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THE INFLUENCE OF AESTHETIC SENSITIVITY QUALITY TOWARDS ART CREATION ABILITY OF STUDENTS IN ARTS EDUCATION STUDY PROGRAM

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ABSTRACT:
The formulations of the problem in this study are: Is there a relationship between the Level of Aesthetic Sensitivity and the Ability of Artistic Practicum of Students of Arts Education Study Program? Thus, the purpose of the research is to find out the extent of the relationship between the Level of Aesthetic Sensitivity and the Art Creation Ability of Students in Arts Education Study Program.
This research is a descriptive corelational study in which the research subjects are students of the Arts Education Study Program at Faculty of Language and Arts, Manado State University in various levels taken proportionally for each class and determined randomly.
The independent variable is the Level of Aesthetic Sensitivity, while the dependent variable is the Students' Art Creation Ability. The data for the independent variables were obtained using the Grave's Design Judgment Test instrument, while the data for the Students' Artistic Practicum Ability was obtained through documents on the results of the semester of painting and sculpture courses from students which were used as research samples.
The research data were analyzed using the simple correlation formula from Pearson to find out the correlation coefficient between the independent variable and the dependent variable.
The results of the data analysis showed that there was a strong correlation (r = 0907) between the Level of Aesthetic Sensitivity variable and the Art Creation Ability variable in students of Arts Education Study Program, Arts and Crafts Education Department, Faculty of Language and Arts, Manado State University.
By the evidence that there is a significant corelational relationship between the Level of Aesthetic Sensitivity variable and the Art Creation Ability variable, the measurement results of the level of aesthetic sensitivity could simultaneously predict the ability of students' practicum of solitude.
Thus the entrance test for new students who will enter the Arts Education Department could use the Aesthetic Sensitivity Test, as one of the complement. Otherwise, practicum lecturers could test the aesthetic sensitivity abilities of the students they teach by using the Aesthetic Sensitivity Test. By understanding the mapping of the aesthetic sensitivity of the participants, the instructor who is asked could choose the appropriate learning method.

INTRODUCTION

Generally the curriculum of the Arts Education Study Program in all universities in Indonesia has placed practical works as a dominant subject. It is also implemented in the Arts Education Study Program, Language and Arts Faculty, Manado State University. Certainly, there are also other courses to support the formation of professional and pedagogical abilities in the field of education that need to be taken by students.

In this case, practical work courses referred to practical artistic in the field of arts, which consist of two dimensions and three dimension arts. The courses in two dimensional arts includes: Painting, Introduction to Design, Drawing Engineering, Illustration, and others. While courses within the scope of three dimensional arts are: Sculpture Art, Ceramic Art, Carving Art, and others. To be able to take part in practical lectures in the art field, students must have special abilities related to both interests and talents. For this reason, in the selection of new student admissions, these special abilities are the initial abilities tested in the selection process (skills test). This means that before prospective students are determined as students of the Arts Education Study Program, they already have that ability. These abilities are considered to support the task of working as arts student, and unable to be taught in the educational process that is undertaken throughout completing the existing curriculum.

Usually, by looking at the skills test carried out at the Arts Education Study Program in Facultyof Language and Arts at Manado State University, the test material or selection test, it is usually in the interests of identifying the extent to which the practical work skills of prospective students.

Lately, the selection of admission of prospective students of Arts Education Study Program has begun to implement an online network in which assessment documents are based on files sent digitally online. So, thus the examiner or selection committee can no longer see directly the "process" of work carried out by prospective students but only see the "results" of the process. The authenticity of the creation work will be difficult to conclude as the works itself.

For this reason, it is needed a type of instrument that could be more practical that measured the basic abilities of prospective students with authentic results, not doubt its accuracy and could complement or even replace existing instruments(Qureshi et al. 2020).

It is clear that there is no such type of instrument yet so it needs to be sought. What could be used as a question here, what instruments might be used as a selection tool, is it necessary to construct a new instrument and then test it to determine its validity and reliability? Could the existing instruments be used as those constructed by Maitland Graves? Or is it modifying existing instruments for the benefit of adjusting to current demands?

From these questions, the researcherwas limited the research to the use of an existing instrument called "The Grave's Judgment Test", which was constructed by Maitland Grave.

Based on what has been described in the background of the problem, the problem or research question that will be solved is: Is there a relationship between the Level of Aesthetic Sensitivity and the Art Creation Ability in students of Art Education Study Program?

The purpose of this study was to determine the extent of the relationship between the Level of Aesthetic Sensitivity and the Art Creation Ability of students in Art Education Study Program.

If the above problems could be solved or the research objectives are achieved, it is expected: (1) The results of this study could remind the executors of the selection tests into the Arts Education Study Program that aesthetic sensitivity tests could be used as one of the instruments, and (2) For the benefit of practicum lecturers, it could also be aesthetic sensitivity test to determine the level of aesthetic sensitivity of its students so that they could choose the learning method that approriate the level of aesthetic sensitivity of each student.

There are two variables, which are related to this research, namely: (1) the independent variable is the Level of Aesthetic Sensitivity, and (2) the dependent variable is the Art Creation Ability.

In order to a description of the theoretical references and instruments in this study implements clearly, both of these variables need to be approved by operations. The term Aesthetic Sensitivity refers to the ability to determine the aesthetic quality of a two-dimensional design that is measured using the instrument "The Grave's Design Judgment Test" constructed by Maitland Grave. Art CreationAbility is the ability to practice students in producing fine art, which is limited to two abilities, namely (1) the ability to produce paintings (2 dimensional), and (2) the ability to produce sculpture (3 dimensional). Data on the ability of this art work practicum is obtained through the existing semester exam document results.

THEORITICAL REVIEW

The Nature of Aesthetic Sensitivity

The design or also in Indonesian is known as "*nirmana*", it is a term that is very well-known to the artists, added in academic relations. In lectures, design courses are compulsory courses for all students to attend. Typically this course is given in the early semester of lectures. Through this course, students are drilled for their sensitivity in making, able to apply the principles of design in their work.

Design principles are rules about how to organize elements of design. Graves (in Pakasi, 2012) argues that the elements could be reduced in several elements, factors or dimensions namely: lines, direction, shape, size, texture, value and color. These elements which if organized will produce a tangible form called design. In realizing the concepts of ideas into visual designs, designs are usually worked out in the form of drawings, color sketches, models or other similar facilities (Myers, 1976: 143). By design activities, a person chooses to choose a variety of choices that are suitable, no doubt, based on aesthetic considerations, so that in the end they can make maximum art work.

It could be said thatartwork is a manifestation of the concept of ideas through contemplation. Dober (1969: 70) argues that art is a result based on observations of nature and is then based on the principle of structuring the design that unites various parts into a meaningful form of unity.

In forming a work of art, the design principles are a very decisive ability because in essence the design is a manifestation of various ideas that are summarized into concept ideas, and then visualized using design elements based on the design principles. These design principles are norms which explain how to arrange or compose the elements of the design so that a design is formed which is an embodiment for which comes from the combination of elements which ultimately produces the desired effects.

Sanyoto (2005) argues that design (or often in Indonesian is called Nirmana) organizes or arranges visual elements such as points, lines, colors, spaces and textures into a single unit thatharmonious both in the form of two dimension and three dimension. Sanjoto grouped the elements in the design into 4 parts, namely (1) points, (2) lines, (3) fields, and (4) textures. According to Sanyoto, a dot, a dot is a small shape that has no dimensions, where the most common point is a simple, tight, rounded, directionless circle.The line is the result of a real scratch and the limit of an object, space, mass and color series, the Field is a flat shape without thickness, has a display dimension, width and area; has a position, direction and is limited by a line. While stocky is a form of field that has dimensions of thickness and depth.

The ability to apply design principles in fine arts is the ability to create certain effects through certain compositions. For this reason Graves (in Pakasi, 2012) uses three aspects which are fundamental forms, namely (1) repetition, (2) harmony and (3) contrast.

Repetition is the repetition of identical elements at a certain position in a distance. This repetition by itself creates an interval of distance between the elements to be reiterated. Harmony is a combination of elements that have the same respect from one another. Harmony is a medium interval between one another. Contrast is connecting elements that are not related or combining elements that have extreme differences in a composition.

In analyzing the success of a design, factors such as unity, interest (interest) and balance (balance) are important factors. Each factor, as stated by Graves (in Pakasi, 2012), has certain characteristics. Unity factor occurs because of the visual competition of the elements which are then integrated through the dominance of certain elements. Interest factors occur because of variations in various elements displayed. While the balance factor functions for the purpose of design purposes, in placing the design elements in a supportive position. In addition, sthe quality of the design manifestation in visual form is also determined by the accuracy of the technique in the form of the ability to manipulate the tools and materials used.

Rusnico (2017) (http://vriske.com/principles-design-des/) states that design principles are needed by anyone who has a job that is in contact with design. Because by understanding the principles of design, it has a kind of basic "vocabulary" that can be used to discuss design so that it helps designers to produce the expected design. Furthermore, it was found that the principles of

design include: balance, emphasis, movement, form, repetition, and rhythm. Balance means not "heavy" side. Balance occurs when visual objects are distributed in such a way that they are comfortable to be seen as a whole. In design, the balance is further divided into 3, namely: (1) symmetrical balance, (2) asymmetrical balance and (3) radial balance. Patterns are elements formed and repeated in an orderly and uniform arrangement. Repetition is a repetition that occurs but at certain intervals. Rhythm is a combination of repeated elements that experience variations but are still synergistic (accessed 12/20/2017).

The Nature of Art Creation Ability

The following studies on art work practicum are limited into twocomponents, namely (1) painting and (2) sculpture. The two components represent two forms of art, namely: (1) two-dimensional art (painting) and (2) three-dimensional art (sculpture).

Painting

This description will be presented regarding the definition of painting, painting genres, techniques and curriculum of painting learning in higher education.

Painting is defined as a part of fine art, where the results are presented in a flat, curved, other shape on cloth, paper, or other materials using equipment such as pencils, brushes, palette knives, or parts of the body that function as equipment, also forming media such as watercolors, oil paint, charcoal, or other media that can produce two-dimensional forms.

Likewise, by referring to the Wikipedia website (https://id.wikipedia.org/wiki/painting), painting is one branch of fine art. In the same basic understanding, painting is a more complete development than drawing. Painting is the activity of processing a two-dimensional medium or surface of a three-dimensional object to get a certain impression. The medium of painting can be anything, such as canvas, paper, boards, and even film in photography can be considered as a medium of painting. Tools that can also be used a variety, with the condition that it can provide certain images to the media used.

The form of painting can be categorized through its genres. There are so many schools that exist in this painting, among others: naturalism, realism, expressionism, impressionism, pointillism, abstracts, and others. Basically these streams are intended to categorize forms of painting creation from time to time, and also characterize the creative form of a painter.

From the paint media used, two types of paint are known, namely, watercolors and oil paints, each of which has different properties. Therefore, these 2 types of paint material cause different cultivation techniques. For watercolors the technique that is used is the aquarelle technique, whereas for oil paints the technique is placards. Although actually, exploration of creativity in painting allows for experimentation so that the material used is not limited to the two types of paint above.

Regarding the curriculum of painting in higher education, especially in the Arts Education Study Program, based on the existing syllabus, it appears that related painting techniques are aquatic techniques for watercolor painting and plaque

techniques for oil paint. Likewise, in the curriculum students are also taught to paint for various streams, and in the end students will find themselves the most comfortable ism obtained.

Sculpture
Sculpture is a branch of fine art in three-dimensional. This sculpture can be made from various materials, including: wood, cement, clay, gypsum, and so on. The form of this sculpture can be realistic, abstract, decorative, or geometric.

Sculpture is a branch of fine art that is tangible in three dimensions, usually created by sculpting, modeling (for example with clay material) or casting (mold) (Samhis Setiawan, "Sculpture Art" Definition and (Type - Function-Forms - Techniques), https: // guru Pendidikan.co.id, posted on 03/04/2019).

According to Mikke Susanto in (cited in https://brainly.co.id/tugas/3881376 posted 16 July 2018), sculpture is a three-dimensional work that is created by reducing the material or making a model in advance with print techniques or cast techniques. Furthermore, it is still in the same source, B. S. Mayers argues that sculpture as a 3-dimensional work that stands alone and can be seen from any aspect.

In addition, regarding sculpture techniques, namely grains, chisels, assembling, printing (cast), shaping, and modeling. Grain technique is a manufacturing technique by adding or reducing soft materials such as clay, night plaster, etc. Assembling technique is done by assembling and connecting materials into a single unit like playing a puzzle. Printing technique (cast) is done by heating the metal until it is liquid, then the metal liquid is poured in the form of a sculpture mold. Forming technique is the technique of how to form a statue slowly or gradually to match the desired results. Modeling technique is a technique by making the model first. Then still in the same source, namely regarding the types of sculpture. Sculpture based on shape: figurative: sculpture made to imitate the shape of objects that exist in real life (e.g human, animal or plant shapes that resemble the original). Non figurative: is a type of sculpture that does not resemble the original shape. Such statues only display curves, lines, or certain parts of an object.

Framework for Thinking and Hypothesis
Art work in painting and sculpture is an activity that requires sensitivity or sensitivity of art. Students of Arts Education Study Program, of course, have varying abilities in relation to art work practicum. The quality of the artworks of each student is highly dependent on the level of aesthetic sensitivity they have. Thus the following hypothesis can be formulated: There is a relationship between the Level of Aesthetic Sensitivity and the Ability of the Artistic Practicum of students in Arts Education Study Program.

RESEARCH METHODS
The population is all students of arts study program. Affordable population is art students of faculty of language and arts who have graduated from sculpture, and painting.

The sample is a portion of students who have passed the courses mentioned above, namely as many as 25 students, who are drawn proportionally based on

the student force (who have graduated from the course of Painting and Sculpture).

The research was carried out for approximately three months (June to August 2019) in the Arts Education Department, Faculty of Language and Art, Manado State University.

The research method that used in this study is the corelational method (simple correlation), which involves: (1) Independent Variables (X) are: the Leve of Aesthetic Sensitivity, and (2) The Artistic Practicum Ability of the students in Arts Education Study Program.

The research instruments used in this study, namely: (1) "The Grave's Design Judgment Test" constructed by Maitland Grave, to measure the level of sensitivity of aesthetics (Variable X), and observations of notes on the results of semester exams from two courses that represent the students' ability of art practicing in Arts Education Study Program, with averaging two courses, (namely sculpture and painting) results of semester exams.

In order to test the research hypothesis, simple correlation analysis (from Pearson) is used. However, before the research data is analyzed its correlation, the data is tested for the analysis requirements, which include the normality test and the linearity test. All statistical tests use the SPSS for Windows version 15.0 application.

RESEARCH RESULT

Data Description

Data on the results of the assessment of the level of aesthetic sensitivity (variable X) obtained using the instrument "Grave Design Assessment Test", as well as the Artistic Practicum Ability of Arts Education Study Program (consisting of average test results in art and painting courses), is as stated in the following table:

Table 1. Data of Research Results Data

Subject	The Level of Aesthetic Sensitivity (X)	Artistic Practicum Ability (Y)
1	30	89
2	30	99
3	24	90
4	28	85
5	22	74
6	23	75
7	26	76
8	22	75
9	27	74
10	28	89
11	28	86
12	20	73

13	25	89
14	24	80
15	21	76
16	28	90
17	20	75
18	32	92
19	28	94
20	28	77
21	20	76
22	27	81
23	22	76

Based on the SPPS Windows Application Version 15.0, it is obtained descriptive statistics of the two variables (See Appendix 1), as illustrated in Table 2.

Table 2. Descriptive Statistics

Variable	The Level of Aesthetic Sensitivity (X)	Artistic Practicum Ability (Y)
Average	25,9565	94,9130
Median	26	95
Variant	11,316	4,538
Standard Deviation	3,36396	2,13015
Minimum Score	20	90
Maximum Score	32	99
Average Raw Error	0,70143	0,44417

Testing of Requirements Analysis

There are two tests for requirements analysis, namely (1) Normality Test, and (2) Linearity Test. Both tests are applied to the research data of two variables (Level of Aesthetic Sensitivity, and Artistic Practicum Ability).

Normality Test.

Test requirements analysis is used to find out whether the data from two the variables used are normally distributed. For this reason, the study sample is <50 people, the normality test uses the Shapiro-Wilk test.

Based on calculations with the help of the Windows SPPS Application Version 15.0, (See Appendix 1) the results are as shown in Table 3.

Table 3. Test Requirements Analysis Results. (Shapiro-Wilk Test)

Variable	Statistic(Shapiro-Wilk)	df	Signification	Conclusion
The Level of Aesthetic Sensitivity (X)	0,971	23	0,711	*Significant*
Artistic Practicum Ability (Y)	0,975	23	0,800	*Significant*

Shapiro-Wilk test results on each variable showed that: (a) Variable Level of Aesthetic Sensitivity (X) and Artistic Practicum Ability, both showed significance because> 0.05. Thus it can be concluded that the data of the two variables are normally distributed so that the calculation of the correlation between the two variables can be analyzed using Pearson correlation.

Linearity Test

This Linearity Test is carried out to find out whether the two variables used are significantly linearly related so that correlation analysis can be done.Based on calculations with the help of the SPPS Application for Windows Version 15.0, linearity test results are obtained as in Table 4 (See Appendix 1).

Table 4. Linearity Test Results

			Sum of Squares	df	Mean Square	F	Sig
*Artictic Practicum Ability **	*Between Groups*	*(Combined)*	88,159	12	7,347	6,297	,003
The Level of Aesthetic Sensivity		*Linearity*	82,039	1	82,039	70,319	,000
		Deviation from Linearity	6,120	11	,556	,477	,880
	Within Groups		11,667	10	1,167		
	Total		99,826	22			

Based on the data in Table 4, deviation from linearity value of 0.880 is obtained, which is greater than 0.05. Thus it can be concluded that there is a significant linear relationship between the Level of Aesthetic Sensitivity with the Artistic Practicum Ability.

Hypothesis Testing

Hypotheses that will be tested in this study are:

H0: There is no relationship between the Level of Aesthetic Sensitivity and the Artistic Practicum Ability of students in Arts Education Study Program.

If H0 is rejected, it will be accepted:

Ha: There is a relationship between the level of Aesthetic Sensitivity with the ability of the Artistry Practicum of students in Arts Education Study Program.
Based on the nature of the hypothesis, correlation testing (2 tails) was performed.Correlation test is used the SPSS application program for Windows Ver. 15.0.Test results (See Appendix 1), as in Table 5.

Table 5. Correlation Analysis Results

		X Level of Aesthetic Sensitivity	Y Art Creation Ability
XLevel of Aesthetic	*Pearson Correlation*	1	,907(**)
	Sig. (2-tailed)		,000

Sensitivity	*Sum of Squares and Cross-products*	248,957	142,913
	Covariance	11,316	6,496
YArt Creation Ability	*Pearson Correlation*	,907(**)	1
	Sig. (2-tailed)	,000	
	Sum of Squares and Cross-products	142,913	99,826
	Covariance	6,496	4,538

** Correlation is significant at the 0.01 level (2-tailed). a Listwise N = 23

Based on this analysis, a correlation between Aesthetic Sensitivity Level (X) and Artistic Practicum Ability (Y) is very strong with a correlation coefficient of 0.907. Furthermore, based on the 2 tails test (2 tails test), it shows that the corelational relationship is 0,000, which is smaller than 0.05 so that the relationship of the two variables is significant. Thus H0 can be rejected so that the alternative hypothesis (HA) which states: "There is a relationship between the Level of Aesthetic Sensitivity and the Artistic Practicum Ability of Students of Arts Education Study Program" can be accepted because of its proven significance.

CONCLUSIONS AND RECOMMENDATIONS

The results of the data analysis showed that there was a strong correlation between the Level of Aesthetic Sensitivity and the Artistic Practicum Ability in students of Arts Education Study Program, Arts Education Department, Faculty of Language and Arts, Manado State University.

This was demonstrated through the correlation analysis conducted, showing a strong correlation coefficient (r = 0.907) between the two variables studied. Likewise, through the two tails test (two tails test) showed a significant positive relationship (0.01) on these two variables.

Suggestions

By the evidence of significant correlation between the Level of Aesthetic Sensitivity and the Artistic Practicum Ability, the measurement results of the aesthetic sensitivity level could simultaneously predict the ability of student practicum ethic.Thus the entrance test for new students who will enter the Arts StudyProgram could use the Aesthetic Sensitivity Test, as one of the complement. Otherwise, practicum lecturers could identify the aesthetic sensitivity abilities of the students they teach by using the Aesthetic Sensitivity Test. By knowing the mapping of students' aesthetic sensitivity, the lecturer can choose the appropriate learning method.

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