

Wheeler's Model for Integrating Traditional Ornaments into the Art Curriculum

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ABSTRACT

This research investigates the Wheeler Model as a conceptual framework for integrating traditional ornamental elements into the art education curriculum, which is grounded in local wisdom. The study seeks to elucidate the relevance and practical application of the Wheeler Model within the context of 21st-century art learning, which prioritizes creativity, reflective thinking, and cultural awareness. A qualitative approach is employed through a library research method, involving the review and analysis of a diverse range of national and international scholarly sources pertaining to art curriculum development, culture-based education, and the preservation of traditional ornamental heritage. The findings of the study reveal that the integration of traditional ornaments within the art curriculum assumes a strategic role in sustaining cultural identity while simultaneously nurturing the creativity and cultural literacy of students. The cyclical, reflective, and adaptive Wheeler model emerges as an appropriate curriculum model due to its emphasis on the integration between learning objectives, learning experiences, material content, learning methods, and continuous reflective evaluation. Through the application of this model, art learning transcends technical proficiency, fostering cultural awareness, appreciation of aesthetic values, and critical and creative thinking abilities. The results of reflection demonstrate that the Wheeler Model effectively bridges two primary dimensions in 21st-century arts education: the preservation of local culture and the infusion of modern learning innovation. Consequently, the integration of traditional ornaments through the Wheeler Model can serve as an effective strategy for developing an art curriculum that is contextual, creative, and deeply rooted in the nation's cultural values.

KEYWORDS

Model Wheeler, Art, Curriculum, Traditional Ornament, Local Wisdom

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INTRODUCTION

Art education has an important role in developing aesthetic skills, creativity, and the preservation of local cultural values. Karimah Nursaya'bani et al (2025) It found that art learning in the 21st century is directed to foster creative intelligence so that students are able to adapt to the dynamics of the times. This view is in line with Irawan & Wardoyo (2025) which emphasizes that cultural arts education plays an important role in developing creativity, cultural appreciation, and critical thinking skills through interactive approaches and hands-on experience in the learning process Therefore, art education needs to be designed through a curriculum that is adaptive, contextual, and relevant to the needs of today's students (Muallimah et al, 2024).

Art learning in schools today still faces various challenges. One of the main problems is the tendency of the learning process that places students only as copyists of visual forms, including in the depiction of traditional ornaments. Findings Sustainable et al (2023) shows that the deep meaning of ornaments is often overlooked so that students lack understanding of visual philosophy, symbolic

meaning, and the cultural context behind it. In fact, ornaments as an important element of Indonesian art contain aesthetic, symbolic, and cultural identity that should be an integral part of the understanding of art.

These challenges are strengthened by the rapid global cultural currents that affect the way the younger generation views traditional arts. Nurhasanah et al (2021) stating that modern popular culture often makes local art less relevant so that interest in cultural heritage decreases. At the same time, the implementation of the arts curriculum in schools and universities has not fully accommodated the systematic integration of regional cultural values. Many teachers and art educators do not have conceptual guidance in developing traditional ornament-based learning, so there is a gap between the idealism of cultural preservation and learning practices in the field.

This condition shows that there is an urgent need to present a curriculum model that is able to bridge the understanding of cultural meaning and the creative process in art learning. One of the relevant models is the Wheeler Model. This model has a cyclical structure that includes goal formulation, learning experience selection, learning experience organization, content determination, and evaluation and revision (Azizah, 2025). The reflective character of this model is in harmony with the artistic process that is exploratory and repetitive, so it is very appropriate to be applied in art learning that requires creativity, meaning and continuous improvement of works.

The Wheeler model was chosen in this study because it has cyclical characteristics that allow learning to take place flexibly, reflectively, and adaptively. Compared to other curriculum models such as the Tyler Model which are linear and emphasize the sequence of objectives, materials, methods, evaluations, the Wheeler Model offers a more dynamic structure so that it is well suited for art learning that demands exploratory, improvisative, and repetitive processes. Similarly, the Taba Model that is oriented towards a curriculum built from the ground up (*grassroots*) has not fully accommodated the need for continuous revision in the artistic process. While the Oliva Model, while comprehensive, tends to be more complicated to apply in art learning spaces that demand fluidity and creative spontaneity. Therefore, the Wheeler Model is a more solutive choice because it provides room for continuous adjustment based on the results of the evaluation as well as allows the integration of the local cultural context into the learning experience.

A number of studies have also shown the effectiveness of the Wheeler Model in developing art and cultural learning. Natty et al (2019) found that the Wheeler Model provides significant results in increasing students' creativity through a reflective learning experience cycle. Hidayah (2025) proving that the application of this model facilitates the understanding of symbolic meaning in traditional art through the systematic organization of learning experiences. Squirting (2023) shows that the Wheeler Model is able to improve the visual analysis skills of art students through repeated evaluation of the work. In addition, Hendrik et al (2024) notes that the flexibility of the Wheeler Model is helpful in regional art project-based learning, as its stages allow for the revision of visual forms according to the results of cultural exploration. Similar findings were also pointed out by Mulyati (2023) that this model is effective for art learning based on local wisdom because it can connect goals, materials, and reflection results continuously.

In addition, the application of the Wheeler Model has strong relevance to culture-based arts education (*culture-based education*). Kusumawardhani et al (2024) emphasizing that a culturally oriented curriculum allows learners to understand diversity, appreciate local identities, and build a deeper cultural awareness. This is supported by learning activities that emphasize the cultural experiences experienced by individuals which eventually give rise to the idea of appreciating these experiences into knowledge.

Based on this description, this study focuses on the use of the Wheeler Model as a conceptual framework in integrating traditional ornaments into art learning. The purpose of this research is to explain the flow of the application of the Wheeler Model, its relevance to the needs of culture-based art learning, and its contribution in overcoming the problem of the lack of meaning of ornaments in art education. This research is expected to make a theoretical and practical contribution to the development of art learning that is rooted in local culture while being responsive to global challenges.

METHOD

This research uses a qualitative approach with the library *research* method. This approach was chosen because the research focuses on conceptual analysis and theoretical synthesis sourced from scientific literature without collecting field data. This method is used to in-depth examine the integration of traditional ornaments in the art curriculum through the application of the Wheeler Model with a 21st century skills approach. The research steps are carried out systematically, starting from the literature collection stage which includes books, journal articles, research reports and educational policy documents relevant to the research topic. Furthermore, the collected literature is evaluated based on its level of credibility, relevance and accuracy so that the sources used have strong scientific validity.

The source of literature in writing this article was obtained through searching various scientific literature, both national and international, that are relevant to the theme of art curriculum development, the Wheeler Model, culture-based education and the preservation of traditional ornaments. Data was obtained from the basis of trusted online journals such as Google Scholar, DOAJ, Sinta and ResearchGate with a publication time span between 2010–2025 to ensure the relevance and up-to-date of information, the literature sources used in this study consist of scientific journal articles, art education textbooks, research reports and national curriculum policy documents. The criteria in choosing journals and literature are based on several considerations, first, Thematic relevance, namely sources that discuss curriculum development, Second, academic credibility, preferably journals that are accredited by Sinta (national) or internationally reputable (Scopus-indexed). Third, Up-to-date and local context, which is a reference that is not only global theoretical but also related to the context of art education in Indonesia. Fourth, the quality of scientific argumentation, sources that contain the theoretical foundation, research results or conceptual thinking that support the analysis and findings of this paper.

RESULT AND DISCUSSION

1. Learning Ornaments in the Cotext of Art Education

Learning ornaments is an integral part of the art education curriculum at various levels and fields of expertise. At the higher education level, ornament courses are generally taught at the Faculty of Fine Arts and Design because they are directly related to the understanding of aesthetic principles, stylization of forms and the application of cultural values in visual works. Meanwhile, in Vocational High School (SMK), ornamental materials appear in the Design and Production, Painting, and Batik programs which require students to understand the form of tradition as the basis for the development of creative design. In the context of fine arts education, learning ornaments is not only oriented to the skill of drawing or reproducing patterns but also to the symbolic meaning and philosophical meaning of each motif that reflects the cultural values of the community.

The philosophical meaning in learning this ornament is explained by Nugroho (2025) That philosophical meaning is a knowledge that refers to the detailed understanding of local values so that a truth can be obtained. This process involves an analysis of the form, function and social meaning of traditional ornaments so that students understand the relationship between art, culture and local identity. In line with the paradigm of the 21st century curriculum, ornamental learning is now directed to be more contextual and reflective, not stopping at the visual aspect but also encouraging students to think critically, creatively and communicatively in processing traditional values into new inspiration. This is in line with the spirit of education based on local wisdom that places regional culture as a living source of learning and relevant to modern life.

Curriculum development models that are responsive to these dynamics need to have a framework that is flexible, reflective and experience-oriented. The Wheeler model is one of the right approaches because it emphasizes a continuous cycle between planning, learning experiences, implementation and evaluation that is constantly updated. With this model, the integration of traditional ornaments into the art curriculum can be designed systematically, continuously and in accordance with the needs of the characteristics of students and the local context.

2. The Relevance of Integrating Traditional Ornaments in the 21st Century Arts Curriculum

This literature review shows that the integration of traditional ornaments into the art curriculum has a strong relevance to efforts to preserve culture as well as strengthen national identity in the midst of globalization. Traditional ornaments that reflect the aesthetic, symbolic and philosophical values of an area, play an important role in enriching the content of art learning in schools and art campuses. This is in line with the opinion **Nurambia (2021)** which explains that art education is taught in schools because of its uniqueness, meaningfulness and usefulness for the development needs of students which lies in providing aesthetic experiences in the form of expression, creative and appreciation activities. Through this integration, students not only learn artistic skills but also gain a contextual understanding of the nation's cultural roots. In a 21st-century educational perspective, traditional ornament-based art learning encourages students to think critically about local cultural values as well as relate them to contemporary art dynamics.

Nurambia (2021) states that integrating traditional ornamental elements into the art curriculum represents a strategic effort to connect the preservation of local cultural heritage with the demands of 21st-century learning, which prioritizes creativity, critical thinking, and an appreciation of cultural diversity. In line with this view, art education as regulated in the Government Regulation of the Republic of Indonesia Number 19 of 2005 on National Education Standards emphasizes that cultural aspects in cultural arts subjects are not taught in isolation, but are cohesively embedded within artistic learning processes.. In the context of art education, **Squirting (2023)** emphasizing that art is not just a technical skill, but a means of thinking and forming meaning. Through art learning rooted in tradition, learners not only learn to draw or design but also develop interpretive and imaginative abilities that allow them to understand the symbols, philosophies and social values contained in traditional ornaments.

This approach is in line with the view that **Kusumawardhani et al (2024)** about multicultural education that emphasizes the importance of incorporating local cultural content into the curriculum so that students are able to understand differences and build inclusive collective identities. Thus, when traditional ornaments are integrated in art learning, students gain a meaningful learning experience, namely understanding their own cultural identity in the midst of globalization and modernity.

In addition to educational value, traditional ornaments also have symbolic, aesthetic and philosophical values that reflect the outlook on life of the local community. **Marisa Br Purba & Atmojo (2023)** mentioned that cultural heritage such as motifs and ornaments are not just visual artifacts, but representations of collective memory that need to be revived through the context of education. In the same sense, **UNESCO (2022)** highlights the importance of including elements of tradition in the curriculum with an adaptive approach so that students can actualize cultural values through creativity. Thus, the integration of traditional ornaments in art learning not only serves as a preservation of cultural heritage, but also as a means of developing creativity and aesthetic sensitivity that is relevant to today's life.

However, research in Indonesia shows that art learning practices are still often reproductive, i.e. students only imitate motifs without understanding the philosophical meaning behind them **Eliza & Irianto (2018)**. This condition causes a decrease in appreciation for the richness of local ornaments and weakens the connection between the younger generation and its cultural roots. Therefore, there needs to be a curriculum model that is able to balance technical mastery, cultural meaning and individual creativity.

It is within this framework that the Wheeler Model becomes relevant. This model emphasizes the cyclical relationship between goal formulation, learning experience selection, application of learning methods and reflective evaluation. Using the Wheeler Model, the integration of traditional ornaments can be designed systematically: from goals that emphasize cultural appreciation, contextual learning experiences through observation of regional motifs to creative project-based evaluations that demand students to reinterpret traditional values in the form of contemporary works. The Wheeler model in learning traditional ornament is strengthened by one of the stages of the cycle by applying the constructivist method as described by **Prasasty et al (2025)** who explains that the constructivist approach in art education has brought significant changes to the world of education,

positioning students as active constructors of their own knowledge, through direct interaction with learning materials with the aim of increasing student involvement in the learning process, developing a more complex understanding of art through deep exploration and reflection.

This kind of approach is also in line with the views of [Sumantri \(2019\)](#) that emphasizes that 21st century arts education must foster *creative and cultural literacy* namely the ability to connect creativity with socio-cultural contexts. Therefore, the integration of traditional ornaments in the art curriculum through the Wheeler Model not only enriches learning materials but also becomes a means of building students' character and cultural awareness in the global era.

3. Implementation of the Wheeler Model in Arts Curriculum Planning and Development

The Wheeler model emphasizes the continuous cycle between objectives, learning experiences, learning methods and evaluations, becoming a relevant strategic framework in integrating traditional ornaments into the art curriculum. Based on the results of the analysis of various sources, the Wheeler Model is considered to be able to accommodate the flexibility of the curriculum that is adaptive to local needs and global developments. At the planning stage, educators set learning objectives that emphasize cultural appreciation and tradition-based artistic skills. The implementation phase involves students' hands-on experience in observing, designing, and creating artworks inspired by traditional ornaments. Evaluation is done authentically through project assessment and process reflection, not just the final product. Thus, the Wheeler model acts as a bridge between curriculum theory and learning practices based on local wisdom.

The Wheeler model (in the modern context reviewed by [Kusumawardhani et al \(2024\)](#)) is one of the curriculum models that remains relevant in art education because it emphasizes the cyclical relationship between objectives, learning experiences, methods and evaluation. Unlike rigid linear models, this approach views the curriculum as a dynamic system that can be adapted to learner needs and cultural contexts ([Muallimah et al, 2024](#)).

At the planning stage, the teacher sets goals that not only emphasize technical skills but also an understanding of the symbolic meaning of traditional ornaments. This principle is in line with the view [Kholifah Al Marah Hafidzhoh et al \(2023\)](#) that meaningful learning arises when students understand the relationship between concepts and contexts. The stage of learning experience in this model can be realized through a contextual and participatory approach, where authentic experience is the main source of learning. In its implementation, a project-based approach can be used to foster creativity and collaboration while evaluation is carried out on an ongoing basis by assessing the thought process and meaning of the artwork [Priyono et al \(2025\)](#). Thus, this cyclical curriculum model is relevant for local wisdom-based arts learning because it allows teachers to integrate cultural values in creative, reflective, and contextual learning with 21st-century competencies.4. Synergy between Cultural Preservation and Educational Innovation.

The results of the study show that the integration of traditional ornaments not only functions as a means of cultural preservation but also becomes an innovation in the development of a contextual and relevant art curriculum. Through the adaptation of the Wheeler Model, teachers can develop dynamic learning units where traditional values are not statically positioned, but are used as a source of creative inspiration. This learning process trains students to appreciate cultural heritage while reinterpreting it in a modern context. Thus, an art curriculum that integrates traditional ornaments can serve a dual purpose: maintaining cultural continuity and encouraging the birth of creative innovation in the field of art.

In the context of 21st century arts education, cultural preservation and educational innovation are not two contradictory things, but two dimensions that can reinforce each other through adaptive and creative curriculum strategies. The integration of traditional ornaments into the art curriculum is proof that cultural heritage can be transformed into a source of innovative inspiration without losing its authentic value. In line with the view [Hidayatullah \(2024\)](#), tradition in the context of art education is not a static entity, but rather a living heritage (*living heritage*) which can continue to be reinterpreted and reinterpreted according to the times. Thus, the preservation of culture in education takes place through a dynamic creative process, in which local values are revived through reflective and contextual learning innovations. This is in line with research [Mubarat et al \(2022\)](#) which

discusses the implementation of the Palembang songket motif in the public space which not only emits visual beauty but also becomes a visual identity in improving the image and as a cultural education medium for the community, in this case the placement of ornaments in the creative process is reinterpreted according to the times, not only traditional songket motifs but also applied to media that are easily published.

Within the framework of the Wheeler Model, the learning cycle that emphasizes the interconnectedness between objectives, experiences, methods, and evaluations allows teachers to blend traditional cultural values with the demands of modern learning. Teachers can design learning experiences that not only emphasize mastery of motif drawing techniques but also foster students' reflective awareness of the philosophical meaning and social value contained behind the ornaments. Contextual art education must enable students to read their own cultural reality, understand the roots of their identity and use it as a source of transformation.

The synergy between preservation and innovation is also reflected in the Faith et al (2024) which affirms that 21st century art learning demands the development of creativity, critical reflection and cross-cultural understanding. Through a learning process based on traditional ornaments, students are trained to develop aesthetic intelligence, namely the ability to interpret cultural symbols, values and contexts into new and relevant visual forms to contemporary reality. This process not only preserves the visual form of cultural heritage but also instills a critical awareness of the importance of local values in the midst of the current of cultural globalization.

Innovation in tradition-based art learning reflects the principle of glocality (*glocalization*), namely the ability to think globally but act locally. According to Simbolon et al (2024), an arts education strategy that combines local cultural values with a global orientation can create a balance between identity preservation and the development of modern creativity. In this context, the artwork resulting from the reinterpretation of traditional ornaments is not only locally meaningful but also opens up space for creative dialogue with world cultures. Thus, the synergy between cultural preservation and educational innovation is the main pillar in the development of the 21st century arts curriculum. The Wheeler model provides a flexible and reflective framework for teachers to facilitate a learning process that is rooted in tradition but open to change. The integration of traditional ornaments not only maintains the continuity of the nation's cultural identity but also encourages the birth of a creative generation that is able to interpret, transform and celebrate cultural heritage in today's visual language.

The use of the Wheeler Model is emphasized through comparison with several other curriculum models that have been widely used, namely the Tyler Model, the Taba Model, and the Oliva Model. The Tyler model, which is linear and emphasizes a sequence of objectives, materials, methods, and evaluations, essentially offers a systematic flow but lacks room for flexibility. In art learning that demands exploration and improvisation, this linear nature becomes a weakness because the changes that arise from the creative process cannot be immediately accommodated. Similarly, the Taba Model is built from a bottom-up approach (*grassroots*) is indeed close to the needs of the class, but it does not yet provide a robust mechanism for continuous revision throughout the learning process. Meanwhile, Oliva's comprehensive model tends to be too complex and impractical to be applied to art learning spaces that demand spontaneity, simplicity of structure, and flexibility of steps. Unlike the three models, the Wheeler Model offers a cyclical structure that allows evaluations to be carried out at each stage and the results can be directly used to improve planning and implementation. This flexibility is very suitable for the character of art learning which is dynamic, repetitive, and often requires quick adjustments based on the development of students' creativity. In addition, the simplicity of the Wheeler Model flow facilitates the integration of local cultural contexts into the learning experience, so that this model is not only theoretically relevant, but also practical and solutive in the development of art learning media. This is in line with research Simbolon et al (2024) which discusses the evaluation process using formative and summative evaluation models with different goals and focuses in supporting art learning. Formative evaluations help improve the quality of learning directly while summative evaluations provide a comprehensive picture of learning outcomes and learning effectiveness. These two evaluation models support each other for the

application of the Wheeler model in learning traditional ornaments so that continuous improvement takes place along with the implementation of learning activities by following the cycle.

4. Implications for Teacher Competence and 21st Century Learning

The literature discussion also highlighted the role of educators as creative facilitators in implementing tradition-based arts curriculum. Educators, both teachers and lecturers, are required to have broad cultural literacy and innovative pedagogic skills. Educators need to guide students to be able to interpret, appreciate and create works of art based on the local cultural context. In addition, adaptive curriculum support, digital learning resources and collaboration between schools or art communities are important factors in strengthening the implementation of this model. Therefore, the application of the Wheeler Model enables the integration of traditional ornaments to be carried out in a contextual, continuous, and sustainable way across different levels of art education.

The success of the integration of traditional ornaments in the art curriculum through the Wheeler Model is highly dependent on the pedagogical competence and awareness of educators as facilitators of creative learning. 21st century art teachers and lecturers are required not only to master the technical aspects of art teaching, but also to have cultural literacy, reflective skills, and competence in managing the learning process based on local wisdom values. According to [Mbia Wea et al \(2025\)](#), the professionalism of modern teachers includes the ability to relate cultural contexts to relevant learning strategies so that knowledge is not taught in isolation from the social reality of learners.

In the context of traditional ornament-based learning, teachers act as a link between cultural values and modern creative practices. [Hidayatullah \(2024\)](#) emphasizing that today's art educators need to be reflective facilitators who foster creativity, interpretation and symbolic meaning in the art learning process. Thus, teachers not only serve as teachers of technical skills but also as artistic mentors who help students discover the cultural meaning behind the work they create. Through this role, educators need to guide students to understand the symbols, meanings and philosophies contained in traditional ornaments, then guide them to process them into new visual ideas that are in accordance with the times. This approach is in line with the findings [Manarfa & Lasaiba \(2024\)](#) which shows that cultural integration in arts education is able to increase aesthetic empathy and awareness of students' identity in the midst of global change.

In the 21st century education framework, the skills that teachers need to develop include four main pillars: critical thinking, creativity, collaboration, and communication [Wulansari & Sunarya \(2023\)](#). Through the application of the Wheeler Model, these four competencies can be synergistically integrated. Teachers need to guide students to think critically in interpreting the symbolic meaning of ornaments (critical thinking), stimulating the ability to explore new forms of traditional motifs (creativity), facilitating group work in the design and production process of works (collaboration), and encourage students to present their work with a communicative visual narrative (communication).

In addition, teachers must also have cultural responsiveness, namely the ability to adapt learning to the cultural context of students [Fitriah et al \(2024\)](#). In the context of Indonesia, which is rich in cultural diversity, this means that teachers need to understand the unique motifs and philosophical values of various regions such as Minangkabau, Bali, Java, or Kalimantan and use them as a locally relevant learning resource but remain open to the global discourse of fine arts. With this kind of approach, art education can have a dual function, namely as a means of cultural preservation as well as the development of global creativity. The alignment between a teacher's educational background and the artistic and cultural content being taught is a crucial factor influencing teaching performance, as mismatches between expertise and subject matter often lead to instructional challenges and limit the development of aesthetic sensitivity and specialized skills required in art education ([Lubis, 2022](#)).

Thus, the implications of the integration of traditional ornaments on teacher competence require a paradigm shift in art teaching: from *teacher-centered* to *learner-centered*, from the transmission of techniques to the facilitation of meaning, and from mere visual reproduction to the process of forming cultural identity. Teachers who understand this essence will be able to produce a

generation and educators who are creative, reflective and rooted in local cultural values, while also being able to compete in a global context.

5. Reflections and Prospects for the Development of a Tradition-Based Arts Curriculum

Overall, the results of the literature review confirm that the integration of traditional ornaments in the art curriculum with the Wheeler Model is an innovation that strengthens the relevance of art education in the modern era. The art curriculum not only serves to transmit artistic knowledge but also to be a vehicle for character formation, creativity and cultural awareness. In the future, this model can be developed into a cross-cultural thematic curriculum design, where traditional ornaments are used as interdisciplinary learning resources that connect art, history, technology and human values. With this approach, art education plays an active role in building a creative generation that is rooted in local culture while being able to compete in a global context. The stage of artistic reflection in this case is in line with the opinion [Sinaga \(2012\)](#) In his journal, which explains that art reflection can improve student learning outcomes through art appreciation in the form of pretest and posttest, which discusses learning ornaments based on culture or tradition. The expansion of this curriculum can be strengthened with an information processing model through cognitive processes, understanding the world, problem solving and inductive thinking.

Reflection on the integration of traditional ornaments into the art curriculum shows that this approach is not just a pedagogical strategy but also an ideological step in strengthening the nation's cultural identity through education. Art learning rooted in tradition facilitates learners to understand the relationship between visual forms, philosophical values and the sociocultural context that gave birth to them. In this case, the art curriculum plays a role as a vehicle for cultural preservation and transformation not only to maintain old forms, but also to reinterpret traditional values to remain alive and relevant in the midst of modernity.

The Wheeler model with its cyclical and reflective nature allows teachers and art education institutions to continuously review the effectiveness of the learning process based on social, technological, and cultural changes. As explained by , [Maalip et al \(2025\)](#) The curriculum is dynamic and must be continuously updated through continuous reflection and evaluation to remain relevant to the context of the times. In the context of traditional ornament-based art learning, these dynamics are manifested through repeated cycles of exploration, creation, reflection, and innovation, a process that is in harmony with the character of art as a discipline that continues to develop. Looking ahead, the development of tradition-based art curriculum can be directed towards a thematic-interdisciplinary approach, where traditional ornaments not only become visual materials in the arts, but also become a source of learning across fields such as history, anthropology, design technology, and character education.

[Rambe et al \(2024\)](#), emphasize that cross-disciplinary integration within art education supports students in developing a comprehensive understanding of the cultural and social contexts surrounding artistic works.. For example, traditional motifs can be studied from semiotic and aesthetic perspectives [São Paulo et al \(2022\)](#), translated into digital form through computer-based design technology, or used as inspiration for sustainable design rooted in local ecological values. This approach opens up a space for collaboration between art education and other fields of science, expanding the meaning and function of art in the context of contemporary society. In addition, reflection on the 21st century arts curriculum requires an update of learning strategies to be in line with digital developments. The integration of technology in tradition-based art learning allows for a wider visualization and documentation of local ornaments, while strengthening students' digital cultural literacy.

[Juliawan et al. \(2024\)](#), argue that the integration of digital technology in art education extends beyond enhancing learning experiences, as it also provides new possibilities for preserving local culture through interactive platforms, including augmented reality and virtual exhibitions. However, another important reflection is the need to uphold a balance between preservation and innovation. If tradition is treated only as an object of nostalgia, then art learning loses its relevance to the present. On the other hand, if tradition is reduced to a visual style without cultural meaning, then its authentic value is lost. Therefore, teachers and educational institutions need to instill awareness that true

innovation is born from a deep understanding of cultural roots. With this principle, an art curriculum based on traditional ornaments can form a creative generation that *culturally grounded yet globally minded*, rooted in local identity, yet open to the dynamics of the world. Overall, the reflection and prospects for the development of tradition-based arts curriculum affirm the importance of synergy between curriculum development theories (Muallimah et al (2024), a culture-based approach Sustainable et al (2023), as well as a 21st-century educational paradigm that emphasizes creativity, collaboration, and cultural literacy Prasasty et al (2025). This synergy is the foundation for the development of contextual, reflective and future-oriented art education that not only cultivates skilled artists but also individuals who understand human values, cultural identity and aesthetic responsibility in modern society.

6. Wheeler's Model Cycle Flow in Traditional Ornament-Based Art Learning

Research Gusti & Rahayuningtyas, (2024) It shows that the application of a cycle-based curriculum model in fine arts learning can increase student participation and the quality of work, because students are used to evaluating and improving their work based on feedback. Thus, the Wheeler model provides a systematic framework that not only reinforces the mastery of artistic skills but also serves as a means of preserving and developing local cultural values. The Wheeler model emphasizes that the curriculum is cyclical and reflective, where each stage is interconnected and can be revised based on the results of evaluation and changes in the socio-cultural context. This model consists of five main components that form a continuous cycle, namely: (1) goal setting, (2) selection of learning experiences, (3) selection of content or materials, (4) implementation of learning methods, and (5) evaluation and reflection.

a. Setting Learning Objectives

The first stage in the Wheeler Model is to set the goals to be achieved in the learning process. In the context of traditional ornament-based art education, the learning objectives focus not only on the technical skills of drawing or designing but also on understanding the aesthetic value, philosophy and symbolic meaning contained in the ornaments. Teachers need to develop learning outcomes that foster students' cultural literacy and reflective awareness. In line with the view Priyono et al (2025), the goals of today's art education need to include cognitive, affective, and cultural dimensions so that students are not only able to create, but also understand the social context and value behind the work produced. The determination of learning objectives in traditional ornaments begins from the understanding of the basic concepts as stated by Misfanny et al (2020) which explains that motif design is the result of experience based on observation in the form of drawings made with the skill and knowledge of its creator by prioritizing the principles and elements of fine art.

b. Selection of Learning Experience

This stage emphasizes the importance of meaningful hands-on experience (*meaningful learning experiences*). In tradition-based art learning, teachers can invite students to conduct field observations of cultural artifacts, interviews with local artisans or visual studies of regional ornamental motifs. According to Citrawati et al (2025), authentic experiences that involve interaction with the local cultural environment can increase appreciation and a sense of belonging to cultural heritage. Through this kind of experience, students learn not only from books, but also from the social realities in which the culture grows. The selection of learning experiences in this traditional ornament can be seen from one of the stages in creating, namely the exploration stage as explained by Apriliana in 2021 in her journal which explains that the learning experience through the exploration stage is an exploration activity in exploring the source of ideas with steps of identification, problem formulation, search, data collection and reference to find a learning outcome in the form of an answer to each question listed in the learning objectives.

c. Selection of Content or Learning Materials

The content in the Wheeler Model is selected based on its suitability for the desired learning objectives and experience. In this context, traditional ornaments are used as the main source of

learning. The material can include the history of the motif's origins, the symbolic meaning of colors and shapes, and the creative process in its creation. Teachers need to integrate cross-disciplinary aspects such as visual semiotics, art anthropology, and contemporary design so that learning is not static. In line with Heristian et al (2022), the teaching of culture-based arts should provide space for students to interpret and modify elements of tradition according to the modern context.

d. Implementation of Learning Methods

This stage is the implementation of a learning strategy that allows students to explore and create works based on their understanding of traditional ornaments. An effective approach can be *project-based learning*, *studio work*, or local arts community collaborations. Teachers act as facilitators who guide the creative thinking process starting from visual research, sketching, exploration of techniques to artistic reflection on the works produced. According to Hilda (2023), the role of art teachers in this context is as an artistic mentor who helps students build personal and emotional relationships with the cultural objects being studied.

e. Evaluation and Reflection

The final stage in the Wheeler cycle is not the closing, but an integral part of continuous improvement. The evaluation is carried out in an authentic and formative manner, including the thought process, originality of ideas, cultural understanding, and the aesthetic quality of the work. Assessments can be portfolios, reflective journals, or exhibitions of traditional ornament-based artworks. As explained by Arbeni et al (2024), evaluation in 21st century education should serve as a means of learning, not just a measurement of outcomes. Thus, reflection on learning outcomes becomes the basis for updating goals and strategies in the next cycle.

The Wheeler model provides space for teachers to integrate tradition and innovation on an ongoing basis. In the context of traditional ornament-based art learning, each stage complements each other, the goal is to form direction, experience to cultivate meaning, content to enrich insights, methods to encourage creativity, and evaluation to foster reflection. Thus, this model not only maintains the continuity of cultural identity, but also prepares learners to become reflective, creative, and rooted creators of local values. This cycle can be seen in the image below;



Figure 1. Wheeler Model Cycle In Ornament
Source : Shofi Nurhayati, 2025

CONCLUSION

The findings indicate that the Wheeler Model provides a relevant and effective conceptual framework for integrating traditional ornaments into the art curriculum due to its cyclical, reflective, and adaptive nature, which aligns with the needs of 21st-century arts education. Through this model, students develop a deeper understanding of the aesthetic, symbolic, and philosophical values embedded in local culture while strengthening creativity, cultural literacy, and awareness of cultural

identity. Compared with the Tyler, Taba, and Oliva models, the Wheeler Model offers greater flexibility through continuous curriculum revision and is particularly well suited to exploratory and improvisational art learning. Its successful implementation, however, depends on educators who possess strong cultural literacy, reflective practice, and the ability to guide students in transforming traditional ornaments into contemporary artistic expressions. Overall, the Wheeler Model effectively bridges cultural preservation with innovative, contextual learning, making it a suitable approach for developing an art curriculum that is rooted in local wisdom while preparing learners to become creative, critical, and culturally aware individuals.

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