but also in students' growing confidence when asked to read aloud in front of the class. Teachers emphasized that such progress resulted from consistent practice and the gradual, structured approach implemented in instruction.

Nevertheless, the study also identified several challenges in implementing creative instructional practices. One notable constraint was limited instructional time, which required teachers to distribute their attention proportionally among students. A teacher acknowledged, "*Waktunya terbatas, jadi kadang belum semua siswa bisa dibimbing satu per satu secara maksimal.*" (Time is limited, so sometimes not all students can receive individual guidance to the fullest extent.) Additionally, variations in students' prior educational backgrounds influenced the pace at which learning targets could be achieved. Despite these constraints, teachers sought to address them by providing additional practice opportunities and informally utilizing time beyond regular class hours.

Overall, the findings demonstrate that teacher creativity in BTA instruction at SMA Islam 1 Surakarta is expressed through three primary dimensions: methodological variation, differentiated strategies based on student ability, and the cultivation of a supportive learning environment. These dimensions are interconnected and collectively shape a dynamic and adaptive instructional process. Creativity, in this context, is understood not merely as methodological innovation but as a reflective capacity to recognize students' needs and adjust strategies continuously. Its impact is evident in the enhancement of students' Qur'anic reading quality, both technically through improved fluency and tajwid accuracy and psychologically, through strengthened confidence in recitation.

These findings affirm that teacher creativity constitutes a central factor in improving the quality of BTA instruction. Creativity emerges as a response to classroom complexity and the diversity of student abilities. Accordingly, this study provides empirical evidence that

enhancing Qur'anic reading proficiency at the secondary school level is not determined solely by curriculum design, but is profoundly shaped by the pedagogical dynamics cultivated by teachers within the classroom.



Figure 2. Research Documentation

Analysis of Research Findings

The findings of this study indicate that the creativity of Qur'anic Literacy (Baca Tulis Al-Qur'an/BTA) teachers at SMA Islam 1 Surakarta is manifested in three primary dimensions: variation in instructional methods, differentiation of strategies based on students' abilities, and the creation of a supportive learning environment. These results suggest that teacher creativity extends beyond technical innovation; rather, it represents a reflective practice embedded throughout the entire pedagogical process.

First, in terms of methodological variation, teachers integrated talaqqi approaches, makhraj demonstrations, repetitive drills, small-group learning, and the gradual habituation of tartil recitation. This strategy aligns with ([Jeffrey & Craft, 2004](#)) concepts of teaching creatively and teaching for creativity, which emphasize that teacher creativity is reflected in the ability to design flexible instructional approaches responsive to students' needs. The findings also reinforce ([Soh, 2017](#)) argument that teacher behaviors encouraging active participation and strategic variation contribute to improved learning outcomes. In the context of this study, methodological diversity was shown to enhance reading fluency, accuracy of makhraj, and the more precise application of tajwid rules.

Second, the implementation of differentiated instruction demonstrates teachers' pedagogical awareness of the heterogeneity of student abilities. Teachers adjusted instructional focus ranging from makhraj and vowel length to more advanced tajwid rule based on prior evaluation results. This practice is consistent with ([Mahayana et al., 2020](#)), who found that teaching creativity is reflected in teachers' adaptive capacity to respond to diverse learning needs. Theoretically, this finding also aligns with ([Han & Abdrahim, 2023](#)), who emphasize that creativity in education encompasses not only originality but also effectiveness in achieving instructional objectives.

Third, a supportive and reflective classroom climate emerged as a significant factor in strengthening students' confidence. Teachers corrected tajwid and makhraj errors in a persuasive manner without generating psychological pressure. This approach corresponds with Lyu and Hu's (2025) findings that teachers' emotional and cognitive support plays a

mediating role in improving students' reading performance. Therefore, teacher creativity in this study is not solely methodological but also interpersonal in nature.

Comparison with Previous Research

The results of this study are consistent with the findings of Abadi (2024) and Agustina et al. (2025), who reported that strengthening tajwid instruction and employing varied teaching methods positively influence students' Qur'anic reading abilities. This study extends those findings by demonstrating that the teacher's creative process rather than the method alone serves as the primary mechanism driving improvement in students' reading competence.

The findings also align with Wahyudi et al. (2025), who concluded that structured BTA programs significantly enhance students' reading skills. However, whereas that study primarily emphasized program evaluation outcomes, the present research contributes a deeper understanding of the pedagogical process, particularly the dynamics of teacher creativity in instructional implementation.

Furthermore, this study reinforces (Mulyana et al., 2024), who asserted that less varied instructional methods tend to reduce student motivation and learning outcomes. In the context of SMA Islam 1 Surakarta, methodological variation was shown to prevent boredom and increase student engagement during instruction. This conclusion is further supported by (Pahlawani & Nining, 2023), who found that teacher creativity and innovation positively affect instructional quality and academic achievement.

Compared to predominantly quantitative prior studies, this research offers a qualitative perspective that explains how and why teacher creativity enhances students' Qur'anic reading quality. The case study approach enabled a more in-depth and contextually grounded exploration of pedagogical mechanisms.

Implications of the Findings

Theoretically, this study strengthens the integration of educational creativity theory with Islamic pedagogy. Teacher creativity in Qur'anic instruction is shown to involve not only methodological innovation but also sustained reflective practice, as articulated by Bosch et al. (2025) and Li (2025). Consequently, teacher creativity can be positioned as an essential professional competency within contemporary Islamic education.

Practically, the findings carry several implications. First, schools should provide institutional support and professional autonomy that enable teachers to develop innovative instructional strategies. Second, professional development programs for BTA teachers should extend beyond mastery of tajwid content to include the cultivation of pedagogical creativity and differentiated instructional strategies. Third, evaluations of BTA programs should consider the instructional process, not solely the final reading outcomes of students. More broadly, improving Qur'anic reading quality at the senior high school level requires approaches that are responsive to adolescents' cognitive and affective development. In this regard, teacher creativity serves as a bridge between the formal curriculum and students' actual learning needs.

Limitations of the Study

This study has several limitations that should be acknowledged. First, the single-site case study design at SMA Islam 1 Surakarta limits the generalizability of the findings to other educational contexts. Institutional characteristics and school culture may shape the dynamics of teacher creativity differently across settings. Second, the qualitative approach involved a limited number of participants, consistent with the principle of data saturation. While the data

collected were rich and in-depth, the study did not quantitatively measure the magnitude of students' reading improvement. Future research employing mixed-methods designs could provide a more comprehensive analysis. Third, external factors such as students' prior educational backgrounds and family support were not examined in depth, even though these variables may influence reading quality. Therefore, subsequent studies are encouraged to investigate these external factors more systematically to enrich understanding of the broader determinants of Qur'anic literacy development.

CONCLUSION

This study aims to describe the creativity of Qur'anic literacy (BTA) teachers in improving the quality of Qur'an reading among tenth-grade students at SMA Islam 1 Surakarta. The findings indicate that teacher creativity is a key factor, influencing both technical aspects—such as accuracy of makhraj, application of tajwid rules, and reading fluency—and psychological aspects, including students' confidence and motivation. This creativity is reflected in the use of adaptive teaching methods, differentiated strategies based on students' abilities, and the creation of a supportive learning environment. Teachers integrate various approaches, including *talaqqi*, makhraj demonstration, repetitive practice, small-group learning, and gradual habituation of *tartil*, enabling them to address diverse learning needs and continuously improve students' reading quality. Theoretically, this study contributes to the development of teacher creativity discourse in Islamic education as a contextual and reflective practice. Empirically, it enriches research at the secondary school level, which remains relatively limited. The findings reveal that improvements in Qur'an reading quality result from the integration of varied methods, differentiated instruction, and teachers' emotional support. However, this study is limited to a single research site and a small number of informants. Therefore, future studies are recommended to employ longitudinal designs, expand research settings, and adopt mixed methods or action research approaches to further examine the sustainability and effectiveness of teacher creativity-based learning models.

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