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The level and forms of verbal creativity of microteaching student practitioners

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ABSTRACT

This study aims to describe the verbal creativity of student practitioners in the Microteaching course. The aspects discussed include verbal creativity based on the categories of flexibility, fluency, originality, and elaboration. Each category is described based on the level of scores (high or low) and the corresponding forms. The results of this study show that: (a) the level of fluency of students in generating many ideas is highest in word production. The forms of word production in the fluency category, based on the most frequently produced word classes, are nouns. Based on word meaning, most students tend to produce denotative meanings. This reflects a tendency to use words in their general or literal sense. (b) the level of flexibility of microteaching student practitioners is high. In terms of form, student practitioners demonstrate high flexibility in sentence form and sentence use, but lower in sentence length, imagination, and fantasy. (c) the level of originality of microteaching student practitioners is high. The forms of students' verbal creativity originality include five aspects: originality in theme, original solution or ending, humorous elements in sentences, the use of self-created words or names, and the originality of the respondent's writing style. (d) the level of elaboration of student practitioners is high. Meanwhile, the forms of elaboration include four aspects: aesthetic quality, emotional content, empathy, and personal elements, while the elements of direct narrative sentence conversation and the use of quotations are not fulfilled.

Introduction

Teacher education is the fundamental foundation for improving the quality of education in the era of globalization. To develop teaching skills in prospective teachers, students of the Faculty of Teacher Training and Education (FKIP) are required to take the Microteaching course (Darsinah et al., 2021; Koesnadi & Astuti, 2024; Sufanti et al., 2022, 2024). Microteaching practice has been recognized as an innovative method for intensively training prospective educators through systematic teaching simulations (Hußner et al., 2023; Kamal et al., 2024; Mukuka & Alex, 2024). Microteaching has a positive and significant influence on the interest in becoming a teacher (Sari & Rohmah, 2023). This method allows students to sharpen their pedagogical skills and improve their communication techniques in real time. This practical approach also provides space for in-depth evaluation of instructional delivery strategies. Thus, microteaching serves as a real laboratory for developing teaching skills.

Creativity is a fundamental and valuable aspect of human cognition that is essential for generating high-level, unusual, and novel ideas (Hagège et al., 2023; Leshem et al., 2023). Humans use language to

communicate complex ideas, thoughts, feelings, and so on to others (Hoffmann, 2024; Qamar et al., 2024; Satriawan et al., 2023), therefore, verbal creativity becomes a crucial aspect in the development of language competence, especially for students who are prospective Indonesian language teachers undergoing teaching practice. This creativity not only functions as the ability to produce varied and innovative language expressions, but also serves as a strategic tool in creating engaging and effective learning processes. Creative individuals tend to use more words and a greater variety of language patterns that reflect introversion and openness (Ahmed & Feist, 2021).

Torrance (in Munandar, 2016) defines verbal creativity as the ability to think creatively, primarily measured through flexibility, fluency, originality, and elaboration in verbal form. Effective interaction in the classroom depends not only on the delivery of material, but also on the ability to establish responsive two-way communication. Prospective teachers are required to adapt to classroom dynamics through the mastery of varied communication techniques (Fitriati et al., 2024; Smit et al., 2022; Zitha et al., 2023). Empirical data show a positive correlation between verbal creativity and interaction skills. This highlights the importance of intensive training in sharpening both aspects. Microteaching learning can enhance students' language abilities (Zalavra & Makri, 2022), especially in honing verbal creativity. Teacher education is the fundamental foundation for improving the quality of education in the era of globalization. In Microteaching, prospective teachers are given space to express themselves using their own language style. Verbal creativity emerges when they craft engaging opening sentences, explain material through analogies, or incorporate educational humor. Verbal creativity refers to creativity related to language mastery (verbal). This type of creativity is closely linked to one of the language skills—speaking skills. In other words, by enhancing verbal creativity, speaking skills will also improve (Tiwa, 2023).

Various studies highlight the role of microteaching in creating a dynamic and interactive learning environment. Research by Samuelsson et al. (2022) shows that teaching simulations enhance prospective teachers' ability to handle complex classroom situations. In addition, this approach provides students with opportunities to experiment with different communication styles. In this context, verbal creativity becomes an essential aspect that supports teaching effectiveness and fosters a harmonious relationship between teachers and students. Mastery of creative communication techniques enables teachers to deliver material in a more engaging and adaptive manner (Dulay, 2023). Studies by Murray et al. (2023) and Schwartz (2021) affirm that innovation in language use contributes to the creation of a conducive learning environment. Furthermore, the development of verbal creativity has a positive impact on increasing self-confidence in expressing ideas.

Although many studies have discussed the implementation of microteaching, there remains a gap in the literature regarding the mapping of the specific contributions of verbal creativity. For example, Microteaching learning that focuses on research is able to help students connect theory with practice (Vígh, 2024). Teaching language is a challenging task because it is an intellectual, cultural, and contextual activity that requires careful decisions about how to deliver subject matter knowledge, apply pedagogical skills, develop interpersonal relationships, and generate as well as utilize local knowledge (Nasution et al., 2023). Therefore, strengthening the verbal aspect in microteaching practice becomes an important focus in efforts to improve the quality of education. Hence, further investigation is needed regarding the verbal creativity of students taking microteaching, which will be used to identify the strategic role of verbal creativity in Microteaching instruction.

Many studies on microteaching have confirmed its effectiveness in improving teaching skills, yet they rarely detail aspects of verbal creativity related to rhetorical variation, narrative elaboration, and the use of persuasive or empathetic language factors that are crucial for the quality of content delivery and student engagement. This indicates an empirical need to focus measurement on verbal creativity as a specific competency within the context of microteaching practice (Remesh, 2013). Only a few studies provide validated observation rubrics or quantitative scales specifically designed to assess verbal dimensions, including verbal fluency, elaboration completeness, verbal imagery, and originality of expression in microteaching. Therefore, there is a methodological need to develop or validate measurement instruments sensitive to the nuances of verbal creativity in prospective teachers.

Verbal creativity is important to study because it serves as a key component of teaching quality and classroom interaction. The way a teacher speaks including word choice, metaphors, elaboration, instructional humor, and feedback delivery affects how effectively information is communicated and understood by students. Rich verbal teacher–student interactions allow feedback at the process level (not merely task-focused), which stimulates student thinking and cognitive engagement (Monteiro et al., 2019). Microteaching, as an approximation-of-practice-based approach, is designed to develop core teaching competencies; however, without fostering verbal creativity, graduates risk being underprepared to manage a class dialogue that is creatively rich (O'Flaherty et al., 2023).

Microteaching does not only refine technique but can also serve as a space to reconstruct conceptual understanding of "teaching", making learning about how to speak and manage classroom interaction explicit and modifiable (Grossman et al., 2009). In the context of teacher education, verbal creativity refers to a teacher's ability to generate utterances, questions, metaphors, analogies, stories, wordplay, and other verbal responses that are: (a) fluent (smoothness/abundance of ideas/expressions), (b) flexible (ability to shift strategies or varieties), (c) original (uniqueness/distinctiveness), and (d) elaborative (depth/completeness of details and meaning connections). These components align with classical constructs of creativity (divergent thinking) operationalized in verbal subtests (TTCT verbal: fluency, flexibility, originality, elaboration) (Alabbasi et al., 2022; Torrance, 1966).

Teacher verbal language is the primary channel for shaping student understanding; a teacher's speech directs attention, constructs cognitive frameworks, provides scaffolding, and facilitates thinking dialogue. Therefore, verbal creativity is not merely a "decorative" aspect of teaching style but a tool to enhance engagement, trigger divergent thinking in students, and provide dialogic feedback that promotes self-regulation (Monteiro et al., 2019). Some studies report improvements in improvisational/verbal skills when microteaching interventions target rhetorical exercises or employ interactive technology (Fausan et al., 2024). However, these findings are often partial because many studies do not measure verbal creativity as a distinct construct. Moreover, there are still few studies that separate and explicitly measure verbal creativity within microteaching; most studies combine it under general "communication" or "teaching skills" categories (Alabbasi et al., 2022; Iliasova et al., 2025). This study addresses this empirical gap by positioning verbal creativity as a measurable and explicitly typologized variable in the context of microteaching, rather than merely as part of "general communication." It also provides a new theoretical-operational basis for studying verbal creativity in teacher education contexts, enriching the microteaching literature with a variable that is often not explicitly measured (Iliasova et al., 2025).

Method

This descriptive qualitative study analyzed verbal data—words, sentences, and paragraphs—following (Moelong, 2017; Sudaryanto, 2015; Sugiyono, 2017). Data were obtained from verbal creativity tests and reflections of 50 purposively selected Microteaching students out of 98, chosen for their relevant experience and verbal abilities to provide information-rich responses (Etikan et al., 2016 Miles et al., 2014). Data collection employed a validated verbal creativity instrument adapted from Munandar (2016), consisting of six task types—word initiation, word construction, three-number sentence formation, common properties, various uses, and hypothetical situations—representing the components of fluency, flexibility, originality, and elaboration can be seen in Table 1.

Table 1. Verbal Creativity Instrument for Microteaching Students (Adapted from Munandar, 2016)

No	*Type of Task*	*Verbal Creativity Component*	*Measurement Indicator*	*Example Item*	*Response Form*
1	Word Initiation	Fluency	Ability to generate as many words as possible related to a specific stimulus.	Name as many words as possible related to "teaching."	List of words
2	Word Construction	Flexibility	Ability to form various new words from the letters of a base word.	Create as many words as possible from the letters in the word "education."	List of words
3	Forming Three-Number Sentences	Originality	Ability to arrange uncommon yet meaningful combinations of words.	Construct a three-word sentence using the words "teacher, technology, language."	Short sentence
4	Common Properties	Flexibility	Ability to find similarities among different objects.	What is the similarity between "book" and "computer"?	Explanatory sentence
5	Various Uses	Originality and Elaboration	Ability to provide multiple uses for an object and elaborate on the ideas.	Name as many uses of a "whiteboard" besides writing.	List of ideas
6	What Would Happen	Elaboration	Ability to expand ideas and predict the consequences of a hypothetical situation.	What would happen if all teachers taught only with videos? Explain in detail.	Paragraph answer

Notes:

Fluency → the ability to generate many ideas quickly.
Flexibility → the ability to shift from one idea category to another.
Originality → the ability to produce unique and uncommon ideas.
Elaboration → the ability to develop or elaborate ideas in depth.

This instrument is used to measure the level and forms of verbal creativity of prospective Indonesian language teachers in the context of microteaching practice, representing divergent thinking skills and creative language use in pedagogical situations.

Data validity was ensured through Focus Group Discussions (FGD) and source validation. Analysis of verbal creativity levels was conducted using descriptive statistical techniques based on Munandar (2016) analytical theory, with high and low categories determined according to the average score.

Data Analysis Technique

Data analysis in this study was conducted using two main approaches: analysis of verbal creativity levels and analysis of verbal creativity forms, each employing methods suitable for the nature of the data and the measurement objectives.

1. Analysis of Verbal Creativity Levels

Analysis of verbal creativity levels was conducted using descriptive statistical techniques, including calculation of mean, standard deviation, and creativity level categories based on Munandar (2009)scoring theory.

According to Munandar (2016), verbal creativity can be classified into high, medium, and low categories using a formula based on the distribution of individual scores relative to the group mean.

Formula for verbal creativity level categories:

High: $X > \bar{X} + SD$
Medium: $\bar{X} - SD \leq X \leq \bar{X} + SD$
Low: $X < \bar{X} - SD$

This classification allows the researchers to determine the extent to which prospective teachers demonstrate fluency, flexibility, originality, and elaboration in verbal thinking. The descriptive approach was used because the study focuses on mapping the profile of students' verbal creativity levels in the microteaching context rather than testing causal relationships between variables.

The analysis results were presented in the form of frequency distribution tables, percentages, and mean scores for each verbal creativity component, accompanied by interpretations of general tendencies (high/medium/low).

2. Analysis of Verbal Creativity Forms

Analysis of verbal creativity forms was conducted using a *referential equivalence* technique, a linguistic analysis method used to interpret meaning or linguistic forms based on references outside the language itself (Sudaryanto, 2015). This technique was applied because students' verbal creativity is represented through verbal products (written responses) that contain creative and contextual meanings in microteaching practice.

The objects of analysis included sentence structure, word choice, metaphors, meaning expansion, and semantic associations that indicate students' ability to develop ideas verbally. In referential equivalence analysis, the determining tool is a reference outside the language (Sudaryanto, 2015), such as teaching context, learning objects, and microteaching situations.

The analysis followed these steps:

1. Identifying linguistic units from students' responses to each test item.
2. Determining the reference or context underlying the verbal expressions.
3. Interpreting the forms of verbal creativity based on linguistic aspects and contextual meanings.
4. Categorizing the analysis results into forms of verbal creativity: fluency, flexibility, originality, and elaboration.

Results and Discussion

Verbal creativity will be measured based on four components, including fluency, flexibility, originality, and elaboration (Munandar). These components will serve as benchmarks for identifying the level of verbal creativity and the forms of verbal production possessed by each individual.

Fluency Levels and Forms

The level of fluency in verbal creativity refers to an individual's ability to generate a large number of relevant ideas or responses within a relatively short period of time. Guilford (1967) found that fluency is one of the most important components of divergent thinking, which refers to the ability to find multiple

solutions to a problem. In this context, the emphasis in fluent speaking is on the quantity of ideas conveyed, rather than their quality or uniqueness.

1. Level of Fluency

Knowing the level of students' fluency is essential for assessing their ability to think quickly and generate various verbal responses. In this study, students' level of fluency was measured using six types of questions: Word Initiation, Word Construction, Forming Three-Number Sentences, Common Properties, Various Uses, and What Would Happen. Each type of question has a different focus, but in general, the emphasis is on how quickly and relevantly students can form words or sentences within a given time. According to Munandar (2009), tests with various types of questions can comprehensively assess the fluency aspect of verbal creativity.

Based on the results of the verbal creativity test, it was found that 33 out of 50 informants had a high level of fluency, while 17 informants had a low level of fluency. In percentage terms, 66% of the informants fell into the high fluency category, while 33% were in the low fluency category. This can be seen in Figure 1.

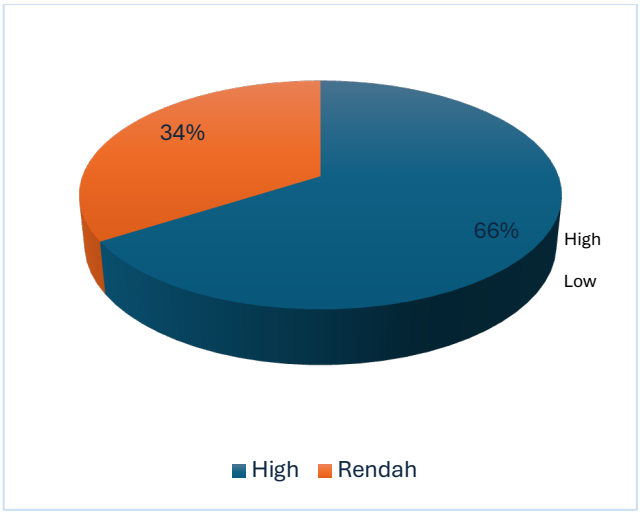

Fig. 1. Verbal Creativity Fluency Level Data Diagram

Given that 66 percent of the informants demonstrated a high level of fluency, it can be concluded that students taking the microteaching course possess high verbal creativity in the aspect of fluency. Recent studies show that microteaching, especially when combined with Project-Based Learning (PjBL), significantly enhances students' creative thinking skills, including the fluency aspect of verbal creativity (Sukiman et al., 2023). In addition, verbal communication skill training in microteaching has been proven to improve students' basic teaching abilities, which contributes to the enhancement of verbal creativity (Herrera et al., 2018; Pratama, 2019).

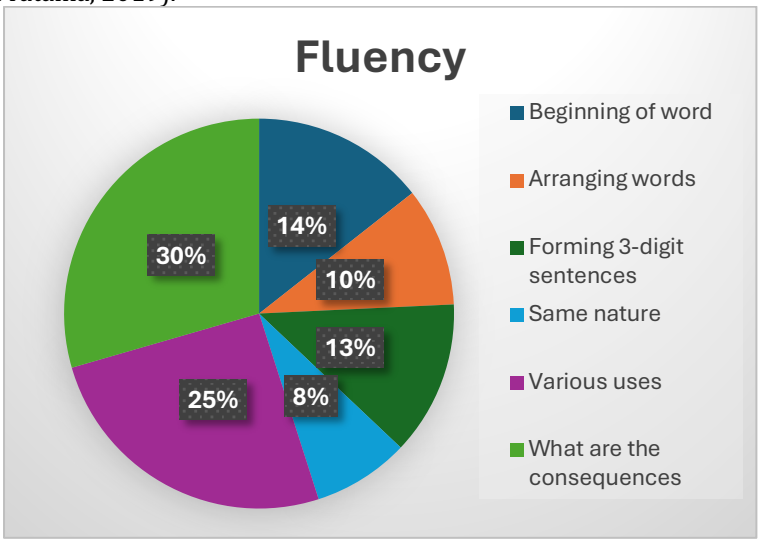

Fig. 2. Data Diagram of the Level of Each Type of Verbal Creativity Fluency

Based on Diagram 2, it can be concluded that the total number of words produced by 50 student respondents has been calculated. The type of question that generated the highest number of words was "What Would Happen" with 4,438 words, followed by "Various Uses" with 3,833 words. This indicates that students tend to find it easier to develop ideas when given hypothetical or imaginative stimuli. Conversely, the "Common Properties" question produced the fewest words (1,204 words), indicating that tasks requiring the analysis of similarities may pose a particular challenge for students. This data shows that students' fluency in generating a large number of ideas is highest in the word construction task, which accounts for 30%. Studies in the fields of education and design have found that using hypothetical situations in learning encourages active participation and expands student discussions beyond the immediate context, thereby increasing the breadth and depth of ideas generated (İşler et al., 2024). In addition, experiments with various forms of stimuli (text, images, or combinations) show that indirect or imaginative stimuli can increase the quantity and diversity of ideas, although their effects on the quality and originality of ideas may vary depending on the form and context of the stimulus (Borgianni et al., 2020; Wang & Nickerson, 2019). More distant or indirectly related stimuli have also been proven to encourage the emergence of more original and varied ideas.

The Level of Fluency and Teaching Effectiveness in Microteaching

The results of the study indicate that 66% of microteaching students demonstrated a high level of fluency in verbal thinking and communication. This finding suggests that most prospective Indonesian language teachers have developed the ability to generate verbal ideas and expressions smoothly, rapidly, and diversely during microteaching activities. In the context of microteaching, fluency does not merely reflect linguistic ability but also signifies the smoothness of pedagogical thinking when delivering material, providing explanations, or responding to simulated students' questions.

According to Munandar (2016) verbal fluency is one of the main indicators of creativity, reflecting an individual's ability to produce many relevant ideas within a short period of time. In microteaching practice, such fluency is evident in students' ability to elaborate on Indonesian language concepts coherently, employ varied vocabulary, and transition seamlessly from one topic to another without losing instructional coherence. This shows that a high level of verbal fluency directly contributes to the effectiveness of instructional communication in simulated classrooms.

In practical terms, observations of microteaching simulations revealed that students with high fluency tend to:

1. Develop ideas spontaneously without long pauses when explaining topics—for example, elaborating on the differences between standard and non-standard language by providing creative, contextual examples.
2. Use productive repetition and effective paraphrasing to ensure audience comprehension, such as rephrasing sentence structures or providing simple analogies when explaining linguistic terms.
3. Demonstrate logical connections between ideas, allowing the audience to follow the learning flow more easily and making the instructional process more efficient and meaningful.

These findings align with those of Richards & Lockhart (1994), who state that teachers' verbal fluency is a crucial prerequisite for successful classroom communication and for fostering an interactive learning atmosphere. In the context of teacher education, verbal fluency also strengthens *teacher immediacy* the communicative closeness between teachers and learners.

Therefore, the high proportion of students with strong fluency levels (66%) can be interpreted as a positive indication that the microteaching process has effectively served as a medium for developing the communicative and pedagogical competence of prospective Indonesian language teachers. However, the results also point to the need for reinforcement among the remaining 34% of students in the moderate and low categories by providing exploratory exercises that stimulate verbal fluency, such as improvisation talk, story retelling, and instant explanation tasks.

In conclusion, verbal fluency plays a significant role in enhancing the effectiveness of learning interactions in microteaching. Verbally fluent students are able to create more lively, communicative, and reflective interactions, which ultimately strengthen their capacities as professional and creative future language teachers.

2. Forms of Fluency

Types of Word Classes Produced

The diversity among students, including differences in intelligence and levels of creativity, leads to variations in word production. Among the 50 respondents, the results show that one (1) respondent was able to produce more than 400 words. According to Munandar (2009), the words produced by students can be categorized into seven word classes: verbs, adjectives, adverbs, nouns, pronouns, numerals, and function words, which include prepositions and conjunctions. Figure 3 is a diagram presenting the data on the distribution of word classes produced by the students.

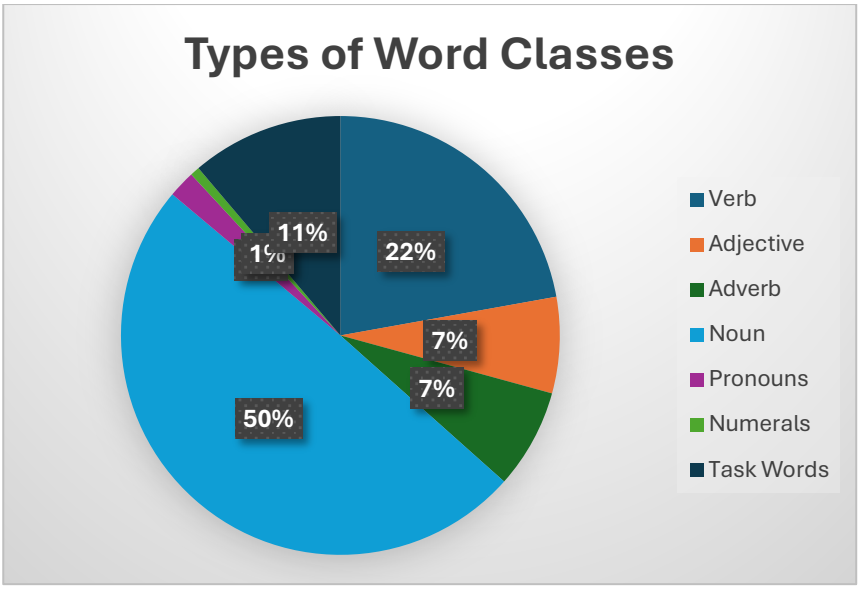

Fig. 3. Word Class Type Data Diagram

Based on Diagram 3 above, the most frequently produced word class by students is nouns, accounting for 50% of the informants. This indicates that students tend to use words that refer to objects, concepts, or abstract ideas more frequently in Microteaching practice. This aligns with findings that meaning-based word associations most commonly occur with nouns, which also have the highest level of encyclopedic associative triggers compared to verbs and adjectives, thereby reinforcing the tendency of students to use words that denote objects, concepts, or abstract ideas (Li & Zhang, 2025). Verbs occupy the second position with 22%, reflecting a relatively lower frequency of verb usage compared to nouns. Meanwhile, function words such as conjunctions and prepositions account for 11%, and adjectives and adverbs each make up 7%, indicating that students are still limited in using descriptive words that serve to enrich sentence meaning. Verbs tend to rank second in frequency of use, while other word classes such as adjectives, adverbs, and function words (conjunctions and prepositions) are used more sparingly, suggesting a lack of variety in the use of descriptive and functional vocabulary (Le Normand & Chevrie-Muller, 1991). Pronouns (2%) and numerals (1%) are the least frequently occurring word classes, indicating a limited variety in the use of pronouns, whether demonstrative or referring to people or objects.

The dominance of nouns in students' speech can be interpreted as a reflection of a language style that tends to be descriptive and informative, but with less emphasis on action (verbs) and attitude (adjectives/adverbs). This deserves attention in Microteaching instruction, as effective communication in teaching relies not only on the ability to convey information (nouns), but also on the ability to explain processes (verbs), express attitudes or evaluations (adjectives), and manage discourse flow (function words and pronouns). In other words, the lack of diversity in word classes may lead to a monotonous speaking style and reduced expressive and communicative power among students in teaching simulations. Therefore, these findings can serve as a basis for Microteaching instructors to encourage students to increase their use of varied word classes in teaching practice, particularly in building sentence structures that are more varied, engaging, and communicative. To achieve more varied, engaging, and communicative sentence structures, instructors need to encourage students to practice using a wider range of word classes and different language strategies in their Microteaching practice (Nasution et al., 2023). Studies also highlight the importance of constructive feedback and repeated practice to help students develop variation in language use, including enriching the use of verbs, adjectives, adverbs, and pronouns (Mufid & Li'illiyyina, 2024). Thus, microteaching should not only focus on the mastery of basic teaching skills, but also be directed toward enhancing creativity and language variation in the learning proces (Wulandari & Wirdati, 2024).

The Impact of Noun Dominance on Expressive Ability in Microteaching

The results of the study show that nouns constitute the most dominant lexical class used by students in microteaching practice, accounting for 50% of the total verbal data. This dominance of nouns indicates that students tend to focus on naming objects, concepts, or ideas rather than emphasizing processes and inter-idea relationships which are, communicatively, more important in the context of interactive teaching.

From a pedagogical linguistic perspective, this pattern reflects a descriptive and informative communication style, but one that underplays the dynamic aspects of action and communicative stance that should be present in teaching activities. According to Halliday & Matthiessen (2013), an excessive tendency toward noun use reinforces nominalization a language pattern centered on things or abstract concepts which can make discourse semantically dense but less indicative of activity and interpersonal engagement. Meanwhile, the relatively low use of verbs (22%), adjectives (7%), and adverbs (7%) suggests that students have not yet explored language forms that convey teaching actions (*verbs*) or pedagogical attitudes (adjectives/adverbs). In fact, the use of active verbs such as explaining, guiding, directing, and assessing, as well as adjectives such as interesting, clear, and effective, can strengthen the performative and expressive dimensions of teaching.

This tendency may hinder students' expressive ability in explaining learning processes. Teaching language that is overly saturated with nouns often sounds "academic" but lacks communicativeness and vitality. Students may be able to explain concepts but fail to verbally articulate the steps of teaching actions—such as giving instructions, responding to questions, or motivating students. This aligns with Tsui (2003) finding that teacher candidates who focus excessively on the transfer of conceptual knowledge often display unreflective communication patterns that do not stimulate student engagement.

Thus, the findings indicate that the extensive dominance of noun usage may actually impede students' expressive abilities in describing the learning process. Effective instructional language in microteaching should not merely convey information but also foster interactive and affective relationships between teacher and learners. Therefore, a balanced mastery of lexical categories becomes an essential aspect in developing the creative communicative competence of prospective Indonesian language teachers.

Types of Word Meanings (Semantics) Produced

The meaning or semantics of the words produced is also one of the key aspects in evaluating verbal creativity. Analyzing the types of meaning generated can reflect the extent to which students are able to express ideas in a varied and in-depth manner. Word meanings can be classified into several types: (1) based on type of meaning (lexical and grammatical meaning), (2) based on the presence or absence of a referent (referential and non-referential meaning), and (3) based on the presence or absence of affective value (denotative and connotative meaning).

This distinction is important as it indicates the extent to which students are able to develop semantic understanding of the words they use. The ability to produce connotative meaning, for example, serves as an indicator that students are not only thinking literally, but are also capable of thinking creatively and metaphorically. In the era of globalization and digitalization, creative thinking ability is one of the essential skills that individuals must possess (Huda et al., 2025).

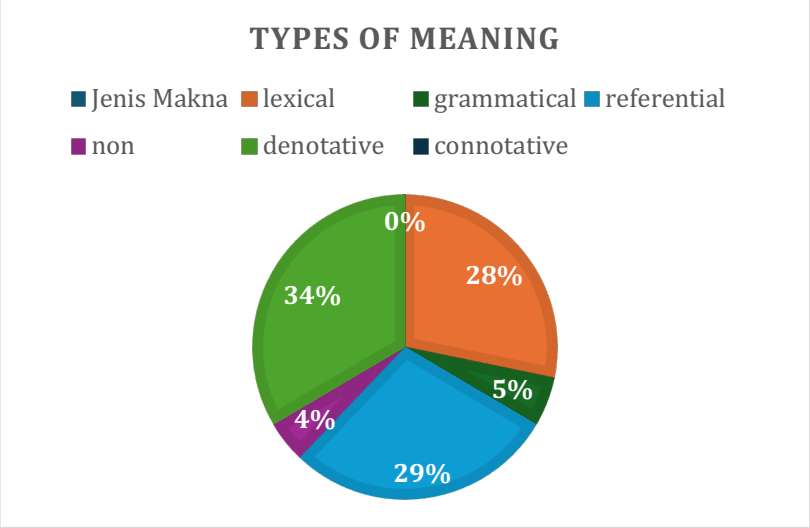

Fig. 4. Data Diagram of the Types of Meaning Produced

From Diagram 4, which presents the types of meanings produced, it can be seen that the majority of students predominantly generate denotative meanings. This reflects a tendency to use words in their general or literal sense, which may be assumed as a result of time constraints when answering the questions. Nevertheless, some students also demonstrate the ability to produce connotative meanings, indicating a deeper understanding of word context.

The ability to produce connotative meaning is particularly important in the context of microteaching, as teachers need to adjust the messages they convey to ensure they are relevant and address broader

emotional or value-based dimensions. The higher the frequency of connotative meaning production, the stronger the indication of students' semantic flexibility in language use. The more frequently students can produce connotative meanings, the greater their ability to adapt messages to meet learning needs and align with emotional contexts or values intended to be conveyed.

Moreover, innovative assessment practices such as the use of figurative language in microteaching feedback can broaden students' ways of constructing meaning and enhance their creativity in communication, even though the primary focus remains on the clarity of denotative meaning as the foundation of effective classroom communication (Jarvie & Beymer, 2020).

Level and Forms of Flexibility

1. Level of Flexibility

Flexibility in verbal creativity is measured through two main aspects: flexibility in sentence structure and flexibility in content or ideas. Each criterion is scored 1 if the requirement is met and 0 if not. Based on data analysis, the highest score was obtained for the criterion of variation in sentence forms, while other criteria scored lower. This component measures criteria such as variation in sentence form, sentence usage, and sentence length. Additionally, imagination and fantasy used in sentences produced by the informants are considered. The results of the flexibility level calculation can be seen in the Figure 5.

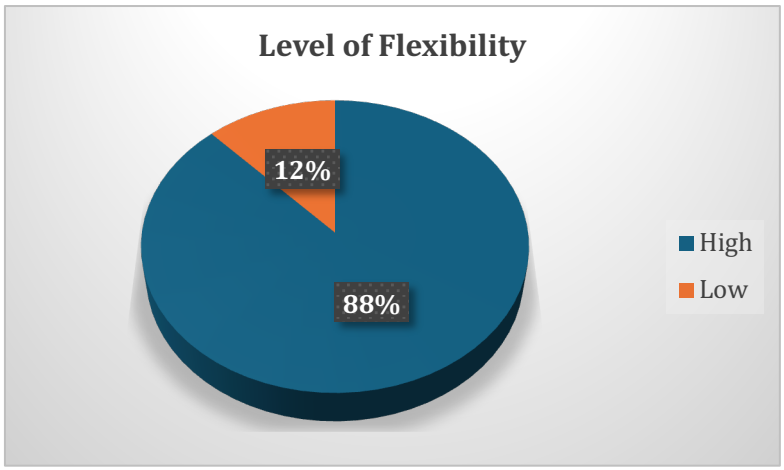

Fig. 5. Diagram of Flexibility Levels of Microteaching Practice

Diagram 5 shows a high percentage of high flexibility, reaching 88%. This indicates that the flexibility of microteaching practicum students is high. The statement that microteaching practicum students have high flexibility is supported by various studies demonstrating that microteaching, whether conducted online or offline, provides opportunities for students to develop competencies, confidence, and adaptability in various learning situations (Ramang, 2023; Sezaki et al., 2023). The use of technology in microteaching also enhances flexibility, enabling students to practice and receive evaluations in various formats, both synchronous and asynchronous (Sezaki et al., 2023). Thus, microteaching not only improves teaching skills but also strengthens students' abilities to adapt and think critically in facing dynamic learning challenges (Remesh, 2013).

2. Forms of Flexibility

Flexibility in Sentence Variation

Flexibility in sentence variation is measured based on variation in sentence form, sentence type, sentence length, imagination, and fantasy. Regarding flexibility in sentence form variation, there is variation in the use of simple, compound, and complex sentences. The next aspect is flexibility in the use of sentence types, which includes declarative, interrogative, and exclamatory sentences. Furthermore, flexibility in sentence length assesses whether a participant uses a combination of short sentences (fewer than five words) and long sentences (more than ten words). The subsequent variation in flexibility is imagination, which refers to whether the subject demonstrates rich imagination. Finally, the fantasy criterion assesses the extent to which the ideas produced go beyond reality, such as the presence of talking animals or flying humans.

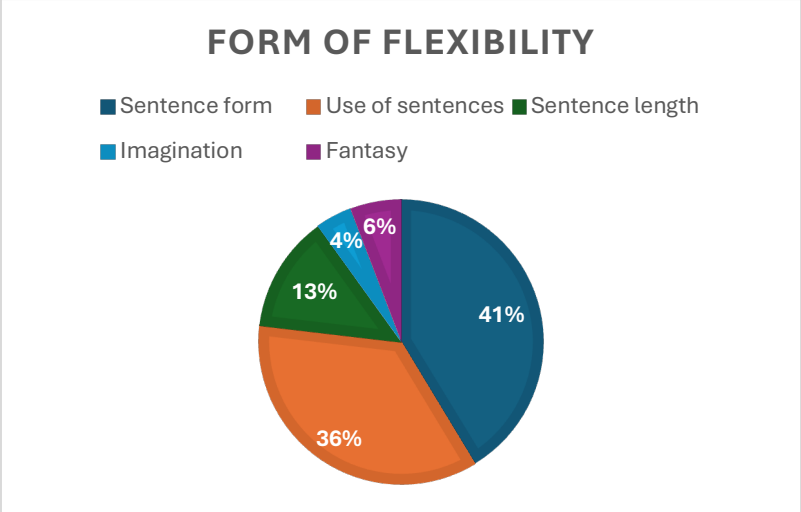

Fig. 6. Verbal Creativity Achievement Data Diagram in the Flexibility Component

Based on Diagram 6, the sentence form with the highest percentage, namely 41%, indicates that the majority of respondents were able to produce variation in sentence structure. The sentence variations produced include simple, compound, and complex sentences. The ability to use various sentence forms reflects flexibility in conveying ideas in a more dynamic way. According to the analysis results, the sentences produced by respondents include three forms: simple, compound, and complex sentences. There were 22 respondents who used simple sentences, 17 respondents who used compound sentences, and 11 respondents who used complex sentences. This means that among the three sentence forms, the most frequently used by respondents was the simple sentence.

Based on the diagram above, the sentence type with a percentage of 36% indicates that respondents using variation in sentence types fall into the moderate category. The average variations produced were declarative and interrogative sentences. Variation in sentence type usage can reflect an individual's ability to convey ideas more expressively and communicatively. The sentences used can include declarative, interrogative, and exclamatory forms. According to the analysis results, there were 2 respondents using declarative sentences, 1 respondent using interrogative sentences, 43 respondents using a mixture of declarative and interrogative sentences, and 2 respondents with no variation in sentence types. This means that among the three common sentence variations, the mixture of declarative and interrogative sentences was most frequently used by respondents.

Based on the diagram above, the percentage of sentence length variation is 13%. The sentences produced by respondents varied widely in length, including both short and long sentences. A sentence is categorized as short if it contains fewer than 5 words, while it is categorized as long if it contains more than 10 words. For example, in data 6, a sentence consists of 3 words, thus classified as short. In data 7, a sentence consists of 22 words, thus classified as long. The analysis showed that long sentences were more dominantly used by respondents compared to short sentences.

Regarding flexibility in content or ideas, the imagination criterion was assessed based on whether participants could creatively develop ideas and not be confined to the initial stimulus. The analysis showed that imagination was in the low category at 4%. This means that the sentences produced by respondents generally did not contain imagination. This indicates that most participants are still stuck in conventional thinking patterns and have not explored ideas more imaginatively.

The next aspect of flexibility is fantasy. Fantasy here refers to whether the content produced in sentences is factual or not. To assess this dimension, the key question is: Could this really happen? Based on the diagram, the variation in fantasy forms remains low at 6%. This indicates that most responses are fact-based and have not ventured into exploring unreal possibilities. Fantasy receives a score of 1 if the sentence production contains fantasy. In data 9, it can be seen that some respondents involved fantasy in their sentence creation. Based on the analysis, only 7 respondents included fantasy in their sentences, while 43 respondents did not. This means that the use of fantasy in sentences remains very low.

From the overall analysis, it can be concluded that students have high flexibility in sentence form and sentence usage, but are lacking in sentence length, imagination, and fantasy. The 41% percentage in sentence form variation shows that participants have a good understanding of constructing diverse sentence structures. However, the low scores in other aspects indicate limitations in exploring ideas and creativity more broadly. Similar studies have found that linguistic flexibility, including the ability to switch

between various syntactic forms and sentence structures, develops with age and experience, but achieving high-level flexibility, such as the use of complex sentences and exploration of creative ideas, requires more time and practice (Kaplan & Berman, 2015).

Flexibility in Verbal Creativity of Microteaching Students

The aspect of flexibility in verbal creativity reflects students' ability to shift smoothly and appropriately from one category of ideas or forms of expression to another in accordance with the context of instructional communication. Flexibility not only demonstrates the diversity of linguistic forms used but also indicates the cognitive capacity to change perspectives, adjust language style to different situations, and respond adaptively to learning stimuli (Torrance, 1966). In the context of microteaching, verbal flexibility can be manifested through the ability of teacher candidates to employ variations in diction, sentence patterns, and explanatory strategies to achieve the same instructional objectives.

The dominance of the high-flexibility category indicates that most students are able to demonstrate a diversity of verbal styles and explanatory strategies in their microteaching sessions. This reflects their ability to adapt to dynamic learning needs—for instance, by restating concepts using different sentences, providing contextual examples, or shifting their speech style from formal to dialogic in response to simulated students' reactions.

However, 10% of the students still exhibited low flexibility, characterized by rigid and repetitive language, suggesting a tendency to teach textually without expressive variation. This aspect requires attention in microteaching training, as flexibility serves as a crucial indicator of communicative competence and pedagogical improvisation (Richards & Lockhart, 1994).

Thus, this methodological and empirical analysis affirms that verbal flexibility is not merely a linguistic measure but also a representation of teacher candidates' dynamic pedagogical ability—one that is directly related to communicative effectiveness within the framework of prophetic-cybergogy learning, which emphasizes dialogic, reflective, and humanistic interaction.

Level and Forms of Originality

The measurement of the originality component aims to identify an individual's ability to generate new, uncommon, and different ideas from general patterns. According to Torrance (1974), originality is a key indicator of creativity, reflecting divergent thinking ability in finding unconventional solutions or ideas. This measurement function is important in evaluating the potential of students' verbal creativity, particularly in the context of teaching and learning that encourages innovation and diversity of expression.

1. Level of Originality

In this originality component, the criteria measured include originality in themes, original solutions or endings, humor, the use of self-created words or names, and originality in writing style.

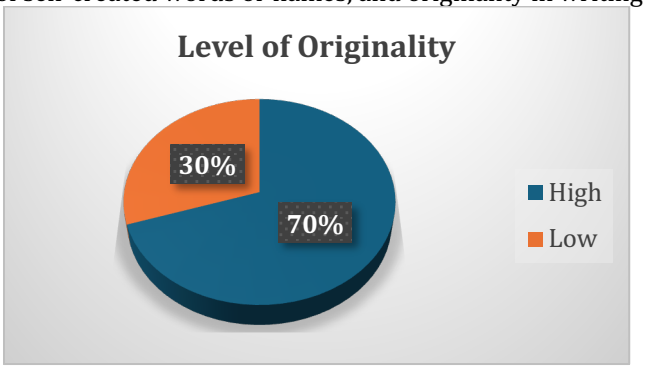

Fig. 7. Diagram of the Level of Originality of Microteaching Practices in the Verbal Creativity Test

Diagram 7 shows that the highest percentage is found in the high originality indicator, reaching 70%, based on the results of the verbal creativity test. This finding indicates that the majority of Microteaching practicum students possess a strong original thinking ability. Originality in the context of verbal creativity reflects students' ability to produce ideas, expressions, or responses that are unique and uncommon, which are not widely used by others.

The high level of originality is a positive indication that students do not merely reproduce knowledge or teaching materials textually but are able to deliver the material with creative and innovative approaches. In Microteaching practice, this can be seen from the use of unusual examples, variations in delivery methods, as well as fresh and personal communication styles.

Furthermore, high originality also indicates that students have great potential to develop pedagogical skills oriented toward student engagement and meaningful learning. Students with original verbal

creativity tend to be more responsive to classroom dynamics, more flexible in delivering material, and capable of modifying teaching approaches according to the context and students' needs.

However, despite the high aspect of originality, it needs to be balanced with verbal fluency, accuracy of language structure, and idea coherence, so that the creativity that emerges remains relevant and effective in the learning context. Therefore, these results can serve as a basis for designing teacher communication skills development programs that not only encourage originality but also strengthen other technical and pedagogical dimensions.

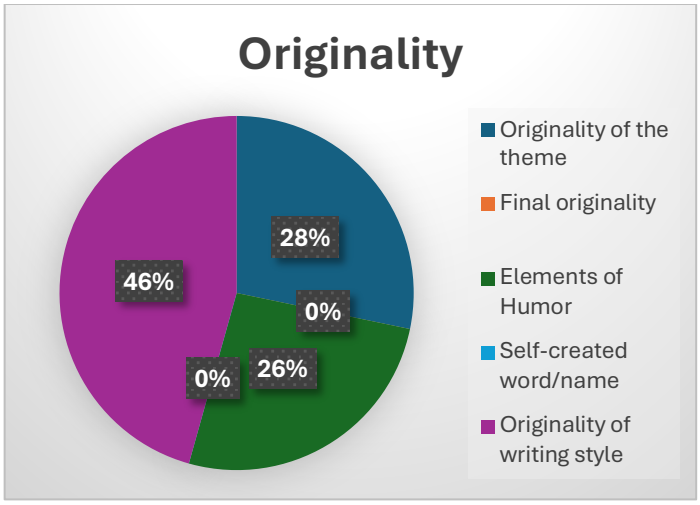

Fig. 8. Originality Component Achievement Data Diagram

From the data, the aspect with the highest score is originality in writing style, with 21 out of 50 respondents (46%) demonstrating the ability to present a unique writing style. This indicates that nearly half of the participants tend to express their creativity through modes of delivery, such as the use of distinctive sentence structures, unconventional diction choices, or striking punctuation.

Conversely, the lowest scores were found in two aspects: original solutions or story endings and the use of self-created words or names, each scoring 0 (0%). This means that none of the respondents were able to present surprising or unexpected story endings, nor create new terms in their responses. The absence of scores in these areas reflects a low level of exploration in story development and lexical innovation among the respondents.

When compared directly, the gap between the highest score (21) and the lowest (0) indicates an imbalance in the utilization of various aspects of originality. This suggests that while creativity in delivery style has developed, there remains a significant need to encourage students to think more innovatively in story content and the creation of new linguistic elements.

From this data, the average scores will be further presented in the form of a bar chart in Figure 9.

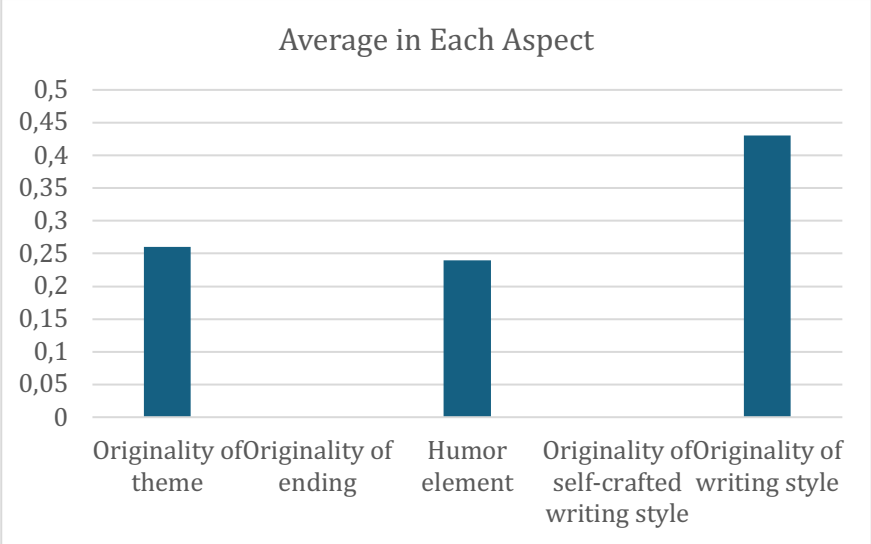

Fig. 9. Verbal Creativity Test Score Diagram Originality Component

Based on the average scores from five aspects of originality displayed in Diagram 9, it is evident that originality in writing style has the highest average score of 0.42. This figure indicates that students' ability to present a distinctive writing style is the most prominent form of originality. It reflects participants' tendency to express ideas differently from common patterns, whether through sentence structure, diction choices, or unique narrative composition. Conversely, originality in story endings and the use of self-created words or names received the lowest average score of 0.00.

This means no respondents demonstrated the ability to create surprising story endings or generate new vocabulary in their answers. The disparity becomes even more apparent when compared to the overall average score across all aspects of originality, which is 0.92. The aspect with the highest average contributes most significantly to the overall verbal creativity achievement of the students, while the two aspects with zero scores contribute nothing. These findings indicate that students excel more in delivery than in substantive content. Therefore, creativity development should be directed not only at writing style but also at story content and the creation of new linguistic elements, so that the achievement of originality becomes more balanced and comprehensive.

Based on the data analysis results, the originality component in verbal creativity shows variation in score achievement across different aspects. Originality in theme has a total score of 12, indicating that some participants were able to produce unique and uncommon themes. This ability reflects creative thinking in generating ideas different from common patterns. However, in the aspect of original solutions or endings, the score is 0, meaning no participants provided surprising or unexpected story conclusions. This indicates that most participants still followed conventional storylines and have not extensively explored new possibilities in story development.

The humor aspect in verbal production also shows a score of 12, indicating that some participants were able to introduce elements of humor or entertainment in their responses. This reflects cognitive flexibility in presenting ideas in a more engaging and entertaining manner. Conversely, the use of self-created words or names received a score of 0, meaning no participants created new terms or compound words in their answers. This suggests participants have not significantly utilized creativity in generating new vocabulary or naming things uniquely.

Meanwhile, originality in writing style stands out with the highest score of 21. This indicates many participants could demonstrate a unique writing style, whether through distinctive punctuation, unusual sentence structures, or other characteristic elements in their written responses. Writing is one of the most important language skills. Both internal and external factors can influence an individual's writing ability (Hayati et al., 2025). This indicates that although the content or theme of the story may not be highly original, their manner of expressing ideas is more varied and engaging.

Overall, the analysis results indicate that originality in writing style is the main strength in the participants' verbal creativity. On the other hand, originality in theme and humor also shows moderate development, although still limited. However, original story solutions and the use of self-created words or names have not been widely utilized by the participants, as evidenced by the score of zero in both categories. This suggests that most participants stand out more in the way they express ideas than in the content of the story or the solutions they produce.

Thus, although there are indications of creativity in the expression of language style, further development is needed in the aspects of content and story substance. Participants could be encouraged to explore unconventional story endings, create new terms, and think beyond commonly used patterns. This would help enhance originality across all aspects of verbal creativity, resulting not only in a unique style of delivery but also truly novel and surprising ideas.

2. Forms of Originality

Based on the scores obtained by the students, the following data represent the sentences produced by the student respondents. The form of originality consists of five aspects: originality in theme, originality in solutions or endings (unexpected/surprising story endings), elements of humor contained in the sentences, the use of self-created words or names, and originality in the respondents' writing style.

Originality in Theme

The following sentence data were analyzed to observe the level of novelty in the themes presented by the students.

"A broom made of palm fibers can be used as a craft shaped like a house."

The sentence demonstrates that the theme generated by the students exhibits a high level of originality, as it presents an unconventional idea that diverges from the typical use of an object. In this case, the palm fiber broom—commonly known as a cleaning tool—is conceptualized as the basic material for a craft in the form of a miniature house.

This idea indicates that students are able to reflect on everyday objects from a new perspective and develop creative and practical ideas. Such thinking exemplifies divergent thinking, which is the ability to generate various new and original possibilities, an important indicator of verbal creativity.

Furthermore, the sentence also shows the students' associative ability to link two conventionally unrelated items, namely the palm fiber broom and handicraft houses. This idea can be considered a form of creating new meaning that contributes to strengthening creative capacity in pedagogical practice, especially in the context of Microteaching learning, which requires the ability to develop material creatively

Thus, this finding supports previous quantitative data showing that 70% of students possess a high level of originality in verbal creativity. This sentence serves as a concrete example that students are not only capable of producing sentences but also capable of conveying ideas with a unique and unconventional approach.

Original Solution or Ending

Based on data analysis, none of the sentences produced by the students had a surprising ending. The following is a sample sentence.

Health issue: Although the pill can meet nutritional needs, there may be a risk of deficiencies in essential elements found in natural foods that the pill cannot fully satisfy.

The sentence above contains a logical and predictive argument, consistent with common expectations regarding nutrition and health topics. The assertion that pills cannot completely replace essential elements found in natural foods is a realistic view and is common in modern health discourse. Therefore, this sentence conveys a relevant idea, but does not yet demonstrate a high level of originality. Dalam konteks penilaian kreativitas verbal, khususnya aspek orisinalitas, kalimat ini menunjukkan In the context of assessing verbal creativity, particularly the aspect of originality, this sentence demonstrates convergent thinking, focusing on generally accepted solutions or conclusions. There is no deviation from common thinking patterns or unique approaches to answering the problem. This means that this sentence is conservative, not divergent or exploratory, as is characteristic of original verbal creativity. This suggests that the sentence above demonstrates an original solution or conclusion.

Humor or Entertaining

Sentence data containing humorous phrases, namely, the production is funny or surprising, and entertaining.

"Bricks can be used to fence pets in"

This sentence contains elements of humor because it presents an unusual and ironic idea. Literally, using bricks to fence pets in is possible, but the context makes it humorous because of its simple presentation and seemingly practical solution, despite its absurd and inefficient implications. In the context of a verbal creativity test, this sentence demonstrates the ability to think divergently and express ideas through an entertaining approach. This type of verbal production reflects expressive creativity, as students can convey ideas by combining cognitive (the function of objects) and emotional (entertaining or surprising) aspects.

Originality in Writing Style

Food and restaurants become unsold, can lead to eating disorders or psychological problems, and an unbalanced nutritional intake can lead to long-term health problems.

This sentence exhibits a dense narrative style and uses a compound sentence structure, although it is still in a form that is not yet fully syntactically effective. This style of presentation demonstrates the student's attempt to construct a continuous line of reasoning, from cause to effect, through a series of interrelated clauses. However, in terms of standardization and clarity, this sentence tends to compress too much information without clear grouping or separation. This can affect readability and the effectiveness of conveying meaning.

Originality in Verbal Creativity of Microteaching Students

The aspect of originality in verbal creativity refers to the ability to produce ideas or linguistic expressions that are novel, unique, and unconventional in terms of form, content, or delivery style (Torrance, 1966). In microteaching practice, originality reflects the teacher candidate's capacity to bring innovation into the way concepts are explained, to use examples that differ from the common ones, or to create fresh forms of interaction between the teacher and simulated students.

The research findings indicate that 70% of students demonstrated a high level of originality, while certain indicators of originality—such as *use of metaphoric expression* and *novel question formation*—received a score of 0% from all respondents. The claim of 70% high originality illustrates the ability to generate new ideas within the context of learning content, whereas the 0% score on several indicators shows limitations in expressive and figurative language forms. This disparity does not represent a methodological inconsistency but rather a difference in manifestation between the ideational and expressive dimensions of verbal originality. In microteaching situations, students tend to focus more on

formal teaching structures and the fulfillment of lesson plan requirements than on spontaneous creativity. Many students emulate the linguistic style of lecturers or textbooks, which tends to be normative and informative.

Pedagogically, this disparity indicates that teacher candidates possess the potential for conceptual creative thinking but have not yet fully transformed it into expressive and inspiring instructional communication. Within the context of microteaching, this highlights the need for reflective, linguistically based training that fosters the courage to use metaphors, humor, and divergent questioning to build meaningful dialogue. By paying attention to these aspects, originality should not be measured merely by the "uniqueness of ideas," but also by the teacher candidate's ability to bring those ideas to life through verbal practices that humanize students and remain culturally contextual.

Levels and Forms of Elaboration

1. Level of Elaboration

Richness is a component of verbal creativity that measures a person's verbal ability to perform activities in detail. This ability relates to the beauty of embellishment in a story. The goal is to create more vivid and colorful sentences. This beauty can be assessed in expression, emotion, empathy, personal elements, and conversation.

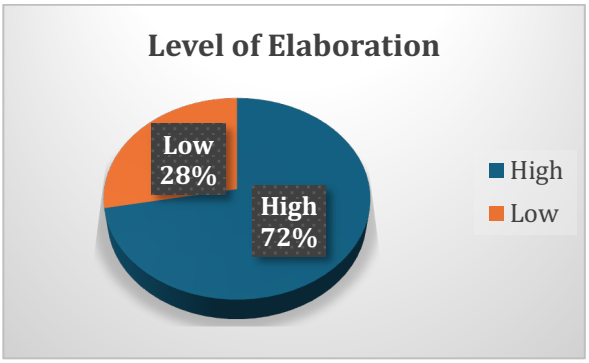

Fig. 10. Diagram of the level of elaboration of students practicing Microteaching

Figure 10 shows the average score, 3.16. This average score indicates the high and low test scores for the wealth component. This means that if a respondent's score is above the average, they receive a high ranking. Conversely, if the score is below the average, they receive a low ranking.

The figure above shows that the average ranking is in the high category. Thirty-six respondents received a high ranking, while only 14 respondents received a low ranking. This indicates that the level of creativity in the wealth component can be categorized as high. The criteria measured in this component are beauty of expression, emotion, empathy, personal elements, and conversational sentences. The results of the data processing can be seen in the Figure 11.

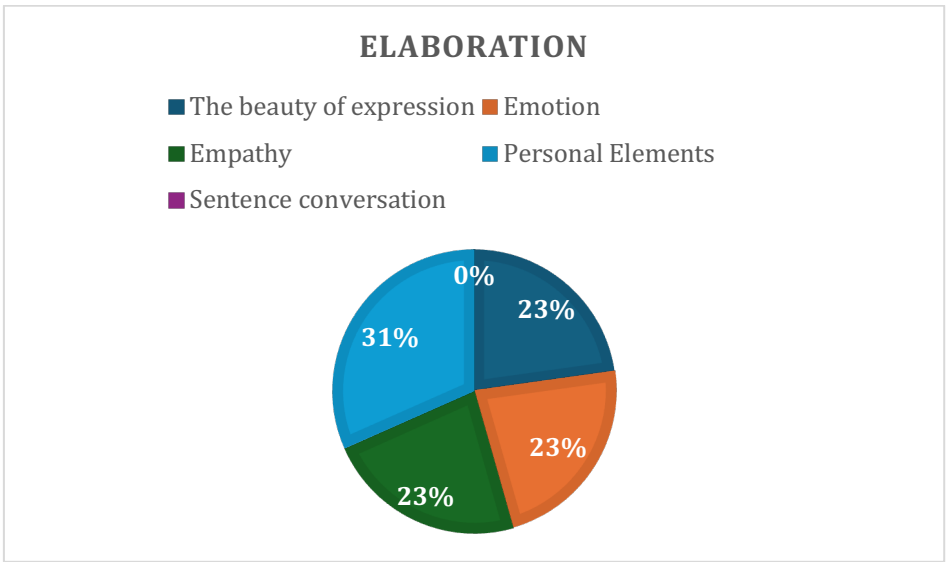

Fig. 11. Verbal Creativity Achievement Data Diagram on Wealth Components

Diagram 11 shows the components of richness produced by respondents. This component measures three types of questions: forming three-digit sentences, identifying similar characteristics, and their consequences. These types of questions meet the criteria for component four. This is because they relate to verbal creativity in producing sentences that meet the criteria for component four. These criteria include beauty of expression, emotion, empathy, personal elements, and direct narrative conversation.

First, beauty of expression. This criterion measures the colorful content of sentences. This means that a sentence produced by this respondent is told vividly. This colorful and lively story will give a unique impression of beauty to a sentence. Therefore, a score of 1 is awarded if it contains this characteristic. Based on the diagram above, the percentage of beauty of expression is 23%. This shows that the sentences produced by respondents vary; some contain only colorful and lively writing, others contain both, or neither.

Seven respondents produced colorful stories, while five respondents produced lively writing. Furthermore, 14 respondents produced colorful and lively writing, while 24 respondents did not. Therefore, it can be concluded that many respondents did not produce colorful and lively writing.

Second, emotions. Emotions refer to sentences that convey both explicit and implicit emotions. Explicit emotions are emotions expressed directly and clearly by a character, whether through words, actions, or undeniable reactions. Implicit emotions are emotions that are not expressed directly, but are more visible through actions, reactions, or implied internal states of the character. If a sentence produces both explicit and implicit emotions, it receives a score of 1.

Based on the diagram above, the percentage of emotions is 23%. Sentences containing explicit emotions were 9 respondents. Furthermore, sentences containing implicit emotions were 9 respondents. Sentences containing both explicit and implicit emotions were 3 respondents, while sentences containing neither were 29 respondents. This means that the sentences produced by respondents, on average, do not contain explicit or implicit meaning.

The explicit words produced in this sentence describe the emotions of happiness, anger, and sadness. The implicit words produced in this sentence describe the emotions of disappointment, anger, and arrogance. In this implicit sentence, the meaning is explained implicitly, meaning it is not directly stated in the text. This differs from the explicit sentence, which is clearly stated in the sentence.

Third, empathy. This empathy takes the form of the use of explicit emotions associated with the main character. Based on the diagram above, the percentage of empathy is 23%. It can be seen that 13 respondents expressed explicit emotions. Meanwhile, 37 respondents did not. Therefore, it can be concluded that explicit emotions are produced less frequently, and not all sentences contain explicit emotions.

Fourth, there's the personal element. If the sentence produced is self-referential, that is, it involves the individual's own experience. The diagram above shows that all respondents used the personal element, with an average percentage of 31%. Specifically, this applies to various types of questions. These types of questions involve personal experiences.

Finally, there's the direct narrative conversation. Direct narrative conversation is delivered exactly as the character in the story would say. Direct narrative sentences are usually accompanied by quotation marks ("...") to indicate that it is an actual utterance or conversation spoken by the character. The diagram above shows that there was no use of quotation marks in the sentences produced by respondents, with a percentage of 0%.

Overall, it can be concluded that the richness component of the sentences produced by respondents has a low level of richness. This is evident in the sentences that are relatively low in expressive beauty, emotion, and empathy. Furthermore, no respondents used direct narrative conversation.

2. Elaboration Form

Elaboration (Richness) is defined as the ability to embellish or decorate a story, making it more colorful. The form of elaboration concerns (1) Beauty in expression that accommodates the questions Is the writing colorful? and is the story told vividly? (2) Emotion: namely if the language production is rich in emotional expression. Emotional expression can be explicit or implicit. Here, the focus is primarily on the direct expression of the subject's emotions. (3) Empathy: In the empathy dimension, what is sought is explicit emotions associated with the main character. (4) Personal elements: this is analyzed through the emergence of self-references. If the subject involves himself in the event, expresses his opinion or talks about his own experiences. (5) Direct narrative sentence conversation and the use of quotations. The form of elaboration found from the results of the verbal creativity test of students practicing microteaching is not too complex. Not all forms of elaboration are found.

Elaboration in Verbal Creativity of Microteaching Students

The elaboration aspect of verbal creativity reflects students' ability to develop ideas in a detailed, concrete, and emotionally nuanced manner. In the context of microteaching, elaborative ability is essential

because teachers are not merely transmitters of knowledge they must also foster understanding and emotional connection with students through vivid and meaningful speech.

The analysis revealed that 62% of students fell into the high elaboration category, 28% into the medium category, and 10% into the low category. Students with a high level of elaboration were characterized by their ability to add details, contextual examples, and narrative illustrations when explaining learning concepts. Conversely, students with low elaboration tended to deliver material briefly and cognitively, without attempts to expand or enrich meaning through analogy, description, or emotional expression. This indicates a lower level of expressive and empathetic capacity, which is crucial for effective instructional communication (Richards & Lockhart, 1994).

Pedagogically, elaboration holds significant meaning in the formation of teachers' communicative competence. It enables teachers to construct *deep meaning* by providing additional context or narratives that reinforce students' understanding; to demonstrate empathy and affection through expressive language use so that students feel seen and valued as individuals (Noddings, 2013); and to activate pedagogical imagination the teacher's ability to enliven the learning atmosphere with examples closely related to students' real-life experiences.

In microteaching practice, elaboration is evident in variations of intonation, gesture, and narrative style when teacher candidates explain concepts. Students with high elaboration levels tend to use emotionally charged sentences that strengthen simulated student engagement and create a dialogic classroom atmosphere. From these findings, it can be concluded that a high level of verbal elaboration correlates with teaching effectiveness in microteaching simulations, as teachers with strong elaborative abilities are better able to construct learning discourse that is engaging, contextual, and easily comprehensible. Multiple studies support the idea that teacher candidates who use elaborative communication strategies such as expressive intonation, purposeful gestures, and emotionally engaging narratives create more engaging and dialogic classroom environments. These behaviors are linked to increased student motivation, participation, and comprehension during microteaching simulations (Hasby et al., 2025; Nasution et al., 2023; Tong & Ding, 2025).

Conclusion

The findings reveal that microteaching participants demonstrate a high level of verbal creativity, particularly in fluency, flexibility, and elaboration, along with a strong tendency toward ideational originality, with each verbal creativity category presenting distinct characteristics. In the fluency category, students predominantly produced nouns with denotative meanings, reflecting a preference for general and literal expressions; in the flexibility category, they showed strong adaptability in sentence forms and usage, though limitations remained in sentence length, imagination, and fantasy. Originality manifested through unique themes, unexpected endings or solutions, humor, invented words or names, and distinctive writing styles, while elaboration appeared through beauty, emotion, empathy, and personal expression, although direct narrative dialogue and quotation use were largely absent. These findings indicate prospective Indonesian language teachers are not only capable of generating diverse, relevant ideas but also possess adaptive, empathetic, and meaningful communication potential in teaching practice. Operationally, such creativity supports the design of engaging lesson plans that employ open-ended questions, contextual analogies, and narrative examples; promotes expressive, dialogic, and empathetic instructional communication using varied intonation, figurative diction, and imaginative styles; and strengthens classroom interaction and feedback management by allowing teachers to respond to errors constructively—such as through humor or alternative explanations—thus fostering a safe and supportive learning atmosphere. Therefore, high verbal creativity in teacher education is not merely a linguistic asset but reflects reflective pedagogical competence, demonstrating the ability to humanize instruction and transform the classroom into an inspiring dialogic space where knowledge, values, and humanity converge meaningfully.

Declarations

Author contribution : Main Sufanti: Served as the main author, responsible for formulating the research problem, designing the methodology, data collection, data analysis, and writing the final manuscript. Agus Budi Wahyudi: Contributed to the literature review, formulation of the theoretical framework, and data analysis. In addition, assisted in writing the methodology and development sections. Nuraini Fatimah: Contributed to data collection and qualitative analysis. In addition, also created the

research instrument. Eko Purnomo: Participated in field data collection and discussion of the results. Sinta Tri Noviana: Assisted in data collection and quantitative data analysis. In addition, analyzed the data. Kartika Satya Noviafitri: Responsible for collecting data in the field and searching for theories for data analysis. Ammar Faqih Utomo: Collected data in the field and searched for relevant research.

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