

The Implementation of Ornamental Motif Learning in Cultural Arts Subjects for Grade VII at SMP Negeri 3 Guguak

Maysarah^{1)*}, Chairul Haq²⁾, Nefri Anra Saputra³⁾, Asmidar⁴⁾

^{1,2,3,4)} Craft Education Study Program, Faculty of Fine Arts and Design, Institut Seni Indonesia Padangpanjang, Indonesia

*Corresponding Author

Email : shofinurhayati220302@gmail.com

How to cite: Maysarah, M., Haq, C., Saputra, N. A., & Asmidar, A. (2026). The Implementation of Ornamental Motif Learning in Cultural Arts Subjects for Grade VII at SMP Negeri 3 Guguak. *Gorga : Jurnal Seni Rupa*, 15 (1), 206-213. <https://dx.doi.org/10.24114/gr.v15i1.73164>

Article History : Received: April 26, 2026. Revised: May 10, 2026. Accepted: June 30, 2026

ABSTRACT

This study investigates the implementation of ornamental motif learning within the Cultural Arts subject for Grade VII students at SMP Negeri 3 Guguak District, adhering to the Merdeka Curriculum framework. The research objective is to elucidate the planning, execution, and challenges encountered during the learning process of ornamental motifs. Employing a descriptive qualitative approach, data were collected through observation and documentation, sourced from the learning process, teaching materials, and students' artworks. The study revealed that ornamental motif learning at SMP Negeri 3 Guguak was implemented through a sequential series of activities, commencing with an introduction, sketching, and artwork completion. The learning process offers students opportunities to enhance their visual creativity, commencing from sketching to the completion of final artworks. Challenges identified include constraints in tools and materials, variations in students' abilities, and limited instructional time. Nevertheless, through meticulous planning and intensive guidance, the learning process remains effective and facilitates the development of students' creativity and visual skills.

KEYWORDS

Implementation, Ornamental Motifs, Cultural Arts, Merdeka Curriculum, Creativity

This is an open access article under the CC-BY-SA license



INTRODUCTION

Art education at the junior high school level plays a significant role in developing students' visual thinking skills and aesthetic sensitivity through learning processes that emphasize active engagement and direct artistic experience. Lubis (2022) explains that in the context of Cultural Arts education, particularly in the field of visual arts, learning activities are not only oriented toward mastering subject matter but also toward fostering students' creativity and expressive abilities. Cultural Arts learning at the junior high school level covers several artistic fields that help students develop creativity, appreciation, and artistic expression.

Among these domains, visual arts hold a strategic role. Masnia et al., (2025) state that Ornamental motif learning in Grade VII is not only intended to improve students' technical drawing skills but also to introduce cultural and aesthetic values through visual art activities, Izzati & Chotimah (2025) argue that contextual, practice-based visual arts learning can gradually improve students' visual abilities and creativity. Furthermore, Elpalina et al. (2024) highlight that students' learning interest is a crucial factor influencing learning success. High levels of interest tend to lead to better learning outcomes, thereby requiring the development of engaging and relevant teaching materials. However, previous studies have largely focused on learning outcomes and skill improvement, with limited attention given to the learning process that allows freedom of expression and the development of students' visual ideas.

Within the context of the Merdeka Curriculum, visual arts learning is directed toward deep learning, which emphasizes meaningful, contextual, and student-centered learning experiences, as explained by Tegar et al. (2026) ornamental motif learning provides opportunities for students to explore elements and principles of visual arts through practical activities while fostering creativity, independence, and responsibility in the artistic process. Therefore, teachers are required to design learning experiences that focus not only on final outcomes but also on the learning process, guidance, and holistic student experiences.

In visual arts, ornamental motifs are commonly used as decorative forms that also reflect cultural meaning and local identity. Sunarti (2021) states that ornamental motifs function to improve the quality of objects, buildings, or architectural works. This perspective is supported by Amril M. Y. Dt. Garang (2019) who explains that ornamental motifs are not only aesthetic but also contain psychological and symbolic meanings based on cultural beliefs. Furthermore Izzara & Nelmira (2021) note that motifs are generally derived from natural forms such as plants, animals, and environmental shapes, which are then stylized into decorative forms. Hendra & Sari (2021) further emphasize that ornamental motifs are the result of transforming natural forms into stylized patterns with distinctive cultural characteristics. Thus, ornamental motifs can be understood not merely as decorative elements but also as a medium of cultural communication that conveys philosophical values and moral messages.

SMP Negeri 3 Guguak District is one of the schools that has implemented the Merdeka Curriculum. In Cultural Arts learning, particularly in ornamental motif material for Grade VII, the learning process is conducted through stages of planning, implementation, and evaluation adapted to students' characteristics and the school's facilities. The learning process emphasizes conceptual understanding, practical drawing activities, and guidance in developing visual ideas.

In practice, ornamental motif learning still encounters several obstacles related to classroom conditions, student abilities, and learning facilities. In addition, the learning process tends to rely on teacher-determined designs, which restrict students' opportunities for exploration and creativity. As a result, students' artworks often appear uniform and less reflective of original ideas. Another issue is the relatively low level of student interest in participating in the learning process, which is influenced by less varied learning environments and limited opportunities for self-expression.

Based on these issues, a research gap can be identified, namely the suboptimal implementation of ornamental motif learning that supports creativity development and freedom of expression within the Merdeka Curriculum context. Previous studies have primarily focused on learning outcomes, while in-depth investigations of contextual and student-centered learning processes remain limited. Therefore, the novelty of this study lies in its effort to explore the learning process of ornamental motifs in depth, particularly in providing space for idea exploration, creativity, and meaningful learning experiences for students at SMP Negeri 3 Guguak District.

METHOD

This research used a qualitative descriptive method to examine classroom learning activities related to ornamental motifs at SMP Negeri 3 Guguak. A qualitative approach was selected because the study focuses on understanding learning processes and participants' experiences within their natural setting rather than measuring variables quantitatively. As stated by Sugiyono (2019) qualitative research is used to examine natural conditions, where the researcher acts as the key instrument and emphasizes meaning over generalization. Penelitian dilaksanakan di SMP Negeri 3 Kecamatan Guguak, Kabupaten Lima Puluh Kota. This study was carried out at SMP Negeri 3 Guguak in Lima Puluh Kota Regency. The participants involved in this research were Grade VII students who took part in Cultural Arts learning focused on ornamental motifs. The study examined the implementation of learning activities covering the planning, teaching, and evaluation stages. The data sources in this study consisted of primary and secondary data. Primary data were obtained through direct observation of the learning activities in the classroom. Secondary data were collected from teaching documents, instructional modules, and students' artworks produced during the learning process. Data collection techniques included observation and documentation. Observation was conducted to examine the planning and implementation of ornamental motif learning, while documentation was

used to gather supporting data such as photographs of classroom activities, teaching materials, and students' work. The data analysis technique followed three stages: data reduction, data display, and conclusion drawing. Data reduction involved selecting and focusing on relevant information related to the research objectives. The reduced data were then presented in a narrative descriptive form to facilitate interpretation. Finally, conclusions were drawn based on patterns and findings identified during the analysis process.

RESULT AND DISCUSSION

1. Planning of Ornamental Motif Learning

The planning of ornamental motif learning in Grade VII at SMP Negeri 3 Guguak District was developed based on the learning outcomes outlined in the Merdeka Curriculum, which emphasizes the integration of conceptual understanding and practical activities in visual arts (Siregar, 2022). The learning planning includes the preparation of teaching modules, the selection of ornamental motif materials, and the determination of instructional methods and media adjusted to students' characteristics. The materials taught include the definition of ornamental motifs, types of ornamental motifs, elements and principles of visual arts, and the application of ornamental motifs in drawing activities. The instructional methods used consist of lectures, demonstrations, and practice. The learning media include examples of ornamental motif images, whiteboards, and drawing tools and materials available at the school. The learning planning is designed to provide a balance between theoretical understanding and practical artistic activities.

The learning planning proposed by the author is implemented through teaching modules used as a foundation in instruction so that learning activities become more structured and enhance the achievement of learning objectives optimally. According to Gafur (2010) the use of modules represents the application of individual learning concepts and principles that enable students to master a learning unit thoroughly before proceeding to the next unit. This statement is reinforced by research conducted by Sephiani (2025) which explains that teaching modules based on the Merdeka Curriculum are structured learning units that help teachers in designing and implementing instruction, where components such as general information, core components, and appendices are arranged to meet students' needs and the school context.

The problems that occurred in ornamental motif learning at school led to evaluation by both the school and teachers; therefore, at the planning stage, the author redesigned the teaching modules, which were continuously revised alongside the implementation of ornamental motif learning. The module designed consists of 16 effective meetings using a two-cycle system, where the first to the eighth meetings represent Cycle I, and the ninth to the sixteenth meetings represent Cycle II, conducted within one semester. The author organized the learning process clearly and systematically with an overview of activities as presented in the table below ;

Table 1. Overview of Learning Activities in the Teaching Module

No	Week(s)	Activities
1.	First and Second	Explaining the basic concepts of visual arts and ornamental motifs
2.	Third and Fourth	Explaining the use of tools and materials as well as the steps in creating a project
3.	Fifth	Creating sketches and designs
4.	Sixth and Seventh	The process of producing artwork based on the working steps
5.	Eighth	Finishing dan Evaluasi
6.	Ninth and onwards	Repetition of the cycle starting from the first week for the second project

Source : (Maysarah, 2026)

2. Implementation of Ornamental Motif Learning

The implementation of ornamental motif learning begins with preliminary activities, including apperception, the delivery of learning objectives, and the introduction of the material. In the main activity, the teacher provides an explanation of the concept of ornamental motifs and demonstrates examples of their application. Subsequently, students engage in practical activities of drawing ornamental motifs under guidance and supervision. During the practice process, students are given the freedom to develop their ideas and creativity based on the assigned theme as an effort to foster

visual creativity and an appreciative attitude toward art. [Lubis \(2022\)](#) also explains that the teacher acts as a facilitator who provides direction, motivation, and feedback on both the process and the outcomes of students' work. The learning activities are concluded with a brief reflection and assessment of students' artworks.

The implementation of learning is carried out by referring to the teaching modules or instructional guidelines that have been prepared in advance, while still being developed flexibly in accordance with classroom needs and dynamics. [Azis et al. \(2022\)](#) explain that in the context of visual arts learning, the presence of systematically developed teaching materials such as modules is essential in increasing students' interest and participation, as valid and practical modules enable students to be more actively involved in the learning process and to achieve learning objectives effectively. Teachers do not rely rigidly on the modules, but make adjustments through supporting strategies, such as implementing ice-breaking activities at the beginning or during learning sessions to improve students' focus, enthusiasm, and readiness to learn.

In addition, the learning process is designed collaboratively by encouraging active interaction between the teacher and students to create a more dynamic and meaningful learning atmosphere. Efforts to increase student participation are also carried out by providing choices in the creative process, for example through the selection of ornamental motifs. Although the basic motifs are determined by the teacher as a pedagogical boundary, students are still given the opportunity to select and develop these motifs according to their ideas and creativity. This approach aims to foster a sense of ownership of the produced artwork while simultaneously developing students' visual creativity within a structured and guided learning framework. This is in line with the opinion of [Andeska et al. \(2019\)](#) who state that ornamental motifs in traditional artworks function not only as decorative elements but also reflect cultural identity. Similarly, [Permata & Setiawan \(2025\)](#) state that visual elements such as color, motifs, and ornaments are not merely decorative but also contain symbolic meanings and deep cultural values.

The learning activities are carried out as illustrated in the following figures ;



Figure 1. Learning Activities in The First Meeting
Source : (Maysarah, 2025)

The figure above shows the learning activities in the first meeting, which began with the provision of stimulus through the presentation of various examples of ornamental motifs from different sources. Students observed the forms, patterns, colors, and arrangements of the ornamental motifs, after which the teacher posed guiding questions related to the function of ornamental motifs in everyday life. Subsequently, the teacher explained the basic concepts of visual arts and ornamental motifs, the types of ornamental motifs, as well as the elements and principles of visual arts applied, followed by a simple discussion and analysis of the observed examples. The students then completed guided comprehension exercises, and the activity was concluded with a brief reflection and a summary of the material as preparation for the next meeting.



Figure 2. Learning Activities in The Second Meeting
Source : (Maysarah, 2025)

The figure above shows the learning activities in the second meeting, which focused on the introduction of tools, materials, and techniques for drawing ornamental motifs. The lesson began with apperception by linking the basic concepts of visual arts and ornamental motifs with the practical activities to be carried out. The teacher explained the types and functions of the tools and materials used, followed by a demonstration of their proper use through examples of lines, shapes, patterns, and the steps involved in drawing ornamental motifs. The students then engaged in guided exploration by creating initial sketches of simple ornamental motif designs, while the teacher provided guidance and corrections. The activity was concluded with discussion, question-and-answer sessions, and reflection to emphasize the importance of proper use of tools and materials as a foundation for the practical activities in the subsequent meeting.



Figure 3. Learning Activities in The Third Meeting
Source : (Maysarah, 2025)

The figure above shows the learning activities in the third meeting, which focused on sketching and the development of ornamental motif designs. The lesson began by linking the basic concepts of visual arts, ornamental motifs, and the use of tools and materials with the sketching stage as the initial design process. The teacher explained the concept, function, and differences between sketches and final designs, and then demonstrated the process of creating ornamental motif sketches by considering composition and proportion. The students produced several initial sketches, selected the best one to be developed into a more structured design, and received guidance and feedback from the teacher. The activity was concluded with discussion and brief reflection as reinforcement toward the creation of the final artwork.

At this stage, students were directed to experiment with appropriate and proportional forms by considering the elements of visual arts previously explained. [Misfanny et al. \(2020\)](#) explain that design is the result of organizing visual and emotional experiences by considering design elements and principles that are integrated into a coherent composition; therefore, the creative process requires the ability to manage form, composition, and balance to produce aesthetically valuable work. This is

also related to motif creation in craft art, where motifs are composed through the combination of lines, shapes, and other visual elements influenced by the stylization of nature, objects, and specific characteristics to form a unified and meaningful composition (Novrita & Pratiwi, 2022). Thus, the experimental activities carried out by students in developing sketches not only train technical skills but also build an understanding of the design creation process that is systematic, aesthetic, and meaningful in ornamental motif learning.



Figure 4. Learning Activities in The Fourth Meeting
Source : (Maysarah, 2025)

The figure above shows the learning activities in the fourth meeting, which focused on the process of creating and refining ornamental motif artworks. The lesson began by linking the sketches and designs that had been previously developed as the basis for the application of the final artwork. The students transferred their designs onto the drawing media proportionally and began working on their artwork by emphasizing form, pattern repetition, and balance, using tools and materials according to their functions. The techniques used could be adapted to the themes chosen by the students; one technique in drawing ornamental motifs is explained by Novrita & Pratiwi (2022) who state that ornamental motifs in Palembang songket weaving are dominated by geometric, floral, and fauna motifs, where animal forms are not depicted realistically but are stylized into decorative forms influenced by Islamic values that avoid realistic representations of living beings.

The teacher conducted monitoring and provided guidance throughout the working process, offering direction as well as technical corrections. The activity was continued with the refinement of the artwork through coloring, line reinforcement, and detail enhancement, and was then concluded with brief presentations of students' work, reflection on the process, and appreciation as the closing of the learning sequence. This is in line with the opinion of Lubis (2022) who states that visual arts learning can develop students' sensitivity and creativity through practice, artistic experience, and appreciation activities. Similarly, Surbakti & Fauzi (2024) explain that visual arts learning also emphasizes the process, where teachers observe students' engagement, provide guidance, and encourage reflection and presentation as part of the learning evaluation.

3. Challenges and Solutions in Ornamental Motif Learning

In the implementation of ornamental motif learning, several challenges were encountered, including limited drawing tools and materials, differences in students' abilities, and limited instructional time. The limitations in facilities and infrastructure were addressed by utilizing simple materials that are easily found in the surrounding environment. Differences in students' abilities were managed through individual guidance and the provision of varied examples, as suggested in practice-based visual arts learning by Harahap & Siregar (2021). In addition, limited instructional time was addressed through more structured activity planning and the prioritization of learning processes. Apriliana et al. (2021) explain the concept of exploration in the artistic creation process, which emphasizes problem identification and solution finding through data exploration and analysis as a basis for theoretical problem-solving. This is in line with the opinion of Elpalina et al. (2024a) who

state that teachers are required to manage instructional time optimally and efficiently, and that learning effectiveness can be assessed through outcomes (output and outcome) by considering aspects of time, cost, facilities, and the continuity of the learning process. These solutions contribute to creating ornamental motif learning that remains effective and meaningful for students

CONCLUSION

The implementation of ornamental motif learning at SMP Negeri 3 Guguak was carried out through learning activities that combined theoretical explanation with practical artistic experiences. Although initial challenges were identified, including low student interest, limited tools, and the dominance of teacher-centered instruction that constrained creativity, systematic interventions through structured planning ranging from concept exploration, design stylization, to flexible production practices proved effective in enhancing students' active engagement and visual thinking skills. This success is supported by the teacher's role as a facilitator who provides space for students to develop personal ideas based on basic motifs, as well as the use of supporting strategies such as ice-breaking activities and individual guidance to address differences in students' abilities. Therefore, the effectiveness of visual arts learning does not solely depend on the availability of physical resources, but rather on the appropriateness of pedagogical strategies that balance cultural appreciation, technical mastery, and creative freedom in achieving optimal learning outcomes.

REFERENCES

- Amril M. Y. Dt. Garang. (2019). *Ragam hias Minangkabau*. CV sarana cipta kreasi.
- Andeska, N., Setiawan, I., & Wirandi, R. (2019). Inventarisasi Ragam Hias Aceh Pada Iluminasi Mushaf Al-Quran Kuno Koleksi Pedir Museum Di Banda Aceh. *Gorga : Jurnal Seni Rupa*, 8(2), 351. <https://doi.org/10.24114/gr.v8i2.15134>
- Apriliansa, Akmal, A., & Yulika, F. (2021). Penciptaan Kriya Tekstil Tengkuluk Batik Kumbuah. *Gorga: Jurnal Seni Rupa*, 10(02), 21.
- Azis, A. C. K., Winara, W., & Muslim, M. (2022). Bahan Ajar Dalam Bentuk E-Book Materi Seni Rupa Untuk Meningkatkan Minat Dan Hasil Belajar Mahasiswa Pgsd Universitas Negeri Medan. *Elementary School Journal Pgsd Fip Unimed*, 12(3), 207. <https://doi.org/10.24114/esjpgsd.v12i3.34770>
- Elpalina, S., Ambiyar, Agustina, & Azis, A. C. K. (2024a). Implementasi Model Evaluasi Formatif-Sumatif dalam Meningkatkan Pembelajaran Seni Budaya. *Gorga: Jurnal Seni Rupa*, 13(1), 1–8.
- Elpalina, S., Ambiyar, Agustina, & Azis, A. C. K. (2024b). Implementasi Model Evaluasi Formatif-Sumatif Dalam Meningkatkan Pembelajaran Seni Budaya Implementation of Formative-Summative Evaluation Model To Enhance Art and Culture Learning. *Gorga: Jurnal Seni Rupa*, 13 (1), 01–08.
- Gafur, A. (2010). Konsep, prinsip, dan prosedur pengembangan modul sebagai bahan ajar. *Jurnal Civics: Media Kajian Kewarganegaraan*, 7(1). <https://doi.org/https://doi.org/10.21831/civics.v7i1.3445>
- Hendra, H., & Sari, Y. K. (2021). Karakteristik Motif Sulaman Selendang Koto Gadang Sumatera Barat. *Gorga : Jurnal Seni Rupa*, 10(2), 396. <https://doi.org/10.24114/gr.v10i2.27776>
- Izzara, W. A., & Nelmira, W. (2021). Desain Motif Tenun Songket Minangkabau Di Usaha Rino Risal Kecamatan Koto Tangah Kota Padang. *Gorga : Jurnal Seni Rupa*, 10(2), 423. <https://doi.org/10.24114/gr.v10i2.25928>
- Izzati, A. F., & Chotimah, C. (2025). Membangun Kreativitas melalui Asesmen Autentik dengan Implementasi Pembelajaran Proyek Seni Rupa di Sekolah Dasar. *Journal of Islamic Elementary School*, 1(2), 168–178.

- Lubis, S. K. (2022). Evaluasi Kinerja Guru Seni Budaya Ditinjau dari Kesesuaian Latar Belakang Pendidikan Guru dengan Aspek Seni yang Diajarkan. *Gorga : Jurnal Seni Rupa*, 11(2), 8.
- Masniah, Kadir, I., & Hasnawati. (2025). Analisis modul ajar menggambar ragam hias kelas VII SMP Negeri 3 Pattallassang. *Pratiwi Jurnal Seni Rupa Dan Desain*, x.
- Misfanny, R. C., Soeprayogi, H., Zulkifli, Z., & Mangatas, M. (2020). Eksperimen Kreatif Desain Motif Hias Geometris Pada Papan Berpaku (Geoboard). *Gorga : Jurnal Seni Rupa*, 9(1), 145. <https://doi.org/10.24114/gr.v9i1.18391>
- Novrita, S. Z., & Pratiwi, M. (2022). Makna Motif Batik di Kabupaten Solok Selatan Studi Kasus pada Sanggar Azyanu Batik 1000 Rumah Gadang. *Gorga: Jurnal Seni Rupa*, 11(02), 8.
- Permata, M. M. B., & Setiawan, I. (2025). Correlation of Color Symbolism in Guel Dance Costumes and Movement in the Gayo Community. *Gorga: Jurnal Seni Rupa*, 14(1), 382–389. <https://doi.org/https://dx.doi.org/10.24114/gr.v14i1.67690>
- Sephiani KEMENTERIAN PENDIDIKAN TINGGI, S., & Dan Teknologi, S. (2025). *PENCIPTAAN BUSANA KONTEMPORER DENGAN TEKNIK SMOCK JEPANG*.
- Siregar, M. A. (2022). mplementasi pembelajaran seni rupa dalam Kurikulum Merdeka di sekolah menengah. *Gorga: Jurnal Seni Rupa*, 11(2), 133–141.
- Sugiyono. (2019). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.
- Sunarti, S. (2021). Semiotika untuk Memahami Makna Arsitektur Ragam Hias. *ATRIUM: Jurnal Arsitektur*, 7(1), 45–57. <https://doi.org/10.21460/atrium.v7i1.146>
- Surbakti, T. I. P., & Fauzi, K. M. S. M. A. (2024). The Application of The Constructivist Approach in Art Education. *Gorga: Jurnal Seni Rupa*, 13(2), 625–630. <https://doi.org/https://dx.doi.org/10.24114/gr.v13i2.58479> Available
- Tegar, E., Efendi, S., Yanuartuti, S., Suryandoko, W., Sabri, I., Budaya, P. S., Surabaya, U. N., Artikel, I., Curriculum, M., Learning, D., Arts, F., & Illustration, D. (2026). Implementasi Kurikulum Merdeka Pendekatan “ Deep Learning ” dalam Pembelajaran Ilustrasi Digital di SMA. *Jurnal Pendidikan Dan Pembelajaran* [https://Journal.Yp3a.Org/Index.Php/DIAJAR_e-ISSN_2810-0417 | p-ISSN_2810-0786 Vol. 5 No. 1 \(Januari 2026\) 269-277 DOI: 10.54259/Diajar.V5i1.657,5\(1\),269-277](https://Journal.Yp3a.Org/Index.Php/DIAJAR_e-ISSN_2810-0417_|_p-ISSN_2810-0786_Vol._5_No._1_(Januari_2026)_269-277_DOI:10.54259/Diajar.V5i1.657,5(1),269-277). <https://doi.org/10.54259/diajar.v5i1.6570>