

# Internalization of Islamic Educational Values through Arabic Calligraphy Learning: A Qualitative Study at the Institute of Culture and Islamic Studies (ICIS)

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## Abstract

This study examines the internalization of Islamic educational values through Arabic calligraphy learning at the Institute of Culture and Islamic Studies (ICIS), UIN Kiai Haji Achmad Siddiq Jember. Grounded in the Islamic educational paradigm, which emphasizes the integration of spiritual devotion (*ibādah*) and moral character (*akhlāq*), this research explores how artistic learning practices function as a medium for value-based education in higher education. Employing a qualitative field research approach, data were collected through participant observation, in-depth interviews, and documentation involving calligraphy tutors, administrators, and student members. The findings reveal that Arabic calligraphy learning at ICIS embodies substantial values of *ibādah*, including patience, sincerity, honesty, discipline, and spiritual focus, which are internalized through repetitive practice, intentional learning orientation, and ethical artistic processes. Additionally, *akhlāq* values such as hard work, responsibility, cooperation, and respect for teachers are cultivated through structured routines and collaborative learning environments. These values are not transmitted through explicit moral instruction but are embedded experientially within daily learning activities. The study concludes that Arabic calligraphy learning functions as an integrative educational practice that harmonizes artistic skill development with spiritual and moral formation. This research contributes to the discourse on Islamic education by highlighting the pedagogical potential of art-based learning as an effective strategy for internalizing Islamic values in contemporary higher education contexts.

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## INTRODUCTION

Education plays a central role in shaping human character, intellectual capacity, and moral orientation within society. In the Islamic educational paradigm, education is not merely concerned with cognitive development but is fundamentally oriented toward nurturing holistic human beings (*insān kāmil*) who embody faith, ethical conduct, and spiritual awareness. Islamic education is therefore grounded in values derived from the Qur'an and Sunnah, which serve as normative foundations for developing belief (*'aqidah*), worship (*'ibadah*), and moral character (*akhlāq*) (Ahmadi, 2008; Ali, 2010). These values are not abstract ideals but are intended to be internalized through educational processes and manifested in daily behavior.

One of the essential challenges in contemporary Islamic education is how to effectively internalize these values within meaningful learning contexts. Modern educational institutions often prioritize technical competencies and academic achievement, while the cultivation of spiritual and moral dimensions receives limited attention. This imbalance has contributed to concerns regarding moral decline, weakened religious commitment, and reduced ethical sensitivity among students. Consequently, Islamic education requires innovative pedagogical approaches that integrate spiritual, moral, and intellectual development in a coherent and experiential manner (Zuhairini, 2012; Mustari, 2014).

Within this context, art—particularly Islamic art—offers a significant yet underexplored medium for value-based education. Islamic art is not merely aesthetic expression but is deeply rooted in theological, spiritual, and ethical principles. Among its various forms, Arabic calligraphy (*khaṭṭ* or Islamic calligraphy) occupies a unique position as both an artistic and religious practice. Historically, calligraphy has served as a primary medium for preserving and transmitting the Qur'an, making it intrinsically linked to worship, devotion, and reverence for divine revelation (Sirojuddin, 2016; Syaharudin, 2001).

Arabic calligraphy embodies the integration of beauty, discipline, and spirituality. The act of writing Qur'anic verses requires precision, patience, concentration, and sincerity, qualities that align closely with Islamic moral values. The Qur'an itself emphasizes the significance of writing and knowledge, as reflected in the first revelation commanding humanity to read and in the divine oath by the pen (*al-qalam*) (Departemen Agama RI, 2010). These scriptural foundations position calligraphy not only as an artistic skill but also as a form of worship and ethical training.

From an educational perspective, calligraphy engages multiple dimensions of learning. It develops fine motor skills, aesthetic sensitivity, linguistic competence, and emotional discipline. More importantly, when taught within an Islamic educational framework, calligraphy can function as a medium for internalizing values of *'ibadah* and *akhlāq*. Repetitive practice fosters patience and perseverance, adherence to strict writing rules cultivates discipline, and the spiritual content of the text encourages reflection and sincerity (Hermawan, 2011; Hamalik, 2010).

Despite its pedagogical potential, Arabic calligraphy is often marginalized in formal Islamic education, treated as an extracurricular activity rather than an integral component of character education. This marginalization contrasts with the objectives of national education in Indonesia, which emphasize the development of faithful,

morally upright, creative, and responsible citizens (Sekretariat Negara RI, 2003). Integrating calligraphy into Islamic educational practices may therefore contribute to bridging the gap between cognitive learning and value internalization.

In higher education contexts, student communities and cultural institutions play an increasingly important role in value formation. One such institution is the Institute of Culture and Islamic Studies (ICIS) at UIN Kiai Haji Achmad Siddiq Jember, which operates under the Language Development Unit (Unit Pengembangan Bahasa). ICIS serves as a cultural and intellectual hub for students, providing various divisions that focus on Islamic studies, language development, and arts, including a dedicated Arabic calligraphy division. This division has gained recognition for its achievements in regional, provincial, and national calligraphy competitions, as well as participation in national exhibitions, such as the Islamic calligraphy exhibition at Istiqlal Mosque in Jakarta.

The success of ICIS in nurturing skilled calligraphers raises important questions regarding the educational values embedded in its learning processes. Beyond technical proficiency, the calligraphy program at ICIS appears to cultivate personal qualities such as discipline, perseverance, humility, and spiritual awareness. These qualities reflect core Islamic educational values, suggesting that calligraphy learning may function as an effective medium for internalizing *‘ibādah* and *akhlāq* values among university students.

Previous studies on Arabic calligraphy education have primarily focused on skill development, learning motivation, or character formation in school or pesantren settings (Amrullah, 2017; Hasanah, 2017). While these studies highlight the pedagogical benefits of calligraphy, limited attention has been given to the explicit analysis of Islamic educational values within calligraphy practices at the higher education level. Furthermore, research that situates calligraphy learning within student-based cultural institutions remains scarce.

This study seeks to address this gap by examining the values of Islamic education embedded in Arabic calligraphy learning at the Institute of Culture and Islamic Studies (ICIS), UIN Kiai Haji Achmad Siddiq Jember. Specifically, the research focuses on two core dimensions of Islamic educational values: *‘ibādah* values and *akhlāq* values. These dimensions are central to Islamic character formation and are closely aligned with the objectives of Islamic education as articulated by classical and contemporary scholars (Anwar, 2010; Muniron et al., 2010).

The value of *‘ibādah* in this study is understood not only as ritual worship but also as a broader orientation of sincerity, obedience, and devotion to Allah in all actions. In the context of calligraphy learning, *‘ibādah* values may manifest through disciplined practice, intentionality (*niyyah*), honesty in artistic processes, and patience in mastering complex writing techniques. Meanwhile, *akhlāq* values refer to ethical dispositions and social behavior, including discipline, responsibility, hard work, respect for teachers, and cooperation among learners (Hakim, 2012; Mustari, 2014).

By employing a qualitative field research approach, this study aims to provide an in-depth understanding of how these values are internalized through calligraphy learning activities at ICIS. The findings are expected to contribute to the discourse on Islamic education by demonstrating how artistic practices can function as effective vehicles for value-based education in higher education contexts.

Ultimately, this research underscores the importance of re-envisioning Islamic education as an integrative process that harmonizes knowledge, art, spirituality, and moral development. Arabic calligraphy, when positioned as an educational practice rather than merely an artistic skill, holds significant potential for cultivating Islamic values and shaping holistic Muslim personalities. This study therefore offers both theoretical and practical insights for educators, institutions, and policymakers seeking to strengthen value-based Islamic education in contemporary academic environments.

## **METHODS**

This study employed a qualitative research approach with a field research design in order to obtain an in-depth understanding of Islamic educational values embedded in Arabic calligraphy learning activities. Qualitative research was considered appropriate because the focus of this study was not to measure variables statistically, but to explore meanings, processes, and value internalization as experienced by participants in their natural setting (Creswell, 2015; Sugiyono, 2013). Through this approach, the researcher was able to capture social interactions, learning practices, and value formation processes holistically and contextually.

The research was conducted at the Institute of Culture and Islamic Studies (ICIS), a student-based cultural institution under the Language Development Unit (Unit Pengembangan Bahasa) of UIN Kiai Haji Achmad Siddiq Jember. ICIS was purposively selected as the research site because of its active Arabic calligraphy division, its consistent achievements in regional and national competitions, and its role as a non-formal educational space where Islamic values are cultivated alongside artistic skills. The natural setting of ICIS provided a rich context for observing how Islamic educational values are integrated into artistic learning practices.

The research subjects consisted of key informants who were directly involved in Arabic calligraphy learning activities at ICIS. They included calligraphy tutors, core administrators of ICIS, and active members of the calligraphy division. Informants were selected using purposive sampling, based on their knowledge, experience, and active participation in the learning process. This sampling technique allowed the researcher to obtain information from individuals who were most capable of providing relevant and credible data related to the research focus (Arikunto, 2010; Sugiyono, 2013).

Data were collected through three primary techniques: observation, in-depth interviews, and documentation. Participant observation was conducted to examine learning activities directly, including training sessions, practice routines, interactions between tutors and members, and the overall learning atmosphere. Observation enabled the researcher to identify behavioral patterns that reflected values of worship and moral conduct, such as discipline, patience, sincerity, and perseverance in the calligraphy learning process.

In-depth interviews were carried out with selected informants to explore their perceptions, experiences, and interpretations of Islamic values within calligraphy learning. Semi-structured interview guidelines were used to ensure flexibility while maintaining focus on the research objectives. Through interviews, participants were encouraged to reflect on how calligraphy learning influenced their spiritual awareness, ethical attitudes, and personal character. This technique allowed the

researcher to access subjective meanings and internalized values that could not be fully captured through observation alone (Creswell, 2010).

Documentation was used as a complementary data collection technique to support and validate findings obtained through observation and interviews. Documents analyzed included organizational profiles, training schedules, learning materials, photographs of calligraphy works, competition certificates, and written records related to ICIS activities. These documents provided empirical evidence of learning practices and institutional culture, strengthening the credibility of the research data.

Data analysis was conducted using an interactive model proposed by Miles, Huberman, and Saldaña (2014), which consists of data condensation, data display, and conclusion drawing. Data condensation involved selecting, focusing, and simplifying raw data obtained from field notes, interview transcripts, and documents. Relevant data were coded and categorized based on themes related to *'ibādah* values and *akhlāq* values. This process allowed the researcher to identify meaningful patterns and relationships within the data.

Data display was carried out by organizing the condensed data into narrative descriptions and thematic matrices, making it easier to interpret and analyze. Through systematic data presentation, the researcher was able to compare perspectives among participants and examine consistency across different data sources. The final stage, conclusion drawing and verification, involved interpreting the displayed data to formulate findings while continuously verifying them through reference to field evidence. This iterative process ensured that conclusions were grounded in empirical data rather than subjective assumptions.

To ensure data validity and trustworthiness, triangulation was employed. Source triangulation was conducted by comparing information obtained from different informants, including tutors, administrators, and members. Technique triangulation was applied by cross-checking data from observation, interviews, and documentation. This strategy enhanced the credibility and reliability of the findings by minimizing potential bias and ensuring consistency across multiple data sources (Arikunto, 2002; Creswell, 2015).

Ethical considerations were also observed throughout the research process. Informants were informed about the purpose of the study, and their voluntary participation was emphasized. Confidentiality and anonymity were maintained to protect participants' identities and personal information. By adhering to ethical principles and methodological rigor, this study aimed to produce credible and academically sound findings that contribute meaningfully to the discourse on Islamic education and art-based learning.

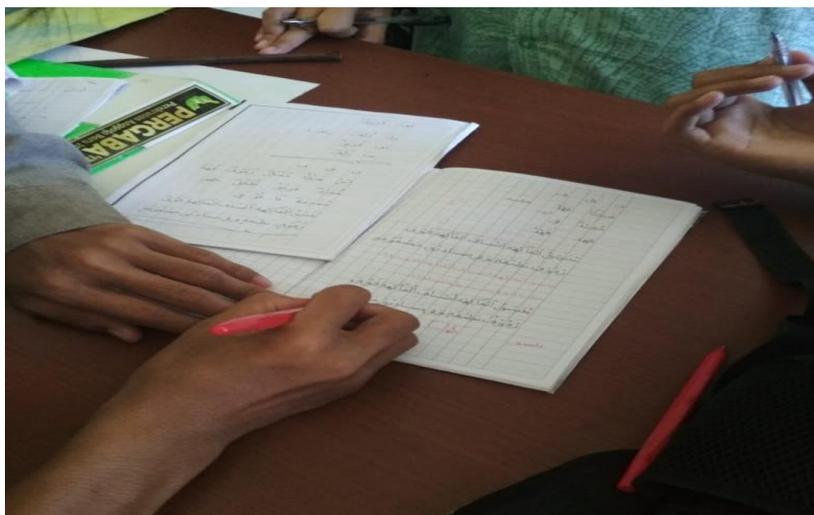
## RESULTS AND DISCUSSION

### **Worship Values (*'ibādah*) in Arabic Calligraphy Learning**

#### *Patience (Ṣabr) as a Core Worship Value in Calligraphy Practice*

The findings demonstrate that patience (*ṣabr*) is not merely an incidental outcome but constitutes a foundational worship value systematically cultivated through Arabic calligraphy learning at ICIS UIN Kiai Haji Achmad Siddiq Jember. The pedagogical structure of calligraphy learning inherently requires sustained repetition,

meticulous attention to detail, and gradual skill development. Learners are required to repeatedly practice basic letterforms before advancing to complex compositions, often revising the same work multiple times based on tutor feedback.



**Figure 1. Calligraphy practice session showing repetitive writing exercises**

From an observational standpoint, this repetitive process trains learners to regulate emotional responses such as frustration, impatience, and discouragement. Rather than reacting negatively to mistakes, students are encouraged to accept errors as part of moral and spiritual discipline. This aligns with Islamic educational philosophy, which views patience as an active spiritual struggle (*mujāhadah al-nafs*) essential for personal growth (Ahmadi, 2008; Anwar, 2010).

Interview data reveal that tutors intentionally frame patience as a form of worship rather than merely a learning strategy. As one tutor explained:

*“Calligraphy teaches students to slow down. Every mistake reminds them to control themselves. This is why patience becomes worship, not just a technical requirement.”*

(Tutor Interview)

This finding supports Muniron et al. (2010), who argue that Islamic educational values are most effectively internalized when embedded within lived experiences rather than conveyed through abstract moral instruction. In this context, patience becomes embodied through artistic practice, reinforcing its role as a worship-oriented disposition.

#### *Sincerity (Ikhlās) and Intention (Niyyah) in Learning the Qur’anic Text*

Sincerity (*ikhhlās*) emerged as a central worship value shaping learners’ attitudes toward calligraphy practice. Tutors consistently emphasize that the act of writing Qur’anic verses demands pure intention (*niyyah*), as the written text represents divine revelation. This emphasis distinguishes calligraphy learning at ICIS from secular art education, positioning it within a sacred pedagogical framework.

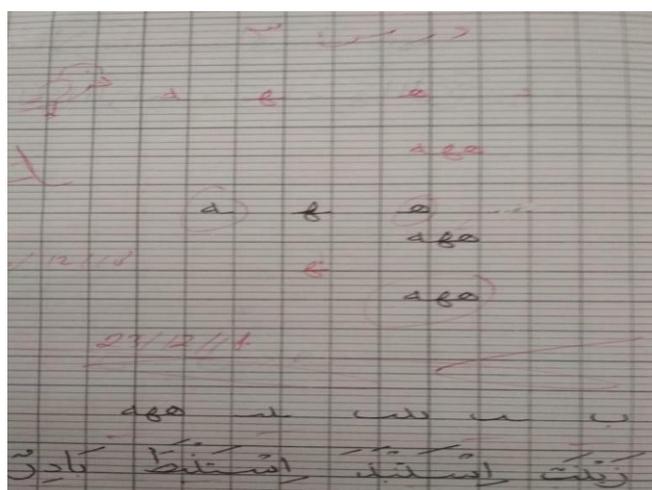
Interview findings indicate that learners internalize this value gradually. One student reflected: “Before joining ICIS, I practiced calligraphy for competitions. Now I realize that intention matters more than the result. Writing becomes a form of devotion.” (Student Interview)

This shift in learning orientation reflects classical Islamic teachings that define worship not by outward form but by inward sincerity (Ali, 2010; Zuhairini, 2012). Sincerity also shapes learners' responses to evaluation. Rather than seeking praise or recognition, students are encouraged to focus on personal improvement and spiritual accountability.

Mustari (2014) argues that character education must prioritize intrinsic motivation to ensure long-term moral sustainability. The ICIS calligraphy program exemplifies this principle by embedding sincerity within daily learning discourse, thereby transforming artistic practice into a spiritually meaningful activity.

#### *Honesty (Ṣidq) and Ethical Conduct in Artistic Learning*

Honesty (ṣidq) is systematically reinforced through strict ethical standards governing calligraphy practice at ICIS. One of the most significant rules prohibits tracing or directly copying model scripts. Instead, students must observe examples and reproduce them independently, ensuring authenticity in learning.



**Figure 2. Example of model script and student reproduction without tracing**

This rule reflects an ethical pedagogy that prioritizes moral integrity over aesthetic perfection. Tutors explicitly frame dishonesty in learning as incompatible with worship, reinforcing the idea that artistic excellence must be grounded in ethical conduct. A tutor stated:

*"If the writing is neat but the process is dishonest, it has no value. Allah values effort more than appearance."* (Tutor Interview)

This perspective aligns with Hakim's (2012) argument that moral education must address process ethics rather than outcome orientation. Through calligraphy learning, students internalize honesty as a form of accountability before God, strengthening the integration of faith and behavior.

Furthermore, honesty cultivates humility, as students must acknowledge their actual skill level and accept gradual progress. This counters tendencies toward superficial achievement and fosters ethical self-awareness, a core objective of Islamic education.

#### *Discipline (Intizām) as an Expression of Worship*

Discipline (*intizām*) in calligraphy learning manifests as consistent attendance, punctuality, and adherence to learning procedures. Observational data indicate that

students voluntarily comply with training schedules and tutor instructions, reflecting internalized discipline rather than external enforcement.

In Islamic ethics, discipline represents obedience (*tā'ah*), which constitutes an essential dimension of worship. By habituating disciplined behavior within learning contexts, ICIS prepares students to translate this value into broader religious and social responsibilities. Hamalik (2010) emphasizes that disciplined learning environments foster self-regulation, a prerequisite for lifelong moral development.

Unlike rigid disciplinary systems, ICIS employs a moral modeling approach. Tutors demonstrate discipline through consistency and commitment, reinforcing Zuhairini's (2012) assertion that moral values are most effectively transmitted through exemplary behavior. Consequently, discipline becomes an internal moral disposition rather than an imposed rule.

#### *Spiritual Focus and Inner Calm as Experiential Worship*

Another important finding is the cultivation of spiritual focus and inner calm during calligraphy practice. Learning sessions are characterized by silence, concentration, and minimal distraction, enabling students to engage deeply with both the artistic process and the Qur'anic text.

One student articulated this experience as follows: "When practicing calligraphy, I feel closer to Allah. My thoughts are focused, and my heart feels calm." (Student Interview). This experiential dimension aligns with Sirojuddin's (2016) view of Islamic calligraphy as a meditative art that fosters remembrance (*dhikr*). The calm atmosphere supports emotional regulation and spiritual mindfulness, reinforcing worship values beyond ritual contexts.

Such findings highlight the transformative potential of art-based learning in Islamic education. Calligraphy functions not only as skill training but also as spiritual exercise that nurtures inner awareness and ethical sensitivity.

#### *Integrative Analysis of 'ibādah Values in Calligraphy Learning*

Synthesizing these findings reveals that Arabic calligraphy learning at ICIS operates as an integrative worship-oriented educational system. Values of patience, sincerity, honesty, discipline, and spiritual focus are interconnected and mutually reinforcing. Rather than being taught explicitly as moral doctrines, these values emerge organically through structured practice, ethical guidelines, and reflective learning experiences.

This supports Creswell's (2015) assertion that qualitative educational research must attend to meaning-making processes within authentic contexts. The ICIS case demonstrates that when artistic learning is grounded in Islamic epistemology, it can effectively internalize worship values and contribute to holistic student development.

#### **Moral Values (*Akhlāq*) in Arabic Calligraphy Learning**

##### *Discipline as Moral Habituation in Artistic Learning*

The findings reveal that discipline constitutes a central *akhlāq* value cultivated through Arabic calligraphy learning at ICIS UIN Kiai Haji Achmad Siddiq Jember. Discipline is manifested through students' punctuality, consistent attendance, and compliance with learning procedures, including preparation of tools and adherence to

tutor guidance. Unlike formal classroom regulations, discipline in this context emerges through habituation and internal motivation rather than coercive enforcement.



**Figure 3. Students preparing calligraphy tools before practice**

Observational data indicate that students voluntarily follow learning schedules and demonstrate readiness before sessions begin. This suggests that discipline has been internalized as a moral disposition rather than an external obligation. According to Islamic educational philosophy, *akhlāq* values are formed through repeated moral action that gradually becomes habitual behavior (Anwar, 2010; Zuhairini, 2012).

An ICIS administrator emphasized the role of modeling in cultivating discipline: “Students learn discipline because they see it practiced consistently by tutors. Over time, it becomes part of their character.” (Administrator Interview)

This finding aligns with Hakim’s (2012) assertion that moral values are effectively internalized through social interaction and exemplary conduct. Discipline in calligraphy learning thus functions as moral habituation that prepares students for broader ethical responsibilities in religious and social life.

#### *Hard Work (Ijtihād) and Perseverance in Skill Development*

Hard work (*ijtihād*) emerged as another dominant moral value embedded in calligraphy learning practices. Arabic calligraphy requires prolonged effort, attention to detail, and continuous revision. Field observations showed that students often redo their work several times, refining letter proportions and composition under tutor supervision.

This sustained effort reshapes students’ perceptions of talent and success. Interviews revealed that learners gradually abandon the notion that artistic ability is purely innate and instead recognize the centrality of perseverance. One student stated: “I learned that talent alone is not enough. Progress comes from continuous practice and willingness to correct mistakes.” (Student Interview)

Mustari (2014) emphasizes that hard work is a core character value that must be cultivated through challenging yet meaningful learning experiences. In Islamic ethics, perseverance is closely associated with responsibility and accountability before God. Through calligraphy learning, students internalize hard work as a moral commitment rather than a mere academic requirement.

### *Responsibility (Amanah) and Institutional Representation*

Responsibility (*amanah*) constitutes a significant moral value reinforced through students' involvement in competitions, exhibitions, and institutional representation. Learners are entrusted not only with personal learning outcomes but also with maintaining the reputation of ICIS as a cultural and academic institution.

Interview data indicate that students perceive participation in external events as a moral trust:

*"When we participate in competitions, we feel responsible for carrying the name of ICIS. This motivates us to prepare seriously."* (Student Interview)

From an Islamic educational perspective, *amanah* represents a foundational ethical principle governing social roles and responsibilities (Ahmadi, 2008). By embedding responsibility within artistic practice, ICIS cultivates ethical awareness that extends beyond individual achievement toward collective accountability. This finding supports Rodliyah's (2013) view that education functions as a moral-social process in which learners negotiate responsibility within institutional contexts.

### *Cooperation (Ta'āwun) and Ethical Social Interaction*

Arabic calligraphy learning at ICIS also fosters cooperation (*ta'āwun*) and ethical social interaction. Observations revealed that learning sessions encourage peer support, collaborative discussion, and mutual assistance. Senior members frequently mentor beginners, creating a learning culture grounded in humility and solidarity. A tutor explained:

*"Students grow faster when they help each other. Calligraphy teaches humility and cooperation, not competition."* (Tutor Interview)

This collaborative environment reflects Islamic moral teachings that emphasize brotherhood (*ukhuwwah*) and collective well-being. According to Muniron et al. (2010), moral education is most effective when values are practiced within social relationships. Cooperation in calligraphy learning thus strengthens students' social ethics and reinforces communal responsibility.

### *Respect for Teachers (Ta'zīm al-Mu'allim) as Classical Islamic Ethics*

Respect for teachers emerged as a consistent moral value observed during calligraphy learning. Students listen attentively, accept critique respectfully, and refrain from interrupting instruction. This attitude reflects classical Islamic educational traditions that regard reverence for teachers as essential to acquiring beneficial knowledge. This finding aligns with Anwar (2010), who argues that moral education must preserve ethical hierarchies within learning relationships. Through calligraphy learning, respect becomes a lived ethical practice rather than a formal rule.

### *Integrative Analysis of Akhlāq Values in Calligraphy Learning*

Synthesizing these findings reveals that Arabic calligraphy learning at ICIS functions as a comprehensive moral education system. Discipline, hard work, responsibility, cooperation, and respect are cultivated through experiential learning rather than explicit moral instruction. These values emerge through sustained practice, social interaction, and institutional culture.

From a theoretical perspective, this supports Hamalik's (2010) assertion that effective education integrates cognitive, affective, and behavioral domains.

Calligraphy learning exemplifies such integration by embedding moral values within artistic discipline.

Taken together, the findings from Parts 1 and 2 demonstrate that Arabic calligraphy learning at ICIS UIN Kiai Haji Achmad Siddiq Jember represents an integrative Islamic educational model that harmonizes *‘ibādah* and *akhlāq*. Worship values shape inner spiritual orientation, while moral values guide social behavior and ethical responsibility. This integration underscores the pedagogical potential of art-based learning as a strategic medium for value internalization in Islamic higher education.

## CONCLUSION

This study demonstrates that Arabic calligraphy learning at the Institute of Culture and Islamic Studies (ICIS) UIN Kiai Haji Achmad Siddiq Jember embodies substantial Islamic educational values that contribute to students' spiritual and moral development. The findings reveal that calligraphy learning functions not merely as an artistic activity but as an integrative educational practice that internalizes values of *‘ibādah* and *akhlāq* in a meaningful and sustainable manner.

Values of *‘ibādah*, including patience, sincerity, honesty, discipline, and spiritual focus, are cultivated through repetitive practice, intentional learning orientation, and ethical guidelines governing artistic processes. These values transform calligraphy learning into an act of worship, where students develop inner spiritual awareness alongside technical competence. Meanwhile, *akhlāq* values such as discipline, hard work, responsibility, cooperation, and respect emerge through structured routines, collaborative learning, and social interaction within the calligraphy division.

The integration of these values reflects the core objectives of Islamic education, which seeks to develop holistic individuals who embody faith, moral integrity, and social responsibility. By situating calligraphy learning within a student-based cultural institution, ICIS provides an alternative educational space that complements formal academic instruction and strengthens value-based education in higher education contexts.

The findings of this study offer important implications for Islamic educational practice and policy. Educational institutions are encouraged to integrate art-based learning, particularly Arabic calligraphy, as a strategic medium for internalizing Islamic values. Such integration can enhance character education, foster spiritual engagement, and bridge the gap between cognitive learning and moral development.

Future research may explore comparative studies across institutions or investigate the long-term impact of calligraphy-based learning on graduates' personal and professional lives. Nevertheless, this study affirms that Arabic calligraphy, when grounded in Islamic educational principles, holds significant potential as a transformative pedagogical tool in contemporary Islamic education.

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