RESEARCH ARTICLE

Reimagining Islamic Calligraphy Learning: An Analysis of the *Hamidiyyah* Learning Method

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Abstract

Arabic calligraphy plays a vital role in Islamic education as it combines linguistic accuracy, aesthetic value, and spiritual meaning. However, teaching Arabic calligraphy in non-Arabic contexts presents significant pedagogical challenges, particularly for students with diverse educational backgrounds. This study aims to explore the implementation of Arabic calligraphy learning using *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah* at Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember. Employing a qualitative field research approach, data were collected through observations, semi-structured interviews, and documentation involving instructors, students, and institutional administrators. The findings reveal that calligraphy learning is conducted systematically through three main stages: planning, implementation, and evaluation. The Hamidiyyah method emphasizes gradual learning by grouping Arabic letters based on movement patterns and reinforcing skills through continuous practice and corrective feedback (*tashih*). The evaluation process is formative and integrated into daily learning activities, enabling students to improve their writing accuracy and proportionality. Despite challenges related to time constraints and varying initial competencies, the method proves effective in enhancing students' calligraphy skills and learning motivation. This study concludes that the Hamidiyyah method represents a pedagogically sound and contextually appropriate model for Arabic calligraphy instruction in higher Islamic educational institutions.

Key words: Arabic Calligraphy, Hamidiyyah Method, Islamic Education, Ma'had Al-Jami'ah.

INTRODUCTION

Writing is a fundamental skill in education that functions not only as a means of communication but also as a medium for intellectual development and cultural transmission. Within Islamic education, writing holds a particularly significant position, as it is closely associated with the preservation of religious texts, especially the Qur'an. One of the most refined forms of writing in the Islamic intellectual and artistic tradition is Arabic calligraphy (*khat*), which represents the harmonious integration of aesthetics, spirituality, and linguistic accuracy. Arabic calligraphy is not merely decorative writing; rather, it is a disciplined science governed by precise rules, proportions, and techniques that aim to ensure both beauty and correctness (Akbar, 1995; Sirojuddin AR, 2016).

In Arabic terminology, calligraphy is known as *khat*, which literally means line or writing. Classical scholars define *khat* as a systematic knowledge that explains the shapes of individual letters, their positions, proportions, and the correct methods for connecting them into meaningful and aesthetically balanced compositions (Israr, 1985; Sirojuddin AR, 2016). This definition emphasizes that calligraphy is not an intuitive art alone, but a structured discipline requiring guided instruction, continuous practice, and methodological precision. Consequently, learning calligraphy demands pedagogical strategies that differ significantly from those used in teaching Latin-based writing systems.

One of the primary challenges in teaching Arabic calligraphy in non-Arabic contexts, particularly in Indonesia, lies in the fundamental differences between Arabic script and Latin script. Latin writing is generally written from left to right and consists of relatively stable letter forms, such as uppercase and lowercase letters. In contrast, Arabic writing proceeds from right to left and features letters that change form depending on their position within a word (initial, medial, final, or isolated forms). These structural differences often pose considerable difficulties for learners who are accustomed to Latin writing conventions (Munjiah, 2009; Zariq, 1987). As a result, many students struggle to achieve accuracy, consistency, and aesthetic balance in Arabic calligraphy.

The importance of writing, including calligraphy, is explicitly emphasized in Islamic sources. The Qur'an highlights the significance of the pen (*qalam*) and writing as instruments of knowledge and civilization. In Surah Al-Qalam (68:1), Allah swears by the pen and what is written, underscoring the sacred value of writing in Islam (Al-Qur'an, 2015). This theological foundation reinforces the notion that learning to write Arabic script correctly and beautifully is not only an academic pursuit but also a spiritual endeavor. Writing Qur'anic verses through calligraphy fosters mindfulness, discipline, and reverence, as the calligrapher must exercise extreme care to avoid errors that could alter meaning (Sirojuddin AR, 2006).

Despite its importance, the teaching of Arabic calligraphy has not always received sufficient attention within formal and non-formal educational institutions. In many cases, instruction focuses primarily on reading skills (*qira'ah*) while writing skills (*kitabah*), especially calligraphy, are treated as supplementary or optional. This imbalance has led to a decline in students' ability to write Arabic accurately and aesthetically, even among learners at higher levels of education. Such conditions have raised concerns among Islamic educational institutions regarding the preservation of

Qur'anic writing standards and the development of students' literacy competencies (Masyhuri, 2011; Departemen Agama RI, 2001).

In response to these concerns, several Islamic higher education institutions in Indonesia have implemented supplementary programs to strengthen students' religious literacy, including Arabic reading and writing skills. One such institution is the State Islamic Institute of Jember (UIN Kiai Haji Achmad Siddiq Jember), which requires incoming students to undergo assessments in Qur'anic reading and writing (*Baca Tulis Al-Qur'an*) and religious practice. Recognizing that students come from diverse educational backgrounds—ranging from Islamic secondary schools to general public schools—the institution provides additional support through the Ma'had Al-Jami'ah Syaifuddin Zuhri. This residential religious institution serves as a center for reinforcing students' foundational competencies in Islamic studies, including Arabic calligraphy.

Within Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember, calligraphy is taught as part of extracurricular programs focused on students' talents and interests. The calligraphy program employs a distinctive instructional approach through the use of *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah*, a calligraphy manual developed by Shaykh Bal'id Al-Habib Hamidi Al-Khottot. This book introduces a systematic and progressive method for improving Arabic writing skills by emphasizing the coordination between visual perception and hand movement, thereby enabling learners to internalize letter structures more effectively (Bal'id Al-Habib Hamidi Al-Khottot, 2018).

The instructional method presented in *At-Thoriqoh Al-Hamidiyyah* is grounded in a philosophical understanding of learning as a gradual and methodical process. Drawing inspiration from Qur'anic principles, particularly Surah Yusuf (12:67), which highlights the importance of approaching tasks through appropriate and varied methods, this approach categorizes Arabic letters based on their movement patterns, such as clockwise, counterclockwise, and vertical strokes. This classification simplifies the learning process by allowing students to master groups of letters with similar structural characteristics before progressing to more complex forms (Bal'id Al-Habib Hamidi Al-Khottot, 2018).

From a pedagogical perspective, effective calligraphy instruction requires careful planning, implementation, and evaluation. Educational theorists emphasize that successful learning outcomes are strongly influenced by systematic lesson planning, the use of appropriate instructional methods, and continuous assessment (Majid, 2002; Aqib, 2013). In calligraphy learning, these components become even more critical, as students must develop fine motor skills, spatial awareness, and aesthetic sensitivity simultaneously. Therefore, understanding how a specific instructional model is planned, executed, and evaluated in an authentic educational setting is essential for improving teaching practices.

Several previous studies have examined the teaching of Arabic calligraphy in Islamic educational institutions. Research by Sholihah (2018) demonstrated that structured lesson planning and consistent practice significantly improved students' calligraphy skills. Similarly, Rahma (2018) found that combining demonstration and drill methods enhanced students' writing accuracy and visual aesthetics. Hasanah (2017) further highlighted that calligraphy instruction contributes not only to technical

skills but also to character development, such as discipline and creativity. However, these studies primarily focused on formal school settings and did not extensively explore calligraphy instruction within higher education religious residential institutions or the specific application of *At-Thoriqoh Al-Hamidiyyah.*

Based on this research gap, the present study aims to investigate the learning of Arabic calligraphy using *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah* at Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember. Specifically, this study seeks to analyze the planning, implementation, and evaluation of calligraphy learning within this context. By examining these components, the study is expected to contribute to the development of more effective instructional models for Arabic calligraphy, particularly in non-Arabic educational environments.

In addition to its practical implications, this study holds theoretical significance for the fields of Islamic education and qualitative educational research. It enriches the existing literature on Arabic calligraphy pedagogy by providing an in-depth analysis of a methodologically distinctive instructional approach. Furthermore, it offers insights into how traditional Islamic knowledge can be systematically integrated into contemporary educational practices, thereby supporting the preservation and advancement of Islamic cultural heritage in modern academic settings.

METHODS

This study employed a qualitative research approach with a field research design. Qualitative research was chosen because the primary objective of the study was to obtain an in-depth understanding of the learning process of Arabic calligraphy using *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah* within its natural educational context. Qualitative research allows researchers to explore social phenomena holistically by emphasizing meaning, process, and context rather than numerical measurement (Moleong, 2015; Saebani & Beni, 2012). In line with this perspective, the present study focused on describing and interpreting planning, implementation, and evaluation practices in calligraphy instruction.

Field research was particularly appropriate because the researcher directly observed instructional activities, interacted with participants, and examined authentic documents related to the learning process. This design enabled the researcher to capture real instructional practices as they occurred in Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember, without manipulating the learning environment (Bungin, 2012; Mundir, 2013).

The research was conducted at Ma'had Al-Jami'ah Syaifuddin Zuhri, an Islamic residential institution under the supervision of the State Islamic Institute of Jember (UIN Kiai Haji Achmad Siddiq Jember), Indonesia. The institution functions as a religious reinforcement center for undergraduate students, particularly first-year students, to strengthen their competencies in Islamic knowledge and practice. One of its flagship programs is the development of students' talents and interests, including Arabic calligraphy.

The calligraphy learning program at Ma'had Al-Jami'ah Syaifuddin Zuhri utilizes *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah* as its primary instructional material. This setting was selected because it represents a unique

educational context in which traditional Islamic calligraphy pedagogy is systematically implemented within a higher education environment.

The research participants consisted of calligraphy instructors (*ustadz/ustadzah*), students (*mahasantri*) enrolled in the calligraphy talent program, and institutional administrators who were directly involved in organizing the learning activities. Participants were selected using purposive sampling, as this technique allows researchers to identify individuals who possess relevant knowledge and experience related to the research focus (Sugiyono, 2014; Yuliatin, 2017).

The instructors were selected based on their expertise in Arabic calligraphy and their direct involvement in teaching using *At-Thoriqoh Al-Hamidiyyah*. Student participants were those actively participating in the calligraphy program during the research period. Institutional administrators were included to provide contextual information regarding program planning and policy support.

Data were collected using three primary techniques: observation, interviews, and documentation. The use of multiple data collection methods was intended to enhance the depth and credibility of the findings through methodological triangulation (Arikunto, 2006; Bungin, 2012). Observation was conducted to examine the actual implementation of calligraphy learning activities. The researcher observed classroom interactions, instructional strategies, students' writing practices, and the use of learning media. Observations focused on three main stages of learning: preliminary activities, core instructional activities, and closing activities. Field notes were systematically recorded to capture instructional dynamics and participant responses.

Semi-structured interviews were conducted with instructors, selected students, and administrators. This interview format allowed the researcher to explore participants' perspectives while maintaining flexibility to probe emerging issues during the conversation (Moleong, 2015). Interview questions addressed lesson planning, instructional methods, evaluation techniques, learning challenges, and perceived outcomes of using *At-Thoriqoh Al-Hamidiyyah*. Interviews were conducted face-to-face and recorded with participants' consent to ensure data accuracy.

Documentation was used to collect supporting data, including lesson plans, instructional guidelines, students' writing samples, attendance records, and institutional documents related to the calligraphy program. These documents provided valuable evidence to corroborate findings from observations and interviews (Arikunto, 2006).

Next, data analysis followed the interactive model proposed by Miles, Huberman, and Saldaña (2014), which consists of four interrelated stages: data collection, data condensation, data display, and conclusion drawing/verification. During data collection, information was gathered continuously through observations, interviews, and documentation. In the data condensation stage, raw data were selected, focused, and simplified by coding relevant themes related to planning, implementation, and evaluation of calligraphy learning. The data display stage involved organizing the condensed data into narrative descriptions and thematic matrices to facilitate interpretation. Finally, conclusion drawing and verification were conducted by identifying patterns, relationships, and meanings, followed by continuous verification through cross-checking data sources.

To ensure data trustworthiness, the study applied several strategies, including credibility, dependability, and confirmability. Credibility was enhanced through source triangulation and technique triangulation, comparing data obtained from different participants and methods (Moleong, 2015; Saebani & Beni, 2012). Prolonged engagement and persistent observation also contributed to a deeper understanding of the research context.

Dependability was ensured by maintaining a clear audit trail of research procedures, including data collection and analysis processes. Confirmability was addressed by grounding interpretations in empirical data and minimizing researcher bias through reflective field notes and peer discussion.

RESULTS AND DISCUSSION
Overview of Calligraphy Learning at Ma'had Al-Jami'ah Syaifuddin Zuhri
The learning of Arabic calligraphy at Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember is implemented as part of the students' talent and interest development program. This program is designed to complement formal academic learning by strengthening students' religious literacy and artistic skills, particularly in Qur'anic writing. Based on field observations, calligraphy learning is conducted in a structured and systematic manner, emphasizing gradual skill development through guided practice using *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah*.

The learning process is not positioned merely as an artistic activity but as an educational process that integrates cognitive, psychomotor, and affective dimensions. Students are trained to understand the anatomical structure of Arabic letters, practice precise hand movements, and cultivate discipline and patience throughout the learning process. This aligns with the theoretical view that calligraphy learning functions as both skill training and character education (Masyhuri, 2011; Hasanah, 2017).

Learning Planning of Arabic Calligraphy
The planning of calligraphy learning at Ma'had Al-Jami'ah Syaifuddin Zuhri is conducted collaboratively by instructors and program coordinators. The planning stage includes the formulation of learning objectives, selection of instructional methods, preparation of learning media, and determination of evaluation techniques. This finding confirms that calligraphy learning is not implemented spontaneously, but is guided by pedagogical considerations consistent with instructional planning theory (Majid, 2002).

The primary objective of calligraphy learning using *At-Thoriqoh Al-Hamidiyyah* is to enable students to write Arabic letters correctly and proportionally, particularly in the Naskh script, which serves as the foundation for Qur'anic writing. More specifically, the objectives include: (1) improving students' understanding of letter anatomy, (2) enhancing writing accuracy and consistency, and (3) fostering students' confidence in writing Arabic script independently.

According to an instructor interviewed during the study:

"The main goal is not to make students professional calligraphers immediately, but to ensure they understand how each letter is formed correctly and can write it neatly and proportionally." (Instructor Interview)

This statement highlights that the learning objectives emphasize mastery of fundamental skills rather than instant artistic achievement, which is consistent with the gradual learning philosophy embedded in *At-Thoriqoh Al-Hamidiyyah*.

Instructional Methods

Two primary instructional methods are applied in the planning stage: the Hamidiyyah method and the drill (practice) method. The Hamidiyyah method functions as the core instructional framework, categorizing Arabic letters based on movement direction (clockwise, counterclockwise, and vertical). This classification helps students recognize similarities among letters and reduces cognitive overload during the initial learning stages (Bal'id Al-Habib Hamidi Al-Khottot, 2018).

The drill method complements the Hamidiyyah method by reinforcing students' motor skills through repetitive writing exercises. Students are required to practice each letter multiple times until they achieve consistency in shape, size, and proportion. This finding supports educational theories that emphasize repetition as a crucial factor in skill acquisition, particularly for fine motor skills such as handwriting (Djamarah, 2010).

Learning Media and Materials

The learning media prepared by instructors include *Kitab At-Thoriqoh Al-Hamidiyyah*, exercise books, lined worksheets, and black ink pens. The use of lined worksheets plays a critical role in guiding students' writing, as the lines function as visual references for letter height, depth, and alignment.

The preparation of learning media reflects careful consideration of students' needs, particularly beginners who require strong visual guidance. This finding aligns with Arsyad's (2016) assertion that effective instructional media facilitate students' understanding by transforming abstract concepts into concrete visual representations.

Implementation of Calligraphy Learning

The implementation of calligraphy learning at Ma'had Al-Jami'ah Syaifuddin Zuhri is conducted through three main stages: preliminary activities, core activities, and closing activities. These stages reflect standard instructional procedures and demonstrate alignment between planning and practice.

Preliminary Activities

Preliminary activities begin with preparing students physically and psychologically for learning. Instructors typically start by greeting students, checking attendance, and providing brief motivation related to the importance of calligraphy in Islamic tradition. This motivational aspect serves to strengthen students' intrinsic interest and spiritual awareness.

One student participant stated:

"At the beginning of the lesson, the ustadz always reminds us that writing Arabic properly is part of respecting the Qur'an. That makes us more careful and serious

when   *practicing."*
 (Student Interview, April 5, 2019)
This practice indicates that preliminary activities are not limited to administrative tasks but also function as affective preparation.

Core Learning Activities
    Core activities constitute the most substantial part of the learning process. During this stage, instructors demonstrate letter writing techniques directly, followed by students' independent practice. Demonstration plays a vital role in helping students visualize correct stroke order, pen angle, and pressure.

Figure 1. Instructor demonstrating letter correction

Students are instructed to write using black ink, leaving one line empty between written lines to allow space for correction (*tashih*). Instructors then review students' work individually and provide corrections using red ink. Corrections focus on letter proportion, stroke direction, spacing, and alignment.
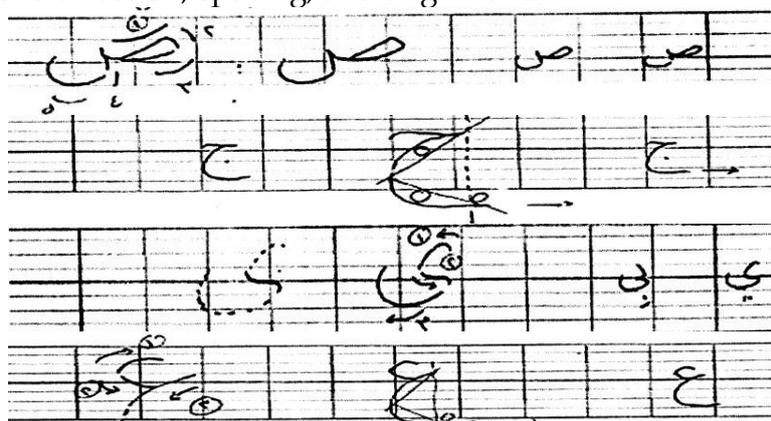
Figure 2. Example of thick and thin guideline lines in practice sheets

This corrective feedback mechanism is central to the learning process. According to an instructor:

   "The red ink correction is important because students can clearly see which parts
   of the letter need improvement. It becomes a visual learning tool for them."
    (Instructor Interview, April 12, 2019)

The findings suggest that *tashih* functions not only as evaluation but also as formative instruction, enabling students to learn directly from their mistakes.

Focus on Letter Grouping

Another distinctive feature of the implementation is the focus on letter grouping based on movement patterns. For example, students first practice letters such as *dal*, *ra'*, and *waw* before progressing to more complex forms. This approach simplifies learning by reducing the number of new movement patterns students must master simultaneously. This finding supports the effectiveness of the Hamidiyyah method in scaffolding learning and aligns with constructivist learning principles, which emphasize gradual knowledge construction.

The results of this study demonstrate that the learning of Arabic calligraphy using *At-Thoriqoh Al-Hamidiyyah* at Ma'had Al-Jami'ah Syaifuddin Zuhri is implemented systematically and pedagogically. The planning stage ensures that learning objectives, methods, and media are aligned, while the implementation stage reflects consistency between instructional design and classroom practice.

The integration of demonstration, drill, and corrective feedback confirms findings from previous studies indicating that effective calligraphy instruction requires a balance between explanation and practice (Rahma, 2018; Sholihah, 2018). Moreover, the emphasis on gradual learning through letter grouping provides empirical support for the Hamidiyyah method as an instructional innovation in Arabic calligraphy education.

From an educational perspective, this learning model not only improves students' technical writing skills but also cultivates discipline, patience, and aesthetic sensitivity. These outcomes reinforce the view that calligraphy learning serves both educational and character-building functions within Islamic education.

Evaluation of Arabic Calligraphy Learning

Evaluation is a crucial component of the instructional process, as it provides information regarding students' progress and the effectiveness of teaching methods. At Ma'had Al-Jami'ah Syaifuddin Zuhri, evaluation of Arabic calligraphy learning is conducted continuously and integratively throughout the learning process. Rather than relying solely on summative tests, instructors emphasize formative assessment through direct observation and written correction (*tashih*).

The primary form of evaluation involves reviewing students' handwritten exercises in each learning session. Instructors assess students' work based on several criteria, including letter shape accuracy, proportionality, consistency of strokes, spacing between letters, and overall neatness. This evaluation model aligns with Purwanto's (1994) view that effective assessment should measure both process and product, particularly in skill-based learning.

An instructor explained the rationale behind this evaluation approach:
"We do not wait until the end of the semester to evaluate. Every exercise is evaluated so students immediately know their mistakes and can correct them in the next practice." (Instructor Interview)

This statement indicates that evaluation functions as an integral part of learning rather than a separate or final stage. Immediate feedback enables students to internalize correct writing patterns and avoid repeating the same mistakes.

Students' Learning Progress and Outcomes

Findings from observations and documentation reveal noticeable improvements in students' calligraphy skills over time. At the beginning of the program, many students demonstrated difficulties in controlling pen pressure, maintaining consistent letter size, and aligning letters along the baseline. These challenges are common among beginners who lack prior exposure to structured calligraphy instruction (Zariq, 1987; Munjiah, 2009).

However, after several weeks of systematic practice using *At-Thoriqoh Al-Hamidiyyah*, students began to show significant progress. Improvements were particularly evident in the proportionality of letters and the smoothness of strokes. Students also became more confident in writing independently without excessive reliance on instructor guidance.

One student reflected on this progress during an interview:

"At first, writing Arabic letters felt very difficult. But after practicing step by step with this method, I can now see the difference in my writing. The letters look neater and more balanced." (Student Interview)

This qualitative evidence suggests that the structured and gradual nature of the Hamidiyyah method effectively supports skill development, particularly for learners with diverse educational backgrounds.

Challenges in the Learning Process

Despite its overall effectiveness, the implementation of calligraphy learning also encounters several challenges. One major challenge relates to students' varying levels of initial competence. Some students have prior experience in Islamic boarding schools and are familiar with Arabic writing, while others come from general education backgrounds with minimal exposure to Arabic script. This disparity requires instructors to adopt flexible teaching strategies to accommodate different learning speeds.

Another challenge concerns time allocation. Calligraphy learning requires extensive practice to achieve mastery, yet instructional time is limited due to the dense schedule of Ma'had activities. Instructors must therefore maximize each session by focusing on essential skills and minimizing unnecessary repetition.

An administrator acknowledged this constraint:

"The biggest challenge is time. Calligraphy needs patience and long practice, but we have to adjust it to the ma'had schedule." (Administrator Interview)

Additionally, maintaining students' motivation over time poses a challenge, particularly when students encounter repetitive exercises. To address this issue, instructors occasionally introduce variations, such as writing short Qur'anic phrases or allowing students to observe exemplary calligraphy works.

The findings also highlight the significant role of instructional media and learning environment in supporting calligraphy learning. The use of lined worksheets, correction with contrasting ink colors, and visual demonstrations contributes to students' understanding of abstract concepts such as proportion and balance.

Figure 3. Students practicing calligraphy in the learning environment of Ma'had Al-Jami'ah

The learning environment at Ma'had Al-Jami'ah Syaifuddin Zuhri, which emphasizes discipline, religious values, and communal learning, further enhances students' engagement. The residential setting allows for consistent practice and peer interaction, which fosters a supportive learning atmosphere. This finding aligns with educational theories that stress the importance of learning environments in shaping students' attitudes and behaviors (Djamarah, 2010; Rohanah, 2003).

The results of this study demonstrate that *At-Thoriqoh Al-Hamidiyyah* functions as an effective pedagogical framework for teaching Arabic calligraphy in a non-Arabic context. Its emphasis on letter grouping based on movement patterns simplifies complex writing tasks and reduces learners' cognitive load. This approach resonates with constructivist learning principles, which advocate for scaffolding and gradual progression (Aqib, 2013).

Furthermore, the integration of continuous formative evaluation through *tashih* supports the development of fine motor skills and visual sensitivity. The use of red ink correction serves as a powerful visual cue that enables students to recognize and correct errors independently. This finding reinforces previous research emphasizing the importance of feedback in skill-based learning (Rahma, 2018; Sholihah, 2018).

Beyond technical skills, the learning of calligraphy at Ma'had Al-Jami'ah Syaifuddin Zuhri contributes to students' character development. The discipline, patience, and focus required in calligraphy practice align with the broader educational goals of Islamic education, which seek to nurture both intellectual competence and moral character (Hasanah, 2017; Masyhuri, 2011).

CONCLUSION

This study investigated the learning of Arabic calligraphy using *Kitab At-Thoriqoh Al-Hamidiyyah Fi Tahsin Al-Kitabah Al-I'tiyadiyah* at Ma'had Al-Jami'ah Syaifuddin Zuhri UIN Kiai Haji Achmad Siddiq Jember. The findings indicate that calligraphy learning is implemented systematically through well-planned instructional design, structured teaching methods, and continuous evaluation.

The planning stage involves clear formulation of learning objectives, selection of appropriate methods, and preparation of supportive learning media. The

implementation stage reflects consistency between planning and practice, with emphasis on demonstration, drill, and corrective feedback. Evaluation is conducted formatively through *tashih*, enabling students to improve continuously based on direct feedback.

The results reveal that the Hamidiyyah method effectively enhances students' Arabic calligraphy skills, particularly in terms of letter accuracy, proportionality, and writing consistency. Despite challenges related to time constraints and varying student backgrounds, the method proves adaptable and pedagogically sound.

In conclusion, *At-Thoriqoh Al-Hamidiyyah* represents a valuable instructional model for Arabic calligraphy education, especially in non-Arabic contexts. Its application at Ma'had Al-Jami'ah Syaifuddin Zuhri demonstrates that traditional Islamic pedagogical approaches can be successfully integrated into contemporary educational settings. Future research may explore the quantitative impact of this method on learning outcomes or its application in other educational institutions to further validate its effectiveness.

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