RESEARCH ARTICLE

Implementing the *Taqlidy Hamidi* Method in Islamic Calligraphy Education:
A Qualitative Study at the Institute of Culture and Islamic Studies (ICIS)

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Abstract

Islamic calligraphy represents a central artistic and educational tradition in Islamic culture, combining aesthetic beauty with disciplined craftsmanship and spiritual values. This study aims to analyze the implementation of Islamic calligraphy learning using the *Taqlidy Hamidi* method at the Institute of Culture and Islamic Studies (ICIS), IAIN Jember. Employing a qualitative descriptive approach, data were collected through observations, semi-structured interviews, and documentation involving calligraphy instructors, tutors, and students. The findings reveal that the *Taqlidy Hamidi* method is implemented through systematic and gradual instructional stages, beginning with Khat *Riq'ah* as a foundational script, followed by mastery of basic letterforms (mufradat), letter connections (tarkib), and continuous formative evaluation. A distinctive feature of this method is the *murosim ijazah*, which functions as both summative assessment and symbolic legitimization of students' competence. The study also finds that the method effectively enhances students' technical skills, aesthetic sensitivity, discipline, and perseverance. Supported by institutional structures and qualified instructors, the *Taqlidy Hamidi* method demonstrates strong relevance for contemporary Islamic art education while preserving classical calligraphic traditions. This research contributes to the discourse on traditional pedagogical models in higher education and offers insights for the development of structured Islamic calligraphy learning.

Key words: Islamic Calligraphy; *Taqlidy Hamidi* Method; Khat *Riq'ah*; Qualitative Study; Islamic Art Education

INTRODUCTION

Islamic calligraphy has long occupied a central position within the intellectual, spiritual, and artistic traditions of Muslim societies. Beyond its aesthetic dimension, calligraphy represents a synthesis of religious devotion, cultural transmission, and disciplined craftsmanship. In the Islamic worldview, writing is not merely a technical skill but a sacred act, as emphasized in the Qur'anic oath, "By the pen and by what they write" (Qur'an, Al-Qalam: 1). This verse underscores the theological and epistemological significance of writing, situating calligraphy as both a medium of knowledge preservation and an expression of divine beauty. Consequently, the art of Arabic calligraphy (khat) has evolved as a distinctive Islamic art form, governed by rigorous rules (qawa'id khattiyyah) and transmitted through structured pedagogical traditions (Said, 2002; Sirojuddin, 2016).

Historically, Arabic calligraphy developed in close relation to the transcription of the Qur'an. Classical scholars and calligraphers devoted immense attention to refining letterforms, proportions, and compositional harmony to ensure both visual beauty and textual accuracy. According to Syamsuddin al-Akfānī, as cited by Sirojuddin (2016), calligraphy is a systematic discipline that introduces the forms of individual letters, their spatial relationships, and the correct methods of combining them into coherent written structures. This definition highlights that calligraphy is not an intuitive art learned spontaneously, but a scientific and artistic discipline requiring guidance, precision, and sustained practice. Ali Akbar (1995) further emphasizes that the distinction between ordinary handwriting and calligraphy lies in the quality of beauty, discipline, and adherence to established standards.

In the Indonesian context, Islamic calligraphy has experienced dynamic development while simultaneously facing pedagogical challenges. Indonesian calligraphic traditions largely derive from Middle Eastern styles such as Kufi, Naskhi, Tsuluts, *Riq'ah*, *Diwani*, *Diwani* Jaly, and Farisi (Israr, 1985; Sirojuddin, 1985). While this inheritance enriches the local artistic landscape, it also demands a high level of technical mastery that cannot be achieved without systematic instruction. Contemporary developments have introduced expressive and painterly approaches to calligraphy, often referred to as "calligraphic painting." Although such approaches demonstrate creativity, scholars have expressed concern that excessive experimentation may lead to the neglect of foundational rules, resulting in technically weak or inconsistent works (Sirojuddin, 2006).

One of the major challenges in calligraphy education, particularly in non-Arab-speaking regions such as Indonesia, is the lack of structured pedagogical methods that balance accessibility and technical rigor. Many learners are attracted to the visual appeal of calligraphy but struggle to master its fundamental principles, such as letter proportions, pen angles, spacing (masafah), and stroke beginnings and endings (bidayah and nihayah). Without a systematic method, learners often experience frustration and stagnation, leading to low learning motivation and inconsistent outcomes (Masyhuri, 2011).

In response to these challenges, several pedagogical approaches have emerged within Islamic calligraphy education. One notable method is the *Taqlidy Hamidi* method, a traditional instructional approach rooted in the pedagogical innovations of Sheikh Yusuf Dzannun and later systematized and disseminated by Sheikh Belaid

Hamidi. The term taqlidy refers to a learning process based on disciplined imitation under the supervision of a qualified teacher, emphasizing continuity of knowledge transmission (sanad), gradual progression, and meticulous attention to detail (Sirin, 1993). This method reflects the classical Islamic educational philosophy in which artistic mastery is attained through sustained mentorship rather than independent experimentation.

The *Taqlidy Hamidi* method begins with the study of Khat *Riq'ah*, widely regarded as the most accessible calligraphic style due to its simplicity, efficiency, and minimal ornamental complexity. *Riq'ah* serves as a foundational script from which learners can gradually progress to more complex styles such as *Diwani*, *Diwani* Jaly, Nasta'liq, Naskhi, Tsuluts, Maghribi, and Kufi (Dzannun, n.d.; Amrullah, 2017). The pedagogical rationale behind this sequence is that *Riq'ah* provides learners with essential technical skills—such as pen control, stroke consistency, and proportional awareness—that are transferable to other scripts with appropriate adjustments.

In Indonesia, the *Taqlidy Hamidi* method has gained increasing recognition through institutions and communities dedicated to Islamic arts education. One such institution is the Institute of Culture and Islamic Studies (ICIS) at IAIN Jember. ICIS functions as an intra-campus organization that integrates language development, Qur'anic studies, and Islamic arts, including calligraphy. The calligraphy division of ICIS adopts the *Taqlidy Hamidi* method as its primary instructional framework, guided by certified instructors who have undergone formal training and received teaching licenses from recognized international institutions (Amrullah, 2017).

The adoption of the *Taqlidy Hamidi* method at ICIS is particularly significant in the context of Islamic teacher education. Many members of the calligraphy division are students of Islamic Education (Pendidikan Agama Islam), who are expected to possess not only pedagogical competence but also accurate and aesthetically sound Arabic writing skills. In this regard, calligraphy education is not merely an extracurricular artistic activity but a formative process that contributes to professional and moral development. Previous studies have shown that calligraphy learning can foster discipline, patience, perseverance, and aesthetic sensitivity—qualities essential for future educators (Hasanah, 2017; Zakya Rahma, 2018).

Despite its growing popularity, scholarly research examining the concrete implementation of the *Taqlidy Hamidi* method in higher education settings remains limited. Existing studies primarily focus on historical aspects of Islamic calligraphy or its role in character education, with less attention paid to instructional procedures, learning media, and evaluation mechanisms within specific institutional contexts (Amrullah, 2017; Sirojuddin, 2016). This gap underscores the need for empirical investigation into how traditional calligraphy methods are adapted and operationalized in contemporary educational environments.

Therefore, this study aims to analyze the implementation of Islamic calligraphy learning using the *Taqlidy Hamidi* method at the Institute of Culture and Islamic Studies (ICIS), IAIN Jember. Specifically, the study explores the instructional steps involved in the learning process, the media and tools employed to support instruction, and the evaluation mechanisms used to assess learners' progress. By examining these aspects, the study seeks to contribute to the broader discourse on Islamic art education,

particularly in relation to preserving classical traditions while addressing modern pedagogical needs.

In a broader academic context, this research is expected to enrich qualitative studies on religious art education by providing a detailed case analysis of a traditional method applied in a contemporary institutional setting. The findings may offer practical insights for educators, curriculum designers, and cultural institutions seeking effective models for teaching Islamic calligraphy. Moreover, by highlighting the pedagogical strengths of the *Taqlidy Hamidi* method, this study reinforces the importance of structured mentorship and methodological discipline in sustaining the authenticity and quality of Islamic calligraphic traditions.

METHODS

This study employed a qualitative research design with a descriptive-analytical approach. Qualitative methodology was selected because the research aimed to explore, interpret, and understand in depth the implementation of Islamic calligraphy learning using the *Taqlidy Hamidi* method within its natural educational context. Rather than measuring outcomes numerically, the study focused on processes, experiences, and meanings constructed by participants involved in calligraphy education at the Institute of Culture and Islamic Studies (ICIS), IAIN Jember. Qualitative research is particularly suitable for investigating educational practices that are culturally embedded and methodologically complex (Moleong, 2009; Sugiyono, 2010).

The descriptive-analytical approach allowed the researcher to systematically describe the stages of instruction, instructional media, and evaluation mechanisms applied in the *Taqlidy Hamidi* method, while also interpreting their pedagogical significance. This approach aligns with the perspective that qualitative research seeks to reveal social realities holistically and contextually, emphasizing depth over breadth (Mulyana, 2003; Ulfatin, 2013).

The research was conducted at the Institute of Culture and Islamic Studies (ICIS), an intra-campus organization under the auspices of IAIN Jember. ICIS functions as a center for language development, Qur'anic studies, and Islamic arts, with a dedicated calligraphy division that applies the *Taqlidy Hamidi* method in its instructional practices. The selection of ICIS as the research site was based on several considerations: (1) its consistent application of the *Taqlidy Hamidi* method, (2) the presence of certified instructors with formal training in traditional Islamic calligraphy, and (3) its documented achievements in regional and national calligraphy competitions. These factors made ICIS a relevant and information-rich setting for examining the implementation of the method.

The primary research subjects consisted of key stakeholders involved in the calligraphy learning process at ICIS. They included the head of ICIS, the supervisor of the calligraphy division, the head of the calligraphy division, calligraphy tutors, and active members of the calligraphy division. These participants were selected using purposive sampling, a technique commonly used in qualitative research to identify individuals who possess in-depth knowledge and experience relevant to the research focus (Arikunto, 2006; Mundir, 2013).

Data sources were categorized into primary and secondary sources. Primary data were obtained directly from participants through interviews and observations, capturing firsthand accounts of instructional practices and learning experiences. Secondary data included institutional documents, instructional guidelines, photographs of learning activities, students' calligraphy works, and archival records related to ICIS and its calligraphy division. The use of multiple data sources enabled data triangulation, thereby enhancing the credibility and trustworthiness of the findings (Moleong, 2009).

Data were collected using three main techniques: observation, semi-structured interviews, and documentation. Observation was conducted to examine the actual implementation of the *Taqlidy Hamidi* method during calligraphy learning sessions. The researcher observed instructional stages, teacher–student interactions, use of learning media, and students' engagement in practice activities. Non-participant observation was employed to allow natural learning dynamics to unfold without researcher intervention. Observational data were recorded through field notes and reflective memos. Semi-structured interviews were used to gather in-depth information from research participants. This interview format allowed the researcher to prepare guiding questions while maintaining flexibility to explore emerging themes during the conversation. According to Esterberg, as cited by Sugiyono (2010), semi-structured interviews enable researchers to obtain comprehensive and meaningful data by encouraging participants to express their perspectives openly. Interviews focused on participants' understanding of the *Taqlidy Hamidi* method, instructional procedures, learning media, and evaluation strategies.

Documentation complemented observation and interview data by providing tangible evidence of learning activities and institutional practices. Documents examined included organizational profiles, instructional materials (*kurrasah*), evaluation records, photographs of learning sessions, and students' calligraphy works. Documentation served to verify and contextualize findings obtained from other data collection techniques (Mundir, 2013).

Data analysis followed an interactive model consisting of data reduction, data display, and conclusion drawing. Initially, raw data obtained from observations, interviews, and documentation were systematically reduced by selecting, focusing, and simplifying information relevant to the research objectives. This process involved coding and categorizing data into thematic units such as instructional steps, learning media, and evaluation practices.

Next, data were organized and displayed in narrative and tabular forms to facilitate interpretation. Data display enabled the researcher to identify patterns, relationships, and recurring themes within the implementation of the *Taqlidy Hamidi* method. Finally, conclusions were drawn through reflective analysis, supported by empirical evidence from multiple data sources. Throughout the analysis process, the researcher continuously revisited the data to ensure analytical rigor and consistency (Sugiyono, 2010; Ulfatin, 2013).

Finally, to ensure the trustworthiness of the findings, several strategies were employed. Credibility was enhanced through data triangulation, prolonged engagement in the research setting, and member checking with selected participants. Transferability was addressed by providing rich, thick descriptions of the research context and instructional processes. Dependability and confirmability were supported

by maintaining an audit trail that documented research procedures, analytical decisions, and reflective notes. These strategies align with established standards for qualitative research rigor (Moleong, 2009; Mulyana, 2003).

RESULTS AND DISCUSSION
Overview of the Implementation of the *Taqlidy Hamidi* Method at ICIS

The findings of this study reveal that the implementation of Islamic calligraphy learning using the *Taqlidy Hamidi* method at the Institute of Culture and Islamic Studies (ICIS), IAIN Jember, is conducted in a structured, gradual, and disciplined manner. The method emphasizes mastery of fundamental calligraphic principles through systematic stages, continuous supervision, and sustained practice under the guidance of qualified instructors. This approach reflects the classical tradition of Islamic calligraphy education, which prioritizes accuracy, proportional harmony, and transmission of knowledge through authoritative mentorship (sanad) (Sirin, 1993; Sirojuddin, 2016).

Based on observational data, the learning process at ICIS is not oriented toward rapid production of calligraphic works but rather toward the gradual formation of technical competence and artistic sensitivity. Students are trained to internalize calligraphic rules before progressing to more complex compositions. This pedagogical orientation distinguishes the *Taqlidy Hamidi* method from more contemporary, expressive approaches that often prioritize creativity over technical precision (Sirojuddin, 2006).

Instructional Stages in the *Taqlidy Hamidi* Method
Initial Stage: Learning Khat Riq'ah as the Foundational Script

The first and most fundamental stage in the implementation of the *Taqlidy Hamidi* method at ICIS is the study of Khat *Riq'ah*. This script is intentionally selected as the entry point for beginners because of its relatively simple structure, minimal ornamental curves, and efficiency in execution. According to the calligraphy supervisor at ICIS, the choice of *Riq'ah* is pedagogically strategic: "Learning begins with *Riq'ah* because it is the easiest script. Through *Riq'ah*, students already learn the foundations. When they later study other scripts, they only need adjustments. If students are introduced to difficult scripts from the beginning, they will lose motivation." (Interview with Calligraphy Tutor, August 2018)

This finding supports the theoretical perspective that *Riq'ah* functions as the "root chain" of Arabic calligraphy, providing a technical foundation for subsequent scripts such as *Diwani*, *Diwani* Jaly, Naskhi, and Tsuluts (Dzannun, n.d.; Israr, 1985). Observations showed that students practiced *Riq'ah* intensively before being allowed to progress, reinforcing the principle that mastery precedes advancement.
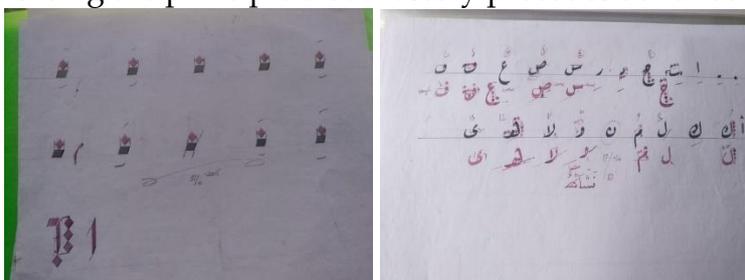

Figure 1. Sample of *Riq'ah* practice sheets from ICIS students

Technical Foundations: Pen Angle, Dots, and Basic Letterforms

At the early phase of instruction, students are trained to master basic technical elements, particularly pen angle (zawiyah), dots (nuqath), and fundamental letterforms. Instruction begins with the introduction of a 45-degree pen angle to produce single dots, followed by a 22.5-degree angle for double dots and initial letter strokes. These exercises are not treated as trivial drills but as critical foundations for proportional accuracy.

The instructor consistently demonstrates each stroke before students imitate it, a practice that embodies the essence of taqlidy (disciplined imitation). Students are required to submit their written exercises regularly for correction, ensuring continuous feedback and refinement.

"Students must be patient and istiqamah in submitting their work. We correct each detail—from the angle, the thickness, to the distance between letters. This process is long, but it is effective and does not burden students." (Interview with Calligraphy Supervisor, August 2018)

This pedagogical process aligns with classical calligraphy manuals that emphasize precision and repetition as prerequisites for artistic excellence (Akbar, 1995; Sirin, 1993). The insistence on technical accuracy reflects the belief that aesthetic beauty emerges from disciplined adherence to rules rather than spontaneous expression.

Figure 2. Illustration of pen angle and dot exercises in *Riq'ah* script

Learning Mufradat: Mastery of Individual Letters

After acquiring control over pen angles and dots, students proceed to mufradat, the study of individual Arabic letters. In this stage, instruction focuses on eight core letters—alif, ba, mim, ya', qaf, shad, ha, and jim—which function as structural archetypes for other letters. Each letter is analyzed in terms of proportion, stroke sequence, curvature, and spatial orientation.

Observation data indicate that instructors emphasize the concept of ushul al-huruf (roots of letters), enabling students to recognize structural similarities across different scripts. This approach reflects the scientific nature of calligraphy as described by Sirojuddin (2016), where letters are not isolated forms but interconnected systems governed by mathematical and aesthetic principles.

Students are not permitted to move to the next stage until their letterforms meet established standards. While this requirement demands patience, it fosters discipline and persistence—qualities frequently highlighted by participants as integral outcomes of the learning process.

Tarkib: Connecting Letters and Constructing Words

Once students demonstrate proficiency in individual letters, they advance to tarkib, the practice of connecting letters into words and phrases. At this stage, students learn to manage spacing (masafah), alignment, rhythm, and visual balance. The complexity of instruction increases, as errors in proportion or spacing become more visible in connected forms.

According to one tutor, tarkib represents a critical transition from mechanical skill to compositional awareness:

> "In tarkib, students learn harmony. They must understand distance, placement, and balance. This is where calligraphy starts to feel alive."
> (Interview with Calligraphy Tutor, August 2018)

This stage reflects the aesthetic dimension of calligraphy as both a visual and intellectual art. Theoretical perspectives suggest that tarkib embodies the integration of technical mastery and artistic sensibility, marking the learner's transition from novice to intermediate level (Masyhuri, 2011).
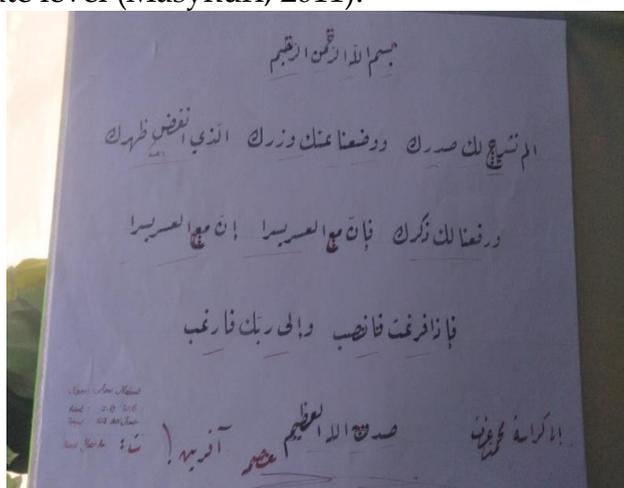

Figure 3. Student exercises on letter connection and word composition

Learning Media in the *Taqlidy Hamidi* Method

The study found that learning media play a crucial role in supporting the effectiveness of the *Taqlidy Hamidi* method. The primary instructional materials include *kurrasah* (calligraphy manuals), traditional pens (qalam), ink, and paper. Each medium is selected based on its functional and symbolic value.

The *kurrasah* used at ICIS are authoritative manuals authored by renowned calligraphers. For *Riq'ah* and *Diwani* scripts, instructors rely on *kurrasah* by Sheikh Yusuf Dzannun and Sheikh Muhammad Izzat. For other scripts, references include works by Belaid Hamidi, Kholusi Afandi, and Sami Afandi (Amrullah, 2017). These manuals serve as standardized references, ensuring consistency in instruction and evaluation.

The use of traditional pens is also emphasized. Students are trained to use wooden pens, qalam jawi, and metal pens, each requiring specific handling techniques. Instruction on pen grip and pressure control is treated as an essential component of learning, reinforcing the idea that tools are integral to artistic outcomes (Departemen Agama RI, 2001).
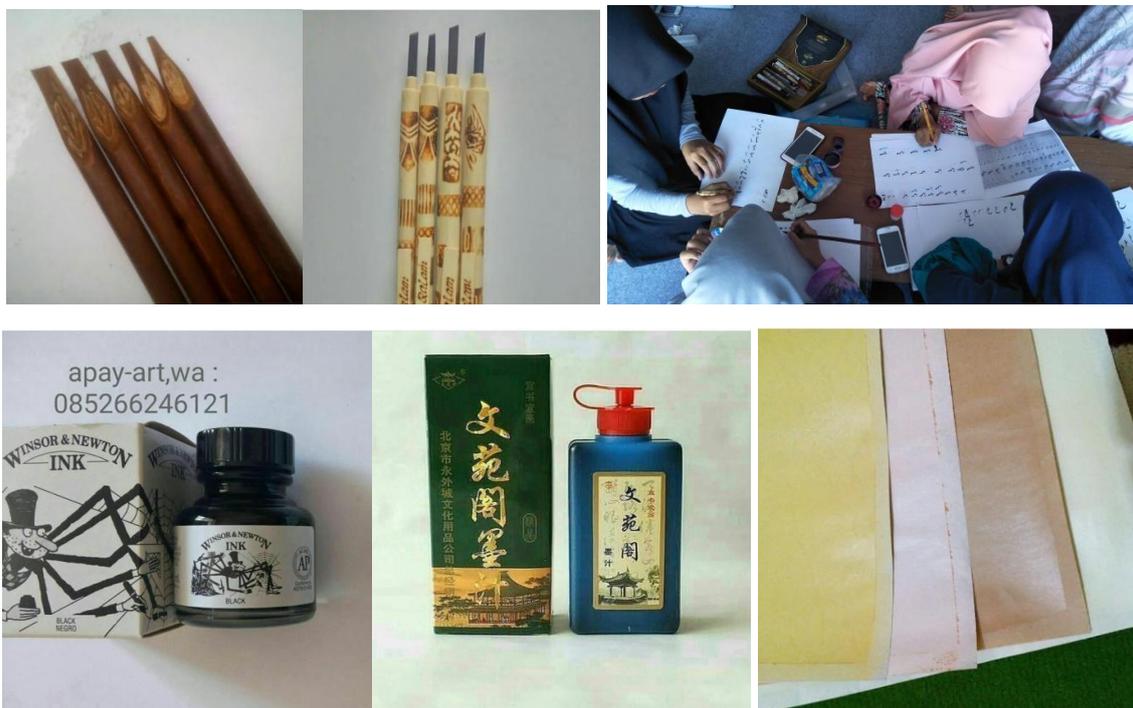

Figure 4. Traditional calligraphy tools used in ICIS learning sessions

The findings demonstrate that the *Taqlidy Hamidi* method embodies a pedagogical philosophy rooted in classical Islamic education. By prioritizing imitation, gradual progression, and sustained mentorship, the method cultivates technical competence while simultaneously shaping learners' character. This aligns with previous studies indicating that calligraphy education can foster patience, discipline, and moral sensitivity (Hasanah, 2017; Zakya Rahma, 2018).

Furthermore, the structured sequence from *Riq'ah* to more complex scripts supports cognitive scaffolding, enabling learners to build upon prior knowledge systematically. From an educational perspective, this approach reflects principles of mastery learning, where progression is contingent upon demonstrated competence rather than time-based advancement (Purwanto, 2010).

In contrast to modern, expressive approaches that often bypass foundational training, the *Taqlidy Hamidi* method preserves the integrity of classical calligraphy while remaining pedagogically relevant. Its successful implementation at ICIS, as evidenced by students' achievements in competitions and exhibitions, suggests that traditional methods can effectively address contemporary educational needs when applied with institutional support and qualified instruction.

Evaluation Mechanisms in the *Taqlidy Hamidi* Method

One of the distinctive characteristics of the *Taqlidy Hamidi* method implemented at ICIS is its rigorous and formative evaluation system. Evaluation is not treated as a final assessment conducted at the end of the learning process, but rather as an ongoing mechanism embedded within daily instructional activities. This approach reflects the classical Islamic educational tradition, in which assessment is continuous and closely integrated with mentorship (talaqqi) (Sirin, 1993).

Based on field observations and interview data, evaluation in the calligraphy division of ICIS is conducted through three primary mechanisms: continuous correction, progressive assessment, and *murosim ijazah* (certification ceremony). Continuous correction occurs during every learning session, where instructors closely examine students' written exercises and provide immediate feedback. Corrections focus on technical details such as pen angle, stroke thickness, proportional accuracy, spacing (masafah), and letter alignment. "Every submission is evaluated in detail. Even a small mistake in angle or distance must be corrected. This is how students gradually develop sensitivity and accuracy." (Interview with Calligraphy Tutor, August 2018)

This evaluative practice aligns with educational theories that emphasize formative assessment as a tool for enhancing learning quality and learner self-regulation (Sudijono, 2013; Purwanto, 2010). Rather than inducing anxiety, continuous evaluation in the *Taqlidy Hamidi* method functions as constructive guidance that reinforces discipline and perseverance.

Murosim Ijazah as Summative Evaluation and Symbolic Legitimization

The most significant evaluative milestone in the *Taqlidy Hamidi* method is the *murosim ijazah*, a formal certification ceremony conducted after students demonstrate mastery of a particular script, especially Khat *Riq'ah*. This ceremony is not merely administrative but holds profound pedagogical and symbolic significance. It marks the completion of a learning cycle and affirms the student's readiness to progress to more advanced scripts.

Observational data indicate that *murosim ijazah* is conducted publicly in the presence of instructors and fellow students. During the ceremony, the instructor testifies to the student's competence and formally grants an *ijazah*, signifying that the student has met the required standards and may continue to the next stage of instruction. "*Ijazah* is not given easily. It means the student has truly mastered the material. It also carries responsibility—to maintain the quality of writing and respect the tradition." (Interview with Calligraphy Supervisor, August 2018)

From a theoretical standpoint, *murosim ijazah* reflects the Islamic concept of knowledge transmission through authorized chains (sanad). This practice reinforces accountability and authenticity, ensuring that calligraphic knowledge is transmitted responsibly and accurately across generations (Sirojuddin, 2016). In contemporary educational discourse, such certification also functions as a summative assessment that validates learning outcomes while motivating learners to maintain high standards.

Impact of the Taqlidy Hamidi Method on Students' Technical Competence

The findings demonstrate that the *Taqlidy Hamidi* method significantly enhances students' technical competence in Arabic calligraphy. Students who completed the *Riq'ah* stage exhibited improved control over pen movement, consistency in stroke thickness, and accuracy in letter proportions. Documentation of students' works shows a clear progression from irregular and disproportionate letterforms to balanced and harmonious compositions.

This improvement can be attributed to the method's emphasis on foundational mastery and repetition. By requiring students to perfect basic elements before advancing, the method ensures that technical skills are deeply internalized. This finding supports Akbar's (1995) assertion that calligraphic excellence is achieved through disciplined practice guided by established rules rather than through spontaneous creativity.

Furthermore, instructors reported that students who had mastered *Riq'ah* adapted more easily to subsequent scripts such as *Diwani* and Naskhi. This confirms the pedagogical assumption that *Riq'ah* functions as a transferable foundation, equipping learners with skills applicable across multiple calligraphic styles (Israr, 1985; Dzannun, n.d.).

Character Formation and Affective Outcomes of Calligraphy Learning

Beyond technical proficiency, the study found that the *Taqlidy Hamidi* method contributes significantly to students' character formation. Participants consistently emphasized that calligraphy learning cultivated patience, discipline, consistency (istiqamah), and humility. These affective outcomes are inseparable from the method's structure, which demands sustained effort, attentiveness to detail, and respect for instructional authority.

One student reflected on the personal impact of learning calligraphy through this method: "At first, it was difficult and tiring. But over time, I learned to be patient and disciplined. Calligraphy teaches us to slow down and focus."
(Interview with Calligraphy Student, August 2018)

These findings resonate with previous studies highlighting the role of calligraphy education in character development and moral cultivation (Hasanah, 2017; Zakya Rahma, 2018). From an Islamic educational perspective, such outcomes align with the holistic aim of education, which seeks to integrate cognitive, psychomotor, and affective domains (Said, 2002).

Institutional Support and Learning Environment

The effectiveness of the *Taqlidy Hamidi* method at ICIS is also influenced by institutional support and the learning environment. ICIS provides a structured organizational framework, qualified instructors, and access to authentic learning resources, including authoritative *kurrasah* and traditional calligraphy tools. Additionally, the institution fosters a culture of excellence by encouraging participation in calligraphy competitions and exhibitions at regional and national levels.

Documentation data indicate that students trained under this method have achieved notable success in various competitions and exhibitions, including participation in national calligraphy exhibitions. These achievements not only validate the effectiveness of the instructional method but also enhance students' motivation and institutional reputation.

The findings of this study underscore the continued relevance of traditional pedagogical methods in contemporary educational contexts. In an era characterized by rapid learning and instant results, the *Taqlidy Hamidi* method offers an alternative model that prioritizes depth, authenticity, and sustainability. By integrating classical principles with institutional support, the method demonstrates that tradition and modernity are not inherently opposed.

From an educational theory perspective, the method aligns with mastery learning and apprenticeship models, where learning progression is contingent upon demonstrated competence and guided practice (Purwanto, 2010; Mulyadi, 2010). Such models are particularly suitable for skill-based and art-based disciplines, where quality cannot be compromised by accelerated learning.

Moreover, the emphasis on sanad and authorized transmission addresses concerns about the dilution of calligraphic standards in contemporary practice. By maintaining clear criteria for evaluation and certification, the *Taqlidy Hamidi* method safeguards the integrity of Islamic calligraphy as both an art and a scholarly discipline.

CONCLUSION

This study examined the implementation of Islamic calligraphy learning using the *Taqlidy Hamidi* method at the Institute of Culture and Islamic Studies (ICIS), IAIN Jember. The findings reveal that the method is implemented through a structured and systematic process that emphasizes foundational mastery, continuous evaluation, and authorized knowledge transmission. Instruction begins with Khat *Riq'ah* as the foundational script, progresses through clearly defined stages of technical development, and culminates in *murosim ijazah* as both summative evaluation and symbolic legitimization.

The *Taqlidy Hamidi* method has proven effective in enhancing students' technical competence, fostering character development, and sustaining classical calligraphic traditions within a contemporary educational setting. Continuous correction and disciplined practice enable students to internalize calligraphic principles, while the certification process reinforces accountability and authenticity. Additionally, the method contributes to affective outcomes such as patience, discipline, and perseverance, which are integral to holistic Islamic education.

Institutional support at ICIS plays a crucial role in the successful implementation of the method. Qualified instructors, authentic learning resources, and a supportive learning environment enable students to achieve both academic and artistic excellence. The achievements of ICIS students in various competitions further attest to the effectiveness of the method.

In conclusion, the *Taqlidy Hamidi* method represents a viable and relevant pedagogical model for Islamic calligraphy education in higher education institutions. Its emphasis on structured mentorship, gradual progression, and rigorous evaluation offers valuable insights for educators and institutions seeking to preserve artistic

authenticity while addressing contemporary educational demands. Future research may explore comparative studies with other calligraphy teaching methods or examine the long-term impact of calligraphy education on professional teaching practice and cultural preservation.

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