Analysis of Learning Calligraphy in the Perspective of the Domain of Bloom-Revised Taxonomy

Analisis Pembelajaran Kaligrafi Dalam Perspektif Ranah Taksonomi Bloom-Revisi

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Abstract

Learning calligraphy is not just the art of beautiful Arabic writing; it includes other aspects of cognitive, affective, and psychomotor. This study aims to determine calligraphy learning from the revised Bloom's Taxonomy perspective and whether calligraphy learning improves learning abilities according to the revised Bloom's Taxonomy realm. This research uses a qualitative approach with the type of library research (library research). The data source comes from the book *Silsilatu Ta'līm al-Khat al-' Arabiy Dalīl al-Mu'allim* by Fauzi Salim Afifi, translated by Sirojuddin AR into How to Teach Calligraphy Teacher Guidelines, 40 supporting journal articles and eight theses that are still relevant to the research. Data collection techniques in this study use documentation techniques, data analysis using data reduction, data presentation in the form of descriptions, and concluding. The results of this study indicate that: First, there are three aspects contained in calligraphy learning, namely cognitive, which relates to intelligence and thinking skills, affective which relates to emotional control, attitudes, behaviour, and character of students; and psychomotor, which describes handing skills in writing calligraphy, flexibility. Hand movements and abilities related to limbs, especially the hands. Second, calligraphy learning can improve students' learning abilities according to the revised Bloom's Taxonomy, namely students' cognitive, affective, and psychomotor.

Keywords: Learning calligraphy, Bloom-Revised Taxonomy.

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Abstrak

Pembelajaran kaligrafi tidak hanya sekedar seni keindahan tulisan Arab saja, akan tetapi terdapat aspek lain berupa kognitif, afektif, dan psikomotorik di dalamnya. Sehubungan dengan itu, penelitian ini bertujuan untuk mengetahui pembelajaran kaligrafi dari perspektif Taksonomi Bloom revisi dan mengetahui pembelajaran kaligrafi dalam meningkatkan kemampuan belajar sesuai ranah pada Taksonomi Bloom revisi. Penelitiaan ini menggunakan pendekatan kualitatif dengan jenis penelitian studi pustaka. Sumber data berasal dari buku *Silsilatu Ta'līm al-Khat al-' Arabiy Dalīl al-Mu'allim* karya Fauzi Salim Afifi yang diterjemahkan oleh Sirojuddin AR menjadi Cara Mengajar Kaligrafi Pedoman Guru, 40 artikel jurnal pendukung, dan 8 skripsi yang masih relevan dengan penelitian. Teknik pengumpulan data pada penelitian ini menggunakan teknik dokumentasi. Adapun analisis datanya menggunakan reduksi data, penyajian data dalam bentuk deskripsi, dan penarikan kesimpulan. Hasil penelitian ini menunjukkan bahwa: Pertama, terdapat tiga aspek terkandung dalam pembelajaran kaligrafi, yaitu kognitif yang berhubungan dengan kecerdasan dan kemampuan berpikir, afektif yang kaitannya dengan kontrol emosi, sikap, perilaku dan karakter siswa, serta psikomotorik yang berhubungan keterampilan tangan dalam menulis kaligrafi, keluwesan gerakan tangan, dan keterampilan yang berkaitan dengan anggota gerak, terutama tangan. Kedua, pembelajaran kaligrafi dapat meningkatkan kemampuan belajar siswa sesuai dengan ranah Taksonomi Bloom revisi yaitu kognitif, afektif, dan psikomotorik siswa.

Kata Kunci: Pembelajaran Kaligrafi, Taksnonomi Bloom Revisi.

Introduction

In learning Arabic, especially mahārah kitābah, there are various techniques that we can learn, one of which is through learning calligraphy.[1] In Arabic, calligraphy is writing with a beauty called khat, which means lines or strokes of a pen that form handwriting, or taḥsinul khaṭ, beautiful writing.[2] Besides that, calligraphy is also related to spiritual vision.[3]

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[1]Muhammad Fauzi, "Peningkatan Maharah Kitabah Dengan Pembelajaran Kaligrafi: Bagaimana Relevansinya," *Attanwir : Jurnal Keislaman Dan Pendidikan* 11, no. 2 (29 September 2020): 117–34, https://doi.org/10.53915/jurnalkeislamandanpendidikan.v11i2.42.

[2]Dahrun Sarif, "Pengaruh Al-Quran Terhadap Perkembangan Kaligrafi Arab," *ETNOHISTORI: Jurnal Ilmiah Kebudayaan dan Kesejarahan* 3, no. 2 (10 September 2016): 162–72, https://doi.org/10.33387/jeh.v3i2.848.

[3]Nurul Hidayah Puji Lestari dkk., "Urgensi Seni Rupa Kaligrafi Dalam Pendidikan Islam," *PALAPA* 9, no. 1 (25 Mei 2021): 126–36, https://doi.org/10.36088/palapa.v9i1.1063.

Indirectly, writing calligraphy is a means to protect the heart, speech, mind, and social[4] behaviour because the calligrapher indeed reads the verse that is being written while writing calligraphy. In addition, learning calligraphy is also said to include learning mathematics because calligraphy writing techniques are related to mathematics, such as symmetry, angles, accuracy, and flat shapes.[5] Thus, broadly, calligraphy can be used to develop potential, including outlook on life, attitude, way of thinking, and life skills.[6]

In learning calligraphy, students are not only the art of Arabic writing which symbolizes the greatness of Islamic art,[7] but in it, other aspects have goals to be achieved, namely not only to develop students' skills in terms of writing[8] but also to consider cognitive and affective aspects. , and psychomotor students,[9] as found in Bloom's Taxonomy. In learning calligraphy, there are processes that students go through which will form intellectual reasoning, character and creativity, as well as students' motor skills. Thus, learning calligraphy is measured by how skilled students are in writing, and other areas are also indicators. Bloom's taxonomy is a multilevel domain that identifies thinking skills from low to high levels.[10]

Bloom's Taxonomy has undergone revisions or improvements in modern times and technological development. In the original Taxonomy, categories of knowledge are embodied in both noun and verb aspects. The subject or aspect of the noun is defined within the broad subcategory of that knowledge. Whereas in the aspect of the verb included in the definition given to knowledge, students must be able to remember knowledge. This makes knowledge has a double meaning. So in the version of Bloom's Taxonomy, Anderson et al. revised it into two aspects, namely nouns and verbs, by forming two separate meanings.[11]

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[4]Ananda Rakhmatul Ummah, "Nilai-nilai Edukasi dalam Menulis Kaligrafi Arab (Penelitian di Lembaga Kaligrafi Al-Qur'an (LEMKA) Ciputat)" (bachelorThesis, Jakarta: FITK UIN Syarif Hidayatullah Jakarta, 2020), https://repository.uinjkt.ac.id/dspace/handle/123456789/49432.

[5]Nanang Nabhar Fakhri Auliya, "Etnomatematika Kaligrafi Sebagai Sumber Belajar Matematika Di Madrasah Ibtidaiyah," *Jurnal Pendidikan Matematika (Kudus)* 1, no. 2 (10 Februari 2019), https://doi.org/10.21043/jpm.v1i2.4879.

[6]Asbullah Muslim, "Urgensi Estetika Dan Budaya Islam Dalam Pendidikan Agama Islam," *PALAPA* 1, no. 1 (21 Mei 2013): 148–57, https://doi.org/10.36088/palapa.v1i1.724.

[7]Sirojuddin AR, *Seni Kaligrafi Islam* (Jakarta: Multi Kreasi Singgasana, 1992), 4.

[8]Asna Ainun Ni'ma, "Penggunaan Seni Kaligrafi Dalam Pembelajaran Keterampilan Menulis (Maharah Kitabah)," *Tifani : Jurnal Penelitian dan Pengabdian Kepada Masyarakat* 2, no. 1 (11 Maret 2022), http://tifani.org/index.php/tifani/article/view/19.

[9]Lestari dkk., "Urgensi Seni Rupa Kaligrafi Dalam Pendidikan Islam."

[10]Ramlan Effendi, "Konsep Revisi Taksonomi Bloom Dan Implementasinya Pada Pelajaran Matematika SMP," *JIPMat* 2, no. 1 (21 Juli 2017), https://doi.org/10.26877/jipmat.v2i1.1483.

[11]Nur Fajriana Wahyu Ardiani, Nanda Adi Guna, dan Reni Novitasari, "Pembelajaran Tematik Dan Bermakna Dalam Perspektif Revisi Taksonomi Bloom," *Satya Widya* 29, no. 2 (5 Desember 2013): 93–107, https://doi.org/10.24246/j.sw.2013.v29.i2.p93-107.

The noun is the basis of the knowledge dimension, which includes conceptual, factual, procedural, and metacognitive knowledge and verbs form the basis for the cognitive process dimension, which includes the process of remembering, understanding, applying, analyzing, evaluating and creating.[12]

The discussion on "Calligraphy Learning Analysis in the Domain Perspective of Bloom-Revised Taxonomy" needs to be carried out to examine the objectives of learning calligraphy concerning the domains of students. In this regard, the researcher found several similar studies related to calligraphy. First, research was conducted by Muhtarom, from which it was found that learning calligraphy in the FITK Lab was quite effective, even though student interest was still low.[13] Second, the research conducted by Annazili discussed efforts to increase students' writing creativity through calligraphy extracurriculars.[14] Third, the journal article by Huda also has relevance to this research which examines the role of khat Naskhi in learning basic Arabic.[15] Fourth, a journal article by Ulfah in 2013 examines calligraphy teaching methods for MI students.[16]

In addition, researchers have also reviewed several previous studies related to Bloom's Taxonomy, namely Rasyidah's research in 2018, which found that students' lack of cognitive abilities resulted in mistakes and working on fractional operations questions. This discussion is included in the realm of Bloom's Taxonomy.[17] Furthermore, journal articles compiled by Santika et al. stated that Bloom's Taxonomic approach combined with

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[12]David R. Krathwohl, "A Revision of Bloom's Taxonomy: An Overview," *Theory Into Practice* 41, no. 4 (1 November 2002): 212–18, https://doi.org/10.1207/s15430421tip4104_2.

[13]NIM 13420022 Hadi Muhtarom, "Efektifitas Pembelajaran Kaligrafi (Khat) Di Lab.Pendidikan Fakultas Ilmu Tarbiyah Dan Keguruan Uin Sunan Kalijaga Yogyakarta 2016/2017" (skripsi, UIN SUNAN KALIJAGA YOGYAKARTA, 2017), https://digilib.uin-suka.ac.id/id/eprint/28891/.

[14]NIM 12490123 M. Khaqi Annazili, "Manajemen Ekstrakurikuler Kaligrafi Dalam Mengembangkan Kreatifitas Santri Di Pondok Pesantren Fadlun Minalloh Wonokromo Pleret Bantul Yogyakrta" (skripsi, UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA YOGYAKARTA, 2019), https://digilib.uin-suka.ac.id/id/eprint/37601/.

[15]Nurul Huda, "Implementasi Jenis Khat Naskhi Dalam Pembelajaran Bahasa Arab," *Al Mahāra: Jurnal Pendidikan Bahasa Arab* 3, no. 2 (23 Desember 2017): 287–312, https://doi.org/10.14421/almahara.2017.032-06.

[16]Siti Mariah Ulfah, "Metode Pengajaran Seni Kaligrafi: Seni Kaligrafi Salah Satu Media Pembelajaran Agama Islam," 2013, https://www.semanticscholar.org/paper/Metode-Pengajaran-Seni-Kaligrafi%3A-Seni-Kaligrafi-Ulfah/b1683a9c1e754d90de178200639400aa64f5c883.

[17]Afifatur Rasyidah, "Analisis Tingkat Kemampuan Kognitif Siswa Smp Pada Bilangan Pecahan Berdasarkan Ranah Kognitif Taksonomi Bloom" (Undergraduate, University of Muhammadiyah Malang, 2018), https://eprints.umm.ac.id/39355/.

educational games is effective in helping children understand English.[18] In addition, Koksal and Ulum 2018 analyzed exam questions referring to the four language skills, emphasizing Bloom's Taxonomy, and tried to discover the teacher's perspective on incorporating the taxonomy into the learning process.[19] In addition, Prameswati mentioned in her article that Bloom's Taxonomy makes it easier for teachers to measure student progress.[20]

What distinguishes this research from previous studies is that this study tries to examine calligraphy in more depth with the perspective of Bloom's Taxonomy through three learning domains in the learning process of calligraphy. Then an analysis of students' learning abilities in calligraphy according to the domains in the revised Bloom's Taxonomy. Thus, this study aimed to determine learning calligraphy from the perspective of the revised Bloom's Taxonomy and to find out whether learning calligraphy can improve students' learning abilities in the realm of the revised Bloom's Taxonomy. Therefore, this research is expected to discover how learning calligraphy improves students' abilities, especially in the intellectual aspects, aspects of feelings and emotions, and aspects of students' motor skills.

Research Method

The research method used is the literature study method which is carried out by collecting information and data from the library.[21] In this regard, the data sources come from books, journals, and scientific papers relevant to the discussion. The data were collected using documentation techniques which were then analyzed using data reduction techniques, data display, and concluding descriptions. Furthermore, to check the validity of the data, researchers used the criteria for the degree of trust or credibility test. In this credibility test,[22] the researcher uses three inspection techniques, namely: (1) Observation techniques that aim to find characteristics and elements in situations that are relevant to the problem, then focus on certain things in detail, 2) Triangulation techniques that utilize

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[18]Reva Ragam Santika dkk., "Implementasi Game Edukasi Belajar Bahasa Inggris Dengan Metode Game Development Life Cycle Dan Pendekatan Taksonomi Bloom," *Sebatik* 23, no. 2 (1 Desember 2019): 392–402.

[19]Dinçay Köksal dan Ömer Ulum, "Language assessment through Bloom's Taxonomy," *Journal of Language* 14 (31 Mei 2018): 76–88.

[20]Laudria Nanda Prameswati, "Analisis Kemampuan Baca Tulis Al-Quran Siswa Mts Dalam Perspektif Taksonomi Bloom," *Edudeena : Journal of Islamic Religious Education* 3, no. 2 (1 Juli 2019): 69–78, https://doi.org/10.30762/ed.v3i2.1736.

[21]Milya Sari dan Asmendri Asmendri, "Penelitian Kepustakaan (Library Research) dalam Penelitian Pendidikan IPA," *Natural Science: Jurnal Penelitian Bidang IPA dan Pendidikan IPA* 6, no. 1 (10 Juni 2020): 41–53, https://doi.org/10.15548/nsc.v6i1.1555.

[22]Lexy J Moelong, *Metodologi Penelitian Kualitatif* (Bandung: Remaja Reosdakarya, 2005), 4.

something other than the data to check or comparison of the data. The type of triangulation that the researcher uses is source triangulation to explore data about learning calligraphy from the perspective of the revised Bloom's taxonomy domain, and (3) the technique of examining colleagues who have the same general knowledge about what is being studied.[23]

Results and Discussion

The Process of Learning Calligraphy in the Perspective of the Revision of Bloom's Taxonomy

Cognitive Domain in Learning Calligraphy

The cognitive domain in learning calligraphy can hone students' critical thinking skills. In the cognitive domain, there are six integrated domains in learning calligraphy: remembering, understanding, applying, analyzing, evaluating, and creating.[24] These domains are known as C1 to C6. These six domains are processes students will go through in learning calligraphy concerning cognitive abilities. Table 1 is a classification of cognitive domains by learning calligraphy:[25]

Table 1. Levels and classification of the Cognitive Realm

Cognitive Realm Levels	Klasifikasi (Anderson dan Krathwohl)	Activity
Remembering	Recognize, recall, describe, identify	They know Arabic vocabulary and rules and recognize calligraphy writing techniques.
Understanding	Classify, compare, interpret, argue	Understand the meaning and concept of calligraphy.
Applying	Running procedures, implementing, sharing	Write pieces of Al-Quran verses with certain types of khat.
Analyzing	Organizing, integrating	Distinguishing the meanings between types of khat. Analyzing calligraphy is not only an art but

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[23]Moelong, 334.

[24]Fara Diba Fauzet, "Taksonomi Bloom – Revisi : Ranah Kognitif Serta Penerapannya Dalam Pembelajaran Bahasa Arab," *Prosiding Konferensi Nasional Bahasa Arab* 1, no. 2 (2016), http://prosiding.arab-um.com/index.php/konasbara/article/view/90.

[25]Zainul Arifin, Suci Ramadhanti Febriani, dan Anasruddin Anasruddin, "Using Bloom's Taxonomy in Arabic Learning Media to Elevate Student's Writing in Covid-19 Situation," *Al-Ta'rib : Jurnal Ilmiah Program Studi Pendidikan Bahasa Arab IAIN Palangka Raya* 9, no. 1 (1 Juni 2021): 1–12, https://doi.org/10.23971/altarib.v9i1.2530.

		also a science and philosophy.
Evaluating	Checking, criticizing, experimenting	Provide an assessment of calligraphic writing.
Creating	Generalize, design, produce, and re-plan	I am creating objective products or works related to calligraphy.

This cognitive domain includes memory or recognition of specific facts, procedural patterns, and concepts that enable the development of intellectual abilities and skills.[26] The cognitive domain is oriented towards thinking skills, including more spartan intellectual abilities from remembering to creating with categories C1-C6.

1. Category C1-Remembering

In general, learning Arabic is related to the cognitive domain of Bloom's Taxonomy, namely the remembering and understanding levels. In learning calligraphy, it is essential to recall the techniques in writing calligraphy that has been studied, besides that supporting skills are also needed in the form of mastery of the Arabic language system, which includes knowledge of Arabic vocabulary and grammar so that writing can be understood. This has something to do with the process of remembering or the activity of recalling students to vocabulary that has been memorized, Arabic grammar that has been learned techniques in writing calligraphy. That way, students get patterns, concepts or ideas that will be poured in written form in calligraphy from the results of remembering activities.

2. Category C2-Understanding

Cognitive competencies in qualification C2 are still included in level 2 competencies in the cognitive category of the middle group or MOTS (Middle Order Thinking Skills).[27] At this level, students can rebuild something above their memorizing ability. In this area, students must understand the meaning of calligraphy and the concepts of writing calligraphy. Students will think about important information about the meaning of calligraphy, the concept of calligraphy writing, and types of calligraphy and be able to distinguish between existing types of calligraphy. In addition, students will also understand that calligraphy is not only an art but also a science, philosophy and spirituality.

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[26]Pustaka Pelajar, "Model-Model Pengajaran Dan Pembelajaran Pustaka Pelajar," 169, diakses 13 Desember 2022, https://pustakapelajar.co.id/buku/model-model-pengajaran-dan-pembelajaran/.

[27]Moh Ainin, "Penilaian Dalam Pembelajaran Bahasa Arab Di Madrasah Atau Sekolah: HOTS, MOTS ATAU LOTS?," *Prosiding Konferensi Nasional Bahasa Arab* 4, no. 4 (2018): 155–65.

3. Category C3-Applying

  Executing or carrying out procedures is a cognitive process of students related to carrying out experiments and solving problems where students already have information so that they can determine and choose the proper procedure to be carried out. If students need to learn the procedures that must be carried out in solving problems, students are allowed to modify the standard procedures that have been established. In the context of learning calligraphy, students are faced with an obligation and a challenge, for example, in the form of an assignment to write calligraphy on verses in the Koran, whether during calligraphy learning or when in a calligraphy competition. So, according to the information obtained in the form of what type of calligraphy to write, when to do it, and what media to use, students will be able to determine with certainty the procedures that must be carried out in completing these obligations.

  Practice or implementation will emerge if students choose and use procedures for things that have yet to be discovered or are unfamiliar because they feel foreign so that new students will establish the proper procedure for solving problems after recognizing and understanding the problem. This practice stage relates to dimensions in other cognitive domains, namely understanding and creating. In this phase, students will face new things in calligraphy that were not known before. For example, calligraphy is an art of beauty in writing and a philosophy of art, science and spirituality. Students will try to understand this as something they do not know; then, they will determine the appropriate procedure for solving the problem. In its implementation, students will apply calligraphy as a science, art, philosophy and spirituality in everyday life.

4. Category C4-Analyzing (Analyzing)

  Analyzing is the ability to divide the concept into several elements and organize the principles.[28] The ability to analyze is essential for learning activities in schools. Analyzing includes the cognitive process of giving attributes (attributing) and organizing (organizing).

  In the context of learning calligraphy, the measurement of analyzing competence can take the form of the task of analyzing calligraphy, for example, the task of distinguishing explicit and implied meanings between types of calligraphy from

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  [28]Fauzet, "Taksonomi Bloom – Revisi."

historical factors and current developments, facts in them, and finding and explaining relevant and less relevant elements, with the overall meaning of the khat writing. At this stage, students will also analyze that calligraphy is not only an art but also calligraphy as a science and philosophy of art.[29]

5. Category C5-Evaluating

From the assessment perspective, the evaluation process is included in the category of high-level cognitive abilities. Evaluating activities are included in level 5 competencies, which are competencies that require students to be able to provide justification or assessment of information according to the criteria.[30]

Students who have reached the evaluation stage in learning calligraphy can assess existing writing or calligraphy. Subjectively, the writer analyzes that the evaluation stage in learning calligraphy is the stage that is achieved after going through a long process, from remembering to analyzing. After all, that has been achieved; students can evaluate the Arabic writing of their work or that of others. Of course, by the criteria or standards assessment in calligraphy, such as rules, the correctness of writing and imagination designs. In addition to giving an assessment, students can also provide criticism of existing calligraphy. From the results of this critique, a new calligraphy writing style can emerge as a complement or another version of the previous style without reducing the essence of art and beauty in it.

6. Category C6-Creating (Creating)

Creating or creating is a cognitive competence with high-level thinking skills and includes level 6 competencies which are indicative; this competency is a competency that requires students to design, build, plan, produce, invent, update, perfect, strengthen, beautify, and change. In the context of learning calligraphy, the ability to create or create is an ability at a high level.

At this stage, students are expected to be able to make hypotheses that are by the criteria and standards, especially those related to calligraphy—for example, making a hypothesis about the causes of the emergence of calligraphy as a science and art. At the next level, students can design something practised by planning procedures to complete a task. For example, students can plan research or studies on the history and development of calligraphy. Furthermore, students can construct the topic, which is

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[29]Syahrul Kirom dan Alif Lukmanul Hakim, "Kaligrafi Islam Dalam Perspektif Filsafat Seni," *Refleksi Jurnal Filsafat Dan Pemikiran Islam* 20, no. 1 (6 September 2020): 55–67, https://doi.org/10.14421/ref.2020.2001-04.

[30]ainin, "Penilaian Dalam Pembelajaran Bahasa Arab Di Madrasah Atau Sekolah."

translated as creating a product or work that is objective, for example, creating a community to focus on activities, studies and so on related to developing calligraphy writing skills.

Affective Domain in Learning Calligraphy

The affective domain is a domain in Bloom's taxonomy that relates to values and attitudes. The characteristics of effective learning outcomes appear in the behaviour or attitudes of students in social life.[31] According to Bloom's taxonomic concept, the affective domain has several levels: receiving, responding, valuing, organizing, and characterization by value.

The concept of Bloom's taxonomy, primarily the affective domain, tries to see the interpretation of the affective domain in learning calligraphy. The levels and classifications of the affective domain can be seen in table 2.

Table 2. Levels and classification of the Affective Domain

Affective Domain Level	Sub Tiers (Krathwohl, Benjamin Bloom, and Masia)	Implementation
Receiving	*Awareness, willing to receive, controlled*	Students receive an explanation about calligraphy from the teacher; students are aware of the importance of learning calligraphy.
Responding	*Acquiescence in responding, willingness to respond, satisfaction in response*	Provide active participation in the form of interest and interest in calligraphy
Valuing	acceptance of espoused values, value preferences, commitment	Students capture the values contained in calligraphy and maintain it
Organization	*Conceptualization of a value, organization of a value system*	Organizing between beauty, morality and society contained in learning calligraphy
characterization by a value	*Generalized set, characterization*	Characters are formed from the process of learning calligraphy directly or indirectly

Krathwohl and his friends categorize the affective domain more specifically into five levels. An explanation of the five levels of the affective domain is as follows:

1. Receiving or paying attention (receiving or attending)

   At the sub-level of willingness to accept, students only have the will to accept the stimulus given by the teacher or teacher. Students are passive in accepting by paying attention to what is given. In the context of learning calligraphy, students have been able to distinguish between one particular type of calligraphy writing technique and another, starting from the difference in the tilt of the pen spring, grip and degree of inclination of stroke, point for the height of a portion of letters and so on. Students will choose and sort out which technique to use when writing calligraphy according to their wishes and capacities.

2. Responding

   The focus of learning at this level is on individual responses to a phenomenon that is more than just paying attention.[32] The relevance of learning calligraphy is that students actively participate in the form of interest and interest in learning calligraphy. The interest and interest of students is the response given because they feel happy and there is satisfaction when learning calligraphy, which calligraphy is not only in the form of theory but also practice. Furthermore, it has something to do with the cognitive domain in the form of understanding. A good understanding of calligraphy will generate interest in it, so students will respond in the form of approval, willingness and satisfaction in learning calligraphy.

3. Assessing/Appreciating (Valuing)

   In learning calligraphy, some values are taught to students. In learning calligraphy, the inculcation of character values is also given to students. Didin Sirojudin explained that; Calligraphy learning is a form of physical, social, and psychological activity and a sense of beauty. Activities and a sense of beauty are contained in activities of expression, creation and work through writing, colouring and works, which include artistic ideas and creative skills.

   So at the valuing level in this affective domain, students can accept the values contained in learning calligraphy. Then students believe these values are already owned

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[32]Soetam Rizky Wicaksono, "Strategi Penerapan Domain Afektif Di Lingkup Perguruan Tinggi," *Jurnal Pendidikan* 12, no. 2 (30 Agustus 2011): 112–19, https://doi.org/10.33830/jp.v12i2.503.2011.

within themselves and maintain them as an identity and self-character. At a higher level, their values become a commitment and motivation to take every action.

4. Set or organize (organization)

Calligraphy as an art philosophy indeed cannot be separated from value. Soriano explained the values explained in philosophy, namely axiological and aesthetic values. Axiological value in the Encyclopedia of Philosophy is equated with value and valuation. Axiological value is interpreted in 3 ways: an abstract noun if it is related to morals and ethics, a concrete or absolute noun if it is related to beauty, and a verb if it is related to society.[33] Aesthetic value is interpreted as a value related to everything that includes the meaning of beauty, for example, poetry, painting, and others.

Furthermore, Emanuel Kant, quoted by Juhaya S. Praja, said that beauty is a property of an object, not a subject.[34] Ahmad Tafsir said aesthetic feelings are feelings of beauty. The feeling of beauty will be expressed in art, but there is also something that is ingrained in true love.

In learning calligraphy, students who have reached the level of organization will be able to organize between axiological values and aesthetic values so that students can organize between beauty, morals and social content contained in learning calligraphy, then apply it in their learning activities or life.

5. Characterization by a value or value complex

Characterization with a value or value complex is the highest level in the affective domain because students' inner attitudes and feelings are truly wise and have an established philosophy of life. So at this level, students already have a value system that controls behaviour for a relatively long period.

In learning calligraphy, students who have reached this stage have already formed character from their process of learning calligraphy directly or indirectly from the values in calligraphy. The process students start from writing and scratching khat to studying calligraphy from the scientific side; they will have consistent characters that become a pattern of life behaviour. In matters involving honesty, discipline, and other characteristics, they will quickly implement them at school, at home, or community.

Psychomotor Domain in Learning Calligraphy

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[33]Ayi Roisudin, "Menumbuhkan Nilai-Nilai Karakter Melalui Pendidikan Khat Al-'Arabiy: Studi Kasus di Sekolah Kaligrafi Al-Qur'an (SAKAL) Pondok Pesantren Mamba'ul Ma'arif Denanyar Jombang," *Didaktika Religia* 3 (24 Januari 2015): 177–96, https://doi.org/10.30762/didaktika.v3i1.157.
[34]Juhaya S. Praja, *Aliran-aliran Filsafat dan Etika* (Bandung: Yayasan Piara, 1997), 48.

According to Bloom, psychomotor aspects are closely related to the results achieved by involving all members of the body or body movements.[35] The psychomotor domain relates to learning outcomes achieved through manipulation skills involving muscles and physical strength. In its level, psychomotor learning outcomes are divided into five levels: imitation, manipulation, precision, articulation and naturalization. By what is explained by experts, the psychomotor domain is everything related to muscle activity, physical activity, or limb movements. The orientation of psychomotor learning outcomes is specific movement skills after learning.

Table 3. Levels and Classifications of the Psychomotor Domain

Psychomotor Domain Level (Rutesh H. Dave)	Competence
Imitation	Students rewrite sentences or khat after the teacher writes before
Manipulation	Students can write that according to the teacher's instructions and guidelines
precision	Starting to be able to write khat neatly, beautifully and precisely, according to the guidelines read
Articulation	Mechanistic movement, able to get used to the movement.
Naturalization	Already proficient in writing khat, natural movements, and original actions.

Dave divides the stages of psychomotor learning outcomes into five stages: imitation, manipulation, precision, articulation, and naturalization.[36] The explanation of the five stages is as follows:

1. Imitation

Imitation is the ability to do simple activities that match what is seen or noticed. This skill is classified as a skill in observing and imitating the behaviour or activities of others. The aspects contained in the psychomotor domain are essential in learning calligraphy. The application of imitation or imitating stages in learning calligraphy is when students can repeat or rewrite a sentence after the teacher wrote it before. This is the initial stage for participants in the psychomotor domain, which is the basis for being

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[35]Wiwin Nur Istiqomah dan Syafi'i Syafi'i, "Pengembangan Pembelajaran Pai-Bahasa Arab Pada Aspek Psikomotorik (Keterampilan) Di Mi Al-Ibrohimi-Sidoarjo," *Al-Fakkaar* 2, no. 1 (27 Februari 2021): 102–21, https://doi.org/10.52166/alf.v2i1.2474.

[36]Muhammad Haristo Rahman, "Analisis Ranah Psikomotor Kompetensi Dasar Teknik Pengukuran Tanah Kurikulum Smk Teknik Konstruksi Dan Properti," *Jurnal Pendidikan Teknologi Dan Kejuruan* 17, no. 1 (31 Januari 2020): 53–63, https://doi.org/10.23887/jptk-undiksha.v17i1.23022.

able to enter the next stage. Imitation has a relationship with the cognitive domain, namely remembering.

2. Manipulation

Manipulation is the ability to perform simple activities that have never been seen but are based on existing guidelines or instructions. The ability to manipulate is obtained after performing specific actions by remembering and following orders. Students can take action in calligraphy according to the teacher's instructions. Students can write and interpret that in work based on the teacher's instructions or guided by the theory read.

3. Accuracy or precision

This stage is categorized as a skill acquired after students can perform a skill with high accuracy and carry out activities more carefully and precisely. This stage of precision requires higher accuracy, proportion and certainty.[37] In addition, the response given is more corrected and minimizes existing errors. Students who have reached this level in learning calligraphy can carry out the assigned tasks or writing skills precisely and carefully. They can write khot with the skills they have correctly according to the instructions and guidelines on the theory they read. In addition, errors in writing khat are limited to a minimum, in the sense of having as few errors as possible.

4. Articulation

Students can determine the exact order of behaviour around different things at this stage. Articulation is a skill in which students can coordinate activities to achieve harmony and internal consistency. This means that students who have arrived at this stage can familiarize themselves with movements or perform mechanistic movements. For example, students can practice the prayers according to the order. In the context of learning calligraphy, students are able to write khat according to the sequence of procedures, starting from single letters or connecting letters.

5. Naturalization

The stage where students perform sequential actions and those actions are displayed with the highest ability and the least energy expenditure. Naturalization is categorized in the mastery of skills with a high level of capacity so that it becomes natural without having to think further about it. In its implementation, students are

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[37]Nurhadia Fitri dan Mahsyar Idris, "Nilai Pendidikan Islam Dalam Qur'an Surah Luqman Ayat 1-19: Tinjauan Kognitif, Afektif, Dan Psikomotorik," *Al-Musannif* 1, no. 1 (1 Mei 2019): 32–46, https://doi.org/10.56324/al-musannif.v1i1.17.

proficient, meaning they can perform complex and modified movements. Second, it becomes a natural movement that is self-created on the basis of movements that have been previously mastered, for example students write khat on the basis of the knowledge they already have. Third, it is an original action, meaning it be a new, original movement that is characteristic and difficult for others to imitate.

Analysis of Learning Calligraphy in Improving Students' Learning Ability Perspective of the Revision of Bloom's Taxonomy
Cognitive Realm

In the process, students must memorize and understand the Arabic language system to support calligraphy learning. So learning calligraphy in the cognitive domain will give students language intelligence—the intelligence of students in using language both orally and in writing.[38] In addition to what Fauzi Salim explained, that calligraphy is an extension of the human mind correct. Then they will be able to express ideas, thoughts or ideas correctly, logically and systematically in communicating.

Calligraphy is a means or way to convey history throughout the ages, records of events and the history of nations. There is a historical value contained in learning Arabic. This will improve cognitive abilities in the form of mathematical, logical thinking. Auliya said that when studying calligraphy, one indirectly learns mathematics. Likewise, in the research of Habibah et al.[39] Intelligence, students can think according to logical rules. In its classification, the existence of logical-mathematical intelligence can be classified in the C4 category, namely analyzing. They will be able to overcome existing problems with their ability to think. Students become happier in analyzing and studying the cause and effect of certain events. Thus, if a person has good skills in the art of calligraphy, then his logical-mathematical intelligence is also good.

Learning calligraphy can also enable students to properly apply and visualize whatever is in their minds in the form of images, designs and graphics, both two-dimensional and three-dimensional. This is the ability of the cognitive domain in the form of visual-spatial intelligence. Someone with this intelligence can understand the concept of

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[38]Dzurrotul Muwafiroh, "Upaya Pengembangan Kecerdasan Visual Spasial Peserta Didik Melalui Kegiatan Ekstrakurikuler Kaligrafi Di Mi Ma'arif Setono Jenangan Ponorogo" (diploma, IAIN Ponorogo, 2020), http://etheses.iainponorogo.ac.id/11439/.

[39]Siti Ummu Habibah, Abdul Halim Fathani, dan Isbadar Nursit, "Kemampuan Berpikir Kreatif Matematis Berdasarkan Resiliensi Matematis Siswa yang Memiliki Kegemaran Bidang Seni Kaligrafi," *Jurnal Komunikasi Pendidikan* 5, no. 1 (30 Januari 2021): 1–12, https://doi.org/10.32585/jkp.v5i1.1083.

colour, composition, design, art, and its aspects. The implications of spatial visual intelligence in the cognitive domain are the ability to think creatively and increase student learning concentration.

Affective Realm

Learning calligraphy has a role in improving student's learning abilities in the affective domain. With the process that students go through in learning calligraphy, it will train students' emotions, and character will be born in students as the characters possessed by calligraphers. The influence of calligraphy in students' affective domain can be indirectly contaminated through their writing. Calligraphy means one of them is a straight line. Guidelines or primary lines become a benchmark for starting beautiful writing in learning calligraphy. However, those who have gone through a long process in calligraphy have a good understanding of dots. This is useful for students to be able to write without lines. So if you look closely at the process, the ability to write straight without lines can train students to become consistent, precise and neat individuals.

In the affective domain, student learning abilities begin with student acceptance of learning calligraphy. Then there is interest and interest in calligraphy. One type of interest is artistic interest, namely liking any activity related to arts, crafts, and hand-made or beautiful creations.[40] This means that learning calligraphy impacts the affective domain of students by having a strong will, good response and high interest in art. Furthermore, students will take the values in calligraphy from the calligraphers or the style of calligraphy studied. Then a character will appear formed from the process students have gone through in learning calligraphy.

Before arriving at the characterization stage of the unit of value, in the affective domain, students will go through a stage where they capture the values in calligraphy and defend them. About calligraphy, Ismail Raji al-Faruqi necessitates religious and moral values from the messages conveyed in a work of calligraphy.[41] So learning calligraphy can be used to get closer to Allah and morals towards others through ritual worship and social worship as the implementation of divinity and morality values. More broadly, the concept of divine values contained in calligraphy is directly related to the character of Islam as a

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[40]"YUSUF FIRDAUS-FITK.pdf," diakses 13 Desember 2022, https://repository.uinjkt.ac.id/dspace/bitstream/123456789/12529/1/YUSUF%20FIRDAUS-FITK.pdf.

[41]M. R. Muhammad Rafles, "Tipologi Kaligrafi Kontemporer Menurut Ismail Raji Al-Faruqi Analisis Resepsi Estetis Terhadap Penulisan Al-Qur'an." (thesis, UIN Suska Riau, 2021), http://repository.uin-suska.ac.id/55265/.

literate religion, meaning that sociologically it will foster a reading tradition in students through the instructions to read in the Al Quran surah Al'Alaq.

Learning calligraphy also contains an artistic value. Where the reputation of literate makes every Muslim must be able to read and write. So the expression of art as a continuation of the first artistic value is writing. In this regard, learning calligraphy as a representation of writing has artistic value. Writing beautifully, neatly, and cleanly is a form of the artistic value obtained in learning calligraphy. Furthermore, learning calligraphy does not only include beautiful khat works but also contains messages such as educational values. The study conducted by Roisudin shows that khat education can shape one's character.

Character values that grow in students include being religious, honest, disciplined, hard-working, creative, independent, appreciating achievement, friendly/communicative, and responsible. The character that is formed is consistently owned by students and becomes a lifestyle. This character can grow because calligraphy is a medium for expressing or overflowing student emotions. So that what is in mind and pent-up emotions are well expressed through writing or ink on calligraphy. Thus learning calligraphy facilitates growth and development from the psychological and mental side of students, which ultimately gives birth to good character and morals in students.

Suppose the medium of oral expression in the form of words develops with the beauty of how it is conveyed. In that case, the visual medium of calligraphy in the form of writing develops with the beauty of the strokes, the beauty of the form, the teaching of writing in general, and the calligraphy work itself in particular. As proof that calligraphy education is successful in the affective domain are the personalities of the calligraphers, who have a refined demeanour, gentleness, and a tendency towards serenity and work that is always full of aesthetics. They have the character of being patient, subtle in feelings and inclusive.

Calligraphy has hundreds of writing styles, but not all have survived. However, several calligraphy styles are still popular and known by lovers of calligraphy. The shape of the letters in each style of calligraphy has specific characteristics. Regarding learning calligraphy, each style of calligraphy written by students also improves abilities in the affective domain.

With its Jamal (beautiful) character, Khat Naskhi will make students love beauty, cleanliness and neatness. Indirectly students will often come into contact with this style of khat because the Naskhi style is a style of script that is often used to copy mishaps,

textbooks and newspapers because of its beauty and clarity. Naskhi is the first thing that must be taught at the madrasa for the initial level.

Learning calligraphy, the Naskhi type, also influences the emotions of Shiva. Research at the Al-Qur'an Calligraphy School (SAKAL) proves that learning calligraphy increases students' emotional intelligence.[42] Students can motivate themselves, recognize emotions within themselves, and manage emotions.[43] Another study found that learning calligraphy can influence students' aggressive behaviour, supported by art therapy with writing and drawing methods as a therapeutic medium to manage emotions and help reduce stress. The calligraphy method can reduce aggressive behaviour in students, especially boys and girls, including physical aggression, verbal aggression, anger and hostility.

The Psychomotor Realm

In the context of learning Arabic calligraphy, writing skills can generally be divided into three interrelated categories, namely: writing (imla'), calligraphy (khat), and composing (insya). However, the author limits it to the calligraphy category (khat) in this case. The presence of calligraphy was initially intended to glorify the holy verses of the Koran, then experienced developments from time to time. The existence of calligraphy to this day can still be seen and proven by the many calligraphy studios, extracurriculars at schools, student activity units, and subjects at several schools and colleges.

Psychomotor is related to skill and creativity, as is calligraphy. Calligraphy learning has a role in improving students' psychomotor abilities in Arabic writing. Through a long process, skills in writing Arabic, especially calligraphy, will be honed and trained. Students will be able to write hijaiyah letters correctly, both single and continuous letters, and after that, they will be able to write beautifully. So learning calligraphy is essential to start when students are in Madrasah Ibtidaiyah or Islamic Elementary Schools. The aim is to hone and improve creativity and artistic or aesthetic skills in calligraphy so that students can write hijaiyah letters correctly according to the rules.

The relationship between calligraphy learning and students' psychomotor skills is very close. Through learning calligraphy, students will experience a process from beginner

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[42]"Pengaruh pembelajaran Khat terhadap kecerdasan emosional peserta didik sekolah Kaligrafi Al-Qur'an (SAKAL) Jombang," diakses 13 Desember 2022, https://123dok.com/document/q020m4xy-pengaruh-pembelajaran-terhadap-kecerdasan-emosional-peserta-kaligrafi-jombang.html.

[43]SANDY ANDIKA AKBAR, "KAHFI: Terapi Kaligrafi Untuk Menurunkan Perilaku Agresivitas Pada Siswa Sltp" (Undergraduate, University of Muhammadiyah Malang, 2017), https://eprints.umm.ac.id/43745/.

to advanced. There are indeed talent factors that affect the ability to write calligraphy. However, talent alone is not enough to master the ability to write calligraphy. Talent needs to be sharpened and trained through a series of processes. In learning calligraphy, there are stages that students go through, starting from writing upright alif letters to the level of being able to write them consistently in terms of size and thickness and writing other letters to the addition of dots and stakes. All of that is part of learning calligraphy which can improve students' psychomotor abilities.

As explained above, students' psychomotor skills include five things, namely imitation, manipulation, precision, articulation and naturalization. This means that learning calligraphy to improve students' psychomotor abilities will have five aspects that develop in students. In addition, these five aspects are included in the process that students will go through in learning calligraphy. Gradually, the initial psychomotor abilities of students who develop in learning calligraphy are imitated. Students will imitate or rewrite the khat written by the teacher or the writings of the famous khattat. Copying the tremendous khattat works is the first but also the last stage of learning calligraphy because when starting to learn, students place examples of the practice by calligraphers in front of them and then imitate them.

After that, the students began to imitate the teacher's writing until their hands found the teacher's character. Furthermore, students will look for other teachers and imitate their work to the point where their hands can control and even become part of their character. This process will stimulate the muscles to actively move and become accustomed to writing khat.

After being able to imitate, students can write calligraphy according to the instructions and writing guidelines. In this process, students can at least write calligraphy according to the rules. For example, alif is straight (mustaqimah), the nun is circular (Nasiriyah), sin is scalloped (Susannah), kaf has large arms (zira'kabir), and yes has small arms (zira'sagir). At the same time, the curvature of the two shoots is similar. After that followed the next process, namely writing neatly and beautifully to the mechanical movement or getting used to the movement. At the peak of psychomotor abilities after learning calligraphy, students will arrive at a high level of capacity; that is, students will become proficient and be able to perform complex and modified movements.

Various studies have been conducted to determine the relationship between calligraphy learning to students' psychomotor learning abilities. Research written by Muhammad Fauzi and Muhammad Thohir regarding Learning Arabic Calligraphy to

Improve Maharah Kitabah proves that learning calligraphy will gradually improve students' skills in Arabic writing, starting from how to hold a pen and place a book in front of it.[44] In addition, students are also trained in how to line, such as slope and start and end. To this research learning, calligraphy has a relationship with the skills and abilities to learn Arabic writing in students in the psychomotor aspects, including:

1. Familiarize students with writing in a clear and legible form, and distinguish between one letter form and another.

2. Familiarize students with controlling their hand movements quickly and lightly and maintain their writing skills beautifully and neatly.

3. Familiarize students with good habits such as cleanliness, and avoid bad habits such as putting a pen in their mouth, soiling clothes or notes.

4. The tendency of students towards action movements is because of their enthusiasm and penchant for imitating.

5. Examine each writing position of the letters and outline the composition of every angle and curvature.

Another study conducted by Akhmad Nursalim regarding the Implementation of Learning the Art of Islamic Calligraphy (Khat) in Maharah Kitabah at MTs N 1 Bandar Lampung explained that psychomotor abilities are also related to creativity. Akhmad Nursalim said that the art of calligraphy is very supportive of learning to write Arabic. By learning calligraphy through extracurricular activities, students can write various verses and hadiths of the prophet, which will ultimately help in the subject of Al-Quran Hadith, especially in the writing section.[45] This study contains data that students in Maharah Kitabah experience an increase after participating in extracurricular calligraphy. From the initial pre-research data, it was shown that of the 32 students who completed only 34% or 11 children and who had yet to complete 66% or 21 children on the subject of learning calligraphy. Meanwhile, after the research, there were 20 children or 62.5%, who completed and 12 or 37.5%, who still needed to complete the subject of learning calligraphy. This means students' writing skills have increased after participating in the calligraphy learning process.

Sirojuddin AR quotes from Fauzi Salim Afifi in his book Silsilatu Ta'lim al-Khat al-Arabi Dalil al-Mu'allim, which is translated into Indonesian as How to Teach Calligraphy: A

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[44]Muhammad Fauzi dan Muhammad Thohir, "Pembelajaran Kaligrafi Arab untuk meningkatkan maharah al-kitabah," *EL-IBTIKAR: Jurnal Pendidikan Bahasa Arab* 9, no. 2 (2020): 226–40.

[45]Akhmad Nursalim, "Implementasi Pembelajaran Seni Kaligrafi Islam (Khat) Dalam Maharah Al-Kitabah (Keterampilan Menulis) Di Mts N 1 Bandar Lampung" (Undergraduate, UIN Raden Intan Lampung, 2019), http://repository.radenintan.ac.id/6804/.

Teacher's Guide explaining the role of calligraphy in improving student learning abilities. One of them relates to the psychomotor domain. Children will try to write the correct letter forms from the knowledge gained through calligraphy learning activities and practising independently. The teacher uses explanatory and visual aids or other ways to generate interest and means to create illumination that is incorporated into practical activities. That way, students will learn to hold the pen and practice writing. To support students in learning calligraphy, a scientific method with good, beautiful and neat examples is needed to encourage students' psychomotor development. When students are in the early stages of learning calligraphy, exemplified by lousy writing or scratching carelessly or producing irregular letters, they will be embedded in their minds with that ugliness forever because only good writing is easy to absorb and adapt to science.

Furthermore, learning calligraphy has several benefits that students will obtain in relation to their psychomotor abilities. Namely clarity (wuduh), speed (sur'ah), and unification of forms (wahdah al-syakl). Clarity removes doubts, makes it easier to see the reading correctly, and clarifies the meaning of words and sentences. Speed produces the beauty of calligraphy and can help complete lesson assignments ideally. The unification of forms is produced because each writing style has interrelated unitary characteristics that contain particular advantages that make writing beautiful, composed and dazzling.

After participating in learning calligraphy, at least the students' psychomotor abilities will meet the criteria according to what was formulated by Ibnu Muqlah. About the anatomy of letters, he formulated criteria for writing that could be said to be reasonable and appropriate, including taufiyah (correct), namely, each letter gets stroked according to its part (curvature, curvature, and bend); itmam (complete), that is, each letter must be given its full size (long, short, thin and thick); ikmal (perfect), that is, every stroke of the line must conform to a reasonable shape (upright, supine, twisted, and curved); isyba' (solid), that is, every stroke of the line must get the right touch from the nib so that harmony is formed; irsal (smoothly), that is, to write the word quickly, precisely, without tripping or being stuck, without breaking down, and not even making hand vibrations that result in rough scratches.

Psychomotor abilities also relate to how students correctly write calligraphy according to the layout or arrangement of calligraphy. Students will arrive at good criteria in terms of layout, namely the accuracy of writing connections between letters, being able to collect each separate or single letter in a natural but beautiful form, and being able to

connect a word with another to form lines that are aligned to form a ruler, and can put beautiful long strokes of lines on the continued letters.

Students' psychomotor abilities are indirectly followed by students' abilities to control their thoughts. Fauzi Salim explained that in learning calligraphy, focus and concentration are essential. It results from careful attention and skilful hands. Suppose the relationship between the balance of letters and hand movements is perfect. In that case, it will give birth to good control power, and the expected proficiency will be accompanied by high training intensity. Control over thoughts can lead students to proficiency in calligraphy writing, which in inscribing the shapes of the letters corresponds to impulsive finger movements. This is shown by how to put the pen on the paper correctly and hold it precisely, to perfection, in the direction of the stroke.

Conclusion

Learning calligraphy is part of the ability to write Arabic. According to the perspective of Bloom's Taxonomy, three aspects are contained in learning calligraphy. The three aspects are cognitive, affective, and psychomotor. The cognitive domain in learning calligraphy goes through stages, starting from remembering to creating works objectively related to calligraphy. In the affective domain, through the acceptance of calligraphy to the formation of characters resulting from learning calligraphy. The psychomotor domain is directly related to students' skills and creativity in writing calligraphy. That is, Bloom's Taxonomy views that in learning calligraphy, it is not only writing skills or the psychomotor domain that is emphasized but also regard to knowledge or cognitive and attitude or affective in students. Based on an analysis of several literature journal articles and previous research, it was found that Calligraphy Learning influenced students' thinking skills, behaviour, character, and writing abilities. I am learning that calligraphy influences students' learning abilities in the cognitive, affective, and psychomotor aspects of students, which are internalized through various stages and a long process.

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