

The Practicality of Calligraphy Learning Model

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Abstract

This research aims to develop and test the practicality of an innovative and applicable calligraphy learning model for students at various levels of education. As an art combining aesthetics and technical skills, calligraphy requires an effective learning approach to improve students' understanding and skills. The designed learning model integrates hands-on methods, digital technology, and collaborative approaches to create a more interactive and enjoyable learning experience. The research method used the Research and Development (R&D) approach by adapting the Thiagarajan development model. The research process included needs analysis, model design, validity testing, and practicality testing through limited implementation in the classroom. The instruments used included observation sheets, satisfaction questionnaires, and structured interviews to measure the model's effectiveness and ease of implementation. The results showed that this learning model was considered practical and relevant by teachers and students. The implementation of the model significantly improved students' learning motivation, and understanding of calligraphy concepts, as well as better work. Teachers found the learning structure flexible and adaptable. In conclusion, the calligraphy learning model developed is not only practical but also able to create an innovative learning atmosphere, so it has the potential to be widely adopted. This study recommends further development on a larger scale to test its long-term sustainability and effectiveness.

Keywords: *Practicality; Calligraphy; Imlaiyyah, learning model, education innovation.*

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INTRODUCTION

The practicality of a calligraphy learning model lies in its ability to simplify and enhance the teaching and learning process while fostering creativity and skill development. As a delicate art form, calligraphy demands precision, patience, and creativity.¹ An effective learning model must accommodate the unique challenges of teaching this art, such as varied skill levels among learners and the need for a hands-on approach. A practical model ensures that learners can grasp essential techniques, practice efficiently, and gradually refine their skills, making the learning experience engaging and productive.

Modern calligraphy education faces challenge that traditional methods struggle to address.² Conventional teaching, which often relies on repetitive drills and limited resources, can hinder student engagement and motivation. A practical model integrates modern tools, such as digital technology, which allows learners to access tutorials, practice templates, and feedback mechanisms in real time. In addition to modernizing the educational process, this fusion of traditional craftsmanship and modern techniques also adapts to different learning styles and speeds.

Collaboration is another vital aspect of a practical calligraphy learning model. By encouraging peer interaction, group criticism, and shared learning experiences, students can gain new perspectives and improve their approaches more successfully. A collaborative learning environment also fosters creativity, as students are exposed to varied styles and interpretations of calligraphy. This interactive element makes the learning process dynamic and enjoyable, increasing the likelihood of sustained interest and long-term skill retention.

Furthermore, the model's adaptation to various educational contexts serves as a gauge of its usefulness. Whether in formal classrooms, workshops, or online platforms, the model must be flexible enough to meet the needs of instructors and learners alike. Its design should consider resource availability, teacher expertise, and cultural contexts to ensure it can be implemented widely. Ultimately, a practical calligraphy learning model serves as a bridge between preserving the tradition of calligraphy and making it accessible and appealing in the modern era.

Calligraphy learning is part of learning *mahārah kitābah* (writing skills) or writing skills in Arabic language study.³ This study is an important study that cannot be

¹ T. T. Kao, H. S., Xu, M., & Kao, "Calligraphy, Psychology and The Confucian Literati Personality," *Psychology and Developing Societies*, 33, no. 1 (2021): 54–72.

² S. Gao, "Research on the Construction of Calligraphy Education Curriculum System from an Interdisciplinary Perspective," *Journal of Modern Education and Culture*, 1, no. 2 (2024); M. Karimkhani, H., Delkhosh Kasmaei, A., & Oladian, "Model of Calligraphy Process in The Higher Education System of The Country," *The Journal of Modern Thoughts in Education*, 16, no. 3 (2021): 44–65, <https://doi.org/https://doi.org/10.70767/jmec.v1i2.260>.

³ N. Bin Durayhim, A., Al-Ajlan, A., Al-Turaiki, I., & Altwaijry, "Towards Accurate Children's Arabic Handwriting Recognition via Deep Learning," *Applied Sciences* 13, no. 3 (2023): 1692; F. Lutfiati, R. R., & Wahyuni, "Ta'lim Al-Lugah Al-'Arabiyyah Bimajāl Mahārah Al-Qirā'Ah Wa Al-Kitābah," *Aphorisme: Journal of Arabic Language, Literature, and Education* 2, no. 1 (2021): 33–46, <https://doi.org/https://doi.org/10.37680/aphorisme.v2i1.626>.

abandoned. Learning Islamic calligraphy⁴ requires the guidance and training of an instructor or teacher in pesantren, schools, madrasahs, and studios, which is carried out consciously and planned to develop the potential of students to be able to write Arabic script correctly and beautifully, through intensive practice using calligraphy devices and certain materials. To obtain the ability and quality of good and beautiful writing takes a long time, perseverance, and consistency of students.⁵

The purpose of learning calligraphy is different from the purpose of learning the rules of *Imlaiyyah*. While the goal of studying *Imlaiyyah* norms is to enhance Arabic research under current *Imla'* regulations, learning calligraphy seeks to beautify writing according to standard guidelines. When we write calligraphy, especially if what we write is a verse of the Qur'an, then calligraphers should also understand the rules of *Imlaiyyah*. Based on the above, we can understand that Islamic calligraphy and Arabic Qawaid (*Ilmunnahwi* and *Ilmushsharf*) are very closely related. Arabic writing will not appear lovely or captivating to read if it does not adhere to the rules of writing (*khat*) that are already in place in form based on the methods and styles used by earlier calligraphers.⁶ Similarly, let's say that this calligraphy study deviates from the Arabic grammar that is often studied in *Ilmunnahwi* and *Ilmushsharf*. In that case, it will certainly have a bad impact on meaning, because, in Arabic, one letter, or even just one dot or one value that is miswritten will have a major effect on meaning, for example in word research الرحيم which means "the damned one" And in a sense this is one of the attributes of Satan, if it is written without a dot on the letter Jim (ج) that is الرحيم then the meaning will change to the Merciful which is one of the attributes of God. These two words are very opposite and extreme in terms of meaning, of course, it is very wrong. Usually, this *Imlaiyyah* error occurs due to several things, such as negligence, indifference, and incomprehension of the rules of *Imlaiyyah*. The practicality of calligraphy teachers teaching calligraphy according to *Imlaiyyah* norms, however, is the main emphasis of this work to prevent *Imlaiyyah* errors brought on by calligraphers' ignorance of these principles.

The research on "*The Practicality of Calligraphy Learning Model*" aims to test several critical aspects to determine the model's effectiveness and usability in

⁴ A. A. Ahmad, "Contemporary Islamic Calligraphy Learning," in *3rd International Conference on Arts and Design Education (ICADE 2020)* (Atlantis Press, 2021), 232–36; S. S. Blair, *Islamic Calligraphy* (Edinburgh University Press, 2020).

⁵ H. S. AR, *Seni Kaligrafi Islam* (Amzah, 2022); M. Fauzi, M., & Thohir, "Pembelajaran Kaligrafi Arab Untuk Meningkatkan Maharah Al-Kitabah," *EL-IBTIKAR: Jurnal Pendidikan Bahasa Arab* 9, no. 2 (2020): 226–40; E. Mushodiq, M. A., Suhono, S., Pratiwi, B. D., & Zuliana, "Kristalisasi Ideologi Islam Nusantara Melalui Pembelajaran Dan Pengadaan Kaligrafi (Studi Kasus Di Taman Pendidikan Alquran Al-Mukmin Desa Banjarsari Metro Lampung)," *FIKRI: Jurnal Kajian Agama, Sosial Dan Budaya* 3, no. 1 (2018): 143–72, <https://doi.org/https://doi.org/10.25217/jf.v3i1.281>.

⁶ M. A. A. Alashari, D., & Hamid, "A Systematic Review on Arabic Calligraphy within Islamic Architecture," *Ulm Islamiyyah: Malaysian Journal of Islamic Sciences*, 2020, <https://doi.org/https://doi.org/10.33102/uij.vol33no1.263>; M. Ceballos, "Calligraphy as A Sufi Practice," in *Cultural Fusion of Sufi Islam* (Routledge, 2019), 149–60; L. N. Seyedi, B. M., Hamidon, N. A., & Ross, "A Comparative Study of Islamic Calligraphic Painting in MALAYSIA and IRAN: Kajian Perbandingan Antara Seni Lukis Khat Di Malaysia Dan Iran," *Jurnal Pengajian Melayu (JOMAS)* 28, no. 1 (2017): 62–84, <https://ejournal.um.edu.my/index.php/JPM/article/view/9618>.

educational settings. Its primary goal is to assess how simple it is for teachers to use the paradigm in a variety of classroom settings. This entails evaluating how well-defined its rules are, how adaptable its implementation is, and if it can be used in a variety of educational settings, including workshops, online learning environments, and conventional classrooms.

Testing the model's acceptability among its main users—teachers and students—is another important goal. The purpose of the study is to ascertain if the model is seen to be interesting, pertinent, and in line with their learning requirements. Understanding the satisfaction and willingness of educators and learners to adopt the model is vital to ensuring its practical application.

The study also aims to quantify the model's influence on students' learning results. This involves examining whether it effectively enhances their calligraphy skills, deepens their understanding of the art, and boosts their motivation to learn. By doing so, the study can evaluate the model's success in achieving its educational goals.

The study's final goal is to evaluate the model's time and resource efficiency. It investigates whether the learning process facilitated by the model is streamlined and practical without overburdening educators or students. By testing these aspects, the research seeks to confirm whether the model is both functional and beneficial in fostering a productive and enjoyable calligraphy learning experience.

METHOD

1. Research Methods

The research and development technique, or R&D, is the methodology employed in this study. It creates specific items and evaluates their efficacy.⁷ This research was conducted at the Qur'an Calligraphy Institute (LEMKA) Sukabumi, West Java. The goal of this research is to create a calligraphy learning model based on *Imlaiyyah* rules. The final product will be a learning model that can be utilized in Qur'anic calligraphy classes at schools, Islamic boarding schools, workshops, and other locations. The efforts made by instructors in this learning model aim to improve the ability of students to understand the rules of *Imlaiyyah* in learning calligraphy. This research was conducted at the Qur'an Calligraphy Institute (LEMKA) Sukabumi, West Java. Developing a calligraphy learning model based on *Imlaiyyah* norms is the aim of this study. The result is a learning model that can be utilized in Qur'anic calligraphy classes at schools, Islamic boarding schools, workshops, and other locations. The efforts made by instructors in this learning model aim to improve the ability of students to understand the rules of *Imlaiyyah* in learning calligraphy.

⁷ Sugiyono, *Metode Penelitian Pendekatan Kuantitatif, Kualitatif Dan R&D* (Bandung: Alfabeta, 2016); C. N. Creswell, J. W., & Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Sage Publications, 2016); Nusa Putra, *Research and Development Penelitian Dan Pengembangan: Suatu Pengantar*, Cet.II (Jakarta: PT. Raja Grafindo Persada, 2012).

2. Development Model

Research and development are a bridge between basic research and applied research, where basic research aims to “discover new knowledge about fundamental phenomena” and applied research to find knowledge that can be practically applied.⁸ Sugiyono continued by stating that whereas applied research includes both surveys and experiments, fundamental research frequently uses both qualitative and experimental methodologies. Conversely, R&D can make use of both experiments and surveys.⁹

In connection with that, the basic research in this study is qualitative, and applied research uses experimental research. Qualitative methods are used to collect information about the implementation of calligraphy learning at the Calligraphy Institute (LEMKA) Sukabumi, factors that influence the implementation of *Imlaiyyah* rule-based calligraphy learning, and efforts made by instructors in learning calligraphy to improve the ability of students to understand the rules of *Imlaiyyah*.

The model that was created is a descriptive procedural model that describes the actions that must be taken in order to create a product. The goal is to examine a pattern and development of the environment at a given time.

The four D model created by Thiagarajan in their book "Instructional Development for Training Teachers of Exceptional Children" is the learning model development process that the researchers employed in this investigation. The phases of this paradigm are Define, Design, and Develop.¹⁰

a. Define

The first step in the “define” stage is through “front and analysis,” namely by seeing and analyzing to what extent the ability of LEMKA students to understand the rules of *Imlaiyyah* and to what extent their ability to apply this understanding in writing calligraphy. After that, learner analysis or student analysis is the study of students as the main target for instructors (trainees).

The next phase is task analysis, where researchers perform preliminary research on student tasks that have been administered thus far to gauge students' proficiency with *Imlaiyyah* rules and as a first step in deciding what kind of model to create. Concept analysis identifies the main concepts that must be developed, arranges them in a hierarchical form, and breaks down individual concepts into which attributes are important and which are not important. Specifying instruction objective is to summarize the results of the task analysis of LEMKA

⁸ T. Sudarmilah, E., Fatimah, M. L., & Sagirani, “Digital Learning Media of Surakarta Hadiningrat Sultanate Museum,” *Int. J. Eng. Res. Technol* 13, no. 12 (2020): 4363–67; M. A. Listiawati, N. P., Jura, D., Stevani, M., & Mukhyi, “Analysis of the Urgency of the Application of Social and Cultural Elements in the Early Childhood Education Sector,” *IJD-Demos* 4, no. 1 (2022).

⁹ G. Chaytor, S., Gottlieb, G., & Reid, *Regional Policy and R&D: Evidence, Experiments and Expectations* (Higher Education Policy Institute, 2021).

¹⁰ S. Thiagarajan, *Instructional Development for Training Teachers of Exceptional Children: A Sourcebook* (ERIC, 1974).

students and concept analysis into development goals expressed in the form of learning behaviour.

b. Design

The works of the students found were on average good, both from the aesthetics of the research and the designs and colours chosen, but some of the works were hit with various *Imlaiyyah* errors. Departing from this problem, researchers designed a calligraphy learning model based on *Imlaiyyah* rules, which is expected to reduce and limit these *Imlaiyyah* errors. The goal of this step is to create a learning model or prototype.

c. Develop

This stage aims to modify the learning development prototype. Although many forms of development have been produced since the defined stage, researchers consider it as the initial form of development of *Imlaiyyah* rule-based calligraphy learning which must be modified before becoming an effective final form.

The three steps in this stage can be seen in the following figure:

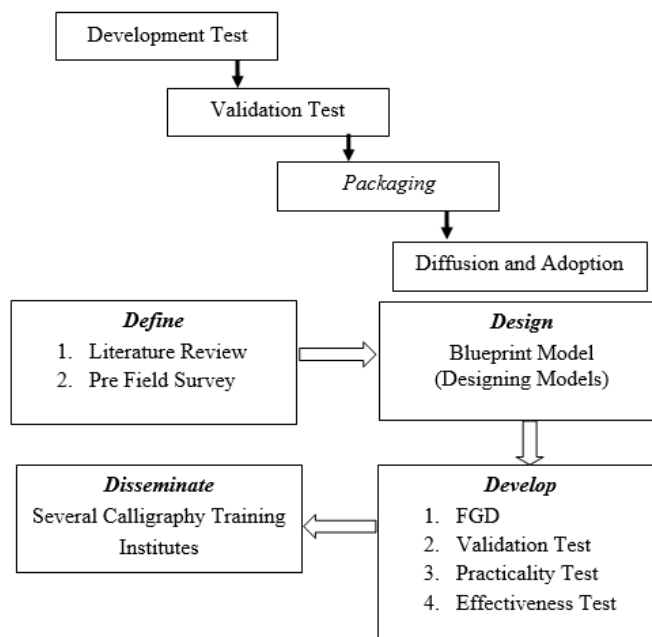


Figure 1. Disseminate Network

At the development stage, feedback is received through formative evaluation and then the development is adjusted to that feedback. Learning materials reach the results stage when development tests produce consistent results, and expert assessments produce positive comments.

3. Research Instruments

The research instrument used in this study is an observation guide to conduct initial research.¹¹ Interview guidelines are used to ask instructors, pesantren leaders,¹² alumni, and some students questions. Documentation in the form of data and photographs of activities before and when the research was conducted. Questionnaires and test questions for students and instructors.

4. Development Procedure

The development procedure in this learning model goes through three stages, namely: *first*, development research begins with analyzing needs. At this stage, researchers analyze what is needed during the learning process, such as analyzing the needs of students, and student characteristics, analyzing student abilities, and analyzing the learning material to be provided.

Second, the development research carried out is developed under existing learning materials. The first thing to do in this development is to establish the concept and material to be given. In addition to determining the concepts and learning materials, researchers also designed a Qur'an calligraphy learning model based on *Imlaiyyah* rules.

Third, at this stage, a development evaluation is carried out.¹³ Experts and students participated in trials and returned their completed questionnaires. The questionnaire form was used to collect advice from experts and students. Validity trials are conducted for experts, and three rounds of testing –small group, limited, and large group– are conducted for students to assess the usefulness and efficacy of the created model.

RESULT AND DISCUSSION

Practicality tests are carried out to see whether the development carried out is practical or not. This test is given to teachers of calligraphy subjects as users of this product. The collected practical result data is then tabulated, and the tabulation results of each bill are found as a percentage with the formula:

$$\text{Practicality Rating} = \frac{\sum \text{Number of Scores obtained} \times 100\%}{\text{Maximum amount of scores}}$$

After the percentage of practicality value is obtained, then grouping is carried out according to the criteria as in the following table:

¹¹ M. B. Fix, G. M., Kim, B., Ruben, M. A., & McCullough, "Direct Observation Methods: A Practical Guide for Health Researchers," *PEC Innovation*, 1 (2022): 100036, <https://doi.org/https://doi.org/10.1016/j.pecinn.2022.100036>.

¹² Z. Noor, L. S., Nasar, I., Novarlia, I. ., Anieg, M. ., & zulihi, "The Role of Kyai in the Development of Modern Education in Pesantren," *At-Ta'dib*, 18, no. 1 (2023): 28–42, <https://doi.org/https://doi.org/10.21111/attadib.v18i1.9911>.

¹³ G. Thomas, J., Utley, J., Hong, S. Y., Korkmaz, H., & Nugent, *A Review of The Research* (Handbook of Research on STEM Education, 2020).

Table 1 Criteria for Assigning Practicality Value

No	Percentage (%)	Criterion
1	0 – 20	Impractical
2	21 – 40	Less practical
3	41 – 60	Quite practical
4	61 – 80	Practical
5	81 – 100	Very practical

(Source: Riduwan 2010)

This trial aims to see the implementation of learning using the instructor's guide for the *Imlaiyyah* rule-based calligraphy learning model at the LEMKA boarding school. Instructors at LEMKA boarding schools complete surveys to gauge the usefulness of the instructor's handbook for *Imlaiyyah* rule-based calligraphy learning models. The findings are displayed in Table 2. The first instructor assessed the instructor's manual for the *Imlaiyyah* rule-based calligraphy learning model at the developed LEMKA pesantren to be in the very practical category with an average percentage of 90% and the second practitioner assessed the very practical category with an average percentage of 90%.

Table 2. Practicality Test of *Imlaiyyah* Rule-Based Calligraphy Learning Model at LEMKA

No	Practicality Aspect	Practitioner		Average	%	Category
		I-1	I-2			
1	Clarity of instructions for using the <i>Imlaiyyah</i> Rule-Based Calligraphy learning model at LEMKA	5	4	4,5	90	Very practical
2	Can be used to carry out learning	4	4	4	80	Practical
3	The steps of the <i>Imlaiyyah</i> Rule-Based Calligraphy learning model at LEMKA can be applied systematically	5	5	5	100	Very practical
4	The <i>Imlaiyyah</i> Rule-Based Calligraphy learning model at LEMKA makes it easy for instructors to learn calligraphy	5	5	5	100	Very practical
5	With the <i>Imlaiyyah</i> Rule-Based Calligraphy learning model, teachers are not	4	5	4,5	90	Very practical

	burdened to teach Arabic grammar					
6	Easy in preparation for learning	4	4	4	80	Practical
7	Easily bring learners' attention into learning	4	4	4	80	Practical
8	Easy to create meaningful learning	4	4	4	80	Practical
9	The material used in the Imlaiyyah Rule-Based Calligraphy model is not complicated because it adjusts to the example sentences written	5	5	5	100	Very practical
10	Easy to evaluate	5	5	5	100	Very practical
	Average	90	90	4,5	90%	Very practical

Based on the assessment of the instructor's response to the development of the Instructor's Guidebook, the *Imlaiyyah* Rule-Based Calligraphy learning model at the LEMKA boarding school as described in Table 2, data analysis was carried out using the data analysis calculation formula. The instructor's answer results are included in the qualification range of highly positive with very practical criteria after being transformed into the response classification criteria table. This shows that the instructor is enthusiastic and supports the development of the Instructor's Guide for the *Imlaiyyah* Rule-Based Calligraphy learning model at the LEMKA boarding school.

The three stages of learning –planning, execution, and evaluation–have been acknowledged and observed in a study carried out by Pesantren LEMKA researchers. Researchers have discovered some data and information on the implementation of calligraphy learning that occurs there through observation and interviews.

According to data obtained from interviews with several LEMKA instructors, the non-inclusion of *Imlaiyyah* rules in the syllabus at LEMKA is due to the different ages, cultures, and educational backgrounds of students studying there. In addition, not all instructors master the rules of *Imlaiyyah* because their previous education background was not from Pesantren.

On the other hand, some teachers made little attempt to connect the study of *Khattiyyah* norms with *Imlaiyyah* rules. Only a kind of light initiative from some of the instructors although not listed in the syllabus, the results were not optimal and not as expected. The numerous *Imlaiyyah* mistakes discovered in student work, both in training and competition projects, provide evidence of this. So, it needs to be

formulated in learning planning about the rules of *Imlaiyyah* and its objectives, it is necessary to find lightweight strategies and methods that are not burdensome to students and follow the circumstances of those who have different educational backgrounds.

The *Imlaiyyah* rule-based calligraphy learning model referred to here is a calligraphy learning model or what we usually known as the art of writing letters to Arabic sentences guided by *Imlaiyyah* rules or by its position in Arabic grammar with correct punctuation, which aims to avoid misinterpretation. So, writing calligraphy becomes meaningful, nice, and beautiful in terms of visuals, pleasant to read, and correct in terms of Arabic grammar.

While Problem-Based Learning (PBL)¹⁴ is based on questions about calligraphy learning material to avoid fatal errors (in terms of *musabaqah* often referred to as misspelling) or what we know as *Imlaiyyah* errors found in the writings of students, problem-solving, investigative activities, then in learning instructors provide *Khattiyyah* rules material along with *Imlaiyyah* rule material briefly. In the sense of fundamental guidelines or useful formulae that identify *Imlaiyyah* faults to ensure that the writer creates calligraphy pieces that are both very aesthetically pleasing and free of *Imlaiyyah* flaws.

Thus, it can be formulated the understanding of *Imlaiyyah* rule-based calligraphy is a learning that seeks to produce reliable calligraphers in terms of *Khattiyyah* (aesthetic) rules and proficient in *Imlaiyyah* rules, because these two things support each other and cannot be separated for a calligrapher.

The syntax model in this model is divided into preliminary steps and implementation. The preliminary step is a preparatory step, where the instructor prepares calligraphy material (*Khattiyyah*) which will be given under the predetermined syllabus and several guidelines in the form of calligraphy manuals and given starting works because these are needed for a smooth learning process class and relate them directly to the rules of *Imlaiyyah* which are elaborated directly from the calligraphy examples given. Starting from word translation and sentence translation to the position of the word in the sentence, in the form of subject, predicate, and object.

Combining *Imlaiyyah* norms with *Khattiyyah* calligraphy learning is the first step in putting the learning model the researchers employed in this study into practice. The implementation steps are preliminary activities: a. Instructors prepare students physically and psychologically to follow learning, as well as prepare absences and examples of masterwork; b). Instructors motivate learners about the importance of learning calligraphy. The calligraphy referred to here is not only limited to the rules of *Khattiyyah* or aesthetics but also the rules of *Imlaiyyah*. Provide examples from teachers

¹⁴ J. R. Savery, "Overview of Problem-Based Learning: Definitions and Distinctions," *Essential Readings in Problem-Based Learning: Exploring and Extending the Legacy of Howard S. Barrows* 9, no. 2 (2015): 5–15; S. A. Allen, D. E., Donham, R. S., & Bernhardt, "Problem-Based Learning," *New Directions for Teaching and Learning* 2011, no. 128 (2011): 21–29.

and other people's experiences to illustrate the dangers of creating calligraphy without following *Imlaiyyah's* guidelines; c). The instructor asks students to ask about important and interesting things related to calligraphy.

The steps carried out on the core activities are as follows: 1) The instructor exemplifies on the board the material taught and mentions the meaning of the words written if the material given is only one word to avoid word cutting errors, but when the example is in the form of a sentence, then in addition to mentioning the meaning of the word, the instructor must also mention the position of the word in the sentence, such as the subject, predicate and object, And the instructor should write it using colour chalk and then distinguish the colours for *isim*, *fi'il* and *huruf*. When students already know the integrity of one word, it will reduce word-cutting errors, and when they already know which subject, predicate, and object, then they will not separate whole sentences (*jumlah mufidah*); 2) The instructor recites the writing that has been written on the board and followed by students, useful for smoothing students in pronouncing it while familiarizing students to read well and correctly; 3) The instructor conveys the meaning of words or sentences to convey the meaning contained in the sentences written to familiarize students to avoid mistakes in cutting words and cutting sentences; 4) The instructor explains the position of the word in the sentence written; 5) The instructor assigns assignments to the learners, which will be checked or corrected in the concluding activity.

The steps carried out in the closing activity are as follows: in the closing activity, the instructor directs students to pay attention to corrections to *Khatiiyyah* and *Imlaiyyah* errors found from their scratches.

The social system is a pattern of relationships between educators and students and between students and other students. In this model, the pattern of the educator's relationship with students is cooperative, interactive, and collaborative in conducting experiments so that learning becomes more interesting, fun, effective, and efficient in achieving learning objectives.¹⁵

The reaction principle relates to how the instructor pays attention to and treats students, including how the instructor responds to questions, answers, responses, or what students do.¹⁶ In this model, instructors place themselves more as creators (learning designers), facilitators, and motivators, demanding activeness to increase knowledge about the rules of *Khattiiyyah* and the rules of *Imlaiyyah*, good at building an atmosphere to be more excited and active.

¹⁵ M. Taufiqulbiri, A., & Muqowim, "Penerapan Model Pembelajaran Kontekstual Dalam Meningkatkan Pemahaman Mahasiswa Pmi Pada Mata Kuliah Pengantar Studi Islam," *Vox Edukasi: Jurnal Ilmiah Ilmu Pendidikan*, 13, no. 1 (2022): 149–58, <https://doi.org/10.31932/ve.v13i1.1557>.

¹⁶ F. Mashudi, M., & Azzahro, "Contextual Teaching and Learning Pada Mata Pelajaran Pendidikan Agama Islam Dan Budi Pekerti Di SMP Negeri 2 Jember Dan SMP Negeri 3 JEMBER," *Lentera Pendidikan: Jurnal Ilmu Tarbiyah Dan Keguruan* 22, no. 1 (2019): 21–39; J. Brophy, "Teacher Praise: A Functional Analysis," *Review of Educational Research* 51, no. 1 (1981): 5–32, <https://doi.org/10.2307/1170249>.

Support systems are needed in learning so that this model can still be implemented, namely the personality of the instructor who is reliable and skilled in managing interpersonal relationships, instructor skills in managing the implementation of the model, the discipline of students in activities, availability of facilities to facilitate the learning process and learning tools. The support system in this model is in the form of learning tools in the form of lesson plans, classical blackboards, coloured chalk, material manuscripts that examine the rules of *Imaliyyah*, and examples of masterworks.

The nurturant effect or accompaniment impact is a long-term learning outcome. Learning can be said to be successful if there are changes in behaviour in students, both cognitive, affective, and psychomotor changes. Affective behaviour or attitude is the one that occurs the longest out of the three behavioural modifications. So, in the development of this model, some behavioral changes that are expected to occur in students are the emergence of patience, social attitudes, exchanging ideas, discipline, and independence.

CONCLUSION

The practicality of the calligraphy learning model provides a significant scientific contribution to the field of arts and humanities education. *First*, this model enriches the body of knowledge in art learning theory by emphasizing an integrated approach that includes cognitive, affective, and psychomotor aspects. It provides new insights into how the art of calligraphy can be taught systematically and effectively. *Secondly*, the model contributes to the improvement of art learning design by providing a practical framework that can be applied by educators in various contexts, both formal in schools and non-formal in art communities. This approach not only facilitates implementation in the field but also improves learners' learning outcomes in understanding the techniques, aesthetics, and values contained in the art of calligraphy. Based on the assessment of the instructor's response to the development of the instructor's guidebook for the *Imlaiyyah* rule-based calligraphy learning model at LEMKA, the results of the instructor's response are included in the range of very positive qualifications with very practical criteria. This shows that the instructor is enthusiastic and supports the development of an instructor's guidebook for the *Imlaiyyah* rule-based calligraphy learning model at the LEMKA Islamic Boarding School. Along with the limitations of this study, recommendations for further research can be carried out with the theme of Innovative Learning Media Development, Integration with Multidisciplinary Learning, or the Effect of Learning Models on Psychomotor Skills.

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