APPLICATION OF A SYNECTIC MODEL BASED ON LOCAL BUGIS MAKASSAR CULTURE IN LEARNING TO WRITE POETRY

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ABSTRACT

Poetry is one of the objects of study in literature and has an important role in life, especially learning to write. The purpose of this study was to describe, in general, the application of a synectic learning model based on local Bugis Makassar culture to learning to write poetry. The aims of the study were: (1) to describe the planning for the application of a synectic learning model based on local Bugis Makassar culture in learning to write poetry; and (2) to describe the process of implementing a synectic learning model based on local Bugis Makassar culture in learning to write poetry. (3) describe the assessment of the application of the local Bugis Makassar culture-based synectic learning model in learning to write poetry. This research method is classroom action research consisting of four stages, namely planning, action, observation, and reflection, which are carried out in two cycles. This research was conducted at Makassar State University with 30 class of 2020 students as research subjects.The research data is in the form of process data in the form of student activity in class and learning outcome data in the form of student poetry writing results. The data sources for this research are lecturers and students. Data was collected through test techniques, questionnaires, interviews, observation, and documentation. Data analysis was carried out qualitatively by describing the results of questionnaires and interviews regarding students' interest in writing and the constraints experienced by lecturers in learning, and quantitatively in the form of student poetry writing test results using the synectic model. The results of the study prove that the application of a synectic learning model based on local Bugis Makassar culture can improve students' poetry writing skills by improving the learning implementation plan in cycle II, namely the syntax of the learning process. In cycle I, students' ability to write poetry with an average score of 61.07 is included in the low category by assessing the results of student poetry writing by looking at the application of the physical and emotional elements of poetry. In cycle II, students' ability to write poetry increased significantly, with an average score of 80.57.

Keywords: *learning model, synectic, local culture, writing, poetry*

1.   INTRODUCTION

Learning to write poetry is a learning that requires high creativity because learning to write is a productive learning. Writing poetry requires skills in stringing words to produce imaginative poetry. The creation of imagination because of the process of creating ideas so as to bring out good creativity. Poetry is a type of literary work whose language style is determined by rhythm, rhyme, and the arrangement of lines and stanzas. Poetry is one of the means used by writers to convey inspiration in their minds and hearts.

I often hear the word poetry, but every time I am asked to explain the meaning of the word, I often encounter difficulties due to the many variations of the word. An understanding of the meaning of poetry, the types of poetry, and the elements that make up poetry is very important and interesting to study more deeply. Various aspects of literature about poetry, such as writing and reading poetry, require a deep understanding to conquer this literary work of poetry. A poet needs an understanding of what poetry is, what poetry will be written, and what elements will build the poetry to be written. Based on these problems, this research offers Makassar Bugis local culture as a solution for students that can be used as a topic or theme in writing poetry. considering that students come from various regions, so it makes it easier for them to write poetry.

James Boswell began his conversation with Johnson about what poetry is. Boswell asked (what is poetry then, sir?) Johnson replied (Why, sir, it's easier to say what isn't poetry. We all know what light is, but telling it, isn't easy). From this conversation it can be concluded that the meaning of poetry is very complicated to explain because poetic texts are monologues whose contents are not monologues. In addition, poetic texts have certain typographic presentation characteristics (Luxemburg, 1989).

Wordsworth (in Pradopo, 1987) states that poetry is an imaginative statement of feelings or feelings that are imagined. Pratiwi (2016) states that poetry expresses the spirituality of poets in response to life; poetry is written in creative and multi-interpretative language so as to create space for aesthetic imagination for both poets and readers; and poetry is written taking into account the arrangement of lines and stanzas so that the typography is distinctive. This is in line with Walujo's (1987) claim that poetry is a form of literary work that expresses the thoughts and feelings of poets imaginatively and is composed by concentrating all the power of language on its physical structure and inner structure.

Based on the results of observations on students from Batch 2020, students' skills in writing poetry are still very low because, according to students learning poetry, what they have been doing so far is writing poetry directly without any learning stages being carried out, so they are confused in writing poetry. This resulted in the poetry produced by students having very little imagination. In addition, students find it very difficult to get ideas developed. Therefore, researchers are trying to conduct research by applying a synectic learning model to learning to write poetry by integrating creative ideas based on local Bugis Makassar culture as a source of ideas.

2.   LITERATURE REVIEW
2.1   Learning to write

Sutikno (2020) reveals that until now, learning to write poetry has been carried out in schools and at a number of universities. This happens because learning to write poetry is recognized as having functions and benefits for human life. Learning to write poetry functions to train students' language skills, namely to train their imagination so that they are able to express ideas and so that their writing skills become more qualified. Learning to write poetry in high school aims to improve students' ability to practice sharpening reasoning, imagination, and sensitivity to society, culture, and the environment. The material for writing poetry is in the lessons taught in class X, namely, getting to know how to write poetry. So far, learning to write poetry has tended to be related to natural conditions and romance. In addition, the teacher, in delivering poetry writing subject matter, pays little attention to the diverse backgrounds of students, for example, economic status, ethnicity, religion, and competence in writing poetry. Students are not directed to create or write multicultural poetry. Students tend to write poems with themes, for example, education, heroes, romance, and the environment. This results in the neglect of pluralism and cultural diversity. The cultural or multicultural diversity that exists in the classroom is actually a multicultural portrait or picture. Learning to write poetry is an aspect of skills that directs students to practice creative writing. Poetry is a description of various social events, such as deception, humiliation, betrayal, robbery, theft, deprivation, and hold-ups. In addition, poetry also describes various joyful events, such as help, approval, friendship, and love. These various social events are multicultural phenomena that are intertwined in the student environment. For this reason, learning to write poetry needs to raise cultural or multicultural diversity in the student's environment. This can be one of the developments in learning to write poetry.

2.2   Writing skills

Writing skills involve the integration of speaking, listening, and reading skills. To be able to write, students must have insight into the topic to be written about. Basically, writing is an activity that is active, productive, and expressive. According to Kartono (2009), writing is the process of expressing thoughts and conveying them to the public. Then, according to Widodo (1994), with writing skills, a person will be able to record, explain, tell, and convince others. Based on the opinions of the two experts, it can be concluded that writing is a creative process of pouring ideas into a topic to explain and convince audiences. The importance of writing, besides being able to train student creativity, can, on the other hand, increase the self-existence of the student's work. Naturally, there will be a sense of pride in self-produced writing, and within a certain period of time, it can elevate a person's degree to become competent in his field. Print media as a place for writing also contributes to the existence of writers. The reward that the writer gets from having his or her work published in print media certainly gives the writer the opportunity to increase the author's rupiah coffers. Opportunities like this must be used to compete competitively and innovate against the works of writers. Even in the school environment, students can be trained and prepared to face the challenges of the writing world. The creative process of writing can be trained since students are in school to provide a habituation effect for students to produce independently. The

creative process is very influential on the theme of student writing. The environment can provide the materials students need to write. Of course, this writing activity can be applied to the process of pouring imaginative thoughts into poetry (Kertayasa, 2018).

2.3   Poetry

Poetry is very important to be learned by students. As for some of the benefits of learning poetry, namely (1) poetry can provide a positive forum for students in expressing, writing, and imagining what they feel, (2) learning to write poetry actually fosters students' interest in learning Indonesian, especially in the field of literature, (3) students are creative with rules for writing poetry that they are aware of or do not involve their mindset towards more meaningful learning, (4) poetry besides being an educational vehicle that educates, poetry also contributes to directing students to recognize their potential, encourages students to actively learn and get used to thinking and give students the opportunity to express the reality of their life which is created with their own imagination (Kertayasa, 2018). Poetry stimulates sensitivity to beauty and humanity and also seeks to develop human values that have been eroded by technology and to resuscitate humans in their position as subjects in this life. Some of these things illustrate that poetry must go through a structured learning process so that the material is conveyed appropriately to students. It is appropriate for students to learn how poetry becomes a work of art that is useful for life and how to create poetry that is beneficial to themselves and the environment

2.4   Synectic learning model

Supriyadi (2014) in the world of modern education, there are various learning models with different characters, one of which is the synectic learning model. Basically, the synectic model is part of a group of learning models that process information. In its application, students can obtain, manage, and explain information properlydels with different characters, one of which is the synectic learning model. This is because the material for writing poetry does not solely come from fictitious things but also comes from real things that are captured by the human senses. Real things from life are then analogized so that they become useful material for children in the process of writing poetry. Observing this, this learning model will be very helpful in bridging the limitations of learning methods with students' difficulties in learning to write poetry. The synectic model will also be an alternative to a more innovative learning model to achieve maximum results in writing poetry

2.2 Local culture of Makassar Bugis

Sipakatau is a concept that views every human being as a whole human being, so it is inappropriate to treat other people beyond the treatment that is appropriate for humans. This concept looks at humans with all its appreciation. Anyone, with any social condition or whatever physical condition he has, deserves to be treated like a human being, along with the rights attached to him. Seeing others as individuals means seeing themselves as fellow human beings. Sipakalebbi refers to the concept that views humans as creatures who like to be praised and treated well and properly. So that Bugis people will not treat other humans as they are but tend to view humans with all their advantages. Complimenting each other will create a fun and exciting atmosphere, so that anyone who is in that condition will be happy and excited. Sipakinge refers to a reminder

when you fall into or are tempted by acts that violate norms, such as corruption or immorality. Reminding each other is important for relatives, partners, or friends (Halima, 2021).

3. METHODS
3.1 Types of research
The type of research used in this research is classroom action research with the presentation of qualitative descriptive data and quantitative data. Qualitative data were obtained from observation sheets, field note sheets, documentation, and interviews in each action implementation (learning process), and quantitative data were obtained from the final test of each cycle.

3.2 Location and research subject
The location of this research is in the Department of Indonesian Language and Literature, Faculty of Indonesian Language and Literature, Makassar State University, with the research subjects being 46 students from the Class of 2020.

3.3 Data and data sources
The data in this study are learning process data and learning outcomes data. The data sources for this research are lecturers and students. The data obtained from the lecturer is information about students' ability to write poetry. The data obtained from students is the ability to write student poetry when learning takes place.

3.4 Data collection technique
Data collection techniques are the methods used to collect the data related to this research. Arikunto (2010: 265-275) mentions several ways of data collection techniques, namely: (1) tests; (2) questionnaires; (3) interviews (interviews); (4) observation; and (5) documentation. However, in this study, the researcher only used four of the several techniques mentioned above, namely: observation techniques, test techniques, journal techniques, and interview techniques.

3.5 Data analysis technique
Test data obtained from the results of students' writing skills in the form of numbers The results are then described quantitatively. The value of each student at the end of each cycle is added up. Data obtained through interviews, observation, and documentation were analyzed descriptively and qualitatively. Observational data were analyzed to describe students' attitudes toward attending lessons. Based on this data, it is known that changes in student attitudes occurred during the lessons in cycles I and II.

4. RESULTS & DISCUSSION
4.1 Planning the application of a synectic learning model based on local Bugis Makassar culture in learning to write poetry
a. Cycle I
In this classroom, action research is planned to prepare the learning process. The preparations made in cycle 1 are preparing learning tools that will be needed in the implementation of learning. The action plan was prepared by first conducting perception with students, explaining the learning objectives, and explaining the steps for implementing poetry writing using the syntax of the Buginese Makassar socio-cultural-based synectic learning model.

b. Cycle II
Planning for cycle II was carried out by considering the test results of cycle I. In cycle I, there were still learning activities that were not optimal, so in cycle II, the lack of activity was maximized by focusing on students' generating interesting ideas based on local Bugis Makassar culture.

4.2 Implementation of the application of a synectic learning model based on local Bugis Makassar culture in learning to write poetry

The synectic learning model consists of six stages, namely, the first stage describes the current situation, the second stage is direct analogy, the third stage is personal analogy, the fourth stage is solid conflict, the fifth stage is direct analogy, and the sixth stage re-examines the initial task. Following are the results of the implementation of the six stages in learning to write poetry based on local Bugis Makassar culture.

Table 1. learning steps for applying the synectic model in writing poetry based on local Bugis Makassar culture

Synectic Model Learning Steps	Application in Learning to Write Poetry Based on Local Cultural Values
The first stage **Describe the Current Situation** The teacher assigns students to describe the local cultural values of Bugis-Makassar	the teacher gives students the opportunity to describe the local Bugis Makassar cultural values example students describe siri' (the principle of shame), lempu' (honesty), amaccang' (intellect), agettengeng (steadfastness), reso (effort) in everyday life. At this stage students are given the opportunity to determine the title of the poem to be written based on the results of an initial understanding of the results of the description that has been selected. Example I COMED BECAUSE OF SHAME
Second Stage **Direct Analogy** Students propose direct analogies about Makassar Bugis cultural values, choose them, and explore them, and describe further.	students make an analogy (compare) two objects related to the values that have been described. Example Students compare the nature of humans and animals, humans are able to consider what actions they will take by considering the shame they have in accordance with the cultural customs they

	adhere to, while animals are free to do whatever they want because animals have no shame. At this stage students generate ideas for developing the contents of their poetry based on the results of the analogies that have been described by each student. Example Think about your shame that you are known as a human Do not be animalistic until you have a name that is enduring in the land you were born in.	conflicts in the poems they write in accordance with the development in the previous stage. Example I COMED BECAUSE OF SHAME Think about your shame that you are known as a human Do not be animalistic until you have a name that is timeless in your noble land I love you because my eyes and my feelings are subject to your shame I cannot look away because your behavior is so gentle in front of me Then, suddenly you betrayed my love I ask, is there still me in your mind? How could you, my blood is bugis I abstain from continuing because I'm ashamed I'm ashamed to have fought for you that time
Third phase **Personal Analogy** Students involve themselves in the analogies that have been made in the second stage	Students are trained to involve themselves in the analogies that have been made in the second stage. example Students identify their past and future life experiences about how to act by considering the shame they hold according to the cultural values they adhere to. at this stage students continue to develop ideas for the content of their poetry by involving their lives in the process of writing the poem in accordance with the third stage. Example Think about your shame that you are known as a human Do not be animalistic until you have a name that is enduring in the land you were born in. I love you because my eyes and my feelings are subject to your shame I cannot look away because your behavior is so gentle in front of me	
		Fifth Stage **Direct Analogy** Students again choose a new direct analogy based on solid conflict.
		Students are again looking for direct analogies that are new based on conflict Example Students are again looking for new ideas with the direct analogy method in accordance with the ideas that have been obtained in the previous stage. At this stage students come up with new direct analogies to create deep creativity in their poetry, but are still related to the ideas in the previous stage. example I COMED BECAUSE OF SHAME Think about your shame that you are known as a human Do not be animalistic until you have a name that is timeless in your noble land I love you because my eyes and my feelings are subject to your shame
Fourth Stage **Solid Conflict** Students take descriptions from the second and third stages, suggest several conflict analogies, and choose one of them.	students create conflicts based on the descriptions that have been built in the previous stage. Example students create conflicts, for example when trust is betrayed, then those who give trust risk the shame that is in them. At this stage students continue to develop their ideas by inserting	

	I cannot look away because your behavior is so gentle in front of me
	Then, suddenly you betrayed my love
	I ask, is there still me in your mind?
	How could you, my blood is bugis I abstain from continuing because I'm ashamed
	I'm ashamed to have fought for you that time
	Do you still remember?
	Between the moon and the stars we discussed at that time?
	Yes, you are amnesiac about that until you have the heart to do this
	Thank you for the memories you created
	Goodbye
Sixth Stage **Rechecking the initial task** The teacher gives students a chance to check the assignments that have been arranged.	At this stage, students are given the opportunity by the teacher to re-examine the poetry that has been written to strengthen the synectic flow that has been used to write poetry.

4.3 Assessment of the application of synectic learning models based on local Bugis Makassar culture in learning to write poetry

a. Cycle I

 Based on the specified score interval, of the 46 total students, there were 41 students (89.13%) who scored below 70 and 5 students (10.87%) who scored above 70. Students who obtained the final score of the cycle test did not reach 70 because, in the learning process, they did not play an active role in every step of learning delivered by the lecturer. This proves that the synectic learning model for writing poetry for students in cycle I has not been successful and will be improved in cycle II. Meanwhile, students who were declared successful with scores above 70 were maintained in cycle II**.**

b. Cycle II

The results of the accumulation of students' ability to write poetry in cycles I and II have increased. This can be seen from the first cycle, where the final score of the average student acquisition was only 61.07, which increased to 80.57. Individually, all have achieved a level of success, namely scores in the categories of fair, good, and very good or getting a score of 70 and above**.**

5. CONCLUSION

Based on the research results, the application of a synectic learning model based on local Bugis Makassar culture to learning to write can be concluded as follows:

1. Planning for the application of the synectic learning model can be maximized by using the model and developing learning materials for writing poetry based on local Bugis Makassar culture.
2. Implementation of the synectic learning model based on local Makassar culture in writing poetry can improve students' ability to write poetry, which can be seen in the maximum application of the synectic learning model and the development of material based on the Makassar Bugis local culture.
3. The assessment of the application of the synectic learning model based on local Bugis Makassar culture in learning to write poetry has increased by looking at the results of the comparison of the results of the first cycle text with the second cycle text results. The results in cycle I reached the poor category with an average score of 61.07, while the results in cycle II achieved a good score with an average score of 80.57. In addition to student test results, assessment is also carried out on the learning process. Students who were previously less prepared and less active in learning became more prepared and more active in participating in learning.

6. ACKNOWLEDGMENTS

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