

RESEARCH ARTICLE

The Triadic Role of Teachers in Elevating Santri's Khat Naskhi Writing Capability in an Islamic Boarding School

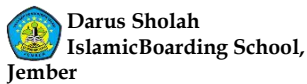
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Abstract

This study aims to analyze the strategic roles of teachers as demonstrators, facilitators, and motivators in elevating santri's Khat Naskhi writing capability at Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah Jember. Utilizing a descriptive qualitative approach, empirical data were gathered through in-depth interviews with instructors and santri, direct participant observations, and document analysis of writing samples. Findings reveal that teachers operate through an integrated triad of roles: 1) As Demonstrators, teachers provide physical modeling of pen mechanics, transitioning from whiteboard macro-demonstrations to workbook micro-scaffolding, supported by kinesthetic guidance; 2) As Facilitators, teachers curate specialized tools (bamboo *qalam*, high-viscosity ink, grid sheets), optimize study spaces, and execute graduated drilling methods; and 3) As Motivators, teachers offer psychological reinforcement, foster a growth mindset, and organize monthly artwork displays. This triadic model effectively transforms baseline psychomotor deficits into precise, aesthetic Khat Naskhi penmanship. The study concludes that successful Arabic calligraphic instruction in Islamic boarding schools relies on the synergy of physical modeling, resource facilitation, and continuous psychological encouragement.

Key words: Teacher Roles, Khat Naskhi, Writing Capability, *Pesantren*

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INTRODUCTION

Arabic calligraphy (*khat*) represents one of the most distinguished artistic and cultural achievements of Islamic civilization, combining spiritual aesthetics, linguistic precision, and visual harmony (Haifa & Taran, 2023; Sirojuddin, 2000). Within the realm of Islamic education, particularly across traditional and modern Islamic boarding schools (*pesantren*) in Indonesia, calligraphic instruction serves a dual imperative: it functions both as an artistic discipline celebrating sacred orthography and as an essential pedagogical apparatus for developing students' (*santri*) Arabic writing competence (*kitabah*) (Ni'mah, 2019; Salsabyila et al., 2023). Among the diverse classical calligraphic scripts—such as Kufi, Thuluth, Diwani, and Ruq'ah—Khat Naskhi occupies a preeminent position. Characterized by its clarity, balanced proportions, horizontal linear alignment, and fluid cursive rhythm, Khat Naskhi is the primary script utilized for transcribing the Holy Qur'an, classical scholarly treatises (*kitab kuning*), and standard educational texts across the Muslim world (Hakim, 2021; Noor, 2020).

In the context of *pesantren* education, mastering Khat Naskhi is not merely an aesthetic endeavor but a foundational prerequisite for academic success and textual engagement. *Santri* rely heavily on written Arabic for daily learning tasks, including copying lectures, annotating classical commentaries, composing essays, and preparing religious addresses (Khairani & Ichsan, 2023; Sebayang et al., 2017). As observed by classical Islamic philosopher Ibn Khaldun in his seminal work *Muqaddimah*, writing capability is both a practical skill and an inherent human potential (*al-quwwah*) that transitions into actualized mastery solely through systematic instruction and continuous practice (Sebayang et al., 2017). This insight highlights that proficient Arabic penmanship is not an innate talent possessed by a privileged few, but rather an acquired psychomotor capability that demands structured pedagogical intervention, deliberate practice, and expert scaffolding (Dalman, 2016; Sudjana, 1991).

The epistemological and spiritual dignity of writing in Islamic tradition is deeply rooted in divine revelation. The Holy Qur'an explicitly highlights the pen (*kalam*) and written recording as instruments of divine wisdom and human enlightenment. In Surah Al-Qalam [68]: 1, Allah SWT swears by the pen and that which is written ("Nun. By the pen and what they write"), while in Surah Al-'Alaq [96]: 4–5, divine instruction is directly linked to orthographic transmission ("Who taught by the pen, taught man that which he knew not"). Classical Qur'anic exegetes, including Ibnu Katsir (2019) and M. Quraish Shihab (2020), elucidate that these divine attestations affirm the noble status of writing tools—ink (*dawat*), reed pen (*kalam*), and calligraphic script—as fundamental engines of human civilizational advancement and scholarly preservation (Khoiri, 1999). Consequently, training students to master Arabic orthography aligns directly with the Islamic mandate to foster intellectual rigor and preserve sacred knowledge.

Despite the recognized importance of Arabic writing proficiency, empirical realities in many educational institutions reveal significant operational challenges. A widespread problem observed among *santri* is their inability to write Arabic script legibly, proportionally, and in accordance with standardized orthographic rules (Khairani & Ichsan, 2023; Safri, 2020). Student manuscripts frequently exhibit inconsistent letter heights, improper baseline alignments, incorrect ligature joinings,

and inaccurate pen angles. These technical deficiencies stem from several compounding factors: inadequate individual practice time, lack of structured instructional media, overreliance on abstract theoretical explanation without tactile guidance, and insufficient teacher intervention during the actual writing process (Fitriyani, 2024; Nurhasanah, 2023). Furthermore, in many pesantren, calligraphy is treated strictly as an extracurricular decorative craft rather than an integrated pedagogical tool designed to refine everyday handwriting and cognitive-motor precision.

At Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah Jember, an institutional effort was initiated in 2019 through the establishment of the Calligraphy Art Organization (*Organisasi Seni Kaligrafi / OSKAR*). While this program aimed to improve santri's Arabic penmanship, initial diagnostic observations revealed that many participating santri continued to struggle with fundamental mechanics. Their initial writing samples demonstrated irregular letter sizes, distorted curves, and unstable strokes. This disparity between institutional aspirations and actual student output underscored a critical instructional challenge: the need for effective teacher engagement capable of transforming raw enthusiasm into technical mastery.

Addressing psychomotor deficits in Arabic penmanship requires a high degree of instructional competence. Within any educational environment, the teacher serves as the central catalyst in determining learning quality and student outcomes (Kemendikbudristek, 2023; Maulansyah, 2023). Teacher performance encompasses a multidimensional spectrum of roles, often synthesized under comprehensive pedagogical frameworks such as EMASLIMDEF – educator, motivator, administrator, supervisor, leader, innovator, manager, dinamisator, evaluator, and facilitator (Suparlan, 2005, 2006). In domain-specific skill acquisition, particularly in manual arts like Khat Naskhi, three teacher roles emerge as exceptionally decisive: the teacher as demonstrator, facilitator, and motivator (Djamarah, 2010; Sapitri et al., 2023; Usman, 2017).

As a demonstrator, the teacher must physically model the complex motor actions required for calligraphy, translating abstract geometric rules into observable kinetic movements (Usman, 2017). As a facilitator, the teacher must curate appropriate learning infrastructure, select optimal instructional materials, and structure effective learning sequences (Mutmainah, 2025; Sanjaya, 2016). As a motivator, the teacher must cultivate a supportive psychological atmosphere, offer encouraging reinforcement, and sustain student engagement through challenging skill acquisition phases (Sadirman, 2011; Uno, 2008). Without the harmonious execution of these three roles, calligraphic training risks becoming either overly theoretical or haphazardly unguided.

Recent scholarship has extensively examined calligraphy instruction across various educational tiers. Hasyim (2022) investigated extracurricular calligraphy programs at MTs Al-Azhar Bi'ibadillah, noting that structured weekend sessions significantly improved students' Kufi script skills, though success was constrained by student absenteeism and varying motivation levels. Badriah et al. (2022) explored calligraphy's role in refining Arabic writing within Qur'an-Hadith subjects, demonstrating that calligraphic practice enhanced students' patience, precision, and text legibility. Similarly, Fiktoria et al. (2022) confirmed a statistically significant

positive effect of calligraphy instruction on broader Arabic writing skills among junior high school students.

In boarding school contexts, Salsabyila et al. (2023) analyzed calligraphic learning at Pondok Pesantren Modern Darul Arafah, framing calligraphy as a key component of *maharatul kitabah* (writing skill) alongside *imla'* (dictation) and *insya'* (composition). Nurhasanah (2023) examined Khat Naskhi implementation at Gontor Putri Campus 5, identifying teacher instructional quality and material availability as primary determinants of success. Fitriyani (2024) highlighted the utility of demonstration and drill methods in MTs Al-Ittihad Tolitoli, while Susanti (2024) demonstrated through experimental testing that Khat Naskhi training yielded measurable improvements in Islamic education learning outcomes. Furthermore, Rosyada et al. (2024) documented how introducing script variations improved student focus and writing precision, Hasanah (2026) evaluated team-based learning approaches (TBL) for Khat Imla', and Usman et al. (2025) confirmed significant pre-test to post-test gains following structured calligraphic strategy implementation.

While these antecedent studies confirm the general utility of calligraphic instruction, a distinct analytical gap remains. The existing literature primarily evaluates student learning outcomes or general program implementation, without providing a granular qualitative examination of how teachers operationalize the specific triad of roles – Demonstrator, Facilitator, and Motivator – within traditional-modern salaf pesantren environments. Addressing this gap is crucial, as pesantren present unique socio-cultural dynamics where teacher-student interactions are deeply rooted in religious reverence (*ta'zim*) and holistic mentorship.

To address this empirical and theoretical gap, this study investigates the instructional dynamics at Salafiyah Syafi'iyah Asyhariyah Islamic Boarding School Jember (Rahmawati, 2026). Specifically, this research aims to analyze and describe: The teacher's role as a demonstrator in enhancing santri's Khat Naskhi writing capability; The teacher's role as a facilitator in supporting and structuring Khat Naskhi learning; and The teacher's role as a motivator in cultivating santri's persistence and self-confidence in mastering Khat Naskhi. By analyzing these three interconnected dimensions, this study provides a comprehensive qualitative model of specialized psychomotor instruction in Islamic boarding schools, offering valuable insights for educators, curriculum designers, and Islamic education scholars seeking to optimize Arabic handwriting instruction.

METHODS

This study employs a qualitative research methodology utilizing a descriptive analytical design (Sugiyono, 2017; Tamaulina et al., 2024). Qualitative methodology is uniquely suited for exploring, interpreting, and understanding complex educational phenomena within their natural, unmanipulated contexts. In accordance with the conceptual frameworks articulated by Sugiyono (2017) and Tamaulina et al. (2024), descriptive qualitative research focuses on addressing fundamental "who, what, and how" inquiries regarding instructional interactions, capturing holistic behavioral nuances, motivational drivers, and pedagogical practices. By adopting this approach, the study produces an in-depth narrative account of how calligraphy instructors at Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah Jember execute their roles as

demonstrators, facilitators, and motivators to elevate santri's Khat Naskhi writing capability.

The empirical investigation was conducted at Pondok Pesantren Salafiyah Syafi'iyah Asyharayah, situated on Jl. Cendrawasih No. 23, Curahlele Village, Balung District, Jember Regency, East Java Province, Indonesia. Established in 1953 by the venerated scholar KH. Abdul Aziz Ismail, this institution represents a historical salaf Islamic boarding school that seamlessly integrates traditional Islamic text studies (*kitab kuning*) with formal educational institutions spanning primary (MI), junior high (SMP), senior high (MA), vocational (SMK), and higher education (STADIZ) tiers. The specific site of instructional focus was the Calligraphy Art Organization (*Organisasi Seni Kaligrafi / OSKAR*), an extracurricular specialized program established in 2019 to nurture santri's artistic talent and Arabic writing proficiency.

Data sources were selected through a purposive sampling strategy (Sugiyono, 2017). Purposive sampling deliberately selects key informants based on specific criteria directly relevant to the research questions, ensuring that participants possess rich, authoritative, and firsthand experience regarding the instructional phenomenon under investigation. The primary key informants comprised: P1 – The primary instructor and coordinator responsible for the OSKAR calligraphic program; P2 – Co-instructor and mentor specializing in Khat Naskhi practice; P3 – The Head of Madrasah Diniyah Abdul Aziz, providing institutional oversight; and participating actively in OSKAR sessions, chosen across beginner and intermediate proficiency levels to reflect diverse learner perspectives.

To gather comprehensive field data, three complementary data collection techniques were implemented in accordance with qualitative research standards (Sugiyono, 2017; Tamaulina et al., 2024): In-depth Semi-Structured Interviews: Face-to-face interviews were conducted with instructors, school leadership, and santri using tailored interview protocols. Conversations focused on instructional demonstration techniques, material provision, teaching strategies, motivational feedback, and experienced learning obstacles. Direct Participant Observation: Systematic observations were conducted during active Khat Naskhi instructional sessions. The researcher observed teacher movement patterns, pen-holding instruction, chalkboard modeling, individual desk-side guidance, student practice routines, classroom management, and teacher-student verbal interactions. Document Analysis: Physical artifacts and institutional records were analyzed to validate observational and interview findings. Examined materials included institutional profiles, organizational structures, instructional syllabi, model calligraphic specimen sheets (*karrasa*), and longitudinal student writing samples depicting progress before and after instructional intervention.

Data analysis followed the interactive data condensation model formulated by Miles, Huberman, and Saldana (2014), which consists of three continuous, concurrent activity streams: Data Condensation: Raw field notes, audio interview transcriptions, and observational logs were systematically reviewed, selected, simplified, categorized, and abstracted. Irrelevant details were filtered out, while core codes pertaining to teacher roles (Demonstrator, Facilitator, Motivator) and writing outcomes were synthesized. Data Display: Condensed data were organized into structured narrative descriptions, thematic matrices, and comparative observational tables. This structured

display facilitated clear visualization of instructional patterns and interrelationships among pedagogical variables. Conclusion Drawing and Verification: Emerging qualitative patterns and theoretical interpretations were continuously tested, cross-checked, and verified against field realities. Conclusions were finalized once thematic saturation and theoretical consistency were achieved.

To ensure rigorous data validity and academic trustworthiness, two primary triangulation techniques were applied (Abdussamad, 2021; Sugiyono, 2017): Source Triangulation: Empirical findings obtained from calligraphic instructors were systematically cross-referenced and corroborated with statements from the Head of Madrasah Diniyah and independent accounts provided by multiple santri. Technique Triangulation: Data collected via semi-structured interviews were rigorously cross-checked against direct classroom observational logs and physical documentary artifacts (writing workbooks and specimen sheets). This dual triangulation procedure eliminated subjective bias and confirmed the empirical validity of research conclusions.

RESULTS AND DISCUSSION

Results

Program Context, Institutional Setting, and Baseline Student Capabilities

Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah Jember functions as an established Islamic educational complex in East Java, accommodating a resident population of 216 santri. Founded in 1953 by KH. Abdul Aziz Ismail, the institution maintains a traditional salaf curriculum focused on classical Islamic text studies (*kitab kuning*), while simultaneously operating formal educational units spanning primary (MI Al-Maghfiroh), secondary (SMP Plus Abdul Aziz, MA Abdul Aziz, SMK TKJ Abdul Aziz), and tertiary (STADIZ) levels. Under the current leadership of KH. Muzakki Abdul Aziz and KH. Ghozali, the pesantren actively integrates structured extracurricular programs to complement religious studies and foster practical skills among santri. Among these programs, the Calligraphy Art Organization (*Organisasi Seni Kaligrafi / OSKAR*), established in 2019, occupies a prominent role, enrolling 49 active santri participants. OSKAR was established specifically to provide a dedicated instructional platform for santri to refine their Arabic penmanship, transitioning from unstandardized, irregular handwriting to disciplined Khat Naskhi mastery.

Prior to receiving structured instruction in OSKAR, baseline diagnostic evaluations of incoming participants revealed severe orthographic and motor inconsistencies. Diagnostic writing samples collected from new santri displayed unstable stroke weights, distorted letter curves, improper inter-letter spacing, incorrect ligature joinings, and a widespread unfamiliarity with classical Naskhi proportional standards. Students frequently wrote Arabic letters without adhering to baseline alignments, resulting in text that was irregular, visually unbalanced, and difficult to read. Individual letters were often drawn with inconsistent pen angles, causing uneven line thickness and ragged stroke margins. Furthermore, students lacked awareness of how specific Hijaiyah letters behave relative to the horizontal baseline, frequently placing descending letters above the line or elevating floating letters unnecessarily.

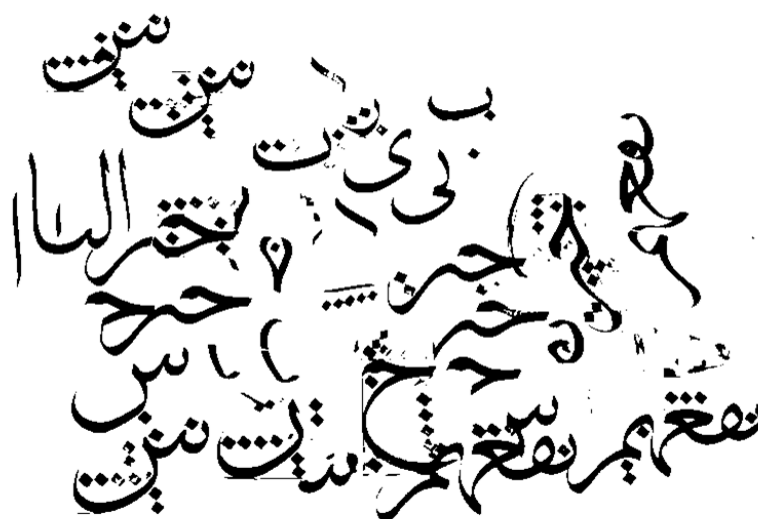


Figure 1. Initial Diagnostic Writing Samples of Incoming Santri Showing Baseline Orthographic Deficiencies, Unstable Pen Angles, and Baseline Alignment Errors

These baseline deficits demonstrated that passive exposure to printed Arabic texts in daily religious studies is insufficient to produce correct orthographic capability. Systematic teacher intervention across demonstrator, facilitator, and motivator dimensions proved essential in transforming student capabilities and elevating their writing proficiency to standardized calligraphic quality.

Empirical Findings on Teacher Instructional Roles

The Teacher as Demonstrator: Physical Mechanics, Spatial Modeling, and Kinesthetic Guidance

Field observations and in-depth interviews revealed that calligraphy instructors at Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah execute an exceptionally active, direct demonstrator role. In calligraphic pedagogy, demonstration transcends passive verbal explanation; it requires the teacher to visually showcase and physically model every kinetic nuance of the writing process in real time. Instruction in Khat Naskhi begins with physical mechanics rather than abstract rules. Instructors (Ustadz Muhammad Ali Wafa and Ustadzah Hilda Nur Fauziyah) initiate learning sessions by directly modeling the precise physical posture and hand orientation required for calligraphic execution. Specifically, instructors demonstrate pen-holding mechanics, showing santri how to hold the hand-carved bamboo pen firmly yet flexibly between the thumb, index, and middle fingers to ensure fluid wrist rotation without restricting hand movement. Instructors also model nib alignment, showing how the slanted nib edge must be positioned at approximately 70 to 75 degrees relative to the horizontal baseline to produce the characteristic thick-and-thin stroke contrast of Khat Naskhi. Furthermore, instructors demonstrate exact stroke direction and mechanical pressure, illustrating how downward and horizontal strokes must be drawn smoothly to prevent ink pooling or feathered margins.



Figure 2. Instructor Demonstration of Pen-Holding Technique

During interviews, primary instructor Ustadz Muhammad Ali Wafa, S.H., articulated the core philosophy underlying direct demonstration:

"Teaching khat is not merely instructing santri to copy text. The teacher must be physically present to accompany santri through every stage – from initial pen posture and hand positioning to achieving stable stroke execution. Without seeing how the nib moves, students cannot grasp the mechanics."

Santri interviewees corroborated the effectiveness of this hands-on modeling. Beginner santri Afifah stated:

"From my very first day in OSKAR, the teachers physically showed us how to hold the qalam bambu and tilt our hands correctly. When we practice writing, they stand beside us, observe our hand movements individually, and immediately correct any incorrect posture before it becomes a bad habit."

The demonstrator role is implemented across two distinct spatial levels: macro-level chalkboard modeling and micro-level paper scaffolding. At the macro level, instructors draw large-scale letterforms on the main whiteboard, breaking down complex letters into discrete stroke components. For instance, in teaching the letter Ba', the instructor models the initial downward tooth stroke, the flat horizontal base curving slightly upward, and the terminal dot placement, explicitly drawing reference guidelines and marking the interior width of five rhomboid dots.

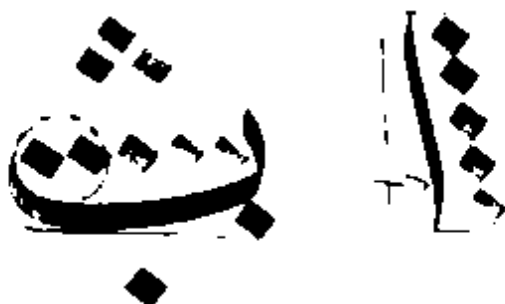


Figure 3. Chalkboard Demonstration of Khat Naskhi Letterforms (Ba' and Alif)

At the micro level, recognizing that whiteboard drawings can feel distant to struggling learners, instructors transition directly to individual student workbooks (*karrasa*). When a santri encounters difficulty forming a curve or ligature, the teacher sits beside the student and draws the exact letterform directly on the student's practice sheet, allowing the student to observe the stroke at eye level and immediately trace over the correct trajectory.

Throughout practice sessions, instructors maintain continuous physical movement across the classroom, observing pen angles, hand pressure, and line smoothness in real time. Rather than remaining seated at the teacher's desk, instructors move desk-to-desk, providing immediate feedback. When structural errors occur – such as an overly vertical Alif or an improperly proportioned Nun – the instructor intervenes immediately. In instances of persistent motor difficulty, instructors utilize hand-over-hand kinesthetic guidance, gently guiding the student's hand to help them feel the correct mechanical resistance, nib rotation, and stroke pressure. Santri interviewees expressed that this close physical accompaniment and direct demonstration made them feel supported, accelerating their understanding of complex letter shapes and instilling confidence in their technical execution.

The Teacher as Facilitator: Material Curation, Environmental Optimization, and Instructional Methodology

The second major dimension of teacher performance observed in the field is the facilitator role, encompassing material curation, environmental optimization, instructional sequencing, and individualized scaffolding. Mastering Khat Naskhi requires specialized calligraphic tools that are not typically available in general academic settings. To overcome supply barriers, instructors actively curate and distribute essential materials. Instructors carefully select, cut, and trim traditional hand-carved bamboo pens, which absorb ink evenly and produce stable calligraphic strokes superior to modern metal or felt pens. Instructors also formulate and supply dark, high-viscosity black ink that provides crisp stroke margins without bleeding into paper fibers. Additionally, instructors provide specially printed practice workbooks and grid paper featuring horizontal reference lines. Because Khat Naskhi relies strictly on horizontal baseline alignment – where specific letters sit above the line while others descend below it – grid-lined paper prevents letter distortion and teaches santri to maintain uniform text heights.



Figure 3. Curated Calligraphic Infrastructure Provided by Teachers (Hand-Carved Bamboo Qalam, High-Viscosity Black Ink, and Calibrated Grid Workbooks)

Intermediate santri Aisyah emphasized the practical importance of these curated tools during interviews:

"As a beginner, writing on calibrated grid paper is critical. Without reference lines, my letters varied wildly in size. Having spare qalam and high-quality ink provided directly by the teachers ensures our practice is never interrupted by lack of supplies."

Facilitation also extends to environmental management and pedagogical structuring. Instructors organize quiet, well-lit study spaces with comfortable desk arrangements, enabling santri to maintain proper seating posture, regulate breathing, and reduce hand tremors during delicate stroke execution. Head of Madrasah Diniyah Ustadz Ismail Marzuqi affirmed the institutional impact of this environment:

"Calligraphy demands total tranquility and focus. By organizing clean, well-lit spaces and ensuring full equipment availability, the instructors create an environment where santri can concentrate completely on their practice without external distractions."

Pedagogy-wise, instructors systematically integrate visual demonstration with repetitive drill practice (*metode drilling*). After observing a letter demonstrated on the board, santri immediately execute repetitive drills, reproducing the letterform across multiple lines in their workbooks to build neuromuscular memory and stroke consistency. Co-instructor Ustadzah Hilda Nur Fauziyah (Ustadzah Zizi) explained this strategy:

"In Khat Naskhi, repetitive drill practice is indispensable for muscle habituation. Repeating a single letterform across several lines allows the hand to internalize the correct mechanical pressure, nib tilt, and curve trajectory."

Instruction follows a graduated curriculum sequence, advancing from isolated single letters (*huruf tunggal*) to two-letter ligatures (*sambungan dua huruf*), and eventually to complex text compositions such as Qur'anic verses and prophetic traditions. Recognizing that santri possess varying baseline motor capabilities, instructors provide differentiated individual guidance during drill sessions. For struggling learners, instructors draw auxiliary grid lines directly on workbooks, deconstruct complex letters into simpler geometric primitives, and adjust instructional pacing, allowing students to remain on foundational letters until mastery is achieved. Santri Novita reflected on this personalized support:

"We first watch the teacher's demonstration, and then we repeat the letter over and over. When I struggle with letter ratios, the teacher draws small guide lines directly in my workbook to help me maintain correct proportions."

The Teacher as Motivator: Psychological Support, Growth Mindset Framing, and Public Recognition

The third crucial dimension of teacher performance is the motivator role, which addresses the psychological demands of calligraphic training. Learning Khat Naskhi is a painstaking process characterized by repetitive practice, muscle fatigue, and occasional frustration when initial attempts fall short of ideal standards. Instructors actively buffer against student discouragement through intentional verbal praise, positive reinforcement, and growth mindset framing. Rather than criticizing imperfect initial attempts, instructors focus on incremental progress, praising specific improvements such as a cleaner stroke edge, better curved tails, or improved ink consistency.

Instructors deliberately cultivate a growth mindset by framing calligraphic mastery as an ongoing journey rather than an innate talent. Primary instructor Ustadz Muhammad Ali Wafa shared his motivational approach during interviews:

"Santri often get discouraged when their letters look uneven compared to model sheets. I constantly remind them that calligraphy cannot be mastered overnight. Even legendary master calligraphers spent years refining single strokes. If students remain patient and persistent, steady improvement is mathematically inevitable."

Co-instructor Ustadzah Zizi added:

"Many beginners lack confidence when starting out. I emphasize that everyone starts from basic lines. The key is never to stop practicing, because hand steadiness comes with time and repetition."

Santri interviews confirmed the profound psychological impact of this positive reinforcement. Santri Zahra shared:

"I take longer to understand letter shapes than my peers. But when the teacher notices my small improvements and praises my effort in front of the class, I feel valued and motivated to practice even harder."

Furthermore, instructors actively establish a warm, approachable, and low-anxiety classroom atmosphere. In traditional pesantren culture where deep reverence (*ta'zim*) for teachers is paramount, instructors use gentle humor and encouraging dialogue to ensure students do not fear making mistakes. Errors are treated constructively as diagnostic learning opportunities rather than failures. Santri Afifah noted:

"The instructors create a very comfortable, warm atmosphere. They never scold us when we make mistakes or split a bamboo nib. That makes us brave enough to try again without fear of failure."

To sustain long-term enthusiasm, instructors conduct structured monthly progress evaluations. Rather than punitive grading, these evaluations serve as celebratory progress checkpoints. Santri submit their best calligraphic compositions, which are reviewed constructively by instructors and displayed prominently on study hall bulletin boards.

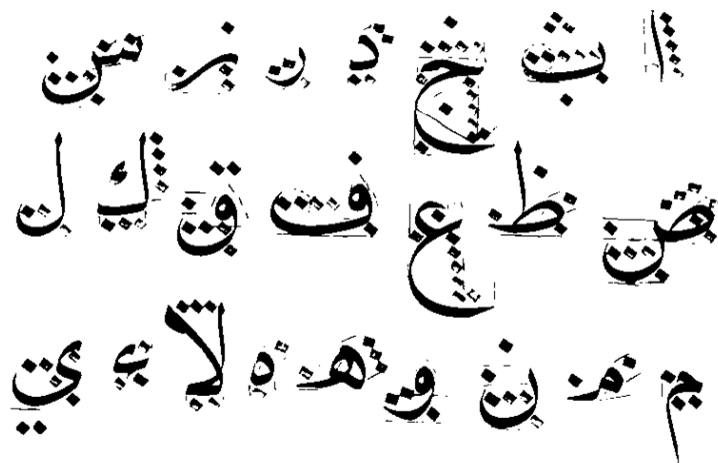


Figure 4. Public Bulletin Board Display of Santri's Monthly Calligraphic Compositions in the Pesantren Main Study Hall

This public recognition satisfies students' psychological needs for achievement and peer validation, bolstering their self-confidence and inspiring deeper commitment to mastering Khat Naskhi.

Discussion

Theoretical Synthesis of the Triad of Teacher Roles in Psychomotor Art Instruction

The empirical findings of this study demonstrate that elevating santri's Khat Naskhi writing capability relies on a tightly integrated triad of teacher roles: Demonstrator, Facilitator, and Motivator. While prior educational literature often examines teacher roles in isolation, the instructional reality of calligraphic training in a pesantren context reveals that these three roles operate as an interdependent, mutually reinforcing pedagogical ecosystem.

The execution of the demonstrator role directly validates Moh. Uzer Usman's (2017) theoretical framework, which posits that effective demonstration requires content mastery, direct physical modeling, instrument manipulation, and guided feedback. In calligraphic art, cognitive understanding alone is insufficient for skill acquisition; students must develop precise psychomotor coordination and fine motor control (Dalman, 2016; Sudjana, 1991). By transitioning from whiteboard macro-modeling to workbook micro-scaffolding, instructors effectively bridge the gap between abstract calligraphic rules (*qawa'id*) and mechanical execution. The use of hand-over-hand kinesthetic guidance provides subtle tactile feedback regarding nib pressure, rotation, and ink flow that cannot be conveyed through verbal instruction alone. This direct modeling approach aligns with findings by Fitriyani (2024), who confirmed that physical demonstration is indispensable for developing motor accuracy in Islamic arts education.

The facilitator role observed in this study extends beyond conventional classroom management, encompassing material curation, environmental optimization, and differentiated pedagogical structuring (Mutmainah, 2025; Poerwati & Widodo, 2012; Sapitri et al., 2023). By hand-crafting bamboo *qalam*, formulating high-viscosity ink, and providing calibrated grid sheets, instructors eliminate material barriers that frequently hinder calligraphic practice in resource-constrained pesantren (Nurhasanah, 2023). Furthermore, the pedagogical integration of visual demonstration with repetitive drilling (*metode drilling*) aligns with Wina Sanjaya's (2016) instructional design principles, ensuring that cognitive observation is immediately reinforced through physical muscle habituation. The provision of customized grid scaffolding and flexible instructional pacing for struggling learners reflects humanistic, learner-centered pedagogy (Sanjaya, 2016), ensuring that every santri achieves proportional accuracy regardless of baseline motor capabilities. The emphasis on baseline alignment and proportional dot systems directly operationalizes classical Naskhi guidelines established by Ibnu Muqlah and documented in historical calligraphic scholarship (Rahmat, 2021; Safri, 2020).

The motivator role serves as the psychological backbone that sustains student engagement throughout the arduous process of skill acquisition. As conceptualized by Hamzah B. Uno (2008), Syaiful Bahri Djamarah (2010), and Sadirman (2011), educational motivation requires a strategic blend of intrinsic drivers and extrinsic stimuli. By offering immediate verbal praise, framing skill acquisition through a

growth mindset, and establishing a low-anxiety, non-punitive classroom environment (Hidayat & Lestari, 2024), instructors protect santri from perfectionist frustration and burnout. Furthermore, monthly milestone evaluations and public artwork exhibitions satisfy students' needs for achievement and peer validation (Suparlan, 2005; Uno, 2008). This supportive psychological climate fosters long-term persistence, confirming observations by Rosyada et al. (2024) and Usman et al. (2025) that emotional encouragement and constructive feedback are vital determinants of calligraphic success.

Comparative Analysis with Prior Literature and Unique Pesantren Dynamics

Comparing these empirical findings with antecedent literature highlights both shared pedagogical principles and unique socio-cultural dynamics specific to the traditional pesantren environment. Earlier studies by Hasyim (2022) and Badriah et al. (2022) established that extracurricular calligraphic instruction improves student handwriting neatness and text legibility in formal school settings. However, those studies reported significant operational constraints, including student absenteeism, rigid time allocations, and a lack of individualized coaching. In contrast, the current study reveals that the residential, holistic environment of Pondok Pesantren Salafiyah Syafi'iyah Asyhariyah enables instructors to maintain deep instructional proximity and flexible remediation schedules.

Furthermore, while studies by Salsabyila et al. (2023) and Fiktoria et al. (2022) framed calligraphy primarily as a component of Arabic language instruction (*maharatul kitabah*), this research illustrates that calligraphic mastery in a salaf pesantren serves broader spiritual, cultural, and scholarly functions. The reverence (*ta'zim*) inherent in teacher-student relationships within pesantren culture enhances santri's receptivity to teacher demonstration and feedback. When teachers balance this traditional authority with approachable mentorship and warm encouragement, santri develop high levels of self-efficacy and dedication to preserving sacred orthography. This finding extends the work of Sebayang et al. (2017) regarding Ibn Khaldun's concept of writing as an actualized human potential (*al-quwwah*), demonstrating that structured teacher guidance is the critical agent that transforms potential into mastery.

Synthesizing these empirical and theoretical insights yields an integrated triadic model of calligraphic pedagogy: The Demonstrator Role provides the *cognitive and kinesthetic blueprint*, translating abstract proportional rules into visible, observable stroke mechanics through macro and micro modeling. The Facilitator Role provides the *operational foundation*, curating specialized tools, optimizing physical space, and executing structured, differentiated drilling strategies. The Motivator Role provides the *psychological energy*, sustaining student persistence through verbal encouragement, growth mindset framing, low-anxiety classroom dynamics, and public recognition. When operationalized concurrently, this triadic model enables santri to overcome initial motor deficits and achieve standardized, aesthetic Khat Naskhi penmanship.

CONCLUSION

This study concludes that effective student management plays a decisive role in developing students' talents through calligraphy extracurricular activities at SMP Plus. This study investigated the strategic roles of teachers in elevating santri's Khat Naskhi writing capability at Salafiyah Syafi'iyah Asyhariyah Jember Islamic Boarding

School. Based on qualitative data analysis, three core conclusions are drawn: As Demonstrators, calligraphy teachers enhance writing capability by physically modeling calligraphic mechanics, transitioning seamlessly from whiteboard macro-demonstrations to workbook micro-scaffolding, and providing real-time kinesthetic guidance. This direct physical modeling bridges theoretical rules and mechanical execution, ensuring correct nib angles, accurate letter proportions, and smooth line quality.

As Facilitators, teachers curate essential calligraphic infrastructure (hand-carved bamboo qalam, high-viscosity ink, calibrated grid workbooks), structure calm study environments, and execute a synchronized curriculum combining visual demonstration with repetitive drilling. Differentiated individual scaffolding ensures that struggling learners receive customized guidance and flexible pacing. As Motivators, teachers sustain long-term engagement and resilience through intentional verbal praise, growth mindset framing, low-anxiety classroom dynamics, and monthly public progress displays. This psychological support eliminates fear of failure, builds self-confidence, and inspires deep commitment to mastering Arabic orthography.

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