

**AESTHETIC-BASED LEARNING MANAGEMENT  
OF ART AND CULTURE**

*(A Site Study at SMP Negeri 2 Purworejo)*

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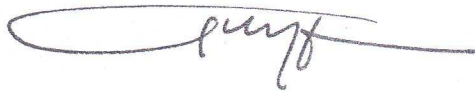
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## AESTHETIC-BASED LEARNING MANAGEMENT

### OF ART AND CULTURE

(A Site Study at *SMP Negeri 2 Purworejo*)

By:

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#### **Abstract**

*The purposes of this study were to describe the characteristics of teachers' teaching activity, students' learning activity, and the interaction in the Aesthetic-Based Art and Culture Learning at SMP Negeri 2 Purworejo. The findings showed that (1) teachers were active in the aesthetic-based cultural art learning at SMP 2 Purworejo. This activeness can be seen from teachers' activities in preparing all instructional equipment such as musical instrument, drawing, coloring and dance CDs. The concept of aesthetics was given together with the materials of art, music, theater, and dance through the instructional media. (2) Students were active in the aesthetic-based cultural art learning at SMP 2 Purworejo. This activeness was shown by doing practical activities both individual and group. Students exhibited art works of their creation that contained the appreciation and creative values like making table cloth patterned lurik batik with a combination of animals and plants pictures. Students in groups organized ensemble music with modern pop music arrangement. (3) The aesthetic-based art and culture learning at SMP 2 Purworejo ran interactively. There are one-way and two-way interactions. The one-way interaction existed when the teacher explained the difficult materials and students asked to give attention such as the material of tuning guitar with fingers.*

*Keywords: art, culture, aesthetic, activity*

#### **INTRODUCTION**

Law of the Republic of Indonesia Number 20 of 2003 on National Education System defines the functions and objectives of national education to be used in developing educational efforts in Indonesia. Article 3 of the Law of National Education said, "The national education serves to develop and form the character and civilization of a dignified nation in order to intellect the life of the nation, aimed at developing students' potentials in order to be a man who is

faithful and devoted to God Almighty, noble, healthy, knowledgeable, capable, creative, independent, and become a democratic and accountable citizen." The national education goal is a formulation of the human qualities that must be developed in Indonesia by each educational unit. Therefore, the formulation of national education goals provides the basis for the development of cultural education and the nation character.

One of the subjects that aims to form students' personal is the art, culture and skill subject. Charge of the art, culture and skill as mandated by the Indonesian Government Regulation No. 19 of 2005 on National Education Standards is not only present in one subject because the culture itself covers all aspects of life. In the art, culture and skill subject, the cultural aspects are not discussed separately but integrated with the art. Therefore, the art, culture and skill subject is basically a culture-based arts education.

The art, culture and skill education is given in school because of its uniqueness, meaningfulness, and usefulness to the developmental needs of the students, which is located in the administration of aesthetic experience in the form of expression / creativity and appreciation through the approach: "learning by art," "learning through the arts" and "learning about art." This role cannot be given by other subjects.

The term aesthetics comes from the Latin "*aestheticus*" or Greek "*aestheticos*" derived from the word "aithē" which means feeling. "Aesthetics can be defined as part of any arrangement that contains the patterns which unite the parts containing the alignment of its elements that give rise to beauty" (Effendy, 1993).

Aesthetics discuss critical reflection perceived by the senses and give an assessment of something beautiful or not beautiful, beauty or ugly. Aesthetics is also called the philosophy of beauty (Rosyida, 2011: 4). Emmanuel Kant reviewed the beauty of two ways, first in terms of subjective meaning and second, the objective meaning. a) Subjective: Beauty is something that is no reflection and no

bearing on the practical utility, but to bring joy to the person. b. Objective: Harmony of an object against the objectives they contain, so far as this object is not in terms of use.

Aesthetics is also sometimes defined as a branch of philosophy dealing with the theory of beauty. If the definition of beauty tells people to recognize, the theory of beauty explains how to understand it.

Objective theory suggests that the beauty or traits that create aesthetic value is (qualitative) that are already attached to a beautiful object in question, regardless of the person observing it. A person's observation just found the beautiful properties that already exist on one thing and not at all to effect change. The problem in this theory is the special characteristics which make one thing to be considered beautiful or aesthetic value.

Art philosopher today replied that aesthetic value is created by the fulfillment of certain principles regarding the form of one thing (especially the works of art created by someone). Contrary to what is suggested by the objective theory, the subjective theory states that the traits that create beauty in something real object does not exist. But something that exists is just the response to a feeling in a person who observed one thing. There beauty depends on the viewer's perception of it. Even if it is stated that one thing has aesthetic value, it means that someone is getting something observers aesthetic experience as a response to it.

Philosophy is a field of knowledge that is always asking questions and trying to answer the problems that are very interesting people since ancient till now. One of the problems that underlying the aesthetic expression of man is aesthetics, if its role as the philosophy and science.

The Liang Gie (1983) stated six kinds of philosophy as follows: (a) Methaphysical problem; (b) Epistemological problem; (c) Methodological problem; (d) Logical problem; (e) Ethical problem; (f) Esthetic problem.

The general opinion states that aesthetics is a branch of philosophy, philosophical meaning talking about beauty. Aesthetic issue basically consists of four things: Esthetic value; Esthetic experience; The behavior of people who create (artist); and Art.

According to Louis Kattsof, aesthetics is the branch of philosophy that deals with assembly constraints (structure) and role of beauty, especially in art. Then the question arises: is it art? Is the theory of art? What is the beauty and theories of beauty? Is beauty objective or subjective? Is that beauty plays a role in mankind.

To know the essence of art and culture, it is necessary to interpret the meaning of culture and art (hereinafter referred to as culture and art). Culture is the result of the human civilization nobility thanks to the struggle of his life. (Nurhayati, 2012: 3).

Art is rooted in a culture that is always sublime, so art has always originated on the beauty. Art in this case must show the full beauty, the beauty of birth (aesthetic) and the inner beauty (ethical). Ethics is the inner beauty of art (heart) that is in sync with the customs of decency, of course, according to the identity of our nation (Nurhayati, 2012: 3).

It can be concluded that learning the art of aesthetic-based culture is a culture-based arts learning that gives aesthetic experience in the form of expression, creativity and appreciation, through the approach: 'learning the art', 'learning through the arts' and 'learning about art' that cannot be given by other subjects.

Based on preliminary observations that researcher carried out at SMP Negeri 2 Purworejo known that the art, culture and skill learning in general cannot be carried out in accordance with the demands of the curriculum. Regulation of class hours that there should be a two hour lesson in a meeting for a week held only one hour. Each incoming class hours sometimes only held less than 2 hours of lessons. In lessons, teachers tend to tell students to draw freely,

sometimes teachers are leaving students with the reason that they have a job in the office.

Looking at the previous facts, it requires teachers' effort to improve the quality of the art, culture and skill learning. One way is to implement the aesthetic-based the art, culture and skill learning. In the aesthetics-based learning, students are not only given stock material about art, culture and skill, but also to understand the depth of what is art, culture, and skill as well as how to apply it. In this lesson, students are instilled a love of art itself, and expected to develop the skills of students in the arts and culture.

There are several previous researches related to Aesthetic-Based Art and Culture Learning Management. (1) Research conducted by Latta (2012). This study discusses the art-based research learning and uses three base case studies where the art process used to explore culture and identity. (2) Research conducted by Smilan (2009). The result of this study confirmed that a teacher or a professional art educator has the ability and pedagogical knowledge about the purpose of art education. (3) Research conducted by Sahasrabudhe (2006). This study discusses the importance of learning the art. (4) Research conducted by Charland (2011). This study discusses the integration of arts program in a school system. And (5) research conducted by Irwin (2006). The results stated that in performing their duties on the subjects of art, teachers conduct a research.

The focus of this research is how the management of the Aesthetic-Based Art and Culture Learning Management at *SMP Negeri 2 Purworejo*. The purpose of this study was to describe the management of the Aesthetic-Based Art and Culture Learning at *SMP Negeri 2 Purworejo*. In addition, there are three objectives to be achieved in this study. (1) To describe the characteristics of teachers' teaching activity in the Aesthetic-Based Art and Culture Learning at *SMP Negeri 2 Purworejo*. (2) To describe the characteristics of students' learning activity in the Aesthetic-Based Art and Culture Learning at *SMP Negeri 2*

*Purworejo*. (3)To describe the characteristics of interaction in the Aesthetic-Based Art and Culture Learning at *SMP Negeri 2 Purworejo*.

## **METHOD**

This study was conducted at *SMP Negeri 2 Purworejo*. The researcher accidentally took this site as a research setting because this school has a good record in Purworejo, because it is a favorite school.

In order to collect valid and reliable data, the researcher went directly to the research location. The presence of investigator in conducting this research to be conducted within three months devoted to searching for data on the management of the Aesthetic-Based Art and Culture Learning. Therefore, the researcher position is as a research instrument and a student.

Data are writings or records of everything heard, seen, experienced and even considered by researchers for data collection and reflect these activities in ethnography. The data can be interpreted as a raw material collected from the research study, may be facts or information which can be used as the basis for analysis. The data can serve as evidence and clues about the existence of something. The data source is something that is a source for gaining the data. In this study, the researcher used observations, interviews, and documentation as data sources. In this study involved people who acted as the key persons, the principal, teachers, and students of *SMP Negeri 2 Purworejo*.

Data collection techniques in this study were based on the data setting collected in the school with educational staffs. Data collection techniques used in this study were observation, in-depth interviews, and documentation. Data that have been collected in this study then analyzed based the interactive analysis model developed by Miles & Huberman (2007). There are four components of the analysis-data collection, data reduction, data display, and conclusion drawing / verification.



According to Moleong (2006: 320), to establish the validity of data requires several checking techniques based on the following criteria: 1) credibility, 2) transferability, 3) dependability, and 4) confirmability. However, in this study only used two techniques, credibility and transferability.

## **RESULTS AND DISCUSSION**

### ***Characteristics of Teacher's Teaching Activity in Art and Culture Learning at SMP Negeri 2 Purworejo***

Arts and culture is a subject that gives students the experience of art that characterized the culture of the nation. *SMP 2 Purworejo* presents art and culture learning by promoting aesthetics or beauty, so that the art shown by students can be enjoyed by the public. To instill aesthetic values in art and cultural learning, teachers perform learning optimally such as preparation of things needed in learning art.

Learning art and culture held in *SMP 2 Purworejo* is an integrated culture learning in the art learning. It is clear that art learning is rich of nation culture ranging from fine art in which the teacher gives an explanation of the Indonesia *Batik*, music, dance, and theater. Teachers' activities that integrate culture in art learning is in accordance to the research conducted by Charland (2011). The results of this study confirm that the school has a unique cultural identity, and therefore required the commitment of individuals and cultural transformation through the integration of art.

When compared between the study by Charland (2011) with a study conducted in *SMP 2 Purworejo* have similarities and differences. Both of those studies discussed about teachers' activities that integrate culture learning in art learning. Only research conducted by Charland (2011) more focused on teachers' commitment to conduct integration learning.

Preparation of students' condition becomes the primary step conducted by teachers in order to make students to understand materials delivered. To

prepare it, teachers of *SMP 2 Purworejo* provide information of activities studies by students so that they already have readiness in participating in learning activities. For example, teachers convey the information of basic competencies to be achieved by students, apperception of applied art, and also give motivation of art appreciation. In addition to a preliminary condition of students, teachers also prepare the necessary equipment such as musical instrument, drawing tools, dyes and dance CDs. Reference books are also prepared to broaden teachers' mastery of the material, in general, teachers of *SMPN 2 Purworejo* use companion book published by Erlangga.

Art and culture materials that include fine art, music, dance and theater will be readily accepted by the students if proper methods are used. Teachers of *SMP 2 Purworejo* used a variety of methods in presenting material that promotes art and culture aspects of beauty. In one learning activity, the teacher used a variety of methods such as lecture, demonstration and practice methods. The method was packed with individual and group learning. Materials provided by using a variety of methods were added to the material of a useful character for character building of students.

Using the varied methods of art and cultural learning are important in order to make students more aware of and delight in learning activities. This is according to research conducted by Smilan (2009). The result of this study confirmed that a teacher or a professional art educator has the ability and pedagogical knowledge about the purpose of art education. In lessons, teachers used models (moral and aesthetic development), developed lessons about art appreciation, history, and criticism. Perhaps at the expense of the production of art, and teacher-centered rather than reasonable for students resulting aesthetic.

When compared between the study of Smilan (2009) with a study conducted in *SMP 2 Purworejo* have similarities and differences. Both of those studies discussed about teachers' activity in using instructional methods based

on aesthetics. Only research conducted by Smilan (2009), the instructional model used is contextual model to explain to students the meaning of aesthetics. While research conducted at *SMP 2 Purworejo* discuss multi methods used by teachers in teaching and culture, so that students would love to follow each stage of the learning activities.

Special media were also used by teachers in performing arts and cultural learning activities. Aesthetic material is not escape from teachers' delivery by using media. For the art materials, the medium used were whiteboard and markers, but more prominent was the use of a laptop. This laptop was enabled to display some kind of archipelago batik patterns. Students displayed various batik motifs like name of various motifs of batik *sidomukti*, *sido luhur*, *sido asih*, and so forth. Then the teacher practiced how to make it. For this, teacher often used media such as books whose content was a wide range of batik patterns.

Teachers of *SMP 2 Purworejo* also explained how students can create works of art that demonstrated aesthetic. Three aspects were explained by the teacher of the aesthetic-based art and culture-the appreciation, performance / recreation, and creations. In appreciation, students acted as observers or spectators perceive / appreciate a work of art or beauty symptoms and then respond it. If a student with attention focused on listening to music, watching a dance, or observing a painting, then the emotions will naturally be involved because the artwork has the ability to stimulate the mental aspect (makes people sad, angry, happy or carefree) and physical (affecting blood pressure, heart rate, and reflex movement) man. The more often a person's perception of the artwork done, the more developed a sense of aesthetic sensitivity.

Teachers conducted evaluation by assigning tasks to students related to material given. Aspects assessed in the aesthetic-based culture and art learning included students' ability of appreciation and also the ability of recreation / creative of students to create works of art.

### ***Characteristics of Students learning Activity in the Esthetic-Based Art and Culture Learning at SMP Negeri 2 Purworejo***

Students do activities during the learning activities from the beginning to the end of the lesson. Students listen to the teacher's explanations because in art and culture learning, if do not listen teachers' explanation, students will have difficulties to understand the material. Learning the aesthetic-based art and culture learning held in *SMP 2 Purworejo* done by "sersan" principle, serious but relaxed. Students were welcome to ask questions that had not understood such as the motif of *batik*. Before giving the answer, the teacher asked other students to answer.

Unlike other learning that between the theory and practice have equal percentage. For aesthetic-based art and cultural learning, students were more active in practice compared to activities in accepting the theory from the teacher. Students were directed to undertake practical activities so that they can master the material that required students to create a masterpiece. As seen in *batik* learning activities in the eight class where students perform activities to make *batik* in the skill room. To make *batik*, the students did it using canting technique and cap. All equipments had been provided by the school in which students were asked to produce a work of batik cloth, both made use of canting and cap.

The dominance of practical activities compared with the theory is matched to the learning arts and culture. This is done considering the student is recommended for skilled and not only mastered the concept alone. This is according to research conducted by Sahasrabudhe (2006) entitled "*Design For Learning Through The Arts Mainstreaming art education in the school curriculum*". His research says that art should be interpreted in a different way by asking the child to practice what has been learned in theory.

When compared between the study of Sahasrabudhe (2006) with a study conducted at *SMP 2 Purworejo* have similarities and differences. Both of these

studies discussed the activities of students in practice of art learning. It's just a study conducted by Sahasrabudhe (2006) does not mention special activities of the student. Meanwhile, in a study conducted at *SMP 2 Purworejo* gives examples of activities undertaken by the students such as creating batik, dancing, playing music, and practicing drama.

In performing art and culture learning, students not only do individual activities but also group activities. Group and individual activities are not only in the classroom, but also done outside the classroom. Learning done in outside the classroom creates a new atmosphere, so that students feel comfortable in performing their activities. The example of individual activities of *SMP 2 Purworejo* students is to draw animals or plants outside the classroom. As for the group's activities are usually performed together with other students like discussing with a friend about the appreciation of art, solving problems together, questioning friends, doing ensemble musical performance and more.

The main thing that becomes students' activity is to show the work or demonstrate ability in understanding the aesthetic-based art and culture material. Students show their works in four types of art. It is a piece of music, fine art, dance, and theater. For music, the students play a piano with traditional songs melody. Students of *SMP 2 Purworejo* play musical instrument using the rhythm of javanese songs *gambang suling*, *cublek-cublek suweng*, *suwe ora jamu*, and others.

At the end of learning, students have tasks as an evaluation. Students conduct individual evaluation both on written and practice evaluations. For written evaluation, it is usually in the form of multiple choice and description. As for the practice, students usually make their own work.

***Characteristics of Interaction in Aesthetic-Based Art and Culture Learning at SMP Negeri 2 Purworejo***

Teachers of *SMPN 2 Purworejo* really understand the importance of a learning interaction. This interaction supports students' mindsets so that communication between teachers and students are good and the flow of information running effectively. It has positive impact for the survival of the aesthetic-based art and culture learning, facilitates communication between students and teachers as well as with fellow students in the arts and culture learning. When students conducted question and answer activity, discussion, presentation, expressed opinions then their insights and communications more closely intertwined. Students are trained to not only talk but also to develop their abilities without relying on teachers as a learning resource. They can ask other students who are more familiar.

Interactions seen in the aesthetic-based art and culture learning varied greatly. Variations included the one-way and two-way interaction. For a one-way interaction pattern seen when the teacher explained the important material so that the students just listened and payed attention to what was conveyed by the teacher. For example, for musical material, the teacher explained how to tune guitar without using tuner.

In addition to doing a one-way learning interaction, the aesthetic-based art and culture learning interaction was also done by two-way interaction pattern. This pattern included the interaction between teachers and students, and students with students. Teachers conducted question and answer session where students answered teachers' questions and other students' questions. Sometimes students had consultation activity of their practice activity and the work that was successfully created. It can be said that in this two-way interaction, teacher and student conducted interpersonal interaction that can be done outside of school hours. This was consistent with the result of research conducted by Latta (2012). This study discusses the art-based research learning.

This study uses three base case studies where the art process used to explore culture and identity. This essay examines the types of art questions-based research. This research also confirms that the art learning, teachers have the knowledge that can be shared through interpersonal interaction.

When compared between the study of Latta (2012) with a study conducted at *SMP 2 Purworejo* have similarities and differences. Both of those studies discussed about the interaction of art learning. It's just a study conducted by Latta (2012) discussed teachers' interaction that transferred their ability to students. While research conducted at *SMP 2 Purworejo* discussed thoroughly the interactions that occur within the art learning.

The one-way and two-way interaction patterns are able to make students to be more relaxed in receiving materials delivered by teachers. Students do not just listen teachers' explanation but also have opportunity to do several activities both individually and in group. The interactive atmosphere that is not monotonous done with one-way interaction only, but also two-way interaction can create a conducive learning condition or situation, relaxed but still serious. Adequate instructional facilities facilitate the aesthetic-based art and culture learning interaction.

## **CONCLUSION**

Teachers were active in the aesthetic-based cultural art learning at *SMP 2 Purworejo*. This activeness can be seen from teachers' activities in preparing all instructional equipment such as musical instrument, drawing, coloring and dance CDs. Teachers packed learning with multi-method conducted in the form of individual and group learning. The concept of aesthetics was given together with the materials of art, music, theater, and dance through the instructional media. It is at once an aspect of assessment by teachers including the aspect of competence appreciation and recreation or creative arts and culture.

Students were active in the aesthetic-based cultural art learning at *SMP 2 Purworejo*. This activeness was shown by doing practical activities both individual and group. Students exhibited art works of their creation that contained the appreciation and creative values like making table cloth patterned *lurik batik* with a combination of animals and plants pictures. Students in groups organized ensemble music with modern pop music arrangement.

The aesthetic-based art and culture learning at *SMP 2 Purworejo* ran interactively. There are one-way and two-way interactions. The one-way interaction existed when the teacher explained the difficult materials and students asked to give attention such as the material of tuning guitar with fingers. Two-way interaction pattern occurred when the students and teacher conducted a question and answer activity and also group practice. In making *batik*, teachers made groups and divided tasks to each member of the groups. Students prepared several equipments such as table cloth, wax, canting, chairs and so forth. While other students made traditional cloth *batik* with the mix of motif of *sidomukti*, animal and plants patterns.

There are such recommendations addressed to the principal, teachers and students. For the principal, creating policies to increase cultural arts school hours despite through extracurricular activities so that the material can be delivered to students; giving rewards and punishments for cultural arts teachers, so they are discipline in conducting cultural arts learning; and allocating funds for the provision of cultural arts learning resources so as not to rely on books from Erlangga publisher. For teachers, leaving the task to the students, if not present to perform the learning activities of cultural arts; giving examples of artwork that contains the appreciation and creative values, so that students have a clear picture of the meaning of art containing aesthetic value; and giving students the motivation to be active in the learning so that the learning condition is more interactive and interesting. For students, finishing tasks from teachers with full responsibility both individual and group tasks; broadening knowledge of art with



a discussion, looking for other sources of reference and do not rely on teacher; and creating a creative work of art and continuing to explore their ability in cultural arts learning.

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