RESEARCH ARTICLE

Implementing Islamic Calligraphy Extracurricular Activities to Foster Students' Visual–Spatial Intelligence in Primary Education: A Qualitative Case Study

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Abstract

This study explores the implementation of Islamic calligraphy extracurricular activities as a strategy to develop students' visual–spatial intelligence in an Islamic primary school context. Grounded in the multiple intelligences framework, the research aims to examine the planning, instructional practices, evaluation processes, and contextual factors influencing the effectiveness of calligraphy-based learning. Employing a qualitative case study design, data were collected through classroom observations, semi-structured interviews with school leaders, instructors, and students, as well as document analysis. The findings reveal that calligraphy extracurricular activities were systematically planned to integrate artistic learning with Islamic values and were implemented through demonstration, guided practice, and continuous feedback. Students demonstrated increased engagement, improved spatial awareness, enhanced creativity, and stronger learning discipline throughout the program. Evaluation was conducted through authentic and process-oriented assessment focusing on students' artistic development rather than numerical achievement. Supporting factors included institutional commitment, students' intrinsic interest, and parental encouragement, while limited instructional time and facility constraints emerged as inhibiting factors. The study highlights the pedagogical potential of Islamic calligraphy as an alternative learning pathway for fostering visual–spatial intelligence and promoting holistic student development in primary education.

INTRODUCTION

Education in the twenty-first century is no longer oriented solely toward the transmission of cognitive knowledge, but increasingly emphasizes the holistic development of learners, including intellectual, emotional, social, aesthetic, and spiritual dimensions. This paradigm shift encourages educational institutions to design learning experiences that accommodate students' diverse potentials rather than relying on a single measure of academic achievement. In this context, the theory of multiple intelligences proposed by Gardner provides a fundamental framework for understanding learners as individuals possessing varied intellectual capacities that develop through meaningful learning environments (Musfiroh, 2017; Syafril & Zen, 2019). Among these intelligences, visual–spatial intelligence plays a crucial role, particularly in enabling learners to process visual information, recognize patterns, interpret symbols, and express ideas through artistic and spatial representations.

Visual–spatial intelligence is especially significant in primary education, where students are at a developmental stage characterized by concrete thinking and sensory-based learning. Learners at this level tend to understand concepts more effectively when instructional activities involve visual media, imagery, symbols, and hands-on artistic expression (Maulana, 2019). However, in many elementary and Islamic primary schools, learning practices still prioritize linguistic and logical–mathematical abilities, often marginalizing other forms of intelligence. As a result, students with strong artistic or visual tendencies may not receive adequate opportunities to develop their potential optimally.

In response to this challenge, extracurricular activities have emerged as an important educational space for nurturing students' talents and interests beyond the formal curriculum. The Indonesian Ministry of Education formally recognizes extracurricular programs as integral components of basic and secondary education, aiming to support students' personal development, social competence, creativity, and character formation (Ministry of Education and Culture Regulation No. 62 of 2014). Extracurricular learning is therefore not merely an additional activity, but a strategic medium for strengthening students' competencies that may not be fully addressed within classroom instruction.

Within Islamic educational institutions, extracurricular activities hold additional significance due to their potential to integrate academic development with religious values. Islamic schools are expected not only to foster intellectual growth but also to cultivate moral character, spiritual awareness, and appreciation of Islamic culture (Rusdiana, 2022). One form of activity that embodies this integration is Islamic calligraphy. As a form of visual art rooted in the aesthetic representation of Qur'anic verses, calligraphy functions simultaneously as artistic expression, spiritual practice, and cultural heritage (Sirojuddin, 2016; Utomo, 2017). Through calligraphy, students engage in learning that combines creativity, discipline, patience, and reverence toward sacred texts.

Islamic calligraphy is widely acknowledged as one of the most prominent visual arts in Islamic civilization. Historically, it developed as a medium to preserve and beautify the Qur'an, evolving into a sophisticated artistic tradition that emphasizes harmony, proportion, balance, and rhythm (Setiawati, 2020). From an educational perspective, calligraphy offers rich pedagogical value, particularly in

stimulating visual perception, fine motor skills, imagination, and spatial awareness. These characteristics make calligraphy especially relevant for the development of visual–spatial intelligence among young learners.

Several scholars argue that art-based learning contributes significantly to students' cognitive and affective growth. Artistic activities enable learners to explore ideas symbolically, strengthen concentration, and construct meaning through visual interpretation (Gesang, 2019). In Islamic primary education, the integration of religious art such as calligraphy further enhances students' emotional attachment to learning, as it connects academic practice with spiritual meaning. Consequently, calligraphy extracurricular programs may function not only as aesthetic training but also as a medium for internalizing Islamic values and strengthening students' character.

Despite its potential benefits, the implementation of calligraphy extracurricular activities in many madrasah ibtidaiyah remains underexplored in academic research. Existing studies have primarily focused on curriculum management, character education, or general extracurricular administration (Fahrani, 2019; Nuryanto, 2017). While these studies highlight the importance of structured planning and evaluation, they rarely examine how specific artistic activities contribute to the development of particular types of intelligence, especially visual–spatial intelligence in Islamic elementary contexts.

Previous research has also emphasized that the effectiveness of extracurricular programs depends largely on management quality, instructional strategies, and evaluation mechanisms (Firdianti, 2018; Tambunan et al., 2021). Poorly managed extracurricular activities risk becoming routine programs without measurable educational impact. Conversely, well-designed activities supported by clear objectives, appropriate teaching methods, and systematic evaluation can significantly enhance students' learning experiences. Therefore, understanding how calligraphy extracurricular activities are planned, implemented, and evaluated is essential for determining their contribution to students' intellectual development.

In the context of character education, religious-based extracurricular activities are frequently regarded as effective instruments for fostering discipline, responsibility, cooperation, and moral behavior (Fatimah, 2021; Rosyad, 2019). However, character formation alone does not fully capture the multidimensional outcomes of such programs. When religious activities incorporate artistic elements, they also possess the capacity to stimulate creativity and intelligence development. This dual function positions calligraphy extracurricular programs as a unique educational model that bridges aesthetic learning and spiritual cultivation.

Another important consideration is the role of teachers and instructors in facilitating extracurricular learning. Effective learning requires careful planning, selection of appropriate materials, and continuous evaluation to ensure alignment between objectives and outcomes (Mukni'ah, 2016; Prastowo, 2017). In the case of calligraphy instruction, teachers must not only possess technical skills but also pedagogical competence to guide students in expressing ideas visually and understanding the symbolic meanings of Islamic art. Without proper instructional planning, the potential of calligraphy as a medium for developing visual–spatial intelligence may not be fully realized.

From a methodological standpoint, qualitative research plays a vital role in capturing the complexity of educational practices. Qualitative approaches allow researchers to explore learning processes, participant experiences, and contextual factors that cannot be adequately measured through quantitative instruments alone (Sugiyono, 2018). Through observation, interviews, and documentation, qualitative studies provide in-depth insights into how educational programs function in real school settings. This approach is particularly relevant for examining extracurricular activities, which are often shaped by institutional culture, teacher creativity, and student engagement.

Although several studies have addressed Islamic arts education, limited attention has been given to calligraphy as an extracurricular strategy for developing visual–spatial intelligence at the primary level. Most existing research discusses calligraphy in terms of artistic appreciation or spiritual symbolism (Setiawati, 2020; Sirojuddin, 2016), rather than its cognitive implications. This gap indicates the need for empirical studies that investigate how calligraphy learning contributes to students' intelligence development within authentic educational contexts.

Based on these considerations, this study focuses on the implementation of calligraphy extracurricular activities in an Islamic primary school setting. The research seeks to examine how such activities are planned, implemented, and evaluated, as well as to identify supporting and inhibiting factors influencing their effectiveness. By emphasizing visual–spatial intelligence as the primary analytical lens, this study aims to extend existing discussions on multiple intelligences by demonstrating how religious art-based learning can function as an alternative pedagogical pathway in Islamic education.

This study is conducted at MI Al-Muawanah 2 Barurejo Banyuwangi, an Islamic elementary school that actively organizes calligraphy extracurricular programs for its students. The school provides an appropriate context for exploring the interaction between religious values, artistic learning, and intelligence development. Through a qualitative case study approach, the research attempts to capture the dynamics of calligraphy instruction, students' learning responses, and institutional support systems.

Ultimately, this research is expected to contribute both theoretically and practically. Theoretically, it enriches the discourse on multiple intelligences by highlighting visual–spatial development through Islamic artistic practices. Practically, it offers insights for educators, school leaders, and policymakers regarding the potential of calligraphy extracurricular activities as a meaningful learning strategy. By integrating art, spirituality, and intelligence development, this study positions calligraphy not merely as an aesthetic activity but as an educational medium capable of fostering holistic student growth.

METHODS

This study employed a qualitative research approach with a case study design to explore in depth the implementation of calligraphy extracurricular activities in developing students' visual–spatial intelligence. Qualitative research was selected because it allows researchers to understand social phenomena, educational practices, and participant experiences within their natural contexts. Through this approach, the

study sought to capture the meaning, process, and dynamics of learning activities rather than measuring outcomes numerically (Sugiyono, 2018). The case study design was considered appropriate as the research focused on a single institution with specific characteristics, enabling a detailed examination of instructional practices, management strategies, and contextual factors influencing extracurricular learning.

The research was conducted at MI Al-Muawanah 2 Barurejo Banyuwangi, an Islamic primary school that actively organizes calligraphy extracurricular activities as part of its student development program. The school was selected purposively due to its consistent implementation of calligraphy instruction and its institutional commitment to integrating religious values with artistic learning. The setting provided a relevant context for examining how Islamic art-based extracurricular activities function within elementary education and how they contribute to the development of students' visual–spatial intelligence.

Participants in this study consisted of the headmaster, calligraphy extracurricular instructor, and students involved in the activity. The selection of participants was based on purposive sampling, with consideration given to their direct involvement and experience in the implementation of the program. The headmaster was included to provide information regarding institutional policies, program objectives, and management support. The instructor contributed insights related to instructional planning, teaching strategies, and evaluation processes, while students offered perspectives on learning experiences, engagement, and perceived benefits of participating in calligraphy activities.

Data were collected through observation, interviews, and documentation. Observation was conducted to examine the learning process directly, including instructional methods, student participation, use of materials, classroom atmosphere, and interaction patterns during calligraphy practice. This technique enabled the researcher to capture authentic learning behaviors and contextual conditions that might not be fully expressed through verbal data. Observations were carried out repeatedly to ensure data consistency and to identify recurring patterns within the learning activities.

Interviews were employed to obtain in-depth information from research participants. Semi-structured interviews were used to allow flexibility while maintaining focus on research objectives. Questions addressed planning procedures, learning objectives, teaching techniques, challenges encountered during implementation, and perceived outcomes related to students' visual–spatial development. Interviews with students were conducted in a simple and age-appropriate manner to encourage openness and clarity. This method facilitated the exploration of participants' perspectives and interpretations of the calligraphy extracurricular program.

Documentation complemented observational and interview data by providing written and visual evidence related to the program. Documents analyzed included extracurricular schedules, lesson plans, attendance records, photographs of students' calligraphy work, and school archives. Documentation served to strengthen data credibility by confirming information obtained from other sources and illustrating the progression of students' artistic development over time.

Data analysis followed the interactive model proposed by Miles, Huberman, and Saldana (2014), which consists of data condensation, data display, and conclusion drawing or verification. During data condensation, relevant information was selected, simplified, and categorized according to research focus, particularly aspects related to planning, implementation, evaluation, and factors influencing the extracurricular program. Data display involved organizing information in narrative and thematic forms to facilitate interpretation and pattern recognition. The final stage involved drawing conclusions based on recurring themes and verifying them through continuous comparison across data sources.

To ensure the trustworthiness of the findings, several strategies were applied. Triangulation of data sources and techniques was used by comparing information obtained from observations, interviews, and documentation. This process helped reduce potential bias and enhanced the credibility of the findings. Prolonged engagement in the research setting also allowed deeper understanding of the learning context and strengthened the accuracy of interpretations. Additionally, member checking was conducted by confirming key findings with participants to ensure that the interpretations accurately reflected their experiences.

Ethical considerations were carefully observed throughout the research process. Permission to conduct the study was obtained from the school authorities prior to data collection. Participants were informed about the purpose of the research, and their voluntary participation was respected. Anonymity and confidentiality were maintained to protect participants' identities and ensure ethical compliance within educational research standards.

Through this methodological framework, the study sought to generate a comprehensive understanding of how calligraphy extracurricular activities were implemented and how they contributed to the development of students' visual–spatial intelligence. By emphasizing contextual analysis and participant perspectives, the research aimed to provide meaningful insights into the educational value of integrating Islamic art into extracurricular learning within primary education.

RESULTS AND DISCUSSION
Planning and Implementing Calligraphy Extracurricular Activities

The implementation of calligraphy extracurricular activities at MI Al-Muawanah 2 was initiated through systematic planning conducted at the beginning of the academic year. Planning served as the foundational stage that determined the direction, objectives, and instructional strategies of the program. In line with educational management principles, effective planning is essential to ensure that learning activities are aligned with institutional goals and students' developmental needs (Mukni'ah, 2016; Prastowo, 2017).

Based on the findings, the school formulated the calligraphy extracurricular program as a medium to develop students' artistic potential while strengthening their religious character. The headmaster emphasized that the activity was not merely intended to teach artistic skills but to cultivate discipline, patience, and appreciation of Islamic values. As stated in the interview: "Calligraphy is not only about writing beautifully. We want students to learn patience, accuracy, and love for the Qur'an through this activity."

(Interview with Headmaster)

This statement reflects the school's holistic educational orientation, in which extracurricular activities function as an extension of character education as well as intelligence development. Such an approach is consistent with studies asserting that religious-based extracurricular programs can effectively integrate moral and cognitive development (Rosyad, 2019; Fatimah, 2021).

The planning process included determining learning objectives, scheduling activities, selecting instructors, and preparing learning materials. The calligraphy extracurricular program was conducted once a week outside regular classroom hours. Participation was voluntary, yet student interest was relatively high, particularly among those who demonstrated artistic inclination. This voluntary nature encouraged intrinsic motivation, which is a crucial factor in effective extracurricular learning (Nuryanto, 2017).

Learning materials were adapted to students' developmental levels. For lower-grade students, instruction emphasized basic strokes, line control, and recognition of simple Arabic letter forms. Higher-grade students were introduced to more complex letter compositions and decorative patterns. The instructor explained:
"At the beginning, students are trained to recognize strokes and proportions. We do not immediately teach complex styles because they need to build visual sensitivity first."
(Interview with Calligraphy Instructor)

This gradual instructional approach demonstrates pedagogical awareness of students' visual–spatial development. Visual–spatial intelligence requires continuous exposure to shapes, proportions, and spatial relationships, which can be effectively cultivated through step-by-step artistic practice (Musfiroh, 2017).
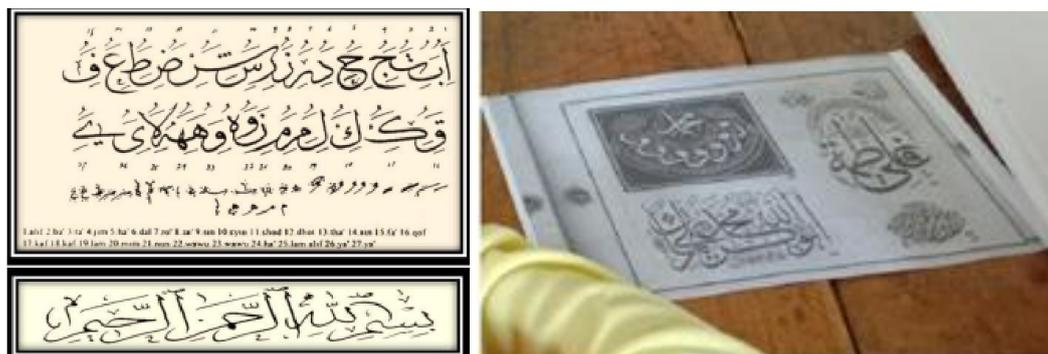

Figure 1. Examples of Basic Calligraphy Stroke Exercises

During the implementation stage, learning activities typically began with a short motivational session, often connected to religious values or the meaning of the Arabic letters being practiced. This approach created a meaningful learning atmosphere, enabling students to perceive calligraphy not merely as an artistic task but as a spiritually oriented activity. The integration of spiritual reflection aligns with the nature of Islamic art, which emphasizes inner discipline and aesthetic harmony (Sirojuddin, 2016).

Instructional methods applied in the extracurricular sessions were predominantly demonstration and guided practice. The instructor demonstrated writing techniques on the board or sample paper, followed by students practicing individually. Throughout the process, the instructor provided direct feedback regarding line thickness, letter proportion, and composition balance. Observational data revealed that students showed high concentration during practice, often spending extended time refining their work.

This learning pattern supports the argument that art-based instruction enhances students' attention span and visual focus (Gesang, 2019). In the context of visual–spatial intelligence, such activities stimulate learners' ability to visualize forms, recognize patterns, and coordinate hand–eye movements. Students were required to imagine the final form of the letter before executing it, a cognitive process that directly engages spatial reasoning.

Figure 2. Teaching and Learning activities for Calligraphy

Student engagement emerged as one of the most prominent findings of this study. Observations indicated that students participated enthusiastically and demonstrated strong emotional involvement. Many students expressed enjoyment during learning sessions, as reflected in the following interview excerpt:
"I like calligraphy because I can draw and write at the same time. It makes me happy, and I want my writing to look beautiful."
(Student Interview)

Such responses indicate that calligraphy extracurricular activities provide affective satisfaction alongside cognitive stimulation. Emotional engagement is widely recognized as a key contributor to effective learning, as it enhances motivation and persistence (Sagala, 2017). In this case, enjoyment encouraged students to practice repeatedly, which in turn strengthened their visual–spatial abilities.

Another significant finding relates to students' creativity development. As students progressed, they were encouraged to design their own compositions, combining letters with decorative elements. This stage allowed learners to explore imagination and spatial arrangement freely. One instructor noted:
"When students start designing their own patterns, we can see their creativity. Each student produces different compositions, even when writing the same words."
(Interview with Calligraphy Instructor)

This finding illustrates how calligraphy functions as a platform for divergent thinking. Visual–spatial intelligence is not limited to reproducing forms but includes the capacity to manipulate space creatively. The variation in students' work

demonstrates individualized expression, a key indicator of intelligence development within the multiple intelligences framework (Musfiroh, 2017).

Figure 3. Students' Calligraphy Works with Varied Compositions]

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Furthermore, the learning environment played an essential role in supporting implementation. The school provided basic facilities such as calligraphy pens, ink, paper, and display boards for exhibiting students' work. Displaying artworks publicly increased students' confidence and sense of achievement. Several students expressed pride when their work was displayed, reinforcing positive self-concept and motivation.

The findings also indicate that calligraphy extracurricular activities contributed to students' discipline and perseverance. The process of correcting mistakes and refining strokes required patience, which gradually shaped students' learning attitudes. This aligns with previous research suggesting that artistic religious activities foster self-regulation and responsibility (Fahrani, 2019).

an analytical perspective, these findings demonstrate that the implementation of calligraphy extracurricular activities at MI Al-Muawanah 2 goes beyond technical art instruction. The program operates as a multidimensional learning space that integrates visual–spatial intelligence development, emotional engagement, and religious value internalization. The planning and instructional strategies applied reflect effective educational management practices as outlined by Firdianti (2018) and Tambunan et al. (2021), emphasizing alignment between objectives, processes, and outcomes.

Overall, Results and Discussion Part 1 reveals that the success of calligraphy extracurricular implementation lies in structured planning, adaptive instructional strategies, and meaningful student engagement. These components collectively create an environment conducive to the development of visual–spatial intelligence within Islamic primary education.

Evaluation Process of the Calligraphy Extracurricular Activities

Evaluation of the calligraphy extracurricular program at MI Al-Muawanah 2 Barurejo Banyuwangi was conducted informally yet continuously throughout the learning process. Rather than relying on standardized assessment instruments, evaluation focused on observing students' progress, creativity, discipline, and engagement during activities. This approach reflects the nature of extracurricular

learning, which emphasizes developmental outcomes rather than numerical achievement (Latip, 2018; Rukajat, 2018).

The instructor assessed students' development primarily through visual analysis of their work, comparing early outputs with more recent compositions. Improvement in line control, proportional accuracy, and spatial arrangement served as indicators of learning progress. The instructor explained:

"We do not give scores like in class lessons. We observe how students improve — from simple strokes to balanced compositions. That is how we know they are developing."
(Interview with Calligraphy Instructor)

This form of authentic assessment aligns with qualitative evaluation principles, which prioritize process-based learning and individual growth (Febriana, 2019). In the context of visual–spatial intelligence, such assessment is particularly relevant because development is manifested through observable artistic performance rather than test-based measurement.

Evaluation also involved reflective discussions between instructors and students. Feedback was delivered verbally and directly, allowing students to recognize mistakes and improve their work progressively. This feedback-oriented evaluation fostered a supportive learning atmosphere, encouraging students to view errors as part of the learning process. Such reflective practices are consistent with constructivist learning theories that emphasize continuous improvement through guided reflection (Taliak, 2020).

In addition to technical evaluation, the program assessed students' attitudes, including patience, persistence, and responsibility. Observational data indicated that students gradually demonstrated higher tolerance for difficulty and greater focus during practice sessions. These behavioral changes support previous findings that religious art-based activities contribute to character formation alongside cognitive development (Rosyad, 2019; Fatimah, 2021).

Several supporting factors contributed significantly to the effective implementation of the calligraphy extracurricular program. Institutional support from school leadership emerged as a primary factor. The headmaster actively facilitated scheduling, provided basic learning materials, and encouraged teachers to maintain program continuity. As expressed in an interview:

"As long as the activity brings positive impact for students, the school will support it. Calligraphy has become part of our identity."
(Interview with Headmaster)

Leadership commitment plays a critical role in sustaining extracurricular programs, as emphasized by Tambunan et al. (2021), who argue that organizational support determines program consistency and quality. Another supporting factor was students' intrinsic interest in artistic activities. Many participants demonstrated natural enthusiasm for drawing and writing, which increased engagement and reduced disciplinary issues. This finding supports the theory that learning aligned with students' dominant intelligences enhances motivation and learning effectiveness (Musfiroh, 2017).

Parental encouragement also contributed positively, particularly when students were allowed to practice at home. Some parents provided additional materials and motivated children to improve their skills. Although parental involvement was not formally structured, its presence strengthened learning

continuity beyond school hours, reinforcing the importance of collaborative educational ecosystems (Syam et al., 2022).

Despite these strengths, several inhibiting factors were identified. Limited learning time posed a significant challenge, as extracurricular sessions were conducted only once a week. This restriction constrained opportunities for extended practice, which is essential for artistic mastery. The instructor noted: "Sometimes students need more time, but we are limited by the schedule. Calligraphy requires repetition."
(Interview with Calligraphy Instructor).

Time limitation is a common issue in extracurricular management, as also reported by Nuryanto (2017), who highlights the need for flexible scheduling to optimize program outcomes. Another inhibiting factor was the variation in students' initial abilities. Differences in fine motor skills and concentration levels affected learning pace, requiring instructors to balance individualized guidance with group instruction. Without assistant instructors, providing equal attention to all students became challenging during intensive practice sessions.

Facility limitations also influenced implementation. Although basic materials were available, advanced tools and display resources remained limited. This constraint restricted exploration of more complex calligraphy styles. Nevertheless, the instructor attempted to compensate through creative instructional strategies and peer learning.

From a theoretical perspective, the findings of this study reinforce the relevance of the multiple intelligences framework within Islamic primary education. The calligraphy extracurricular program functioned as an alternative learning pathway for students whose strengths lie in visual–spatial intelligence. Gardner's theory emphasizes that intelligence develops through appropriate stimulation and contextual practice, a principle clearly reflected in the learning processes observed in this study (Musfiroh, 2017).

The integration of Islamic art further enhances the educational value of the program. Calligraphy serves not only as a cognitive stimulus but also as a medium for spiritual engagement. This dual function aligns with the philosophical foundations of Islamic education, which aim to balance intellectual growth and moral development (Rusdiana, 2022). The findings suggest that artistic religious activities can bridge the gap between affective, cognitive, and spiritual domains of learning.

Moreover, the study highlights the importance of management and evaluation in ensuring extracurricular effectiveness. Consistent with educational management theory, planning, implementation, and evaluation must operate cohesively to achieve learning objectives (Firdianti, 2018; Tambunan et al., 2021). At MI Al-Muawanah 2, even informal evaluation practices proved meaningful due to continuous observation and reflective feedback.

CONCLUSION

This study examined the implementation of calligraphy extracurricular activities in developing students' visual–spatial intelligence at MI Al-Muawanah 2 Barurejo Banyuwangi. Using a qualitative case study approach, the research explored planning processes, instructional practices, evaluation mechanisms, and contextual factors influencing program effectiveness.

The findings indicate that calligraphy extracurricular activities were systematically planned with clear educational objectives emphasizing artistic development and religious value internalization. Implementation was characterized by demonstration-based instruction, guided practice, and continuous feedback, creating a learning environment conducive to student engagement and creativity. Students demonstrated increased concentration, improved spatial awareness, and greater confidence in expressing visual ideas through calligraphic compositions.

Evaluation was conducted through authentic and process-oriented assessment, focusing on students' progress, creativity, and learning attitudes rather than numerical scoring. This approach proved effective in capturing the developmental nature of visual–spatial intelligence. Supporting factors such as institutional leadership, student interest, and parental encouragement strengthened program sustainability, while limitations related to time allocation, facility availability, and learner diversity presented ongoing challenges.

The study contributes theoretically by reinforcing the applicability of multiple intelligences theory within Islamic primary education, particularly in relation to visual–spatial development through art-based learning. Practically, the findings offer insights for educators and school administrators regarding the potential of calligraphy extracurricular programs as an integrative educational strategy combining cognitive, aesthetic, and spiritual dimensions.

Future research may expand this investigation by employing comparative or mixed-method approaches to examine the impact of calligraphy learning across different institutional contexts. Nevertheless, this study affirms that Islamic calligraphy, when positioned as an extracurricular learning medium, holds substantial potential for fostering holistic student development in primary education.

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