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Learning Qur'anic Calligraphy from The Viewpoint of Bloom's Taxonomy

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Abstract

Learning the art of Qur'anic calligraphy extends beyond the aesthetic practice of producing sacred texts with visual refinement. It constitutes a multidimensional educational endeavor that encompasses areas of learning: intellectual, emotional, and motor skills. Within Bloom's updated taxonomy model, this study underscores the educational importance of calligraphy by showing its capacity to enhance intellectual competencies, foster emotional and ethical formation, and refine psychomotor skills. Situating this traditional discipline in relation to contemporary educational theory affirms that Qur'anic calligraphy should not be regarded solely as an artistic expression or spiritual devotion; rather, it represents a comprehensive educational paradigm that cultivates critical thinking, moral consciousness, and creative ability.

Keywords: Qur'anic Calligraphy, Bloom's Revised Taxonomy, Cognitive Domain, Affective Domain, Psychomotor Domain, Islamic Education

Introduction

Qur'anic calligraphy represents one of the most revered art forms in Islamic civilization, embodying both aesthetic excellence and spiritual devotion. In the educational context, learning Qur'anic calligraphy involves more than acquiring technical writing skills; it encompasses intellectual, emotional, and physical dimensions. To evaluate its pedagogical significance, this article employs Bloom's Revised Taxonomy, in which educational objectives are classified as cognitive, affective, and psychomotor domains.¹

By applying this framework, the study aims to explore how Qur'anic calligraphy contributes to holistic student development.

In learning Arabic, various methods can be applied, one is the study of calligraphy. Writing style or (khat) denotes the art of writing with aesthetic elegance, expressed through pen strokes that form elegant handwriting. Beyond its aesthetic value, calligraphy also carries a spiritual dimension.

Moreover, the discipline of calligraphy is closely linked with mathematics, as its techniques involve concepts such as Balance, proportions, accuracy, and structured geometric shapes.²

Calligraphy not only refines artistic expression but also supports the development of broader potentials, including worldview, attitude, reasoning, and essential life skills. Engaging in calligraphy enables students to do more than learn Arabic script; it allows them to appreciate the magnificence of Islamic artistic tradition. They are also guided toward achieving multiple educational objectives. These include the enhancement of writing proficiency alongside the growth of mental, emotional, and physical skill sets, as outlined in Bloom's framework of learning domains. Through structured stages, calligraphy fosters intellectual reasoning, character formation, creativity, and motor coordination. Student progress is therefore assessed not only by technical skill in writing but also by indicators related to thinking processes, personal growth, and creativity. Bloom's Taxonomy, being a hierarchical model, identifies and measures these learning outcomes from basic to advanced levels of thinking.³

Over time, Bloom's Taxonomy has been refined to align with modern contexts and advancements in technology. The initial framework classified types of knowledge by employing nouns alongside verbs. The noun aspect referred to types of knowledge, while within this framework, the verb dimension signified the student's skill in retaining and using information, leading to a dual interpretation. Anderson and colleagues revised this model by clearly separating the two dimensions, thereby producing a more precise distinction between knowledge (as a noun) and cognitive processes (as verbs).⁴

The noun feature underpins the knowledge dimension, covering knowledge domains that span factual, conceptual, procedural, and metacognitive dimensions. Conversely, the verb component aligns with the cognitive process dimension, covering stages like remembering, understanding, applying, analyzing, evaluating, and creating.⁵

The topic "Learning Qur'anic Calligraphy from the viewpoint of Bloom's updated Taxonomy" is important for understanding how the aims of calligraphy teaching connect with various learning domains.⁶

What distinguishes the present study from earlier works is its comprehensive examination of calligraphy through the framework of Bloom's Revised Taxonomy. In particular, this research studies students' capacity to learn calligraphic techniques across the intellectual, emotional, and motor skills areas defined within the taxonomy. The aim is to evaluate how calligraphy learning contributes to the development of these domains and to determine whether it enhances students' overall learning abilities. In particular, the study seeks to demonstrate how engaging with calligraphy can foster intellectual growth, emotional and moral development, as well as motor skill refinement.⁷

Literature Review

Bloom's Taxonomy, first introduced in 1956, served as a structured framework for categorizing educational objectives across various learning domains.⁸ Its revised edition, presented by Anderson and Krathwohl in 2001, replaced static noun based categories with verb-oriented descriptors, thereby highlighting active learning processes.⁹ Research indicates that this framework has been extensively employed in curriculum development, instructional design, and assessment practice.¹⁰ In Islamic pedagogy, calligraphy has traditionally been esteemed not only as a means of preserving the Qur'anic text but also as a practice fostering discipline, aesthetic appreciation, and spiritual growth.¹¹ Despite this, limited scholarship has examined Qur'anic calligraphy through the lens of Bloom's framework; an intersection this study aims to explore.

Methodology

The study employed a literature-based research method, relying on information and data gathered from libraries. Sources included books, academic journals, and scholarly papers

relevant to the topic. Data collection was conducted through documentation techniques, followed by analysis using data simplification, data visualization, and summary interpretations. A credibility test was applied to confirm the dependability of the results.

Finding and Discussion

Bloom's Hierarchy of Learning

Bloom's Taxonomy, a system to achieve educational targets, is widely regarded as a seminal framework in the educational field. In practice, educators rely on Bloom's Taxonomy to develop learning goals that integrate subject knowledge with the targeted depth of student learning. It also serves as a valuable tool in developing assessments that effectively measure students' progress toward achieving these outcomes.¹²

Bloom's Taxonomy consists of three tiered frameworks that classify academic targets based on their degree of difficulty and detail. These include the thinking, feeling and doing aspect of learning. The taxonomy is arranged from simple to complex. Progressing to the 'Application' level indicates that a student has successfully acquired skills at the 'Knowledge' and 'Comprehension' levels.¹³

A Classification Framework for Learning Goals was developed in the aftermath of several conferences held between 1949 and 1953, with the aim of improving communication among educators in the areas of curriculum design and assessment. Bloom's Taxonomy has developed and been enhanced over time with advancements in modern society and technology. In the original version, knowledge categories were expressed as both nouns and verbs. The noun aspect defines the subject within the broader subcategory of knowledge, while the verb aspect relates to knowledge application and the ability to recall it, giving knowledge a dual perspective.¹⁴

Updated Bloom's Taxonomy

In the year 2001, David Krathwohl, a member of Bloom's initial team, together working alongside collaborating editor Lorin Anderson, released a modernized revision of the 1956 framework. This update, developed with input drawn from experts in cognitive psychology, curriculum design, instructional science, and educational assessment, implemented a major revision to Bloom's cognitive domain by replacing static noun labels with action-oriented verb forms (see Figure). As a result, attention transitioned from passive knowledge retention to the execution of meaningful tasks. Moreover, the level once known as "Synthesis" was eliminated, and "Create" was positioned as the pinnacle of the cognitive structure.¹⁵

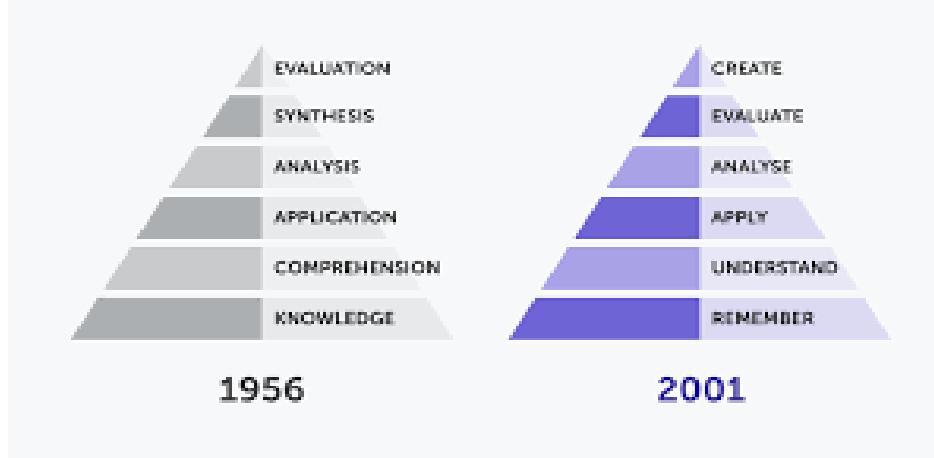


Figure 3.3 Comparison And Categorization Of old and new blooms taxonomy

1. Cognitive Aspect in Learning Qur'anic Calligraphy

The study of calligraphy can strengthen students' Analytical reasoning abilities within the Intellectual domain. This domain consists of six interrelated levels of learning

remembering, understanding, applying, analyzing, evaluating, and creating commonly referred to as C1 through C6. These levels represent the cognitive processes students undergo while developing Qur'anic calligraphy skills. Table. 1 provides a classification of the cognitive domains involved in the process of learning calligraphy.¹⁶

1. Table. Categorization of the Cognitive Domain

Cognitive Domian Leves	Classification (Anderson & Krathwohl)	Activity
Remebering	Recognizing, recalling and retrieving	They possess knowledge of Qur'anic Arabic vocabulary and are familiar with calligraphy writing techniques.
Understanding	Classifying,comparig, interpreting and argueing	They comprehend the significance and principles of Qur'anic calligraphy.
Applying	Carrying out, executing and implementing	They can writing sections of Al-Qur'an verses using specific (khat) styles.
Analyzing	Organize,integrate	Differentiating the difference between various types of khatt used for the Art of doing Qur'anic calligraphy.
Evaluating	Reflecting, Evaluating, Exploring	Reviewing or Critiquing the aesthetic appeal of Qur'anic calligraphy, Appraising the skillful rendering of Qur'anic script.
Creating	Generalizing designhing, producing and replaning	Learners can create calligraphic works comprising Qur'anic verses.

The cognitive domain encompasses Proficiency in retrieving factual and conceptual information, thereby contributing to The advancement of thinking and problem-solving skills. It emphasizes thinking abilities, spanning from basic memory to advanced creation, categorized from C1 to C6.¹⁷

1. Affective Aspect in Learning Qur'anic Calligraphy

Affective Domain in Learning Calligraphy within Bloom's taxonomy, pertains to beliefs, principles, and perspective. The indicators of effective learning outcomes manifest through students' behavior and attitudes in their social interactions.¹⁸

According to Bloom's Taxonomy, In the affective domain, learning progresses through five stages: noticing or being aware (receiving), reacting or engaging (responding), assigning worth (valuing), arranging values into a system (organizing), and fully integrating values into one's character (characterizing by value). Within the context of learning Qur'anic calligraphy, this framework provides a basis for understanding how affective learning is perceived, fostered, and applied. Table 2 outlines the various levels and classifications within this domain.¹⁹

Table 2: Categorization of the Affective Domain

Affective Level of the Domain	Classification	Activity
Receiving	Recognition,Open to Acceptance, Managed	The teacher explains calligraphy to the students, who then understand The importance of cultivating Mastery of elegant writing techniques.
Responding	Eagerness To answer or reply, Contentment in Responding	Encourage engagement through a genuine curiosity and enthusiasm for calligraphy.

Valuing	Embrace, Stated Principles, Significance, Source of Information, Dedication	Students grasp the principles embodied in calligraphy and uphold them.
Organization	Conception of a Core Principle, Structuring as a System of Values	Balancing the Relationship Between Ethics and Society Within the Practice of Learning Calligraphy
Characterization by a value	Generalization of set or characterizing	The acquisition of calligraphy skills, whether through direct or indirect means, leads to the creation of characters.

Krathwohl and his associates have further divided the affective domain into five distinct levels. Here's description of these five levels:²⁰

1. Receiving

At the initial level, which reflects readiness or openness to receive, students demonstrate a willingness to accept and follow the instructions given by their teachers. They passively receive and focus on what is presented to them. In the realm of learning Qur'anic calligraphy, students can distinguish among different calligraphy writing techniques, discerning differences such as pen tilt, grip, stroke inclination, and letter proportions. They then make choices and select the techniques to apply in their Qur'anic calligraphy based on their preferences and abilities.²¹

2. Responding

At this stage of learning, the emphasis goes beyond mere attentiveness; it centers on individual responses to a subject matter. In learning calligraphy, this means that students actively engage by showing interest and enthusiasm for the subject. Their interest and enthusiasm stem from a sense of joy and satisfaction derived from learning calligraphy, which encompasses both theoretical and practical aspects.

This aspect also intersects with the cognitive domain through comprehension. A deep understanding of Qur'anic calligraphy enhances interest, prompting students to engage enthusiastically and derive satisfaction from their studies in this field.²²

3. Valuing

In the process of learning Qur'anic calligraphy, students are not only trained in technical skills but are also encouraged to adopt specific values. Through this practice, character development is fostered, as moral and ethical values are instilled alongside artistic and educational training. Calligraphy teacher has explained that calligraphy learning involves activities involving Physical, social, and mental aspects, along with a sense of aesthetics. These activities encompass expressive and creative tasks such as writing, coloring, and other artistic endeavors that require innovative thinking and creative ability. At the valuing stage within the affective domain, such practices enable students to internalize the values imparted through Qur'anic calligraphy education. They come to believe that these values are already a part of themselves, these values become essential aspects of their identity and personal character. As students progress, these values evolve into commitments that motivate their actions.²³

4. Organizing

Calligraphy, viewed as an artistic philosophy, inherently embodies values. Aesthetic emotions reflect beauty, which can be expressed through art and genuine affection. In learning Qur'anic calligraphy, students who have advanced to the organizational level can skillfully integrate axiological (ethical) and aesthetic values. This allows them to harmonize concepts of beauty, morality, and societal importance in the art of inscribing Qur'anic verses. Consequently, they can apply these principles to their studies and daily lives.²⁴

5. Characterisation

Characterisation driven by a single value or a combination of values represents the highest achievement in the affective domain, as it reflects a profound inner wisdom and a

well-established life philosophy. At this stage, students possess a value system that has governed their behavior for an extended period.

In the context of learning Qur'anic calligraphy, students who reach this level have developed their character through their direct or indirect engagement with the values inherent in calligraphy.

Beginning with the act of writing and delving into the scientific aspects of calligraphy, they cultivate consistent characters that serve as templates for their life conduct. When it comes to honesty, discipline, and other virtues, they easily put these principles into practice at school, at home, and in their communities.²⁵

1. Psychomotor Domain in Learning Qur'anic Calligraphy

As per Bloom's framework, the psychomotor aspects relate to outcomes that are attained by engaging the entire body or bodily movements.²⁶ This domain focuses on learning outcomes that involve the use of muscles and physical strength. Psychomotor learning is generally categorized into five progressive levels: imitation, manipulation, precision, articulation, and naturalization. Scholars emphasize that the psychomotor domain encompasses all aspects of muscle activity, physical engagement, and coordinated movements of the arms and legs. The primary objective of Motor skill development Motor skill development is the development of Controlled motor activity as a direct outcome of the learning process.²⁷

Table 3. Stages and Categorization of the Psychomotor Domain

Psychomotor Domain Stage	Key words	Activity
Imitation	copying, following, replicating, repeating, tracing, reproducing, .	Students rewrites the verses of the holy QUR'AN that the teacher writes before them.
Manipulation	act, build, execute, perform	Students have the ability to write based on the instructions and guidelines provided by the teacher.
Precision	demonstrate, master, perfectionism	Commencing the skill of writing khat, with an emphasis on neatness, beauty, and precision, following the guidelines that have been read.
Articulation	constructs, combine, creates, customize, modifies, formulate	Mechanist movement, capable of adapting to the motion.
Naturalization	create, design, develop, invent, manage, naturally	Proficient in the art of writing khat, demonstrating fluid movements and authentic gestures.

Dave classifies the stages of psychomotor learning outcomes into five distinct levels: imitation, manipulation, precision, articulation, and naturalization. Here is an explanation of these five stages:²⁸

1. Imitation

Imitation Denotes the capacity to perform basic activities by replicating what has been observed or demonstrated. This skill involves observing and reproducing the actions of others. With respect to acquiring Qur'anic calligraphy skills ,the imitation stage is reflected when students copy or replicate a sentence by observing the teacher. It represents the foundational phase within the Domain of physical skill learning, serving as the platform

for further improvement. To progress to higher stages, students must first achieve mastery of imitation. Moreover, imitation is closely linked to the intellectual domain, Especially the skill of remembering facts.²⁹

2. Manipulation

Manipulation refers to The capacity to carry out activities Guided by standard principles, even if not explicitly demonstrated. This skill is developed through practice, as students recall and apply given directions. Regarding the study of learning Qur'anic calligraphy, Students can accomplish tasks with their teacher's supervision,writing and analyzing text in accordance with the instructions provided or the theoretical knowledge they have acquired.³⁰

3. Precision

Precision represents a skill attained when students can execute a task with a high degree of accuracy, performing activities meticulously and with greater exactness This phase of precision requires greater accuracy, balance, and confidence. At this stage, students' responses become more refined and less prone to errors. In calligraphy, they are able to perform assigned tasks and apply writing skills with precision and accuracy. They can write "khat" accurately following the instructions and guidelines from the theoretical material they have studied, with a minimal number of errors.³¹

4. Articulation

At the articulation stage, students can systematically organize their behavior concerning various elements. Articulation refers to the ability to coordinate actions in order to acquire coherence and uniformity. At this stage, students demonstrate the capacity to synchronize movements or perform mechanical actions. For example, they can perform religious supplications in the correct sequence. Similarly, Regarding the learning Qur'anic calligraphy, they can write script in a structured manner, beginning with individual letters and gradually progressing to the connection of letters.³²

5. Naturalization

Naturalization represents the stage in which students execute sequential actions effortlessly, demonstrating their highest proficiency with minimal energy expenditure. It falls within the realm of mastering skills to such an extent that they become second nature, without requiring further thought. In practice, students are able to perform these actions seamlessly, having reached a level of mastery where they come naturally, without the need for additional deliberation.

1. Proficient refers to the capability to execute intricate and modified movements effectively.
2. It evolves into a natural proficiency, arising from previously mastered movements; for instance, students apply their prior knowledge to create khat.
3. It encompasses a sense of originality, requiring the formation of unique and innovative movements that are difficult for others to imitate.³³

Examining the Improvement of Students' Learning Skills through the Study of Qur'anic Calligraphy Regarding The Updated Bloom's Taxonomy.

Cognitive Domain

Students must grasp the Arabic language system to enhance their Qur'anic calligraphy learning. Exploring calligraphy within the cognitive domain strengthens their linguistic intelligence, improving both verbal and written expression. According to Fauzi Salim, calligraphy reflects human cognition, enabling individuals to convey thoughts and ideas with clarity and coherence.³⁴ Additionally, calligraphy plays a crucial role in preserving historical records, documenting events, and chronicling the histories of civilizations.³⁵ Learning Arabic

within this context harbors historical significance, enhancing cognitive capabilities, particularly in mathematical and logical reasoning.³⁶

The study of calligraphy indirectly fosters mathematical aptitude. Additionally, researches reveal that students cultivate logical thinking skills, aligning with the analytical aspect of cognitive intelligence (C4 category).³⁷ This proficiency empowers them to adeptly address challenges through analytical reasoning. Consequently, students derive satisfaction from scrutinizing and dissecting the causality of specific events. Therefore, individuals with adept calligraphy skills tend to exhibit commendable logical-mathematical intelligence.³⁸

Furthermore, the study of calligraphy empowers students to translate their mental concepts into visual representations, encompassing Visuals, patterns, and illustrations, whether in two-dimensional or three-dimensional form. This aptitude signifies their competence within the visual-spatial intelligence domain. Those possessing this intelligence can readily grasp conceptual frameworks.³⁹

Color, composition, design, art, and their various facets are essential in the realm of aesthetics. Within the cognitive domain, spatial visual intelligence holds implications for fostering creative thinking and enhancing students' concentration during learning.⁴⁰

Affective Domain

The study of Qur'anic calligraphy contributes significantly to the development of students' emotional and character growth, akin to the traits possessed by skilled calligraphers. Calligraphy's influence on students' emotional realm can indirectly manifest through their written expressions. Calligraphy, exemplified by the mastery of straight lines and the guidance of primary strokes, serves as a foundation for crafting beautiful scripts in calligraphy instruction. However, those who have traversed a comprehensive calligraphy journey come to appreciate the subtleties of dots, equipping them with the ability to write freehand.⁴¹ This meticulous process of writing without guidelines instills in students the virtues of consistency, precision, and tidiness.⁴²

In the affective domain, the enhancement of students' learning aptitudes commences with their acceptance of calligraphy as a subject of study, followed by the cultivation of interest and passion for this art form.⁴³ One facet of this interest pertains to artistic inclinations, encompassing an affinity for any creative activity, craftsmanship, or the production of aesthetically pleasing objects. Consequently, learning Qur'anic calligraphy influences students' affective domain by fostering a strong determination, favorable responses, and a heightened enthusiasm for the arts.⁴⁴

Furthermore, students draw moral and artistic values from the calligraphy styles they study, thereby molding their character through the learning process. Before reaching the stage of character development, students progress through a phase where they internalize and defend the values inherent in Learning Qur'anic calligraphy. In the context of calligraphy, Ismail Raji al-Faruqi underscores the necessity of religious and moral values conveyed through calligraphic works.⁴⁵ As such, learning calligraphy can serve as a pathway to drawing closer to a higher power and embracing moral values through religious and communal worship, reflecting the practice of divine and moral principles. On a broader scale, The spiritual principles inherent in calligraphy bears a direct relationship to the essence of Islam as a belief system.⁴⁶

The concept of religious literacy implies that, from a sociological perspective, it encourages the establishment of a reading tradition among students.⁴⁷ The study of calligraphy also carries an artistic dimension, as the esteemed status of literacy in Islam emphasizes that all Muslims ought to be literate.⁴⁸ In this context, writing itself becomes a natural extension of artistic expression, reflecting both the value of literacy and the beauty of art. In this context, learning Qur'anic Calligraphy, as an expression of writing, naturally possesses artistic

significance. The ability to write beautifully, neatly, and meticulously embodies one facet of this artistic value, acquired through the process of learning Qur'anic calligraphy.⁴⁹

Moreover, the scope of learning calligraphy extends beyond the creation of aesthetically pleasing khat (calligraphic works) and encompasses the transmission of educational values.⁵⁰

Qur'anic calligraphy education significantly influence the development of character. It encompass religiosity, honesty, discipline, diligence, creativity, independence, appreciation of achievement, sociability, and responsibility. These character traits become an integral part of students' identities, shaping their lifestyles. The cultivation of such character attributes is facilitated by calligraphy's function as a medium for expressing and channeling students' emotions. Through the act of writing or using ink on calligraphy, students can effectively convey their thoughts and pent-up emotions. Consequently, the process of learning Qur'anic calligraphy contributes to The cognitive and emotional development of students, ultimately fostering noble character and ethical values.⁵¹

Just as oral expression thrives on the beauty of articulation, Calligraphy as a form of visual expression, in the form of writing flourishes through the elegance of strokes, the form's aesthetics. The fundamental rules of writing in general, along with the specific calligraphic works themselves. As evidence of the effectiveness of calligraphy education within the affective domain, calligraphers often display refined character traits such as gentleness, calmness, and a deep appreciation for beauty. They are typically marked by patience, emotional sensitivity, and an inclusive attitude.⁵²

Although there exist numerous calligraphic styles, not all have endured the test of time. However, several calligraphic styles remain popular and are recognized by calligraphy enthusiasts. Each style of calligraphy has distinct letter shapes and characteristics. Regarding the process of learning calligraphy, practicing different calligraphic styles enhances abilities within the affective domain. For instance, the beauty of Khat Naskhi fosters an appreciation for beauty, cleanliness, and tidiness in students. Consequently, students frequently engage with this style, as Naskhi is commonly used for copying the Holy Qur'an purpose.⁵³

The practice of calligraphy in both textbooks and newspapers is renowned for its aesthetic appeal and clarity. Naskhi script, in particular, is regarded as the initial focal point for instruction at madrasas or Islamic schools. Learning Naskhi calligraphy not only has artistic implications but also exerts a profound impact on one's emotional well-being.⁵⁴

Calligraphy education elevates students' emotional intelligence. This translates into their ability to self-motivate, identify their emotions, and effectively manage them.⁵⁵ Furthermore, art therapy methods employing writing and drawing have been employed to mitigate the influence of calligraphy on students' aggressive behavior, particularly among both boys and girls. The calligraphy approach contributes to a reduction in various forms of aggression, encompassing physical, verbal, anger, and hostility. In Arabic calligraphy instruction, writing skills are categorized into three interconnected areas: *imlā'* (writing), *khatt* (calligraphy), and composition. However, this discussion mainly focuses on the calligraphy aspect (khat). Initially, the primary purpose of calligraphy was to honor the sacred verses of the Qur'an, but it has gradually evolved over time.⁵⁶

Calligraphy's enduring presence is evident through numerous calligraphy studios, school extracurricular activities, student clubs, and academic courses. The psychomotor domain is closely linked to both skill development and creativity, much like the art of calligraphy. Learning calligraphy helps in enhancing students' physical and motor skills, particularly in Arabic script.⁵⁷ Over time, this process helps students enhance their Arabic writing skills, with a particular focus on calligraphy. They progress from correctly writing individual Haruf-ul-Hija to producing a consistent, well-crafted script. Hence, it is crucial to commence calligraphy education at Madrasah Ibtidaiyah or Islamic Elementary Schools,

focusing on enhancing students' creativity and aesthetic abilities to produce correctly written Haruf-ul-Hija.⁵⁸

Research on learning Arabic calligraphy shows that calligraphy instruction gradually improves students' Arabic writing skills, covering essential elements such as pen-holding and posture. Likewise, studies on the implementation of Islamic calligraphy (khat) education highlight the connection between psychomotor skills and creativity.⁵⁹ Participating in calligraphy as an extracurricular activity allows students to practice writing verses and hadiths, which strengthens their Qur'an and Hadith studies, especially in terms of writing skills. Qur'anic calligraphy learning practice shows a marked improvement in students' writing skills following participation in calligraphy instruction.⁶⁰

Psychomotor Domain

The psychomotor domain encompasses five key aspects: imitation, manipulation, precision, articulation, and naturalization. These aspects evolve in students throughout the calligraphy learning process. As students advance, they transition from imitation to independent writing, honing their skills in various dimensions. Psychomotor abilities further relate to the correct execution of calligraphy, including letter formation and spacing. Clarity, speed, and form unification are integral components of psychomotor skills. Clarity enhances legibility, facilitates accurate reading, and clarifies word and sentence meanings. The initial stages may witness erratic, unsightly writing, but this exposure contributes to lasting impressions of beauty and adaptability in learning.⁶¹

In summary, the study of calligraphy forms a vital part of Arabic writing, engaging the cognitive, affective, and psychomotor domains when examined through Bloom's Taxonomy. Within the context of calligraphy, cognitive learning advances from simple memory retention to the creation of new compositions. The affective domain, on the other hand, begins with students' acceptance of calligraphy and culminates in character formation as a result of the learning process.⁶²

The psychomotor aspect directly influences students' proficiency and artistic innovation in calligraphy, emphasizing not only the psychomotor domain but also knowledge and attitude domains. A synthesis of existing literature and prior research affirms that calligraphy instruction significantly influences students' cognitive, affective, and psychomotor domains, fostering cognitive skills, character development, behavioral changes, and enhanced writing abilities. Learning calligraphy represents a holistic educational experience that spans multiple stages and a protracted journey of self-improvement.⁶³

To conclude, learning calligraphy holds a central place in Arabic script, addressing intellectual, emotional, and motor dimensions within the framework of Bloom's Taxonomy. The cognitive domain of calligraphy education progresses from memory recall to objective creation in the context of calligraphy. The affective domain, on the other hand, begins with students' acceptance of calligraphy and culminates in character formation as a result of the learning process. The psychomotor domain is closely connected to students' technical writing abilities and creative expression in calligraphy, emphasizing not only the psychomotor domain but also knowledge and attitude domains. Thus Learning calligraphy represents a holistic educational experience that spans multiple stages and a protracted journey of self-improvement.⁶⁴

Conclusion

Learning Qur'anic calligraphy is more than just practicing beautiful writing. It is an important part of developing the ability to write Qur'anic Arabic text. According to Bloom's Taxonomy, this learning involves three main areas: cognitive, affective, and psychomotor. In the cognitive domain, students move step by step from simply remembering information to creating their own calligraphy works. In the affective domain, the process starts with accepting and appreciating calligraphy and gradually shapes students' character. The psychomotor

domain focuses on students' skills and creativity in writing, which is a crucial part of learning calligraphy.

Calligraphy education does not just emphasize technical skills; it also helps students grow in knowledge and attitude. Research and studies have shown that learning calligraphy can enhance students' thinking, behavior, character, and overall writing ability. Through a long and staged process, calligraphy nurtures students' cognitive, emotional, and practical skills. In this way, Qur'ānic calligraphy goes beyond being an art form, it becomes a meaningful educational tool that supports the overall development of students in Islamic education. Looking ahead, future research could explore practical ways to bring calligraphy into modern school curricula, helping students grow both academically and spiritually.

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