

Aesthetic Education in Theater Art Education

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Abstract—Paradigm is the biggest framework of difference in science. Lincoln and Guba (2000) define it as a system of basic assumptions, a worldview that directs research in determining the methodology and ontological framework. Paradigm restricts and extends objects, paradigm leads to the formulation of problems with ways of solving them. The practice of art education requires the theory of art education, because the theory of art education benefits, among others (1) as a guide to knowing the direction and objectives to be achieved (2) reducing errors in educational practices because by understanding which theories can be chosen and which should not be done and (3) as a benchmark to find out how far the success of education is. Education as a process of self-help, in fact, something attempts to cultivate human beings with all their human qualities. The elaboration of the aspects of the theater includes text/play, plot (plot), characterization (characteristics or character), setting (setting).

Keywords—aesthetic, education, art, theater

I. INTRODUCTION

Paradigm is the biggest framework of difference in science. Lincoln and Guba [1] define it as a system of basic assumptions, a worldview that directs research in determining the methodology and ontological framework. The principles developed by Kuhn in his book *The Structure Of Scientific Revolution*, first published in 1962.

According to Robert Freidrichs, the paradigm is a set of values that shape one's mindset as a starting point for his view so that a person's subjective image of reality is formed so that it leads to the provision of how to handle this reality.

The aim is to deconstruct a large narrative as well as the myth of the scientists that the development of science is merely cumulative. On the contrary, according to Kuhn, science developed in a revolution. A new paradigm will appear after anomaly, crisis, stagnation.

Education theory and practice have a very broad spectrum covering all thoughts and experiences about the goals, processes, and outcomes of art education. Art education can be learned empirically based on experience and through reflection by looking at the meaning of art education in a wider context.

The practice of art education requires the theory of art education, because the theory of art education provides benefits, including: (1) as a guide to knowing the direction and objectives to be achieved (2) reducing errors in educational practice because by understanding which theories can be chosen and which should not be done and (3) as a benchmark to find out how far the success of education is. Art education theory which consists of concepts can be studied using various approaches.

Art has certain characteristics, which are in accordance with the concept of art. Related to this, because in the area of knowledge there are a number of concepts of art, each of which has its own characteristics. Art education through aesthetic experience, students are expected to be able to internalize aesthetic values that function to train their sense sensitivity, intellectual intelligence, and develop imagination. The concept of functioning art in theater arts education functioned as a means of education, an effort to prepare individual students in the future. What benefits from theater arts education can be expected and about what art education can use.

The presence of art education in education departs from experience and scientific study. At the time of the development of art towering with various works of art having philosophical content has a certain mission in the face. Art in formal education will be taken into account in planning learning in schools if in formal learning art is an educational medium, Herbert Read mentions the term education through art indicating that the principle of education is based on art. In this case art is a value system in terms of learning and teaching, art as a method or method of teaching, art as a tool to educate and train skills and life skills, art as a work that can be learned and used to express ideas, ideas, and practice imagination skills (Pamadhi, 2012) One means to educate and train skills is through theater arts. The theater is a story or play, which tells the story of the life of someone on stage. With the media: conversation, motion, and behavior, movements that are formed within the performer [2].

II. AESTHETIC EDUCATION IN THEATER ART EDUCATION

Education is a human activity and effort to improve his personality by building his personal potentials, namely spiritual (thinking, intention, feeling, creativity, and conscience). Education is also an institution that is responsible for determining the ideals or goals of education, content, systems, and educational organizations. These institutions include family, school, and society [3].

Art education is asuggestion for developing children's creativity. The implementation of art education can be carried out through game activities. The aim of art education is not to foster children to become artists but to educate children to be creative.

Art is an art activity which means that in artistic activities there are two types, namely the activities of art which are based on imitation mode and which are based on the expression mode. So, by combining the two notions of education and art, it can be concluded that the essential understanding of art education is a conscious effort to

prepare students through guidance, teaching or training activities in mastering the ability of art in accordance with the role that must be played first, transmitting art skills, the second functioning education art [4].

Education as a cultural process, in fact, something attempts to cultivate human beings with all their human qualities. Humans here are not merely seen as objects but are more positioned as subjects. As a subject, he becomes an actor in interpreting the values he faces. In this view, human beings as cultural creatures are the totality or integrity of a personality that has intellectual, emotional, creativity, imagination, intuition, social and spiritual power.

Art education has a very important function as a means or tool to develop aesthetic awareness or sense, develop creativity or creativity, and be a suggestion for children to express themselves and the environment [5].

In learning art in school, the aesthetic that is meant is the discussion of beauty does not refer to ecology or the philosophy of value about beauty. The aesthetics that have been expended into works of art are actually systematic sensing results from someone. This means that through a positive mindset and mind mapping mind, things that attract attention are considered important to be revealed. However, an individualistic objective of aesthetics elicits aesthetic strength which is then transmitted through works of art.

A. Theater Education

Theater art learning is a process of giving aesthetic experience to students. Experience in living up to the value of beauty, however, beauty is interpreted. The value of the expression in theater art is the result of processing creativity, taste, and intention. The term expression is better understood as an expression in the sense of the inspiration of a character in theater art. So, when students appreciate and are creative because the expressionists are understood as the inspiration of a character.

As performing arts (performing art), drama art is a process of creating art or theater events. As a theater event, there are also phases of creation: arable styles, and presentation, connoisseurs [6].

B. Teacher's role

The main purpose of theater arts education is to develop students' aesthetic experience so that they have a sense of sensitivity and concern for something beautiful, easy to accept stimuli from outside, easily touched by their conscience so that they become sensitive people. Sensitive humans are human beings who quickly respond to something and are moved to immediately do something useful, which in turn encourages the growth of an attitude of sympathy and empathy for anyone and whatever happens around him [7].

Therefore, so that students can achieve the potential that is expected to be trained and guided by theater activities that lead to (1) Ability and skills in presenting the theater field, (2) Ability to appreciate and be creative for the purposes of self-actualization, (3) Ability to develop ideas, and (4) The ability to reflect the social cultural phenomena that occur around.

C. Theater Learning

Learning is a way to make people learn, meaning that there is a process of manipulating the environment and providing convenience for people to learn. Learning is a business process carried out to obtain behavioral changes as a result of learning.

Art learning is a business process that is carried out by a person to obtain a change in attitudes and behavior as a result of artistic experience and interact with the environment to achieve certain goals. The purpose serves to direct changes in attitudes and behavior as a result of learning art, while art death material to be studied in order to function as a learning experience.

The expressive and creative learning of theater arts in schools must give students the freedom to express themselves in managing their creative potential. The principle of expressive learning is to safeguard the balance, integration, unity, and integrity of learning material.

The aesthetic learning of theater art in schools must be able to expand the interaction and communication of students with their environment, as a beautiful environment or aesthetic meaning for students. For example, related to learning, material can take material flora and fauna or cultural events related to the structure of society, the learning process can work with social cultural institutions.

The principle of aesthetic learning can be achieved by exploring and exploring experiences or performing appreciation and character activities and theater productions that attract students' attention. Then students are asked to reflect on impressions in everyday life. Learning theater at school should be done in a fun way and in a free atmosphere without pressure, such as a conducive atmosphere, full of variety, and always having a reciprocal dialogue. Good dialogue to change the spirit of students or cumin just to interact with learning theatrical arts, in order to build the character inspiration in the protocol in accordance with the surrounding environment and students can gain new knowledge and experience.

The new knowledge and experience is not always functional or direct useful in real life but is a struggle that continues to manage with other knowledge and experience.

D. Theater aspects

According to Soediro [6], the elaboration of the aspects of the theater includes text/play, plot (plot), characterization (characteristics or character), setting (setting). The elaboration of each aspect can be described as follows:

1. Lakon Text Texture

Speaking Texture Text play cannot be separated from the presence of members of one unity impression. The play script that has a prominent theatrical aspect suggests an impression like this can only be caused by the principle of texture, namely the principle of alignment of the parts or elements that support it, motion, dance, and diction.

2. Plot

The story plot is a fabric of events (both linear and nonlinear) arranged based on causal law. So, a dramatic plot or plot that follows dramatic law. That is, each stage in the distribution technique is a consequence that causes dramatic movement or behavior in the play.

So, a good play script should have a dramatic flow. The dramatic flow structure of a play generally has five stages,

namely: (1) Exposition, introduction, or introduction, (2) Maintenance or complication (rising action, complication), (3) Climax or peak, (4) Decision (falling action, resolution) and and (5) Closing or conclusions (conclusion, catastrophe, denouement).

3. Characterization

The central figure in a play is the embodiment of dramatic motion that builds a dramatic structure. According to its function and nature, it is a dramatic figure. In the whole motion must be taken to the theme and mandate: member characteristics that are characteristic of the play.

Through characterization, we can know the nature of self, the character of other characters; events that precede, events that are happening, and events that will come. The presentation technique can be through motion or through conversation, both dialogue, and monologue (monologue, aside, or soliloquy). Knowing the character of a character in this way is called a dramatic approach (indirect, indirect).

4. Setting (background)

The term set is translated as background; in my opinion, it's not right. Understanding the setting includes not only the setting, but includes aspects of space, time, and in what conditions the action is placed [6].

Spatial or background deployment techniques differ between stage dramas, radio dramas, television dramas, and film dramas. The play script, decoration, stage technique, and other equipment techniques or stage support techniques must be adjusted to the specificity and situation and the conditions of the staging media that will be used.

For example in wayang kulit, gedebog (banana stems) describes the cosmic natural setting (small universe). While the screen (curtain of white cloth) describes the natural setting of the cosmos (the universe).

The time aspect includes the time in the story (fable time), which is when and for some time the events in the story take place. The playwright can explain explicitly, but sometimes it only gives indicators that are less explicit and often even conveyed implicitly.

The play script must be adjusted to the staging media which provides time for the performance of one play. The time / running period provided for the staged media is different from radio, television or film media, even each staging media often makes different play times [6].

III. CONCLUSION

Education is not only related to the implementation of education that is limited to experience alone, but educational activities will emerge problems that are broader, more complex, profound and not limited by

sensory experience or facts so that they cannot be reached by the science of education. These other problems are educational goals that originate from the goals of human life and values as a view of human life.

Art education has a very important function as a means or tool to develop aesthetic awareness or sensitivity, develop creativity or creativity, and be a suggestion for children (students) to express their self-expression and environment. Art education is essentially a process of learning activities carried out to develop meaningful values in human beings and art learning.

Aesthetic learning is contained in art learning. Because art has required knowledge of beauty when the creation of art is taking place. Aesthetics is the spirit of a work of art. Theater arts education is giving students aesthetic experience.

Aesthetic experience is an experience to experience the value of beauty, however, beauty is interpreted. The value of expression in theater art is the result of the processing of creativity, taste, and intention. The term expression is better understood as an expression in the sense of theater theater art. So when students appreciate and are creative in theater performances, it actually contains elements of expression because the expression is understood as inspiration. The aspects of theater arts are the text of the play, plot (plot), character characterization, setting (setting).

Aesthetic learning is an art lesson because it has been required with the knowledge of beauty when art creation is taking place. Aesthetics is the soul of a karyasenji. The aesthetic values in the artwork are studied in the following reasons: (1) the artwork contains significant special marks behind the work, (2) the factor of experience of sensation both subjectively and objectively and (3) valuable experience requires testing and researching the level of quality of the artwork

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