

The Effect of the Synectic Model on Creativity Development of Students' Dance Works

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ABSTRACT

This was a study (research group) aimed at testing the level of student creativity in the creation of dance products for children before and after applying the Synectic model, especially using the personal analogy. The object of this research was the students of the Dance Education Department, who were taking the course of Choreography for Children II. The research design used was Pre-Experiment with the research subjects of students taking the Choreography for Children II course. The data collection was carried out by observing the learning process and analyzing the creative products based on the characteristics. The research data were analyzed qualitatively. The results of this study indicate that the Synectic Model with Personal Analogy can help students develop their creative ideas in making dance works during Choreography for Children II.

Keywords: *Synectic model, Creativity development, Student dance work*

1. INTRODUCTION

Creativity is the starting point of innovation in various fields of life. In learning, creativity is developed in various aspects ranging from planning, implementation, organizing, to evaluation. This also happens in the Choreography for Children II course which studies the creation of a solo dance.

The creation of solo dance is one of the professional competencies that students of the Department of Dance Education must acquire to become prospective dance teachers. The creation of a solo dance in the context of Choreography for Children II course must pay attention to its appropriateness for target students, whether it is for students at elementary school, junior high school, or high school students. Consequently, the selection of themes and other choreographic aspects such as movements and duration must be proper for the students' characteristics.

Conventionally, the creation of solo dance works applies the procedure by Alma Hawkins, which consists of four main stages: (1) art exploration, (2) improvisation, (3) evaluation, and (4) [1]. For students of the Dance Education Study Program, the four stages of creating dance works are carried out with an experiential strategy, meaning that students must experience each stage directly through real activities. In the art exploration stage, students explore movements through object observations based on the theme by applying Jaquelin Smith's types of stimuli, namely visual, auditory, and tactile stimuli. Furthermore, at the stage of improvisation, they develop the movement results of the

exploration in the studio. In the evaluation stage, students evaluate the movements they have created by sorting and removing the irrelevant movements. Furthermore, these movements are assembled into a complete solo dance work.

The tight schedule at campus makes the students less flexible in carrying out art exploration activities by utilizing the real environment as the object. As a result, the processes and results of dance creations are not optimal. From a process perspective, exploring movements is much more than simply imagining past experiences and then imitating them. This weakness results in the exploration process which does not run smoothly. On the other hand, the produced dance movements mainly process the real forms of objects, so that they do not work optimally on the content and do not provide opportunities for the growth of creative imaginations. Due to these weaknesses with such situations and conditions, another learning model, i.e., a Synectic model is needed to provide more opportunities for the development of imagination, variations in movements, and themes. The product authenticity as the results of imagination, variations in movements, and effortlessness in developing themes is one of the creativity characteristics: originality, fluency, and flexibility.

In short, this study aims to determine the extent to which the Synectic model with a personal analogy approach is able to improve the students' creativity in both process and product of the dance creation.

2. LITERATURE REVIEW

2.1. Synectics

Synectics is a learning model used to improve creative thinking skills. This model was initiated by Gordon [5]. Gordon develops four assumptions about creativity as follows: (1) creativity is significant for everyday life, (2) the creative process in humans can be concretely described and used to enhance creative output both individually and in groups, (3) creative discoveries in the fields of arts and science are analogical and characterized by the same intellectual process, and (4) individual and group discoveries (creative thinking) are analogical [8] [7].

Based on the statements, Gordon [5] develops a theory of creative problem solving which is based on the following assumptions:

- “Creative efficiency can be markedly increased if people understand the psychological process by which they operate.
- In the creative process, the emotional component is more important than the intellectual; the irrational is more important than the rational.
- It is the emotional, irrational elements that must be understood to increase the probability of success in a problem-solving situation.”

The creativity development using the Synectic model is carried out through metaphors or analogies: (a) personal analogies, (b) direct analogies, and (c) conflict analogies [8]. Personal analogy requires students to consider themselves the object of the learning theme. In other words, to create sympathy and empathy, they reflect themselves as part of the learning object. Thus, in this case, students should release their identity and engage in learning or research objects.

There are two strategies in implementing the Synectic model, as are shown in Figure 1 and Figure2: (1) the first strategy includes creating something new and making familiar things unfamiliar to help students identify problems, ideas, and old results with an innovative and more creative view.

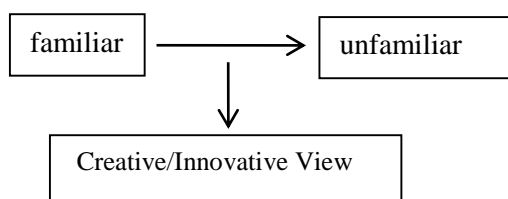


Figure 1. The strategy to implement the Synectic model

The second strategy, changing the unfamiliar to be familiar, is designed to make new and unfamiliar ideas more meaningful.

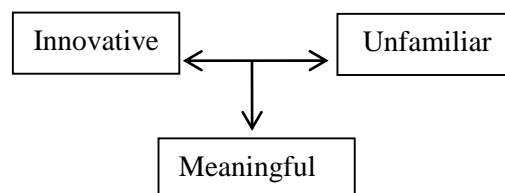


Figure 2. The strategy to implement the Synectic model

This study could be approached by two aspects of research: a study on Synectic models in various fields, and a study on Synectics in dance creation. Research on the use of Synectic models has been carried out in several fields, including in the improvements on some aspects such as creative writing skills [7], creative thinking skills [6], problem-solving and critical thinking skills [2], learning for children with special needs, and understanding of geometric concepts. The results showed that the Synectic model was effective to develop some skills in various fields as mentioned above.

In the field of art creation, the Synectic model has been applied in the process of creating contemporary dance [3], as well as symbols, and metaphors [4]. The results showed that Synectics was effectively used in the process of creating contemporary dance and new symbols. However, research on the use of Synectic models in learning dance creation for children has not been widely conducted.

2.2. Creativity in Dance Creation

The creativity in the Choreography for Children II course is the process of creating a solo dance for elementary, junior high, or high school students. The process includes several stages to produce a dance product/work. Conventionally, the process goes through the choreography stage as claimed by Alma F Hawkins [1], which consists of four main stages: art exploration, improvisation, evaluation, and forming.

The process of creating dance works with the Synectic model, especially working on the theme development in the exploration of dance movements, uses analogies to obtain more creative ideas of movements. Through a personal analogy in exploring art, four stages must be carried out [8]: (1) first-person description of facts, (2) first-person identification of emotions, (3) empathic identification of living creatures, and (4) empathic identification on inanimate objects [7].

3. RESEARCH METHOD

3.1 Research Design

This study employed a pre-experimental method by comparing the levels of student creativity before and after the use of the Synectic model.

The pre-experimental method is used in research that is still influenced by external variables. In other words, the findings of the research carried out are not solely resulted from independent variables. This is because there is no control variable, and the sample is not randomly selected.

The pre-experiment type used was a one-shot case study where the treatment was regarded as the independent variable, and the observation was the dependent variable.

3.2 Population and Sample

The population of this study covered students taking the Choreography for Children II (the creation of solo dance for Children) in the Dance Education Study Program, Faculty of Languages and Arts, Yogyakarta State University, with a sample of 21 students taking the Choreography course.

3.3 Data Collection Techniques

There were two data collection techniques used: observations during learning and analysis of creative products based on the characteristics.

The observation was carried out in a structured and systematic manner; this was selected because the researchers had already known the variables to be observed. According to Sugiyono, observation is employed when the research is related to human behavior, work processes, and natural symptoms, and if the observed respondents are not too large in number [9].

Therefore, the observation technique was considered appropriate for this study. It was a structured observation conducted by distributing the questionnaire to the research sample.

3.4 Data Analysis Technique

The data were analyzed using quantitative and qualitative analyses from the questionnaire distributed to the research sample.

The quantitative analysis was related to the percentage of answers to the questionnaire regarding the process of creating dance works. Meanwhile, the qualitative analysis started with the elaboration of the percentage results of the questionnaire.

4. RESEARCH FINDINGS AND DISCUSSION

The research investigated the effect of the Synectic model on student creativity. As explained above, according to Alma Hawkins, creativity consists of four experimental stages including exploration, improvisation, evaluation, and forming. The dance creation with those phases begins with understanding concepts, seeking information through observations, finding references of dance movements, and developing the movements.

The exploration stage is influenced by auditive, visual, and tactile stimuli as conveyed by Jaquelin Smith. After conducting the research, the results related to the exploration and improvisation process are obtained and elaborated as follows:

4.1. Types of Movement Exploration

Exploration can be conducted in various ways, either by observing, developing existing movements or by exploring the new ones without observations. Based on the questionnaire distributed to the 21 research samples, the types of exploration carried out are as follows:

The pie chart in Figure 3 shows that the highest value of data is 61.9%. The exploration was carried out by observing the movements of traditional dances, both folk and classical dances. Meanwhile, 36.1% of the types of exploration carried out by students are through observations on the theme-source objects (animals, humans, and surrounding objects)



Figure 3. The pie chart of students' exploration types

Note:

Type of art exploration that I selected:

21 responses

1. Observing the movements of classical and folk traditional dances
2. Observing theme-source objects
3. Not conducting observations on the provided traditional dances or theme source objects

Referring to the pie chart representing the analysis of the answers to the questionnaire, as many as thirteen students or 61.9% did the type of exploration by observing the existing folk and classical dance movements.

Eight students or as many as 36.1% conducted exploration by observing the theme-source objects, such as public figures, animals, or objects. No students did exploration without observations.

The next stage is improvisation. At this stage, as many as 52.4% or eleven students improvised by developing movements in existing folk or classical traditional dances. Furthermore, 38.1% or 11 students did exploration by making imaginative movements related to the source characteristics of the observed theme objects.

Meanwhile, 9.5% or 2 students carried out the improvisation stage by imitating the explored object movements which were then distorted.

The following is a pie chart of the results of the improvisation stage in movements:

Cara melakukan improvisasi setelah eksplorasi seni adalah sebagai berikut
21 tanggapan

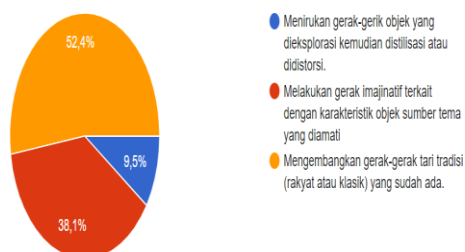


Figure 4. The pie chart of the students' exploration stage

The improvisation techniques after art exploration:
21 responses

1. Copying the explored object movements and then conducting stylization and distortion
2. Making imaginative movements related to characteristics of the observed theme-source objects
3. Developing the existing movements of folk and classical traditional dances

The analysis results of the distributed questionnaires have indicated that before exploring, improvising, evaluating, and forming the dance works, the first step taken was understanding the selected concepts and themes. After that, the observation was

carried out on the theme object in the creation of dance works.

The observation was conducted either directly on the theme objects or indirectly on the theme-source videos. The major themes taken by students in the Choreography II course were animals, children's games, folk cultures, and heroism. As many as 9.5% or two students selected the animal theme.

The theme of traditional children's games was chosen by seven students or 33.3%; 2 of them (28.6%) selected a sub-theme, namely *jaranan*. The rest, traditional games for children, was selected by 5 students or 71.4%. The next theme that many students selected was heroism by 6 students or 28.6%. Likewise, the theme of folk cultures was chosen by as many as 6 students or 28.6%.

In conclusion, the most common theme taken by the students was traditional children's games, followed by folk cultures, heroism, and animals.

The theme was provided at the elementary, junior high, and high school levels. This was as the taught subject, namely Choreography for Children with a solo dance type. The data from the questionnaire showed that 52.4% or 11 students were studying at the elementary school; then 33.3% or 7 students were at junior high school, and the remaining, 14.3% or 3 students, were at senior high school.

5. CONCLUSIONS

The Synectic model is proven effective to improve the students' creative thinking, in which the students take analogous steps to the research object to carry out the process of creating dance works.

This personal analogy in this study is executed by imagining oneself as the theme object. This analogy can be interpreted as creating a sense of empathy for the research object to generate creative ideas for making dance works. In the exploration stage, the students tend to do direct observations on dance works and theme objects. This exploration stage makes it easier for the students to then carry out the improvisation on movements generated from the previous observations.

Exploration and improvisation carried out through observations and analogies are considered beneficial for the students to engage in the process of movement stylization and forming in the dance works.

The research concludes that the Synectic model with a personal analogy is able to help students develop their creative ideas in creating dance works in the Choreography for Children II course.

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