

Implementation of Reseptive Esteemy Approach Model in Learning Reading Literature

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Abstract. Research on the implementation of aesthetic model of receptive aesthetic approach in learning to read the literature on the background of the low quality of results and learning process of Indonesian language, especially the study of literature. Students as prospective teachers of Indonesian language are expected to have the ability to speak, have literature, and their learning in a balanced manner in accordance with the curriculum demands. This study examines the effectiveness, quality, acceptability, and sustainability of the aesthetic approach of receptions in improving students' literary skills. Based on these problems, this study is expected to produce a learning model that contributes high in improving the quality of results and the process of learning literature. This research was conducted on the students of Language Education Program, Indonesian Literature and Regional FKIP Pasundan University. The research method used is experiment with randomized type pretest-posttest control group design. Based on preliminary and final test data obtained in the experimental class the average preliminary test was 55.86 and the average final test was 76.75. From the preliminary test data in the control class the average score was 55.07 and the average final test was 68.76. These data suggest that there is a greater increase in grades in the experimental class using the aesthetic approach of the reception compared with the increase in values in the control class using a conventional approach. The results show that the aesthetic approach of receptions is more effective than the conventional approach in literary reading. Based on observations, acceptance, and views of sustainability, the aesthetic approach of receptions in literary learning is expected to be an alternative and solution in overcoming the problems of literary learning and improving the quality of Indonesian learning outcomes and learning process.

Keywords: Approach; Aesthetic Receptions, Literature Reading

I. INTRODUCTION

Indonesian language and literature learning has a very important role in fostering the intellectual, social, and emotional intelligence of learners. Through literary learning, learners can develop language skills, enhance cultural knowledge, develop inventiveness, intention, and taste, and can support the formation of character. For that, literary learning is very important in various aspects because it can provide benefits in one's life.

The key to the success of literary learning lies in the ways and efforts of teachers in managing and conveying literary learning. Indonesian language and literature teachers have a low ability to motivate and familiarize students with literary works. Students not only understand literary theories, but students are more required to have the ability to appreciate the work of literature and create works of quality literature.

Learning Indonesian language and literature in schools should be able to grow learners to be knowledgeable, have adequate language skills, and have a positive attitude towards Indonesian language and literature, have a love, and high

appreciation terhadap literary works. Thus, the tasks of Indonesian language and literature teachers not only provide knowledge (cognitive aspects), but also skills (psychomotor aspects) and instill a sense of love (affective aspect), both in class activities or outside the classroom.

Research on the implementation of the aesthetic approach of receptions in reading literature learning background of several issues related to the results and the process of learning Indonesian language and literature that has been complained about. According to Mustafa [1], "In the world of our education, literature is often dianaktirikan so as to get a less encouraging status in teaching in schools or colleges. In both levels of this institution, literature often gets different status from other disciplines. "Teachers are expected to teach the language and literacy skills in a balanced manner according to the curriculum demands.

Based on Permadi's search results [2] on barriers in literary learning, many teachers who teach literature are more theoretical. Learners are not familiarized with the process teaching approach, teachers do not use problematic directives,

learners are not involved for the creative process, learners are not given the opportunity to express themselves, even many teachers who do not quite master the literary material that will be taught.

Literary learning should refer to the activity of understanding, interpreting, judging, and ultimately producing something akin to the work that is appreciated. Learning literature appreciation is directed at the growth of the appreciation of the students in accordance with the level of emotional maturity. This suggests that the planning, implementation, and evaluation of literary learning should ideally be directed at the growth of students' appreciation and creativity.

Efforts to improve the quality of literary learning in schools are largely determined by the role of teachers in managing learning actively, innovatively, and creatively. Teachers should master a variety of approaches, methods and teaching techniques. In addition, the teacher should also recognize the learners well. Interest, intelligence, talent, motivation, and cognitive ability of learners are important to consider in determining the success of learning, especially literary learning.

Literary learning should be open, creative and dynamic. Literary works allow a very rich interpretation. This will happen if the learning is done openly. In such an atmosphere of learning various alternative interpretations of a literary work can emerge.

Indonesian literary learning is directed to introduce the values contained in the literary works and invite learners to appreciate the experiences presented. Literary learning should be able to develop students' sensitivity to sensory values, affective values, affective values, religious values, and social values, individually or in combination as a whole, as reflected in literary works. Based on this, this study was conducted.

Literature review

In relation to the terms of the learning model, Dahlan [3] argues that a learning model can be defined as a plan or pattern used in developing curriculum, organizing instructional materials and giving instruction to teachers in class in teaching settings and other settings.

According to Corey in Sagala [4], learning is a deliberately managed process that allows students to engage in certain activities and conditions to produce the expected response.

Joyce and Weil [5], revealing the teaching model is: a pattern or a plan, to select the instructional material, and to guide a teacher action. Joyce and Weil illustrate that the teaching model is a kind of pattern or plan that can be used to define curriculum or teaching, choose subject matter, and guide teacher activities. There are four major groups of teaching models: the information-processing sources, the personal sources, the social interaction sources, and behavior modifications as a sources. Each group of models can be marked from the orientation or focus of the model, the

sequence, the teacher's reaction principles, the characteristics of the social system, and the concept of the support system.

The above opinion implies that a teacher other than having to master the subject matter, must also understand how to select and use methods that are appropriate to the purpose and the material being taught. The interaction must be communicative and educative.

Teaching models are designed or shaped by practice, empirical work, theory, guesswork, and based on a study of the meaning of theory and research conducted by others. As mentioned by Iskandarwassid [6] (2002, p 57), the discussion of the model includes four parts, namely (1) the orientation of the model, (2) the teaching model, (3) application, and (4) the impact or effect of teaching and additional impact. These four sections will be described as follows.

1. The orientation of the model includes: (a) the purpose of the model, (b) theoretical assumptions, and (c) the principal principles and concepts underlying the model.

2. The teaching model includes four concepts, namely (a) syntax or sequence of activity steps, (b) social system or class social system, (c) principles of reaction, and (d) a support system.

A. Syntax is a step-by-step method of describing the model in its implementation. When teachers use a model as a basis for their strategy, it is necessary to master what kinds of activities they will use, how they will begin, and what will happen next. The description of syntax in the sequence of activities is called phase. Each model has certain phases.

B. The classroom social system discusses the role and relationship of students with teachers and a kind of norm. The teacher has a very important role and the role of leadership varies greatly. In some models the teacher as a reflector or facilitator of group activities.

C. The principles of reaction discuss how the teacher considers the student as well as how to respond to what the student is doing.

D. The supporting system discusses the supporting conditions required for the implementation of the lesson; What are the additional demands of the model beyond their skills, human capacities and technical ease.

3. Implementation provides information on the use of models in the classroom. Sometimes this information is illustrative for a wide variety of subject areas, such as adaptation guidance according to age level or for curriculum design, or suggestions for incorporating a model with other teaching models.

Based on the description can be concluded that the teaching model is a pattern of teaching strategies designed based on the theory with the aim to improve the effectiveness of achievement of learning objectives.

Regarding the aesthetic approach of reception, Junus[7] (1985, pp. 51) states that the aesthetic research of receptions is based on the following thought.

A. This approach starts from a work seen in relation to how it reacts with its readers.

B. A work will be concrete through a reader's acceptance so as to leave an impression on them. The reader must be able to concretize and reconstruct it with imagination. Without imagination, the reader will not be able to see the work more broadly.

C. The imagination of the reader will arise because of familiarity with the literary tradition and the ability to understand the circumstances of its time, possibly also the past.

D. Through the impression, the reader may declare his acceptance of a work. The reader may declare it in comments.

Based on that opinion, the study of literature with the aesthetic approach of the reception more emphasis on the process of acceptance and assessment of readers of literary works are read. The reader's role becomes enormous because from time to time, literary works always get responses and judgments.

Teeuw [8] formulated the aesthetic approach of receptions into three approaches: the literary receptive approach experimentally, the reception approach through literary criticism, and the approach of intertextual receptions, copying, adaptation and translation. The aesthetic receptive aesthetic approach the authors did was experimental research.

Experimental research examines reader reactions. Segers in Sayuti [9] states that in experimental research a person first determines the diversity of aesthetic objects, the second determines the differences and similarities between the aesthetic objects, and the three determines the relationship of aesthetic objects and artifacts. From the reader's reaction it is likely that the reader will judge a literary text. At that time researchers can ask directly to the reader after reading the literary text. The level of reception questions can move on to the reader's satisfaction to the level of reaction to the quality of the literary work.

The response will certainly be different. This is due to the experiences and concepts that each reader has. It is determined by three criteria. First, it is determined by the norms reflected in the texts being read. Second, is determined by the knowledge and experience of literary works that have been read. Third, is determined by the reader's ability to understand life [10].

Teeuw [8] states that the reader needs to give meaning to the literary works, because the literary works will only be artifacts if not given meaning by the reader by means of concretization (meaning). By meaning, meaning that did not seem to be obvious. In addition to concretization, the reader also performs recuperation, ie "seizing" meaning by the reader so that the meaning becomes the property of the reader [10].

Junus [7] states some reader terms, there are regular readers, ideal readers. Ideal readers are grouped into types of implicit readers and explicit readers. The average reader is the reader in the true sense of reading literature as a literary work, not for research material. The ideal reader is a reader formed

by the author or researcher of a casual reader based on their variation of responses. An implicit reader is a reader who himself creates the text for himself and becomes "an inviting network of structures", which influences us to read in a certain way. The explicit reader is the reader who receives a certain mental image in the reading process; However, the image will inevitably be colored by the reader's experience.

Relation to literary reading activities, reading is a very complex activity, because reading is an active process to absorb, process, think, develop, and interpret the discourse being read. Reading is a thought process that demands the ability to connect ideas with the background of the reader's knowledge and experience.

Harjasujana and Damaianti [11] argue that reading is a complex process that includes understanding the meaning, interpretation of meaning, reader reaction, and its application in life. This opinion indicates that reading is an integration of various processes embodied in reading activities.

According to Mustafa [12], to be able to read literary works adequately the reader must have sufficient understanding of the conventions of a literary work, to understand the conventions of the rule of significance, to understand the coherent metaphor conventions, and the unity of themes convention.

On the other hand, Mustafa [12] points out that the reading of literary works is a very important skill as the basis for various forms of wider literary studies. Literary work is the result of human creativity which is a reflection of the life or the imagination of the author. Literature displays the image of life and life itself is a social reality. Literature is an imaginary expression of the life of society. Thus, reading literature requires a deep understanding of human life and social life.

Ratna [13] argues that reading literature is different from the notion of reading in general that requires readers to obey the author's wish. Reading literature is to create with the consequence that the more a role is the creativity and imagination of the reader. Reading means enrichment, generating stagnant energy as evacuated through means of work, both as an intertextic and a dialogical quality.

Literary reading activity means digging up the hidden cultural foundations in every person. The reader does the activity of reading 'through' language instead of 'in language'. Language is not life itself, but it tells life. Literary works do not directly educate readers, but literary works display the power that directly affects emotional quality, and on other qualities of ethics, character, and norm systems, and a growing culture.

Ratna [13] also states that reading literature provides a dual function. The reader will gain knowledge as well as the beauty of the language. The reader will also acquire both emotional and intellectual traits. In fact, the reader will gain experience on the aspects of society as well as culture.

Through the use of language in literary works, readers will be able to appreciate the events described by authors. The

reader will feel as if he is witnessing the beauty of nature, following events, and traveling from one place to another. The reader seems to be in the midst of the people depicted in the characterizations, confronting the various personalities of each character depicted. Reading literature is nothing other than an activity done to gain an aesthetic experience, which causes a lot of emotional touches.

According to Ratna [13], literary language is an ordinary language. What is unusual is how the language is exploited, how the story is presented again because the story must be a new composition for both the author and the reader. For the author of originality is based on how far his work is different from other authors, while for the reader how far the work produces different meanings.

According to Ratna [13], literary works play a very important role because through the ethical and aesthetic aspects of the work it can influence the audience subtly. Through understanding the characterization of a fictional prose, even by reading only one line of poetry, a reader is enabled to change his behavior. Thus, literature is very closely with the formation of personality so that has a close relationship with the field of education

Ratna [13] states the concrete forms of literary works are divided into three main genres: poetry, prose, and drama. All three genres have different characteristics. Prose is a free essay that is expressed through complete sentences in which it has braided stories and events. Prose has a builder element including: theme, plot, character and characterization, background, style, point of view, and message delivered.

This is in line with the opinion of Mustafa [12] which states that in general literature is divided into fiction, poetry, and drama prose. This type of literary work of prose fiction is also called narrative fiction. The work of narrative fiction is often equated with a prose story based on the author's imagination. The essence of fiction is a narrative or sequence of events or events that are interwoven into a story.

The literary works used as teaching materials are fictional prose in the form of short stories. Prose fiction is a form of literary work presented in the form of a language that is not bound by the number of words and elements of musicality. Unbound language is used to convey the theme or subject matter with a mandate to be conveyed regarding the theme. A literary work will have no meaning if it is not given meaning by the reader. To that end, Jauss and Iser as a figure of aesthetic approach emphasizes literary studies on reader reactions and see how literary works that are read can leave an impression on to their readers.

The research that the authors do is related to the aesthetic reception approach done by ordinary readers ie the students. This research is the implementation and development of students' competence in studying the intellectual and emotional elements contained in the literary works, especially short stories.

II. RESEARCH METHOD

This research uses experimental method with randomized pretest-posttest control group design type. This research was conducted on 6th semester students in Language Education Program, Indonesian and Regional Literature, FKIP Pasundan University consisting of two classes. One class is used as an experimental class and one more class as a control class. The number of students in each class is 52 people.

Data collection techniques are conducted through tests, observations, interviews, and questionnaires. In this study, the tests used two sets of text evaluation criteria that tested readers' responses to short stories read on the "Item Indiana Scale" as Seger puts it in Sayuti [9]. The assessed component includes both the intellectual and the emotional aspects. The intellectual aspect assessment delves into the reader's response to the quality of literary content read, while the emotional aspects of the assessment emphasize the emotional impact the reader feels after reading the work.

The scope of the intellectual aspect includes: (1) structure (presents well-integrated and coherent parts), (2) language (presenting skillful language usage with clear and convincing attitudes), (3) characterization (presents a portrait of human nature Recognizable), (4) theme (presents a well-developed big theme or idea), (5) tempo (presents fast-moving, fast action), (6) plot (presents clearly developed action lines).

Coverage of emotional aspects includes: (1) involvement (bringing the reader to one type of personal involvement, both in character and action), (2) emotion (having an impact on the reader's emotions), (3) interest (interesting enough to bring the reader toward reflection / (Further)), (4) authenticity (giving fresh and different perspectives to the reader), (5) joy (evokes a certain tension in the reader's heart), (6) ability to believe (trustworthy by the reader). These two aspects are developed into research instruments to explore students' responses and assessments of the short stories they read.

Observations, interviews and questionnaires were used to explore facets of teacher and student activities on the impact of model implementation tested in relation to the quality of implementation, acceptability, and sustainability of this model as an alternative to the literary learning model that enhances the ability to appreciate and express.

III. RESULT AND DISCUSSION

A. The Effectiveness of Aesthetic Approaches of Reception in Literature Reading

The effectiveness of the aesthetic approach to receptions in literary reading is tested. The tests included initial and final tests, both in the experimental class and in the control class. Values are given on the representation of students' ability to perceive and evaluate literary works in the form of short stories based on intellectual and emotional aspects.

Based on preliminary and final test data obtained in the experimental class the average preliminary test was 55.86 and the average final test was 76.75. From the preliminary test data in the control class the average score was 55.07 and the average final test was 68.76. These data suggest that there is a greater increase in grades in the experimental class using the aesthetic approach of the reception compared with the increase in values in the control class using a conventional approach. That is, the learning model of literature reading with the aesthetic approach of the reception is more effective than the literature reading model with the conventional approach.

B. Quality of Applying Aesthetic Approaches to Reception in Literature Reading

To prove the quality of the implementation of the aesthetic approach of receptions in reading literature learning is captured from the observer observation data during the learning process. Based on observations made by observers about lecturer activity during reading literature learning with aesthetic approach of receptions took place, lecturers conduct all stages of learning model with aesthetic approach of reception.

When viewed from the opportunity given to the students at the time of expressing their responses and judgments, the lecturers provide free opportunities for students to express their assessment results and respond to the opinions of other friends. The learning atmosphere becomes more lively, the student activity increases, and the discussion of the results of the assessment is more optimal.

Based on the notes of the observers, the lecturers play an active role in directing the students to provide an assessment on every aspect that is responded to. This model provides an illustration of the students' ability to be more critical, logical, and systematic in expressing their opinions and responses. Each response and assessment is supported by reference evidence and the reason of the short story being read.

Learning literature reading model with aesthetic approach of reception can be applied with good views from the activities of teachers, student activities, learning process, the principles of reaction, support system, and its application. This conclusion is drawn based on the quality of the developed learning model evidenced by the observed data on lecturer activities and student activities, the results of interviews with the lecturers, and the questionnaire that encompasses student opinions. All of them show that the aesthetic approach of the reception has an advantage in training students in critical thinking. Students seemed happy to discuss. The class social system becomes active and alive, the principles of reaction in accordance with the expected, the system of support and application of learning models of literary reading with the aesthetic approach of the reception to be conducive.

C. Acceptance and Sustainability Aesthetic Approach to Reception in Literature Reading

The aesthetic approach of receptions in reading literature learning can be well received by teachers and

students as an innovative learning model in improving students' activity and creativity. The conclusions are supported by interview and questionnaire data. The results of interviews with the lecturers are the representation of the objective view of the lecturers and students towards the acceptance of the learning model developed. Similarly, the questionnaire results from students can be a measure of acceptance of this learning model to continue to be developed and familiarized in reading literature. Acceptance and sustainability are seen from class social systems, reaction principles, systems of support, and implementation.

1. Class Social System

The social system developed in the learning model is a democratic learning system. This is apparent when the lecturers guide each stage of learning. Lecturers always provide opportunities for students to give their responses, ratings and opinions freely in group discussion forums and class discussions.

The lecturers facilitate the students to take every agreement from the things discussed and all decisions are endorsed by the student forum based on the consideration of the lecturers. Lecturers act as facilitators and communicatively interact when students need explanations. Lecturers and students uphold the attitude of mutual respect so as to create a conducive learning atmosphere.

The learning system develops democratically. Democracy in the learning system appears in various activities. This is apparent when the lecturers provide opportunities for students to respond and assess, when responding to reactions and differences of opinion raised by students, when unifying opinions and making decisions. With the democratically developed attitude created an active learning situation, reactive, and communicative.

Based on the learning system that develops democratically, the students' enthusiasm in learning to be better. Communication and interaction is more dominated by students. The lecturer acts as a facilitator. With the enthusiastic attitude of students, then all learning activities in accordance with the demands of the competencies that have been determined. Similarly, the learning stages required by this model can all be carried out properly.

2. Principles of Reaction

The principle of reaction is seen from the activities of students in assessing the intellectual and emotional aspects of the short story that is read. Positive responses began to show since they read short stories, discussed responses and assessed short stories, and during class discussions delivered the results of responses and assessments. The responses and ratings presented are supported by evidence and reasons that refer to the short story being read.

Students enthusiastically express their judgment and responses freely on all aspects assessed. Students are very active and reactive in responding because the lecturers wisely,

coordinatively, and positively facilitate the discussion during the learning process takes place.

When discussing the intellectual and emotional aspects of the short story in depth, the students show a happy and satisfied attitude because they can provide feedback and assessment of the short story that is read optimally.

Based on the responses and reactions of students during the learning took place showed that the aesthetic approach of receptions in learning to read literature can improve the activity and quality of learning optimally.

3. Support System

A learning will take place both if supported by a conducive classroom situation, a good lecturer role, as well as adequate learning facilities and infrastructure. Implementation of aesthetic approach to receptions in reading literature, interaction between students and student interaction with lecturers so that the condition of the class conducive. This can be realized because the role of lecturers and students in the discussion very well. Lecturer implementing many give flexibility to student to express opinion and interact with friend. Active students, while lecturers play a role as facilitator.

Learning facilities and learning are well met. For the purpose of this lesson, each student gets short stories to be perceived, instructional guides, and worksheets that must be filled during the lesson. Implementation of learning is supported by the role of observers who can provide reflection of the observations associated with student activities, lecturers, and the ongoing learning process. Thus, if there are deviant activities directly evaluated and sought the solution.

4. Implementation

Implementation of the aesthetic approach to receptions in literary learning provides benefits both theoretically and practically. Theoretically, students have knowledge of the aesthetic approach of receptions in reading literature. In practice, students gain experience in responding and assessing critical and responsible perceptions of literary works. Implementation of this approach has shown a meaningful interaction pattern for students because in depth this learning has been able to integrate the skills of listening, speaking, reading and writing skills. In addition, the implementation of the aesthetic approach to receptions in literary learning can develop a pattern of communicative interaction and improve critical thinking skills.

IV. CONCLUSIONS

Based on the results of research can be concluded that the implementation of the aesthetic approach of receptions in literature reading effectively improve students' ability well in assessing the work of literature. These conclusions can be drawn based on test results data from each of the assessed aspects, both from the treatment-treated group with the

aesthetic approach of reception and in the control group using the conventional approach. In addition, the aesthetic approach of receptions is significantly effective in improving students' ability to perceive literary works.

Based on the results of the research, the aesthetic approach of receptions can be applied well in reading literature learning seen from the activities of teachers, student activities, learning process, reaction principles, support systems, and implementation. The aesthetic approach of receptions in reading literature learning can be well received by teachers and students as an innovative learning model in improving learning outcomes, learning process, including student activeness and creativity.

Based on the findings obtained in this study proves that the implementation of the aesthetic approach of receptions in learning to read literature can improve the effectiveness of learning outcomes and the quality of the learning process well. NADFC, while one sample was still in safe level.

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