

Fostering Creative Thinking Through Serdang Malay Dance Learning Based on The Synectic Model

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Abstract. This classroom action research explores the implementation of Serdang Malay Dance learning using the synectic learning model to enhance the creative thinking skills of Elementary School Teacher Education students. The dance learning process aims to improve students' ability to perform dances, understand cultural concepts, and foster creativity through dance. The synectic model employs three types of analogies—personal, direct, and compressed—to cultivate a creative mindset. The research follows a classroom action research design, conducted over two cycles, each comprising preparation, action, observation, and reflection. Results indicate that learning Serdang Malay Dance enhances students' creativity in developing basic Malay dance movements, particularly those derived from Lenggang Patah Sembilan and Lenggok Mak Inang. Integrating cultural values through this dance fosters a harmonious environment, enabling local wisdom to positively and productively engage with modernization while aligning with national values.

Keywords: Serdang Malay Dance, Synectic Model, Creative Thinking

1 Introduction

The dance learning process in the Elementary School Teacher Education Study Program aims to improve the ability to practice dance, understand cultural concepts and develop aspects of creativity through dance media. Through the strengthening of dance competence, it is hoped that students of the Primary School Teacher Education Study Program as prospective Primary School teachers can have the ability to apply the ideal concept of dance learning in schools, so as to form skilled and creative students by instilling cultural values through dance media. There are several materials that are the focus of learning in dance lectures in Primary School Teacher Education, including basic dance movements, traditional dance and dance creations. In the learning process, the Art Education Lecturer Team in the Elementary School Teacher Education Study Program has implemented several media and teaching materials so as to help the lecture process become more effective, including forming a dance practicum module and designing several dance creation concepts originating from traditional North Sumatra dances. Lecturers always try to instill character education values and local wisdom values as aspects of character learning, so that students are not only required to be able to master dance concepts and practices but also shape attitudes and behavior in a positive direction.

At this time there are not many young people who do not recognize local wisdom content, this is because modern cultural content is very massively developed so that it very quickly affects the mindset of the younger generation in recognizing local culture. Serdang Malay dance is one of the cultural commodities that grew during the Serdang Sultanate period. The Serdang Sultanate is one of the Islamic kingdoms in North Sumatra which was under the rule of the Aceh Sultanate during the reign of Sultan Iskandar [14]. Serdang Malay Dance as the basic movement of Malay Dance developed by the late Guru Sauti is a strategy to instill Malay cultural values for the younger generation. The transformation of cultural values through Serdang Malay Dance can have a positive effect on students to form a harmonious climate, so that the value of local wisdom can respond to aspects of modernization positively and productively in line with national values. According to Sinar in Syauqii [12] there are four main points in Malay dance related to general motion techniques, including (1) Tendak, which is a foot movement consisting of steps and lonjak, (2) Igal which focuses on body and angan movements, (3) Liuk, namely movements of bowing and swinging the body, (4) Lenggong, which is walking while moving the body. There are eight basic movements of Malay dance developed by the late Guru Sauti as the foundation of Serdang Malay Dance, including: (1) Lenggong Patah Sembilan Dance (Kuala Deli), (2) Lenggong Mak Inang Dance, (3) Lagu Dua Dance (Tanjung Katung), (4) Campak Bunga Dance (Sri Langkat), (5) Melenggong Dance, (6) Pelipur Lara Dance (Anak Kala), (7) Sapu Tangan Dance (Cek Minah Sayang), (8) Serampang XII Dance (Pulau Sari). One of the art studios that still implements the learning of basic movements of Serdang Malay Dance is Sanggar Budaya Sinar Budaya Group led by Mrs. Tengku Mira Sinar as a direct descendant of the Sultan of Serdang.

Lenggong Patah Sembilan Dance and Lenggong Mak Inang Dance are two basic dance movements that can be used as Malay dance training material for elementary school teacher education students, so that later it can be a reference in the practice of learning dance in elementary schools. Lenggong Patah Sembilan (Kuala Deli) dance is named according to the old Malay proverb "Lenggong Patah Sembilan, ants on the ground do not die, ants on the ground are broken three". The implied meaning of the proverb reveals the very gentle yet definite style of this dance. Ants are not dead when walking and waltzing so that if an ant is trampled it does not die. Antan terlanda patah tiga compares if there are objects such as antan around the Lenggong Patah Sembilan dancer and touched by the dancer, the objects will be broken or collapsed. The songs used to accompany the dance are (1) Kuala Deli; (2) Damak; (3) Makan Sirih; (4) Anak Tiung; (5) Tudung Periuk; (6) Batu Belah; (7) Tudung Saji; (8) Mas Merah; (9) Burung Putih [4].

This dance form is performed in pairs, both by young people, mothers, and fathers. When starting this dance on count 1 the dancer on the right starts with the right foot and on the next odd count also uses the right foot, while the dancer on the left on count 1 starts with the left foot and the next odd count on the left foot. In general, the motion of lenggang patah nine is divided into three parts, including (1) Lenggong in place; (2) Lenggong Maju / Change Direction; (3) Lenggong rotates in a circle. [10].

Lenggong Mak Inang dance is the original dance of the Malay population which has undergone various changes in accordance with the times. However, the basic norms are still maintained as guidelines in its implementation so as not to deviate from customs and the intent and message that the dance stylist wants to convey is not lost. This dance is organized into four varieties, each variety consisting of 8 x 8. Each variety is divided into two parts, and each is 4 x 8. The second part of the variety is a repetition of the first part, but there are several movements and circular lines that distinguish between the first and second parts [10].

For the Malay community, organizing a big kenduri or harvest message in accordance with reaping rice has become an ongoing culture. The event is a gathering place for everyone in the village, not to mention singles and virgins who want to find a heart link, as depicted in the Lenggok Mak Inang dance. This can be seen from the depiction of motion and style in variety after variety. Variety 1: Describes the meeting between a pair of young people who do not know each other. To get to know each other they pick flowers around the place, variety 2: Describes those who have met, they are looking for certainty of feelings while ajuk-majuk hearts dive into the soul, variety 3: the purpose of this variety is to reveal the attitude and nature of the two, variety 4: describes the growing mutual understanding of the two, then make a decision to ask for the blessing of parents to be allowed to marry. Songs that can accompany the dance are: (1) Mak Inang Kampung, (2) Seringgit Dua Kupang, (3) Mak Inang Hang Tuah. [10]

The dance learning process in the Elementary School Teacher Education Study Program, of course, must also be able to provide positive stimuli such as the development of creative thinking skills for students. Operationally, creativity can be formulated as an ability that reflects fluency, flexibility and originality in thinking as well as the ability to develop, enrich and elaborate an idea. The synectic learning model is an effective learning strategy to effect creativity [2]. Synectic is a learning model that gives students the freedom to express ideas and ideas, developing personal/group activities creatively [9].

According to William J.J. Gordon [7], Synectics is based on four ideas that challenge conventional views, including: (1) creativity is important in daily activities, (2) the creative process is not mysterious, but can be explained and it is possible to train people directly to increase their creativity, (3) creative findings are characterized by intellectual processes, (4) individual and group discoveries are the same through creative thinking. In the concept of synectic learning, students are directed to be able to develop imaginative aspects in viewing an object through structured analogy stages [1]. There are four analogy used as a creativity stimulus in synectic learning, including personal analogy, direct analogy, and compressed conflict [6] [13]. There are metaphorical activities that make creativity a conscious process. A planned metaphorical activity provides a direct structure so that each individual is free to develop their imagination and understanding into daily activities. The implementation of dance learning based on the synectic model can certainly be a strategy for developing local wisdom content, as well as implementing a learning model that aims to form students as individuals who can solve problems (problem solvers) or individuals who are able to develop production (product developers) as an indication of the creative process [11] [8].

2 Research Method

Quantitative analysis used descriptive statistics, namely averages and percentages, revision standards, frequency tables, percentages of the lowest and highest scores, while qualitative analysis is describing the application of the synectic learning model to increase student creativity in creating dance movements based on Serdang Malay dance in the Elementary School Teacher Education Study Program.

This research uses Classroom Action Research (PTK). Classroom action research is research that describes the cause-and-effect of treatment, as well as describes what happens when treatment is given, and describes the entire process from the beginning of the treatment to the impact of the treatment [3]. The design of this study can be seen in Figure 1 below:

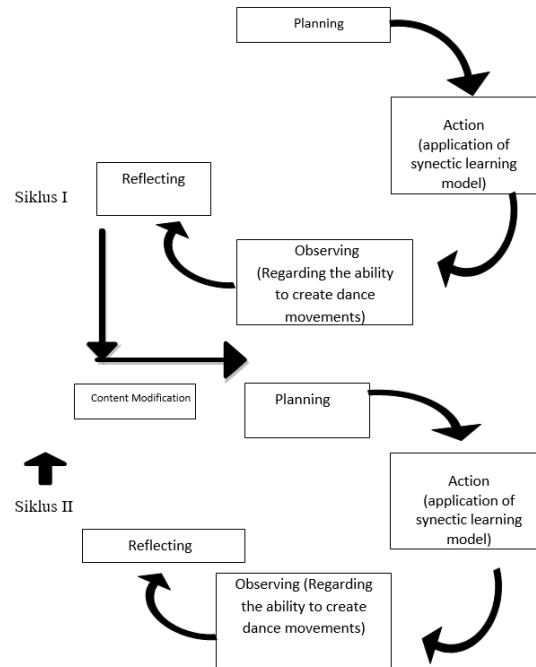


Fig. 1. Research Cycle for the Implementation of the Synectical Learning Model In Serdang Malay Dance

In this class action research, it is realized in the form of cycles (2 cycles), each cycle includes 4 stages of activities, namely, (1) planning, (2) implementation, (3) observation, (4) reflection. The implementation procedure of each cycle [5] is as follows:

A. Cycle I

- a. Planning: (1) Providing alternative solutions that are suitable for solving problems, (2) The result of the solution is to form students' creative thinking through learning serdang Malay dance using the synectic model, (3) Designing learning designs, (4) Designing observation sheets as instruments to measure aspects of student creativity.
- b. Implementation: (1) Lecturers explain the knowledge of dance theory to students using lecture and discussion methods, (2) Lecturers demonstrate several forms of Malay dance movements as a reference for students to dance, (3) Carry out learning using the synectic model, (4) Lecturers guide students to explore and develop dance movements, (5) Continuation of learning through out-of-class training methods.
- c. Observation: (1) Lecturers make observations of the dance creation process carried out by students, (2) Lecturers provide alternative solutions if students experience obstacles in the process of developing and exploring movements, (3) Lecturers observe the ability to think creatively in the creation of movements through observation sheets.
- d. Reflection: Lecturers conduct reflection and evaluation to analyze the obstacles that occur in the learning process and will be improved for the implementation of the learning process in cycle 2.

B. Cycle 2

- a. Planning: (1) Provide alternative solutions (based on analysis in cycle 1) that are suitable for solving problems. The result of the solution is to improve several stages and methods of learning so that learning objectives can be achieved, (3) Designing learning design, (4) Designing observation sheets as instruments to measure aspects of student creativity.
- b. Implementation: (1) Lecturers explain the knowledge of dance theory to students using lecture and discussion methods, (2) Lecturers demonstrate several forms of Malay dance movements as a reference for students to dance, (3) Carry out learning using the synectic model, (4) Lecturers guide students to explore and develop dance movements, (5) Continuation of learning through out-of-class training methods.
- c. Observation: (1) Lecturers make observations of the dance creation process carried out by students, (2) Lecturers provide alternative solutions if students experience obstacles in the process of developing and exploring movements, (3) Lecturers observe the ability to think creatively in the creation of movements through observation sheets.
- d. Reflection: Lecturers conduct reflection and evaluation to analyze the obstacles that occur in the learning process and will be improved for the implementation of the learning process in the next cycle (if needed).

3 Results and Discussion

3.1 Application of the Synectical Learning Model

Dance learning activities by applying the concept of motion imitation often result in student creativity being hampered. Students only imitate the series of movements exemplified by the lecturer so that they do not get space to explore movements independently. The exploration process of a movement can be a stimulus for students to create more interesting dance creations so that it can increase creativity competence. In this learning, the creativity aspect is the goal of learning implementation. The synectic learning model is a strategy given to create a more effective learning process. In synectic learning, there are several analogous concepts given to maximize students' imagination. Imagination construction that is given

systematically provides space for students to be able to explore several movements based on object stimulus. In the synectic learning model, there are metaphorical activities that make creativity a conscious thing. A planned and structured metaphorical activity will give personal freedom to develop imagination and its relationship to daily activities. The following is the concept of analogy in synectical learning. The concept of synectic analogy can be seen in Figure 2 below:

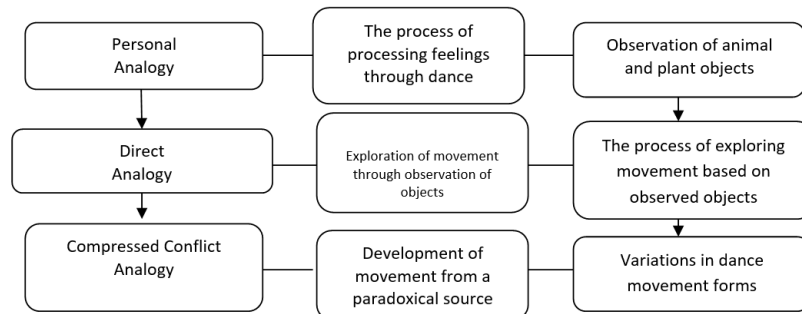


Fig. 2. Analogy Concept in the Synectic Model

The concept of analogy in synectic learning can be used as a strategy to optimize the potential creativity of students in learning melayu serdang. The following is a synectic learning model that is packaged in Malay dance material as a stimulus for students' creative thinking can be seen in Figure 3 below:

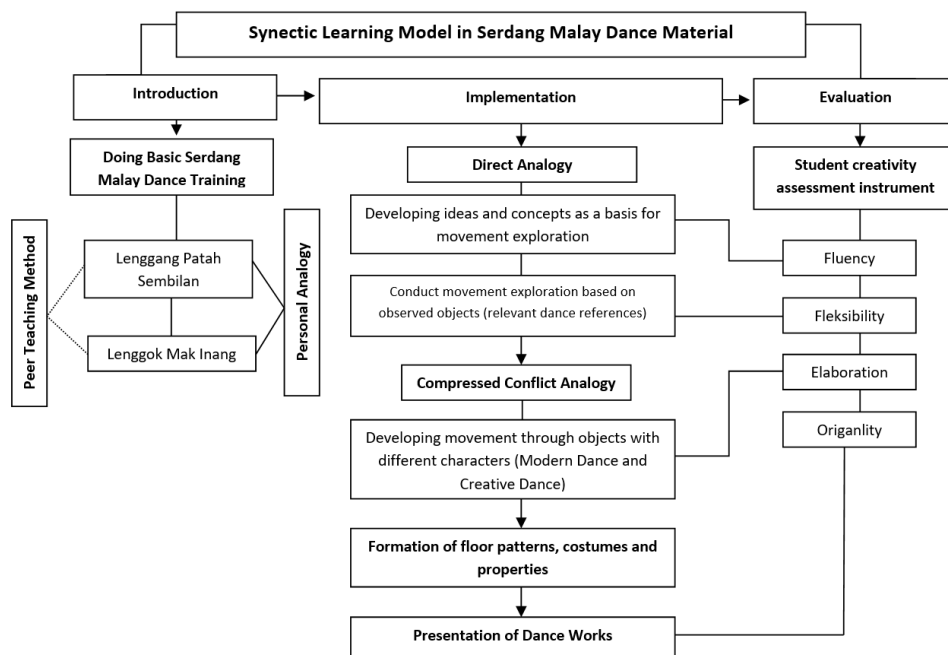


Fig. 3. Syntax of the Synectical Learning Model

The implementation of the synectic learning model is carried out in three stages, namely the introductory stage of learning, learning implementation and learning evaluation. In the introductory stage, students practiced the basic movements of the Serdang Malay dance which focused on lenggang patah sembilan and lenggok mak inang. This training process is applied

with the peer teaching method (peer tutor) by conditioning students as mentors for other fellow students. This stage is also a process of personal analogy in the synectic concept where students process feelings through dance movements. The next stage is the implementation of learning (core activities), namely in developing aspects of direct analogy and compressed conflict analogy. In the direct analogy process, students are stimulated to develop ideas as the basis for motion exploration.

Furthermore, each group is asked to observe several relevant dances which will later become a reference for motion exploration activities. Direct analogy is a synectic concept used to improve students' creativity competence in Fluency and Flexibility indicators. The compressed conflict analogy stage is carried out as a means to develop motion variations from the exploration activities carried out. This analogy is used to investigate several dance references that have different characters from the previously developed dance concept. This serves as an elaboration aspect in the creativity indicator. After some. The next stage is the formation of floor patterns, costumes and dance properties. The final part is the stage of presenting the work as an increase in the originality aspect in the indicator of increasing creativity.

A. Cycle 1 Implementation

- a. Planning, at this stage the preparation of RPS is carried out which is packaged with the application of synectic model-based learning in one of the sub CPMK. There are three steps in the application of the designed synectic learning model, including 1) introductory stage, 2) implementation stage, 3) evaluation stage. The form of the implementation stage is divided into three forms of analogy, namely personal analogy: doing basic training in melayu serdang dance (lenggang patah sembilan and lenggok mak inang), direct analogy: developing ideas and ideas as a basis for motion exploration, exploring motion based on observed objects, compressed conflict analogy: developing motion through objects with different characters, then forming floor patterns, costumes and properties and presenting works. To measure the level of creativity of students, a performance test observation sheet is used which has four aspects of assessment in it which refers to Guilford's Creativity theory and uses a Likert rating scale.
- b. Action, implementation activities in the first cycle were carried out 3 times face-to-face with an allocation of 6 x 45 minutes with the Course Learning Outcome of creating innovative dance works based on traditional dance concepts and the Sub-Course Learning Outcome of being able to design Malay motion compositions in pairs and groups. The description of per-meeting activities can be seen in the following table:

Table 1. First Meeting of Cycle 1

Step	Lecturer Teaching Activities	Student Learning Activity
Introduction	<ul style="list-style-type: none"> - Before starting the synectic-based learning, the lecturer receives greetings and prays with the students. - Furthermore, the lecturer checked the attendance of students from 30 students who were absent only 2 people then the lecturer continued with the constructive process, namely guiding students on how the direction of the learning process would be carried out where the lecturer explained what methods and steps would be used, read out the learning objectives to be achieved in the process. 	<ul style="list-style-type: none"> - Students prepare themselves to learn. - Students listen to the lecturer's attendance and answer the attendance. Next, students listen to the lecturer's explanation of the learning steps and learning objectives to be achieved.
Core	<ul style="list-style-type: none"> - Lecturers with the help of students who act as mentors provide examples of the basic movements of the Serdang Malay dance which are focused on lenggang patah sembilan and lenggok mak inang. - Students were divided into groups to maintain the intensity of the training process. - Students are conditioned with the peer teaching method so that the process of understanding and practicing movements can be carried out effectively. - This stage is the conditioning of personal analogy where students can exercise according to the example of movement that is exemplified. 	<ul style="list-style-type: none"> - Students observe the process of basic Malay dance movements exemplified by lecturers and students who act as mentors. - Students do discussion on technicalities implementation of the training process - Students do basic dance movement practice Malay with help by fellow students who act as a mentor (peer teaching method)

Cover	- Lecturers instruct students to do structured exercises so that movements can be more mature and look flexible.	- Students organize a group training schedule
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Table 2. Second Meeting of Cycle 1

Step	Lecturer Teaching Activities	Student Learning Activity
Introduction	<ul style="list-style-type: none"> - Before starting the synectic-based learning, the lecturer receives greetings and prays with the students. - Furthermore, the lecturer checked the attendance of students from 30 students who were absent only 2 people then the lecturer continued with the constructive process, namely guiding students on how the direction of the learning process would be carried out where the lecturer explained what methods and steps would be used, read out the learning objectives to be achieved in the process. 	<ul style="list-style-type: none"> - Students prepare themselves to learn. - Students listen to the lecturer's attendance and answer the attendance. Next, students listen to the lecturer's explanation of the learning steps and learning objectives to be achieved.
Core	<ul style="list-style-type: none"> - Students continue in the core activities of the learning process, starting with the lecturer conducting an inquiry process (finding), the lecturer guides students to find themselves, building students' understanding of environmental activities that can be made into a dance movement. where students are invited to build ideas or thoughts of students about the definition of dance, the stages of creating dance, as well as the meaning of exploration and improvisation, so that students can measure the extent of students' abilities 	<ul style="list-style-type: none"> - Students begin the core learning activities by finding answers to some of the lecturer's questions about the meaning of dance, movement and creating movements according to their own thoughts. students look for the meaning of exploration and improvisation in teaching materials and combined with their own understanding. - Students listen to the lecturer's explanation about the learning material for creating dance movements.

<p>at the beginning of this meeting.</p> <ul style="list-style-type: none"> - The next stage, the lecturer explains some material about dance and movement and the stages of creating dance movements in combination with the questioning process, namely providing feedback to students by inviting students to be active in learning activities, asking and answering about material that has not been understood. Although there are still many students who look less active in this activity. - Furthermore, the lecturer conducts a modeling process, namely the teacher shows a variety of motifs and developments directly practiced by lecturers and students, how to create dance movements taken from environmental activities and daily activities raised in the form of Malay dance movements. lecturers invite students to provide feedback during the modeling process. - Students continue in the core activities of the learning process, starting with the lecturer conducting an inquiry process (finding), the lecturer guides students to find themselves, building students' understanding of environmental activities that can be made into a dance movement. where students are invited to build ideas or thoughts of students about the definition of dance, the stages of creating dance, as well as the meaning of 	<ul style="list-style-type: none"> - Students record the material explained in their notebooks about the meaning of dance, movement, and the stages of creating dance movements. - Students are active in explaining the lecturer's material by providing feedback on any material that has not been understood by students. - Students pay attention to the lecturer in showing examples of movements of daily activities that can be lifted into dance movements. Students see how to create motion motifs and motion development in creating dance movements. - Students are divided into several groups heterogeneously, where students count in turn and gather in an orderly manner according to the same number they have mentioned themselves. - Students are given 15 minutes to make direct observations of the campus environment to see activities that can be lifted into a dance. - Students conduct group discussions with their group mates to discuss the results of
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<p>exploration and improvisation, so that students can measure the extent of students' abilities at the beginning of this meeting.</p> <ul style="list-style-type: none"> - The next stage, the lecturer explains some material about dance and movement and the stages of creating dance movements in combination with the questioning process, namely providing feedback to students by inviting students to be active in learning activities, asking and answering about material that has not been understood. Although there are still many students who look less active in this activity. - Furthermore, the lecturer conducts a modeling process, namely the teacher shows a variety of motifs and developments directly practiced by lecturers and students, how to create dance movements taken from environmental activities and daily activities raised in the form of Malay dance movements. lecturers invite students to provide feedback during the modeling process. - After explaining the material, the lecturer conducts a learning community (group learning) process, namely by dividing students into several groups heterogeneously. At this stage, students develop the concept of ideas and ideas as a foundation in the exploration of motion (direct analogy). 	<p>observations about activities that can be lifted into a dance.</p> <ul style="list-style-type: none"> - Students are active in group discussion activities to find as many themes that can be raised into a dance.
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	<ul style="list-style-type: none"> - Lecturers conduct direct assessment to students by looking at student activeness in questions and answers, and group discussions. 	
Cover	<ul style="list-style-type: none"> - Lecturers instruct students to collect the results of group discussions. - After the learning process is complete, the lecturer reflects to students by asking what students understand about the material for creating dance movements today. - Lecturers gave a little explanation about learning at the next meeting, and lecturers gave assignments to students, namely finding and developing several environmental activities that could be raised in dance movements.. 	<ul style="list-style-type: none"> - Students submit their group work to the lecturer - Students reflect with the lecturer, evaluating what material has been taught today. - Students listen to the teacher's explanation about the next meeting and took notes on the assignment given, which was to find and develop the chosen theme into a dance movement.



Fig. 4. Learning Implementation Process in Cycle 1

1. Observation

Based on the results of observations made of the implementation of actions in cycle I, it can be stated that the implementation of learning using the synectic learning model has not been maximally able to improve student creativity in creating dance movements. Although in the application of learning, it seems that students are very enthusiastic and motivated to develop dances, but from the aspect of creativity, it seems that students have not optimized

their analogy power in developing ideas and ideas or in exploring movements. In general, students are not active in asking questions, answering questions, and have not shown activeness in working in groups. Students' lack of experience in developing a movement is also an obstacle in the formation of dance works. Creativity and learning models are fairly new so they are not used to and do not really understand the work process in learning. Seen in cycle 1 from the first meeting to the last meeting shows that the aspect of motivation or student interest in attending dance education lectures at the first meeting only reached 90.05% and the second and third meetings showed an increase of 100%, this shows that students have an interest in the learning model that lecturers apply so that motivation and ask students to learn can increase at each meeting. In this first cycle, the results of students' work in creating dance movements are still very lacking, they look stiff and less fluent in performing the movements they have obtained. In this cycle I activity, each student is assessed using an observation sheet that has been provided with several aspects of creativity assessment, namely fluency, flexibility, elaboration and originality. With some of the above problems, the researcher felt the need for further action by implementing cycle II. From the learning results of cycle I, the average value of student creativity is as follows:

Table 3. Results of Creativity Aspect Assessment in Cycle 1

No	Name	Fluency	Flexibility	Originality	Elaboration	Performance	Value
1	M.1	3	2	2	3	4	14
2	M.2	2	2	2	2	2	10
3	M.3	3	2	3	2	3	13
4	M.4	2	2	2	2	2	10
5	M.5	2	3	3	3	2	13
6	M.6	2	2	2	2	2	10
7	M.7	3	3	2	2	4	14
8	M.8	2	3	2	3	3	13
9	M.9	3	2	3	3	3	14
10	M.10	2	2	2	2	2	10
11	M.11	4	4	4	3	3	18
12	M.12	4	3	3	2	2	14
13	M.13	3	2	4	4	3	16
14	M.14	2	2	2	2	2	10
15	M.15	2	3	2	3	2	12
16	M.16	3	3	3	2	2	13
17	M.17	3	2	3	2	3	13
18	M.18	2	3	3	2	2	12
19	M.19	3	3	2	2	2	12
20	M.20	3	2	3	3	4	15
21	M.21	2	2	3	2	2	11
22	M.22	4	3	2	2	3	14
23	M.23	2	2	3	3	3	13
24	M.24	3	3	4	2	3	15
25	M.25	2	2	2	2	2	10
26	M.26	3	2	2	2	3	12
27	M.27	4	4	3	4	3	18
Total		73	68	71	66	71	349
Percentage		45,63%	42,5%	44,38%	41,25%	44,38%	43,62%

2. Reflection

After going through the implementation of cycle I, the researcher felt that he had to reflect on some of the results obtained to continue the research to cycle II. The obstacles in cycle I are as follows: (1) Students have not understood and are not familiar with the concept of contextual learning models, (2) Students have not been active in asking and answering questions, and only listening to lessons. This dialogue activity has not been able to arouse student attention, this is because the lecturer is less interesting and in expressing or presenting the material besides that the delivery of the material is still too fast, (3) Students are still stiff and not fluent in displaying the movements they get, (4) The movements they get are still less creative and still monotonous, (5) There is still a lack of cooperation between group members, some members do not participate in the motion exploration process, (6) Students feel limited space in exploring because they are not confident in the work they get.

From the various problems obtained in cycle I, the following improvements will be made: Motivating students to be able to understand lessons by using a synectic learning model that emphasizes students to be more active and creative in dance learning: (1) Combining games and questions so that the dialogue process is more fun and more open so that students are excited and active in asking questions about the material being taught, (2) Synectic learning activities still need to be refined, the explanation of the material needs to be refined not only with lecture actions but in the process of modeling students are given more real examples in creating dance movements.

B. Cycle 2 Implementation

- a. Planning, at this stage the researcher made several improvements in the learning process such as explaining the material about creating dance movements in more detail, the lecturer also directed students to develop by exploring wider movements. It is hoped that this will add to the students' motion references to create more interesting dances.
- b. Implementation, description of activities per meeting can be seen in the following table:

Table 4. Meeting 1 in Cycle 2

Step	Leacturer Teaching Activites	Student Learning Activity
Introduct ion	- Before starting the lesson, the lecturer receives greetings and prays with the students.	- Students discuss with lecturers the revision of concepts based on feedback from lecturers in cycle 1.
	- Furthermore, the lecturer provides reinforcement for the results of student work that has been designed in cycle 1. Lecturers provide several references to students about several dance creations originating from Malay movements.	- Students learn some details of Melayu Serdang movements sourced from videos and dance guidebooks that have been designed by the lecturer.
	- Furthermore, the lecturer	

	provided information about the video media and also the basic motion guide for serdang Malay dance that had been designed.	
Core	<ul style="list-style-type: none"> - Lecturers instruct students to return to explore movements based on new references that have been given to students (direct analogy). The form of movement exploration is based on the development of body anatomy such as the head, legs, hands and body. - The lecturer also instructed us to optimize several forms of group movement exploration with several performance techniques such as unison, broken, balanced, alternate, and canon movements. - Lecturers also guide the form of floor patterns designed by students. Variations of floor patterns are also adjusted to the characteristics of the movements designed by students. - The lecturer instructed the students to make a schedule for practicing outside of class. 	<ul style="list-style-type: none"> - Students explore movements by optimizing anatomical aspects of the body such as the head, legs, hands and body. - Students explore group movements by utilizing the techniques of unison, broken, balance, alternate, and canon movements. - Students optimize floor patterns in accordance with the characteristics of their movement work.
Cover	<ul style="list-style-type: none"> - Lecturers instruct students to do structured exercises so that movements can be more mature and look flexible. 	<ul style="list-style-type: none"> - Students organize a group training schedule

Table 5. Meeting 5 in Cycle 2

Step	Lecturer Teaching Activities	Student Learning Activity
Introduction	<ul style="list-style-type: none"> - Before starting the lesson, the lecturer receives greetings and 	<ul style="list-style-type: none"> - Students prepare themselves to learn. - Students and their teams present the

	prays with the students.	results of the work they have designed
	<ul style="list-style-type: none"> - Furthermore, the lecturer invited each group to present the work of the dance composition. - Lecturers provide input on costumes, props and ornaments that can be used by each group according to the dance theme. 	<ul style="list-style-type: none"> - Students record feedback related to costumes, props and ornaments for the performance.
Core	<ul style="list-style-type: none"> - Lecturers provide feedback and input as a form of finalization of the dance work. - Lecturer arranges a schedule for the presentation of works to be displayed as a basis for final evaluation. 	<ul style="list-style-type: none"> - Students take note of the lecturer's input as a form of evaluation and finalization of the work
Cover	<ul style="list-style-type: none"> - Lecturers close the lecture and pray together 	<ul style="list-style-type: none"> - Students pray and complete the exercise.



Fig. 5. Learning Implementation Process in Cycle 2

c. Observation

After implementing cycle 2, it can be seen that the motivation of students in creating dance works has greatly increased. The development of ideas and ideas raised in the exploration of movement looks quite varied. Students are also skilled in exploring group movements with several techniques. Furthermore, from the aspect of creativity

in terms of fluency, flexibility, elaboration and originality, there is a significant increase as shown in the following table:

Table 6. Results of the Creativity Aspect Assessment in Cycle 2

No	Name	Fluency	Flexibility	Originality	Elaboration	Performance	Value
1	M.1	5	4	4	5	4	22
2	M.2	4	3	4	4	3	18
3	M.3	4	3	4	5	4	20
4	M.4	3	4	4	4	3	18
5	M.5	5	4	5	4	4	22
6	M.6	4	4	3	5	4	20
7	M.7	5	4	4	5	4	22
8	M.8	4	5	5	4	5	23
9	M.9	4	4	5	4	3	20
10	M.10	4	3	5	4	4	20
11	M.11	5	5	5	5	5	25
12	M.12	4	4	3	5	4	20
13	M.13	4	5	4	4	3	20
14	M.14	4	4	4	3	4	19
15	M.15	3	4	4	4	4	19
16	M.16	4	3	5	4	3	19
17	M.17	4	5	4	3	4	20
18	M.18	4	4	4	5	3	20
19	M.19	4	5	5	4	4	22
20	M.20	5	4	5	4	4	22
21	M.21	5	4	5	4	4	22
22	M.22	3	5	4	4	5	21
23	M.23	5	4	4	4	5	22
24	M.24	4	4	5	4	4	21
25	M.25	3	4	4	3	5	19
26	M.26	5	4	5	4	4	22
27	M.27	5	5	5	5	5	25
Total		73	113	111	118	113	108
Percentage		45,63 %	83,70%	82,22%	87,40 %	83,70 %	80%

d. Reflection

The implementation of actions as an improvement from the implementation of cycle I has a positive impact on student performance in improving creativity. The implementation of actions from cycle I to cycle II can be carried out well because of the motivation and willingness of students to process and accept the material and learning model provided by the lecturer.

4 Conclusion

The learning process of basic movements of Malay dance uses a synectic learning model as a stimulus for student creativity. There are several analogies used including personal analogy,

direct analogy, and compressed conflict analogy. There are several indicators of creativity that are the focus of this research, namely aspects of fluency, flexibility, elaboration and originality. The basic movements of Serdang Malay dance which are used as the basis for the development of dance works are lenggang patah sembilan (kuala deli) and lenggok mak inang. There are 2 cycles in the application of this research where each cycle has the stages of preparation, action, observation and reflection. In the first cycle, it can be seen that the process of student creativity still has limitations, this is because the ideas and ideas of students in working on dance works are still not optimal. In the second cycle, it can be seen that the results of the work have been more varied and the aspects of student creativity have seen a significant increase

In the process of learning serdang Malay dance using the synectic learning model, it turns out that it has a significant impact on the development of the creativity aspects of Elementary School Teacher Education students. The suggestions needed are the need for several learning media that can support the learning process so that it will have a significant impact on the development of student competence. As a form of continuation of the research process, of course, it can be developed to other forms of basic Malay movements so that it will enrich dance teaching materials that are relevant for elementary school student practice..

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