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The Contribution of the Al-Hasyimi Calligraphy Art Studio in Improving the Learning Outcomes of Arabic Language Education Students at UIN Datokarama Palu in the Al-Khat Course

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Abstract

This study discusses the contribution of the Al-Hasyimi Calligraphy Art Studio in Palu in improving student learning outcomes in the Al-Khat course within the Arabic Language Education Program (PBA) at UIN Datokarama Palu. The main focus of this research is how the studio supports students' mastery of calligraphy skills, particularly in the aspects of Arabic script aesthetics, writing techniques, and training discipline. Calligraphy is an essential skill in Arabic language learning; therefore, the presence of non-formal institutions such as calligraphy studios plays a strategic role in strengthening practical learning. This study employs a qualitative descriptive approach, with data collection techniques including observation, interviews, and documentation. The research subjects include the studio manager, lecturers of the Al-Khat course, and PBA students who are both active and inactive in participating in the studio's training activities. The results show that students who actively participate in the studio's activities experience significant improvements in writing quality, understanding of various khat styles, and training discipline. The studio applies diverse teaching methods such as lectures, demonstrations, drills, evaluations, and the use of technology through infocus media, which effectively complement formal academic instruction on campus. Thus, the Al-Hasyimi Studio plays an important role as an educational partner in calligraphy learning, encompassing technical, aesthetic, spiritual, and professional dimensions. The studio not only complements formal classroom learning but also serves as a space for character formation and holistic student development. Therefore, collaboration between educational institutions and calligraphy studios is highly recommended to ensure effective and contextual learning.

Keywords: *Arabic Calligraphy, Al-Hasyimi Studio, Al-Khat Course*

Abstrak

Penelitian ini membahas kontribusi Sanggar Seni Kaligrafi Al-Hasyimi Palu dalam meningkatkan hasil belajar mahasiswa pada mata kuliah Al-Khat di Program Studi Pendidikan Bahasa Arab (PBA) UIN Datokarama Palu. Fokus utama penelitian ini adalah bagaimana sanggar mendukung penguasaan keterampilan kaligrafi mahasiswa, khususnya dalam aspek estetika tulisan Arab, teknik penulisan huruf Arab, dan sikap disiplin dalam berlatih. Kaligrafi merupakan keterampilan penting dalam pembelajaran bahasa Arab, sehingga keberadaan lembaga nonformal seperti sanggar menjadi elemen strategis dalam penguatan pembelajaran praktis. Penelitian ini menggunakan pendekatan kualitatif deskriptif, dengan teknik pengumpulan data melalui observasi, wawancara, dan dokumentasi. Subjek penelitian mencakup pengelola sanggar, dosen mata kuliah Al-Khat, serta mahasiswa PBA yang aktif maupun tidak aktif mengikuti pelatihan di sanggar. Hasil penelitian menunjukkan bahwa mahasiswa yang aktif mengikuti kegiatan di sanggar mengalami peningkatan signifikan dalam kualitas tulisan, pemahaman terhadap berbagai gaya khat, dan kedisiplinan berlatih. Sanggar menerapkan metode pembelajaran yang beragam seperti ceramah, demonstrasi, drill, evaluasi, serta pemanfaatan teknologi melalui media infokus, yang terbukti mampu melengkapi proses pembelajaran formal di kampus. Maka Sanggar Al-Hasyimi memiliki peran penting sebagai mitra edukatif dalam pembelajaran kaligrafi yang mencakup dimensi teknis, estetis, spiritual, dan profesional. Sanggar tidak hanya melengkapi perkuliahan formal, tetapi juga menjadi wahana pembentukan karakter dan pengembangan potensi mahasiswa secara holistik. Oleh karena itu, kolaborasi antara lembaga pendidikan dan sanggar sangat direkomendasikan demi efektivitas pembelajaran kontekstual.

Kata Kunci: *kaligrafi Arab, Sanggar Al-Hasyimi, mata kuliah Al-Khat*

Introduction

The Qur'an is the primary source of Islamic teachings that encompasses all aspects of life, including education. Verses that emphasize the importance of learning and teaching reflect how Islam considers education as the foundation of civilization. This concept is portrayed in the first revelation, Surah Al-'Alaq [96]: 1-5, which commands humankind to read and refers to the "qalam" (pen) as a tool for conveying knowledge¹. In Islam, reading and writing are not merely technical abilities but are viewed as means toward spiritual, intellectual, and social awareness².

One of the manifestations of writing activity in Islamic tradition is Arabic calligraphy (al-khat) the art of writing Arabic letters beautifully and systematically in accordance with

¹Departemen Agama RI, *Al-Qur'an dan Terjemahnya* (Jakarta: Lajnah Pentashihan Mushaf Al-Qur'an, 2005), Q.S. al-'Alaq [96]: 1-5.

²M. Quraish Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Keserasian al-Qur'an*, Jilid 15 (Jakarta: Lentera Hati, 2005), 3-5.

specific rules³. Calligraphy not only reflects aesthetic value but also contains deep symbolic and spiritual meanings⁴. History records that notable figures such as Ibn Muqlah and Ibn al-Bawwab were not only calligraphers but also thinkers who formulated aesthetic theories of Arabic script in an effort to preserve the authenticity of divine revelation⁵.

In Indonesia, calligraphy has become an integral part of Islamic education, both in formal and non-formal settings. In formal institutions such as madrasah, pesantren, and Islamic universities, calligraphy is taught as part of the *Al-Khat* course⁶. However, its implementation often faces obstacles such as limited practice time, a lack of intensive guidance, and a tendency toward theoretical approaches⁷. In fact, learning calligraphy demands continuous practice, detailed observation, and sustained personal mentoring⁸.

In this context, non-formal institutions such as calligraphy studios play an important role. Studios offer a broader, more flexible, and contextual space for students to deepen their practical and aesthetic skills in Arabic writing. Within these studios, students do not only learn writing techniques but also develop values such as patience, perseverance, and precision qualities that are not always achieved in formal classroom environments⁹.

One of the studios with significant influence is the Al-Hasyimi Calligraphy Art Studio in Palu. The studio aims to preserve the art of calligraphy while fostering young generations to master Arabic script through both aesthetic and spiritual approaches. It applies various teaching methods such as lectures, demonstrations, drills, evaluations, and the use of digital media. Students who actively participate in studio activities demonstrate clear improvements in writing aesthetics, calligraphic techniques, and learning discipline. Some have even achieved success in regional and national Musabaqah Tilawatil Qur'an (MTQ) competitions¹⁰.

This success indicates that the studio contributes not only to the cognitive aspects of learning but also to the development of students' affective and psychomotor domains. Thus, learning at the studio complements the formal curriculum in higher education. Moreover,

³Syamsuddin Al-Akfani, *Irsyad Al-Qashid Ila Asna' Al-Maqashid*, dalam Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 25.

⁴Ismail Raji Al-Faruqi, *Atlas Budaya Islam*, terj. Anas Mahyuddin (Bandung: Mizan, 1997), 237.

⁵Sheila Blair, *Islamic Calligraphy* (Edinburgh: Edinburgh University Press, 2006), 65-70.

⁶Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 90.

⁷Qomaruddin Hidayat, *Pendidikan Islam di Tengah Tantangan Globalisasi* (Jakarta: Kompas, 2007), 152..

⁸Mulyono, *Strategi Pembelajaran Seni Rupa Islam* (Surabaya: Lintang, 2015), 118.

⁹Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 113.

¹⁰Wawancara dengan Syarifah Abdul Haris, Ketua Sanggar Seni Kaligrafi Al-Hasyimi, 2 Februari 2025.

the studio serves as a platform for character building and the preservation of noble Islamic artistic values¹¹.

Previous studies have discussed the role of non-formal institutions in the preservation of calligraphy. For example, the study conducted by Mamduhatuz Zulfah (2023) on the contributions of female calligraphers at SAKAL Jombang highlighted their social role in transmitting calligraphy skills grounded in Islamic values¹². However, such studies have not thoroughly addressed the integration between formal and non-formal learning, nor have they examined the instructional approaches applied or their impact on student learning outcomes.

This study seeks to fill that gap by systematically examining the contribution of the Al-Hasyimi Calligraphy Art Studio in improving the learning outcomes of students in the Arabic Language Education Program at UIN Datokarama Palu, particularly in the *Al-Khat* course. The research focuses on the teaching methods implemented in the studio and their influence on students' competency development, including writing techniques, understanding of calligraphic styles, and the embedded aesthetic and spiritual values¹³.

Therefore, this study is expected not only to provide new insights into the strategic role of non-formal institutions in Islamic education but also to serve as a reference for designing effective, integrative, and contextual calligraphy learning strategies. It also supports the strengthening of synergy between formal educational institutions and local Islamic art communities to create a holistic and sustainable learning system¹⁴.

Method

This research employed a **qualitative descriptive approach** aimed at exploring the contribution of the **Al-Hasyimi Calligraphy Art Studio** in improving students' learning outcomes in the *Al-Khat* course. This approach was chosen for its ability to deeply capture the experiences, processes, and meanings associated with calligraphy learning within a non-formal context¹⁵. The research location was determined purposively, namely at the Al-Hasyimi Studio in Palu, which actively fosters the calligraphy skills of students in the Arabic Language Education Department at UIN Datokarama Palu.

¹¹Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 117.

¹²Mamduhatuz Zulfah, *Kontribusi Kaligrafer Perempuan dalam Melestarikan Kaligrafi Al-Qur'an di Sekolah Kaligrafi Al-Qur'an (SAKAL) Jombang* (Skripsi, UIN Sayyid Ali Rahmatullah Tulungagung, 2023).

¹³Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 111-112.

¹⁴Abuddin Nata, *Pendidikan Islam di Era Globalisasi* (Jakarta: Rajawali Pers, 2014), 134.

¹⁵Lexy J. Moleong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Rosda Karya, 2019), 6-7.

The research subjects included the studio manager as the primary instructor, the lecturer responsible for the *Al-Khat* course, as well as students who were active and inactive in participating in studio activities. Data collection techniques involved **participant observation, in-depth interviews, and documentation**. Observations were carried out directly during training sessions and learning interactions. Semi-structured interviews were used to explore the perspectives and experiences of the informants, while documentation included student calligraphy works, activity archives, and field notes. Data analysis followed the **Miles and Huberman model**, which consists of three stages: **data reduction, data display, and conclusion drawing and verification**¹⁶. Data reduction was conducted by selecting and focusing on relevant data, which were then presented narratively. The conclusions were drawn continuously and verified through data triangulation and in-depth reflection. Data validity was ensured through triangulation of sources and techniques, extended researcher involvement in the field, and peer discussions to guarantee accuracy and minimize bias.

Findings and Discussion

This study reveals that the **Al-Hasyimi Calligraphy Art Studio** in Palu has made a significant contribution to improving the learning outcomes of students in the Arabic Language Education Program (PBA) at **UIN Datokarama Palu**, particularly in the *Al-Khat* course. The contributions can be identified through four key dimensions: **material, action, intellectual, and professional** contributions. This classification aligns with the theory of contribution proposed by **Soerjono Soekanto** and **Anne Ahira**, which states that contribution is not limited to material support but also includes active participation in the form of ideas, energy, and expertise¹⁷.

The material contribution in calligraphy learning at the Al-Hasyimi Calligraphy Art Studio in Palu is one of the fundamental aspects that enrich students' learning experiences. The studio functions not only as a training venue but also as a learning center that provides structured, in-depth, and relevant instructional materials. These materials include the introduction of various classical khat styles such as Naskhi, Diwani, and Tsuluth, as well as a comprehensive understanding of the history, philosophy, and development of Islamic calligraphy.

The development and delivery of materials are designed to cover both technical and theoretical aspects, enabling students not only to acquire the skills of writing Arabic letters but also to understand the aesthetic values, spiritual meanings, and philosophical principles behind the beauty of Arabic calligraphy. The learning content is carefully structured and

¹⁶Matthew B. Miles dan A. Michael Huberman, *Qualitative Data Analysis*, 2nd ed. (California: Sage Publications, 1994), 10-12.

¹⁷Soerjono Soekanto, *Sosiologi Suatu Pengantar* (Jakarta: Rajawali Pers, 2006), 263; Anne Ahira, "Pengertian Kontribusi," diakses 10 Februari 2025, <https://www.anneahira.com/pengertian-kontribusi.htm>.

presented by Ustadz Arif, the lead instructor, who consistently provides contextual, practical, and student-centered teaching that responds to the learners' needs and growth.

This provision of well-directed, updated, and relevant materials plays a crucial role in shaping students' deep understanding, love for calligraphy, and reinforcement of Islamic values. Thus, the material contribution of the Al-Hasyimi Studio not only supports academic learning outcomes but also serves as a medium for character building and appreciation of Islamic cultural heritage. In addition to offering systematic and value-based learning content, the Al-Hasyimi Studio also strengthens its material contribution through the provision of various physical facilities. These include calligraphy writing tools (qalam, ink, special paper), instructional khat books, and digital equipment. This provision of learning media is a tangible form of material contribution, as described by Anne Ahira, which refers to support in the form of physical resources that facilitate the learning process¹⁸. The availability of these facilities provides students with broader access to practice, even outside classroom hours. Indirectly, this strengthens the psychomotor domain in Bloom's theory of learning outcomes, particularly the development of skills through consistent and repetitive practice¹⁹.

One of the students who experienced these benefits is Agustina, a PBA student who actively participates in the Al-Hasyimi Calligraphy Studio in Palu: "During my time studying at the Al-Hasyimi Studio, I received foundational materials in calligraphy, such as the introduction to various khat styles like Naskhi, Tsuluth, Diwani, Jali Diwani, Kufi, Riq'ah, and Farisi. We were also taught how to properly hold the pen and practiced writing the hijaiyah letters according to the correct rules. In addition, we learned how to compose proper calligraphic texts. The lessons often included examples of works from master calligraphers, so we could see the correct forms for each khat style. The material I learned in the studio greatly supported my understanding of the lessons in class. The explanations of letter forms and structures in the studio were much more in-depth, and I could immediately practice under the guidance of the instructor. That made me feel more confident when working on assignments for the Al-Khat course. I even felt that my calligraphy skills improved significantly because in the studio I could study more comfortably and with better focus compared to the classroom environment."

The action based contribution of the Al-Hasyimi Calligraphy Studio is reflected in its structured and consistent learning routines, such as weekly practice sessions, MTQ competition preparation, and community service activities. These forms of engagement represent active participation, as defined by Soerjono Soekanto as "role" the implementation of a function within social processes to achieve specific goals²⁰. Students are not only learning the techniques of writing Arabic letters but are also directly involved in real-life activities that foster discipline and responsibility. This aligns with the affective domain in

¹⁸Anne Ahira, "Pengertian Kontribusi," diakses 10 Februari 2025, <https://www.anneahira.com/pengertian-kontribusi.htm>.

¹⁹Benjamin S. Bloom, *Taxonomy of Educational Objectives: Handbook II – Affective Domain* (New York: David McKay Company, 1974), 20–22.

²⁰Soerjono Soekanto, *Sosiologi Suatu Pengantar* (Jakarta: Rajawali Pers, 2006), 273.

Bloom's taxonomy, as students demonstrate patience, perseverance, and a greater appreciation for the learning process²¹.

In addition to delivering theoretical material, the studio's instructors particularly Ustadz Arif consistently engage in mentoring students during practice sessions. They personally correct each letter's form and provide direct demonstrations on how to create calligraphic compositions that are proportional and aesthetically pleasing. The teaching approach is highly personal and patient, making each student feel noticed and encouraged to grow. Moreover, the presence of a regular training schedule, periodic evaluation of students' work, and their participation in exhibitions or calligraphy competitions are tangible forms of structured mentoring. Through these concrete actions, the studio plays a crucial role in shaping students' technical skills, discipline, and self-confidence in the art of calligraphy.

This was expressed by Agustina, a PBA student who actively participates in the Al-Hasyimi Calligraphy Studio in Palu: "At the studio, we study every night, from Tuesday night to Saturday night. Sunday and Monday nights are our days off. Each night, a specific calligraphy lesson is taught gradually. For example, during the first three months, we were taught the Naskhi script first. After that, we had an exam before continuing to the next script lesson."

In terms of **intellectual contribution**, the studio enhances students' cognitive development through discussions on the history of calligraphy, the philosophy of Arabic letters, and the spiritual values within *Al-Khat*. This aligns with the intellectual dimension of contribution, which holds that ideas, insights, and knowledge have long-term impacts on individuals' thinking and behavior²². The studio also integrates classical traditions with digital technology, allowing students not only to master manual writing techniques but also to apply traditional values in modern media. The use of design software such as **CorelDRAW** simplifies the creation of digital calligraphy, while programs like **Ana Muhtarif Al-Khat** help students understand and apply the proportional rules of Arabic letter formation with high precision. This approach supports **contextual and integrative learning**, in accordance with the theory of combined instructional methods²³.

In its intellectual contribution, the Al-Hasyimi Calligraphy Art Studio emphasizes that mastering calligraphy, particularly the Naskhi script, is one of the essential skills for prospective teachers. This was expressed by Agustina, a PBA student who actively participates in the Al-Hasyimi Studio in Palu:

"Since I joined the Studio, I have learned many new things, especially about the balance and proportion of letters in various script styles such as Diwani, Jali Diwani, Naskhi, Tsuluth, Kufi, Farisi, and Riq'ah. Before joining the studio, I did not understand any of that, but after

²¹Benjamin S. Bloom, *Taxonomy of Educational Objectives: Handbook II – Affective Domain* (New York: David McKay Company, 1974), 20–22.

²²Soerjono Soekanto, *Sosiologi Suatu Pengantar* (Jakarta: Rajawali Pers, 2006), 264.

²³Oemar Hamalik, *Proses Belajar Mengajar* (Jakarta: Bumi Aksara, 2014), 192–193.

becoming active, I began to gain a deeper understanding of the details, characteristics, and uniqueness of each script.”

The **professional contribution** of the studio is demonstrated through the involvement of experienced instructors like **Ustadz Arif** and alumni who have participated in national-level MTQ events. With expertise in various *khat* styles such as **Naskhi**, **Tsuluts**, and **Diwani**, the studio trains students progressively, from basic techniques to advanced levels of creativity. This reflects professional contribution as defined by Ahira, referring to the transfer of knowledge and skills based on expertise, which enhances the quality of learning²⁴. Moreover, senior students are involved as mentors for junior participants, strengthening a tiered mentoring system centered on collaboration.

One of the most prominent forms of professional contribution at the Al-Hasyimi Studio is the introduction and training in various classical calligraphy styles. Students are trained progressively by experienced instructors who have participated in national-level MTQ competitions. This is evidenced by the testimony of Mila, a PBA student from the 2021 cohort, who stated:

“After joining the studio, I felt more confident in writing Tsuluth script because of the direct guidance and evaluations from the instructor.”

This statement indicates that continuous mentoring not only enhances students' technical skills but also builds their confidence in producing artistic works.

Based on the results of observations and interviews conducted, students who actively participate in training at the Al-Hasyimi Calligraphy Studio not only learn the basic techniques of writing Arabic letters, but are also introduced to various classical *khat* styles. The seven calligraphy styles intensively introduced at this studio include Naskhi, Tsuluth, Diwani, Diwani Jali, Riq'ah, Kufi, and Farisi. Each style has distinct characteristics and varying levels of difficulty and is taught gradually according to the students' developing skills²⁵.

a. Naskhi Script

Naskhi script is the earliest writing style taught to students because of its clear, simple, and readable letter structure. This style is also the standard for writing the Qur'anic manuscript. At the Al-Hasyimi Studio, students are trained to write Naskhi script with emphasis on the proportion of letters and the beauty of line arrangement. The exercises focus on consistency of form, spacing between letters, and orderliness²⁶.

²⁴Anne Ahira, “Pengertian Kontribusi,” diakses 10 Februari 2025, <https://www.annehira.com/pengertian-kontribusi.htm>.

²⁵Al-Khattat, M., & Al-Ali, H. (2021). *The Pedagogical Role of Arabic Calligraphy in Art Education Programs*. *Journal of Islamic Art Studies*, 12(1), 55–72.

²⁶Al-Khawaldeh, N. A., & Tawalbeh, A. (2021). *Aesthetic and educational dimensions of Arabic calligraphy: A pedagogical approach to teaching Naskhi script*. *Journal of Arabic and Islamic Studies*, 21(1), 45–59. <https://doi.org/10.1234/jais.2021.2114>

Figure 1. Calligraphy in Naskhi Script



b. Thuluth Script

Thuluth has distinctive features in the form of large curved letters and a majestic appearance. This type is considered the most artistic calligraphy style and is often used for decorative works in mosques and important manuscripts. Due to its high level of difficulty, Thuluth is taught at an advanced stage. Students are guided to understand the principles of harmony and visual balance in arranging the interconnected letters.²⁷

Figure 2. Calligraphy in Tsuluts Script



c. Diwani Script

Diwani script is known for its smooth curves, slanted writing, and interconnected letterforms. This style was formerly used in official correspondence during the Ottoman Caliphate. Students are taught to write this script with more flexible hand control techniques and are trained to create sentence compositions that are dynamic and balanced²⁸.

Figure 3. Calligraphy in Diwani Script



d. jali Diwani Script

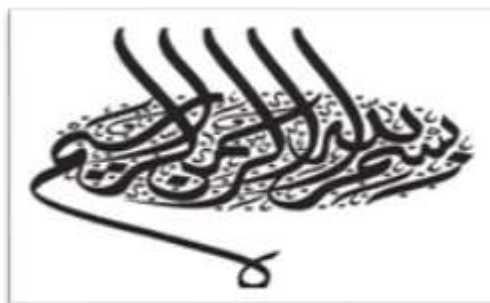
As a variant of Diwani, Jali Diwani script features more complex letters adorned with

²⁷Mohammad, Tarek. "The Aesthetic and Educational Role of Thuluth Script in Contemporary Arabic Calligraphy." *International Journal of Islamic Art and Visual Culture* 4, no. 2 (2021): 66-78.

²⁸Al-Rashidi, Khalid. "Reviving the Art of Diwani Calligraphy in Modern Arabic Typography." *Journal of Islamic Arts and Heritage* 3, no. 1 (2022): 51-63.

artistic additional dots. Due to its density and beauty, this style is used for decorative works and symbols of authority. The learning process is conducted after students have mastered basic Diwani, with a focus on mastering ornamentation and the skill of aesthetically arranging dense texts²⁹.

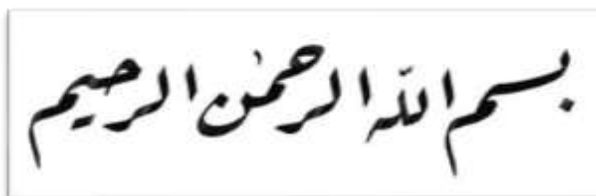
Figure 2.4. Calligraphy in Diwani Jali Script



e. Riq'ah Script

Riq'ah is a writing style that is simple, practical, and quickly written, making it widely used in everyday handwriting. At the Al-Hasyimi Studio, this script is taught to accelerate writing skills and introduce efficiency in Arabic letter writing. Its letterforms are short and rounded, making it highly suitable for beginners who want to strengthen hand fluency³⁰.

Figure 2.5. Calligraphy in Riq'ah Script



f. Kufi Script

This writing style is the oldest style in the history of Arabic calligraphy, characterized by geometric and rigid forms. Although it is not the main style in training, Kufi script is still introduced as a historical form of written art. Students are introduced to the basic patterns of Kufi as part of their understanding of the aesthetic development of calligraphy³¹.

Figure 2.7. Calligraphy in Kufi Script

²⁹ Hasan, Mahmoud. "The Visual Complexity and Symbolism of Jali Diwani Calligraphy in Contemporary Islamic Art." *Journal of Islamic Calligraphy and Design* 5, no. 2 (2023): 88-101.

³⁰ Ahmed, Lina. "Riq'ah Calligraphy as a Tool for Enhancing Arabic Writing Fluency in Beginners." *Journal of Arabic Script Studies* 6, no. 1 (2021): 34-46.

³¹ Saeed, Amina. "Revitalizing the Historical Aesthetics of Kufic Script in Contemporary Calligraphy Education." *Journal of Islamic Art and Calligraphy Studies* 4, no. 2 (2022): 72-85.



g. Persian Script

The Persian style,,features long, thin curves that slant to the right. This calligraphy developed in Persia and is used in poetry and literature. Students are guided to imitate Persian writing with emphasis on the elegance of lines and the soft emotional impression. This style is highly suitable for artistic expression and the development of personal style³².

Figure 7. Calligraphy in Farisi Script



Teaching Method In teaching the seven styles of script, the Al-Hasyimi Studio applies a gradual method, starting from imitating basic letterforms, then copying words and short sentences, and finally composing complete calligraphic works. This process is carried out through a combination of lectures, direct demonstrations, repetitive drills, artwork evaluations, and the use of digital media. The calligraphy models used as references come from classical mushafs, authoritative calligraphy books, and video tutorials by international calligraphers. With this systematic and gradual approach, students are not only able to produce high-quality calligraphic works, but also understand the philosophy and aesthetics behind each letter stroke³³.

A clear distinction is observed between students who actively participate in the studio and those who do not. Active students show significant improvements in both academic scores and the quality of their calligraphy works. Interview data revealed that students like **Mila** and **Agustina** achieved grades above 88 and were active in competitions, whereas non-participating students typically received grades below 83. These findings reinforce Bloom's theory that effective learning outcomes are formed through direct experience, consistent practice, and continuous guidance across the **cognitive, affective, and psychomotor** domains³⁴.

³² Rezaei, Shirin. "Expressive Qualities of Nasta'liq Calligraphy in Persian Literary Arts Education." *Journal of Middle Eastern Calligraphic Studies* 5, no. 1 (2021): 58–70.

³³ Al-Zahrani, Fadwa. "Integrating Traditional and Digital Methods in Arabic Calligraphy Education: A Case Study in Contemporary Practice." *Journal of Islamic Education and Art* 5, no. 2 (2023): 90–105.

³⁴ Benjamin S. Bloom, *Taxonomy of Educational Objectives: The Classification of Educational Goals* (New York: David McKay Company, 1956), 25–28.

The studio has also succeeded in creating a non-formal learning environment that supports **project-based learning**, in which students are tasked with writing verses of the Qur'an in various calligraphic styles. These activities integrate **spiritual, aesthetic, and technical** aspects. According to **Syamsuddin Al-Akfani**, calligraphy is not merely a form of lettering but a medium to express beauty and structured thinking³⁵. In practice, students not only develop proportional writing skills but also internalize the sacredness and aesthetic values of writing as an expression of faith.

Lecturers of the *Al-Khat* course also acknowledged that student involvement in the studio positively influenced their preparedness for practical examinations. Due to the limited time and resources in formal classes, the studio serves as a crucial complement to classroom learning. As noted by **Gross and McEachern**, contribution is a form of active participation associated with specific social roles³⁶. Students in the studio are not just learners but also active agents in their personal and academic development.

These findings affirm that the studio functions not only as a technical training center but also as a space for **character building, spiritual growth, and creative development**. The calligraphy works produced by the students are not merely beautiful texts but also serve as reflections of Islamic values. The studio becomes a model of integrative learning that bridges art, religion, and education. This aligns with **Djamarah's concept of meaningful learning**, which emphasizes the importance of connecting learning experiences with life values³⁷.

Thus, the contribution of the **Al-Hasyimi Calligraphy Art Studio** has proven to play a major role in enhancing students' learning outcomes in the *Al-Khat* course. Through a holistic approach encompassing material, action, intellectual, and professional dimensions the studio not only serves as a space for technical training but also acts as a transformative agent for students' academic and spiritual growth. This contribution can serve as a model for developing other non-formal institutions that support **value-based skill learning** in Islamic higher education.

Conclusions

This study concludes that the **Al-Hasyimi Calligraphy Art Studio** in Palu has made a significant contribution to enhancing the learning outcomes of students in the Arabic Language Education Department at **UIN Datokarama Palu**, particularly in the *Al-Khat*

³⁵Syamsuddin Al-Akfani, *Irsyad Al-Qashid Ila Asna' Al-Maqashid*, dikutip dalam Syaiful Anwar, *Seni Kaligrafi Islam dan Pembelajarannya* (Yogyakarta: Pustaka Pelajar, 2020), 25.

³⁶Gross dan McEachern, *Sociology: An Introduction to the Science of Society*, terj. Alimandan (Jakarta: Rajawali Press, 1990), 232.

³⁷Syaiful Bahri Djamarah, *Psikologi Belajar* (Jakarta: Rineka Cipta, 2011), 45.

course. These contributions encompass four dimensions: **intellectual**, **action-based**, **material**, and **professional**. The studio not only serves as a venue for technical skill training but also functions as a space for character and spiritual development through calligraphy as a form of Islamic artistic expression. Students who actively participate in the studio demonstrate improvements in technical calligraphy skills, understanding of Arabic script aesthetics, academic performance, and overall engagement. The studio has proven to complement formal learning, which is often limited in time and practice, by providing a more continuous and contextual training environment.

The implications of these findings suggest that the studio holds great potential to be **strategically integrated** into higher education learning, particularly in skill-based courses like *Al-Khat*. Students should be encouraged to actively engage in non-formal learning as a means to strengthen academic achievements and character development. Lecturers may consider the studio as a relevant partner for practical learning, while studio managers are expected to continue developing adaptive and professional mentoring methods. In addition, educational institutions should offer formal support for the existence of such studios as part of the broader campus learning ecosystem. This study also opens avenues for further research on the effectiveness of **art-based non-formal learning** within Islamic education, to be explored on a wider and more sustainable scale.

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