# Innovation of *Khatil Qur'an* Study Learning Design for Empowering Students

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| A R T I C L E I N F O | A B S T R A C T |
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| <br><br> | The purpose of writing this scientific article is to find out about the learning design innovations of the Khattil  Qur'an studio for empowering students. Learning in the studio is certainly different from in the classroom, because in terms of time and method density and according to the needs of the students when compared to learning in the classroom. For students who have found their interest in the classroom, further development requires an institution that manages it according to the students' interests, therefore the role of the studio is very large in improving the students' abilities. Therefore, the studio must have an effective learning design in empowering students. Both in terms of objectives, materials, methods, evaluation and tools used as well as coloring motifs in learning Khattil  Qur'an. So that students can carry out development independently to further develop their life skills to be able to achieve the main goals of the Qur'anic sermon, namely the character of purity, honesty, discipline, prudence and so on as well as the foundation for economic survival. |

## INTRODUCTION

Education for students has a very important urgency in the context of individual, religious and societal development. Santri are those who attend Islamic boarding schools or Islamic boarding schools, where they learn about the Islamic religion and various other subjects. The following are several reasons why education for students is very important, including *First*, Character and Ethics Formation: Education at Islamic boarding schools or Islamic boarding schools not only provides religious knowledge, but also helps students in forming good character and ethics. They are taught values such as honesty, discipline, compassion and hard work. *Second*, Faith development: intensive religious education helps students to understand and strengthen their faith. They learn about Islamic teachings, religious laws, and in-depth religious practices. *Third*, Teaching Science: Apart from religious education, students are also taught general science such as mathematics, language, literature, etc. This helps them become well-rounded individuals who can contribute in various fields. *Fourth*, Social Empowerment: Santri often live in close-knit communities in Islamic boarding schools, where they learn to live together, collaborate, and help each other. This helps them develop strong social skills. *Fifth*, Respect Tradition and Culture: Education at Islamic boarding schools also involves understanding Islamic traditions and culture. This helps preserve the rich cultural heritage and traditions of Islam. *Sixth*, Contribution to Society: Santri who are well educated are expected to play a role in advancing their society. They can become leaders, educators or community members who contribute in various fields. *Seventh*, tolerance and openness: education for students can also teach the values of tolerance, mutual respect and openness to differences between individuals and groups. This is important in a diverse society.

Thus, education for students is not only about religious learning, but also about character formation, increasing knowledge, and empowering individuals to contribute to society. This education plays an important role in maintaining and developing Islamic values and building a generation that is better and committed to living the teachings of their religion.

Education in a general sense includes all actions or efforts of the older generation to transfer their knowledge, experience, abilities and skills to the younger generation in an effort to prepare them to fulfill their life functions, both physically and spiritually (Zuhairini, et al, 2009). Law No. 20 of 2003 which contains the national education system firmly states that: "National Education functions to develop abilities and shape the character and civilization of a dignified nation in order to educate the life of the nation, aiming to develop the potential of students so that they become human beings who have faith and are devoted to God Almighty. Almighty, noble, healthy, knowledge able, capable, creative, independent, and a demonstrative and responsible citizen" (UU No. 20 of 2003)· Based on the functions and objectives of national education, it is clear

that education at every level must be carried out systematically in order to achieve these objectives and is closely related to the development and improvement of students' life skills, in this case the Islamic boarding school students.

Currently, competition and contestation in the world of education is very high. Islamic boarding schools, as one of the oldest education institutions in Indonesia, are also required to be able to face various challenges amidst the rapid flow of globalization. Islamic boarding schools must not be easily shaken by various changes. Through an adaptive nature towards change, Islamic boarding schools must remain strong and within certain limits take advantage of progress that grows outside of itself (Suryadharma Ali, 2013). Besides thatLife skills education itself can generally be interpreted as education in exploring and developing the abilities, abilities and skills that a person needs to live life well (competently). The aim of life skills education is to prepare students so that they are capable, capable and skilled in maintaining their survival and development in the future, especially in facing the dynamics and problems of life which are increasingly complex and competitive. (Zubaedi, 2012)

Development and improving these aspects must be based on life skills, then realized through the achievement of students' competencies to adapt, survive and succeed in the future. These life skills are related to a person's efforts to survive, adapt and behave positively so that they can be accepted by society. From here it can be stated simplistically, life skills can be understood as a person's abilities, capabilities and skills to be able to work professionally (competently) or work and act professionally themselves and not to be unemployed or even anti-work. The life skills in question include basic skills and instrumental skills. Basic skills include (1) independent learning skills, (2) reading, writing and calculating skills, (3) communication skills, (4) scientific, critical, reasoning, rational, literal, system, creative, explorative, reasoning, decision-making skills. decisions and problem solving, (5) heart/personal skills, (6) body management skills, (7) skills in formulating interests and efforts to achieve them, and (8) family and social skills.

Meanwhile, instrumental skills include (1) skills in using technology, (2) skills in managing resources, (3) skills in collaborating with other people, (4) skills in utilizing information, (5) skills in using systems, (6) entrepreneurship skills, (7) vocational skills, (8) skills to choose, prepare and develop a career, (9) skills to maintain harmony with the environment, and (10) skills to unite the nation. (Zubaedi, 2012) Apart from that, there are also life skills which are classified as soft skills, namely non-technical and non-academic skills which prioritize intrapersonal and interpersonal skills, which a person possesses through the learning process and habituation in everyday life. In summary, intrapersonal abilities include aspects of self-awareness which include (1) self-confidence; (2) the ability to carry out self-assessment; (3) bearing; and (4) the ability to control emotions.

Intrapersonal abilities also include aspects of self-skills, which include (1) self-improvement efforts; (2) trustworthy self-control; (3) can manage time and energy; (4) proactive; and (5) consistent.

Islamic teachings pay attention to the development of the younger generation, so that introduction and familiarization with the values of life must begin early, continuous education and character development are tasks for families, communities and the government. The younger generation must be equipped with soft skills compared to hard skills. Hard skills can be formed through training, but soft skills are the instillation of moral values from an early age which will become attitudes in behavior. However, the point is that all aspects of life skills are important for Indonesia's young generation. Of the various abilities of students, those who are more dominant regarding calligraphy issues or consistency in this dissertation proposal is the Khaththil Qur'an qaidah (calligraphy) in Islamic boarding schools, namely the *Naskhi, Tsulusi, Farisi, Diwani, Diwani Jally, Kufi, Riq'ah, and Raihani* styles. (Rispul, 2012)

Of the 8 styles that the author mentioned, the parent styles are *Naskhi* and *Tsulusi*. Islamic boarding schools in Riau Province generally use the original *Khaththil* Qur'an learning above. The *Naskhi* style takes approximately 3-4 months continuously, where every day the students are required to scratch the letters in this style 40 times and the *Tsulusi* takes around 4-8 months with a very varied variety of letters so that every day the students are required to scratch the letters with this style also 40 times.

The main problem of this research as a basis for researchers to carry out this study is that *Khaththil* Qur'an is increasingly marginalized from Islamic boarding school education itself, this can be seen from the portion given to *Khaththil* Qur'an education in Islamic boarding schools, especially madrasas, *Khaththil* Qur'an educational activities and almost non-existent. In fact, apart from being a characteristic of Islamic art, *Khaththil* Qur'an also has character development value and life skill development for students. Educational institutions such as formal Islamic boarding schools develop *Khaththil* Qur'an (*calligraphy*) in a structured and periodic manner over a period of 3-6 years with slow progress in competing in calligraphy competitions to obtain champion rankings.

So it is very clear that *Khaththil* Qur'an is very important to be taught to students, especially in Islamic Boarding Schools and madrasas because at the same time the educational process *Khaththil* Qur'an is a treasure of art in Islam which has character development values such as first, purity because in writing the verses Qur'an students are required to perform ablution first.

Second, the value of honesty because when writing verses from the Qur'an you cannot add or subtract letters, so that it gives birth to the nature of honesty and many other character development values besides later being able to support life as life skills in society. So from here it will actually become a model through Islamic art to raise and produce students who are able to compete and defend their Islamic principles with the pressures and challenges in the current 4.0 era. The current 4.0 era is an era that is breaking through the boundaries of world life, so a strong filter and foundation is needed to be able to maintain religious principles, in this case through grounding the treasures of Islamic art, namely the *Khaththil* Qur'an.

In general, Riau Islamic Boarding Schools teach the *Khaththil* Qur'an as mentioned above, which has not been carried out well, this is related to the learning not being appropriate to the actual model and format of learning the *Khaththil* Qur'an. However, teachers still set targets for achieving maximum student skills, of course this is not in sync with the model used. Indirectly, Islamic boarding schools in Riau have designed and implemented *Khaththil* Qur'an education, even though it has not been written systemically, their students have already participated in national level competitions for *Khaththil* Qur'an. However, in rational theory, Tyler states that a model (curriculum) can only be said to be a model if it fulfills at least four points, namely Objectives, Content/material, Methods and Evaluation. (Omar Hamalik, 1995) Therefore, after students receive *Khaththil* Qur'an provisions in the classroom with limited time and material that is considered important, to obtain more established learning in accordance with their talents, the studio is the right institution to develop it. For this reason, studios must design learning designs to better empower students.

## METHODOLOGY

Research methods are "the methods used by researchers in designing, implementing, processing data, and drawing conclusions regarding certain research problems". Descriptive research is a research method aimed at describing existing phenomena that are taking place currently or in the past. According to Furchan, descriptive research has the following characteristics: *First*, descriptive research tends to describe a phenomenon as it is by examining it in a rigorous manner, prioritizing objectivity, and carried out carefully. *Second*, there is no treatment given or controlled, and there is no test. Meanwhile, Ronny Kountur, descriptive research has the following characteristics: First, it is related to the conditions that occurred at that time. Second, describe only one variable or several variables but describe them one by one. Third, the variables studied were not manipulated or there was no treatment. (Ronny K, 2003) The research method used in this article is descriptive with a qualitative approach. What is meant by a qualitative approach here is a type of research where the findings are not obtained through statistical procedures or other forms of calculation.

According to Saifuddin Azwar, a qualitative approach is an approach whose analysis places more emphasis on deductive and inductive inference processes, as well as on the process of analyzing the dynamics of relationships between observed phenomena, using scientific logic. Qualitative research conducts research in natural settings or in the context of an entity, this is done because natural ontology requires the existence of facts as a whole which cannot be understood if separated from the context. This kind of approach focuses on reasoning based on social reality objectively and through a phenomenological paradigm, which means that this method is used for three considerations: *First*, to facilitate understanding of various realities, *Second*, to present an intrinsic connection between the researcher and reality; *Third*, this method is more sensitive and can adapt to the form of value used. (LexyJ. Meolong, 2017). A qualitative approach is used based on considerations if there are several realities that make it easier for researchers to carry out their studies and with this approach the sharpening of influences and value patterns is more sensitive to adjustment.

## RESULTS AND DISCUSSION

### 1) Development of Arabic Calligraphy Art

BeforeWith the arrival of Islam, Arabs were less accustomed to reading and writing. They prefer the tradition of memorizing. Poems, genealogical names, transactions, or agreements were passed by word of mouth without being recorded. Only certain groups, such as the Arab nobility, mastered the skills of reading and writing. Sampie in the early days of Islam, namely the time of the Prophet Muhammad and Khulafā al-Rāsyidīn (Caliph Abu Bakr al-Siddīq, 'Umar bin Khaṭṭāb, 'Usman bin 'Affān, and Ali bin Abī Ṭalib; 632-661), calligraphic styles are still ancient and take names attributed to the place where the writing is used, such as Makkī (Meccan writing), *Madanī* (Medina writing), *Hijazī* (*Hijaz*), *Anbarī* (*Anbar*), *Hirī* (*Hirah*), and *Kufī* ( *Kufa*). *Kufī* was the most dominant and the only calligrapher who was "royalized" to write the Mushaf (codification) of the Qur'an until the end of Khulafā al-Rashidūn's reign. Islam requires Muslims to learn to write at this time, some historical sources say that there were seventeen men and seven women who could write in Mecca at that time, and some other sources say there were forty-two writers. Rasulullah Saw had ordered the Badr prisoners of war to teach the Muslims to write. So friends emerged who were experts in writing or recording verses of the Qur'an, such as Zaid bin Tsābit, 'Ali bin Abī Talib, etc. PadIn the early days of Islam, the types of khaṭ al-Hairī, al-Anbarī, and al-kufī began to develop. Furthermore, this type of khaṭ also developed during the Umayyah period. (Seyyed Hossein. 1993).

### 2) Factors Causing Calligraphy to Develop Rapidly

Jamn the close relationship between the Qur'an and the development of calligraphic styles, there are several other factors that have caused calligraphy to develop rapidly and spread so evenly in the Islamic world. These factors include three main things:

a.  The influence of the expansion of Islamic power. There are at least three things related to the expansion of Islamic power, which after the death of the Prophet Muhammad (peace be upon him) soon expanded far beyond the Arabian peninsula. These three things are massive urbanization into new areas, cultural encounters between Islam and the culture of conquered areas, and the process of Arabization in these areas. During the time of the Umayyad Daulah, Islamic conquests to the east reached the borders of China and India, while to the west they reached the edge of the Atlantic. The conquest of this region was immediately followed by the organization of its administration. In 50 AH/670 AD for example, the Umayyah founded the city of Qairawan (in present-day Tunisia), a permanent camp as a defense. The establishment of cities like this soon occurred in various other conquered territories in the following century. During the Umayyad era, for example, as a result of the expansion of conquered territories, social mobility occurred in Islamic society. Therefore, Islamic society during the first 50 years was known as a very dynamic society, both socially and geographically. Arabs who came from the Arabian Peninsula became the most mobile community. They urbanized to distant regions, such as Syria, Egypt, North Africa, Mesopotamia or to Khurasan (Iran).

b.  Migration and urbanization inevitably also involved Muslim artists and culturalists, allowing for cultural encounters between Arabia (Islam) and cultural centers such as Mesopotamia, Byzantium and Persia. This had a major influence on the wealth and progress of Islamic art. One thing that cannot be ruled out in this process is the Arabization of the conquered territories. At the beginning of Islamic history, the Umayyad Daulah was a government that implemented its administrative policies based on Arabian ideas. This resulted in the widespread use of Arabic in the conquered territories. This process, supported by subsequent governments, brought Arabic not only as a liturgical language, but also as a cultural one. Arabic eventually became an academic and literary language. On the other hand, Arabic letters later became letters for non-Arabic languages, such as Persian, Urdu, Turkish and Malay (Jawi). The last two phenomena, relating to the use of Arabic language and letters, have had a strong influence on the development of calligraphy, giving rise to various writing styles and techniques. In fact, it is not uncommon for different regions to produce different letter styles, due to the influence of local cultural patterns.

c.  Rolen kings and social elites. The rapid development of Islamic calligraphy is closely related to the support and facilities provided by kings and social elites, which enabled Muslim artists to develop their creativity. From historical records, there is a lot of evidence about this. It is said that the Tumar writing style (the smooth leaves of the Tumar tree) was created on the direct orders of Caliph Mu'āwiyyah (40 AH/661 AD-60 AH/680 AD). This style later became the official writing of the Umayyad Daula government. During the Abbasid period and subsequent governments, special attention to calligraphy became stronger. *Al-Nadim's Kitab al-Fihrīts* (10th century), a monumental encyclopedic work that deserves to be called a record of civilization in the truest sense, shows this.

Al-Nadim stated that the reign of Caliph Ma'mun (197AH/813 AD-218 AH/833 AD) was the culmination of the development of calligraphy. Writers at that time were active in beautifying Arabic letters. The palace's support for the growth of calligraphy continued in the following period in various regions of the Islamic world. Several sultans of the Ottoman Empire in Türkiye were known as calligraphers. They did not even hesitate to learn calligraphy from their court writers.

d. Then the opening of big cities as the center of government and Islamic culture brought influence to the growth of certain elites in society. Supported by various influences, both economic influence (trade) and cultural contacts, this social elite has quite a big interest in works of art. Art objects such as ceramics with calligraphy on them, for example, are very popular with this group. At that time, non-Muslim craftsmen of Greek and Coptic nationality emerged, and there was also the influence of the production of art objects from China.

e. The influence of the development of science. The interest in science that had grown since the time of the Umayyad Daulah experienced extraordinary development in the following period. At this time, paper already existed which was introduced by Arabs from China in Samarkand in 133 AH/751 AD. Along with the emergence of paper, human creations also developed more freely. The use of paper soon spread to various Islamic cities and was one of the main reasons for the development of ornamental cursive writing. Previously existing calligraphic styles such as tumar, jalil, nisf, and tsuluts, which, however still very simple, soon developed into more refined ones, such as khafīf al-suluts, khafīf al-sulusain, and ri'asī. Not long afterward, other styles emerged which are known as the six main styles of early calligraphy (al-Aqlām al-Sittah), namely *tsuluts, naskhī, muhaqqaq, raihani, riqa'ah, and tauqi'.* (Nurul Makin, 1995) Along with the times, various calligraphy styles have also developed with the emergence of various patterns and forms and media. This is marked by the emergence of trends in contemporary calligraphy in the Muslim world, such as traditional, figural, expressionist, symbolic and pure abstractionist. (Naquib al-Attas, 1990)

A we can see the contribution of calligraphy to Islamic civilization from several religious aspects, namely Education through Calligraphy. The calligraphy of the Qur'an conveys Islamic revelation and at the same time describes the response of Muslims to the divine message. The dots written create a basic heavenly educational pattern regarding the spirit of the Qur'an and also the calligraphy of the Qur'an, the lines and contents of natural law which not only form space but also the space of Islamic architecture. Through writing and reading these letters, words and verses, humans feel that the sentences of the Qur'an in calligraphic form are not just sentences that convey ideas, but also provide strength education in the reader. Ethical aspect, namely awareness of religious rituals. Through the art of calligraphy education, humans can know the nature of the Almighty. The values of the Qur'an applied by calligraphers can bring readers to understand and interpret life in accordance with the verses that contain Calligraphy education in Islam. (Israr, t.th,p)

Various opinions regarding the origins of calligraphy. Some base themselves on historical data whose validity is usually tracked or tested, others rely on mystical beliefs. However, it can be agreed that writing (calligraphy) was not created suddenly on one occasion in perfect conditions, but grew through a long process gradually. (Ilham Khoiri R. 1999.

When writing Uthman's mushaf it was written without lines and dots, therefore it is possible that the mushaf could be read in various ways. However, Muslims at that time, wherever they were, they had fluency and got used to reading it correctly without lines and dots. For more than 40 years, as explained by Abu Ahmad al-Askary, Muslims read the Qur'an in combination with the Uthman school of thought which does not have lines or dots, so that during the reign of Abdul Malik bin Marwan and since then there have been errors and deviations in reading the Qur'an. -Qur'an. This bad symptom has spread and spread in Iraq.

Due to the intention of irregularities or errors that arose among Muslims in their reading of sentences and letters in the Qur'an due to their mixing with foreign nations, during the reign of Abdul Malik in 65 H. half of the country's officials felt uncertain and suspicious about There would be irregularities and errors in the Qur'anic texts if Uthman's mushaf was kept in a state that was not lined up and dotted. Then they think about and create (curate) by creating certain line forms that can help the reader correctly. Those involved in this effort were Ubaidullah bin Ziad and al-Hajjaj bin Yusuf al-Thaqafi.

The effort to improve the writing of the Qur'an was not completed and perfect all at once, but the effort continued to receive adjustments from one generation to another so that the writing became so beautiful at the end of the 3rd year of the A.H. In the process of creating rules and decorating the Qur'an takes a long time, since a long time ago scholars have had different opinions about who was the first person to put a dot on the Qur'an. Abu Aswad al-Dualy is known as the first person to compose Arabic nahwu on the orders of Sayyidina Ali bin Abi Talib. There are scholars who believe that Abu Aswad's work was ordered by Caliph Abdul Malik bin Marwan. In fact, it is very difficult for us, based only on these different narrations, to determine what the real factors were that prompted Abu Aswad to put a point in the Qur'an.

The scholars are of the opinion that the person who was the first to put a point on the sect was Yahya bi Ya'mar, but there is no information available to us that he was the first to put that point. The only thing that can be proven by this statement is that he was the first person to do this in the city of Marw.

Regarding Nasir bin 'Asim al-Haisy, it is also believed that his efforts in this field were a continuation or continuation of the efforts carried out by his two teachers, namely Abu Aswad and Ibn Ya'mar. as previously explained, he studied the Qur'an from both of them, but Abu Ahmad al-Askary, in a strange narration, emphasized that it was Nasir who acted to put the point in the Qur'an when al-Hajjaj asked the author to put the address -addresses or signs on vague letters (*mutasyabihah*).

Even though we cannot determine who first put the point in the Qur'an between Abu Aswad, one certainty can be concluded that the three of them played their respective roles in efforts to make the writing of the Qur'an more elegant and make it easier for the public to read. (Subhi Salih, 1991). According to Oesman Effendy, the essence of calligraphy is dots and lines. The Sufis also saw this, from this view the view of Islamic geometric art was born which combines intellect, spirituality and art, or a combination of logic, metaphysics and aesthetics. The beginning of a painting, in this view, is a point. The point is a symbol of the descent of primordial light which reveals the darkness of the realm of nothingness, and with the appearance of the point the world of creation is filled. From birth lines and combinations of lines, with lines creating rhythm and form. A system like this is used as holistic knowledge related to transcendent secrets in life. Abdul Hadi WM, 1999)

### A. Innovating *Khattil* Qur'an Learning Design in Studio
### a) Vision and Mission

Vision and mission are very important things in an institution or organization. 'Vision is a far-sighted thought about an institution or company and so on. Vision can also be interpreted as long-term goals and what methods should be used to achieve the goals of a company or institution. Due to changes in knowledge and situations in the long term, the vision cannot be described more clearly, because the vision explains the details of the picture of the system it aims for. The conditions that must be met to make a vision statement are: (1). Future oriented, (2). Not made based on current conditions, (3.) Express creativity,( 4). Based on the principles of values that contain respect for society'. 'Mission is a desire that must be achieved by a company or institution in an effort to realize that vision. A reason and purpose why a company or institution was created is the meaning of the company's mission. Mission is very important in providing direction and boundaries in the process of achieving goals'. The vision offered for learning Qur'an *khattil* is: 'The birth of a million Qur'an *khattil* experts'. (1) The missions offered to those learning Qur'an khattil are, (2) Providing Systematic Qur'an *Khattil* Education ; (a) Educating and Guiding the Practice of *Khattil* Qur'an, (b) Sending students to participate in National & International Qur'an **Khattil** Competitions. (c) Objective. The general aim of developing a new model of Qur'an *khattil* education is to make a real contribution to students being able to be independent in the lives of students in society. Strong students are students who are not only skilled in the religious field but also in life skills. While the teaching objectives are: (1) *Short Term Goals.* The long-term goals that researchers recommend are: (a) Instilling in students the love of the art of *Khattil* Qur'an. (b) Instill in students a passion for practice (exercise) in writing *Khattil* Qur'an. (c) Instill in students the attitude of respect for teachers or educators. (2) *Long Term Goals.* The long-term goals that researchers recommend are: (a) Able to master theory (*Khattil* Qur'an), (b) Able to write *Khattil* Qur'an, (c) Able to color *Khattil* Qur'an, (d) Able to teach *Khattil* Qur'an.

**b) Content/Material**

In the new development of the '*Khattil* Qur'an Education Development Model in Improving the Life Skills of Santri', the author will design study materials systematically in accordance with the field of study developing in Islamic boarding schools in Riau, especially in two areas, namely (1) *Khattil* Qur'an Rules, and (2) Coloring. *Khattil* Qur'an material with selected rules, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani.

| NO | TEACHING MATERIALS | EXPLANATION |
|----|--------------------|-------------|
| 1 | Get to know more about the Choice Rules, namely *Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani. | Theory |
| 2 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani: | Practice |
| 3 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani.: <br> لاَ إله إلا اللّه | Practice |
| 4 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani: <br> محمد رسول اللّه | Practice |
| 5 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani: <br> سبنرث كيتا تياد | Practice |
| 6 | Make Short Verses with Selected Khat, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani: <br> ●Ⅱ✥️⑂◔⬜🖳✎↗ → 🖋️✤◑■🗗🖾⌘ ✎◆🖌◆□ <br> •◆💢◑ "■✿🖋️" ✎✦◆□ <br> ⤻♌□← ⑨ ← 🖼️✎ → ◆❶⛾⚙ <br> *(And I did not create jinn and humansbut so that they serve Me).* | Practice |
| 7 | Make Short Poems with Selected Khat, namely*Tsulusi, Pharisees, Diwani, Diwani Jally, Kufi, Riq'ah,*or Raihani: <br> صدورُ الاحرارِ <br> قبورُ الآسرارِ <br> *(The chest of a free person is the secret grave)* | Practice |
| 8 | **EVALUATION** | Question |

| 9 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>ليلكى فعغ عغم حوجن | Practice |
|---|---|---|
| 10 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>ليلكى فعغعغم حوجن | Practice |
| 11 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>ڤبله يولن ملم سوڤي | Practice |
| 12 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>برقن دعن كسوثين | Practice |
| 13 | Forming Hijaiyah Letters in Connection with the Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>سلمت برجوع | Practice |
| 14 | Make Short Verses with Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br>*(What if we have died and we have become dirt and bones)*<br><br>Ꮹ⬜Ꮹ⬛ Ꮹ⬜✡☞⬙ ⬤➊Ꮹ⬜📖 Ꮹ◆⬜Ꮹ⬜Ꮹ⬛📟◆➋➜ | Practice |
| 15 | Make Short Poems with Selected Khat, namely *Tsulusi*, *Pharisees*, *Diwani*, *Diwani Jally*, *Kufi*, *Riq'ah*, or Raihani:<br><br>الشَّرُّ لِلشِّرِّ خُلِقَ<br>*(Ugliness is made for Ugliness)* | Practice |
| 16 | **EVALUATION** | Question |

## Contemporary Qur'an *Khattil* Material

| NO | TEACHING MATERIALS | EXPLANATION |
|---|---|---|
| 1 | Get to know more about Contemporary Khattil Qur'an (Calligraphy). | Theory |
| 2 | Forming Hijaiyah Letters in Connection with Contemporary *Khat*: | Practice |
| 3 | Forming Hijaiyah Letters in Connection with Contemporary *Khat*:<br><br>لآ إله إلا آلله | Practice |
| 4 | Forming Hijaiyah Letters in Connection with Contemporary *Khat*: | Practice |

| | | |
|---|---|---|
| | محمد رسول الله | |
| 5 | Forming Hijaiyah Letters in Connection with Contemporary *Khat*:<br>سبزث كيتا تياد | Practice |
| 6 | Making Short Verses with Contemporary *Khat*:<br>⬤Ⅱ🐾🦙◁▱🖭↶⤳ →💧✳◁①■🖬⊠⌘↶◆🗡◆▢<br>🐬ℒ▢⬅⑨⬅🖳✍→◆⓿🦘▣ ⠂◆🦚① “■☼💧✳“↶⤳◆▢<br>*(And I did not create jinn and humansbut so that they serve Me).* | Practice |
| 7 | Creating Short Poems with Contemporary Khat:<br>قبورُ الآسرارِ صدورُ الاحرارِ<br>*(The chest of a free person is the secret grave)* | Practice |
| 8 | **EVALUATION** | Question |
| 9 | Forming Hijaiyah Letters in Connection with Contemporary Khat:<br>ليل كي فع غعغم حوجن | Practice |
| 10 | Forming Hijaiyah Letters in Connection with Contemporary *Khat:*<br>ليلكي فعغعغم حوجن | Practice |
| 11 | Forming Hijaiyah Letters in Connection with Contemporary Khat:<br>ڤمبله بولن ملم سوثي | Practice |
| 12 | Forming Hijaiyah Letters in Connection with Contemporary Khat:<br>برڠن دعن كسوثين | Practice |
| 13 | Forming Hijaiyah Letters in Connection with Contemporary Khat:<br>سلمت برجوع | Practice |
| 14 | Creating Short Verses with Contemporary Khat:<br>↶▢ℭ★🗲🐾◆▢ ↶▢✿✍☞🦘🕭 ↷•⓿🦘🗲▢📖<br>↶🦚🖳↷◆❷→✍<br>*(What if we have died and we have become dirt and bones)* | Practice |
| 15 | Creating Short Poems with Contemporary Khat:<br>الشَّرُ لِلشِّرِ خُلِقَ<br>*(Ugliness is made for Ugliness)* | Practice |
| 16 | **EVALUATION** | Question |

*Khattil* **Qur'an Material (*Decoration*)**

| NO | TEACHING MATERIALS | EXPLANATION |
|---|---|---|
| 1 | Get to know more about Decorative Calligraphy | Theory |
| 2 | Types of Decorative Calligraphy | Practice |
| 3 | Practice Making Decorative Calligraphy | Practice |
| 4 | Practice Making Decorative Calligraphy<br>لاَ إله إلا آلله | Practice |
| 5 | Practice Making Decorative Calligraphy<br>محمد رسول آلله | Practice |
| 6 | Practice Making Decorative Calligraphy<br>⬤Ⅱ❧♉︎⚹▢⤳⤸ ➜◗⚹①■🔲⊠⌘⤳◆✍◆▢<br>⤙♌▢⬅⑨⬅🖨️✍➜◆➊♉𝌆··◆❧①"■✿◗❞⤳⤸◆▢ | Practice |
| 7 | Practice Making Decorative Calligraphy<br>قبورُ الآسرارِ صدورُ الاحرارِ | Practice |
| 8 | **EVALUATION** | Question |
| 9 | Practice Making Decorative Calligraphy<br>⤳▢☾⧫↗⚐◆▢ ⤳▢✿⚼☞♌✍⤳➜◆➊♉↗▢📖<br>⤳♉🔲⤳◆➋➜✐ | Theory |
| 10 | Practice Making Decorative Calligraphy<br>الشَّرُ لِلشِّرِّ خُلِقَ | Practice |
| 11 | Practice Making Decorative Calligraphy<br>مَاكلُّ عَوْرَةٍ تُصَابُ | Practice |
| 12 | Practice Making Decorative Calligraphy<br>كا لرَّاقِمِ علَى ألْمَاءِ | Practice |
| 13 | Practice Making Decorative Calligraphy<br>ألْغِيْبَةُ جُهْدُ ألْعَاجِزِ | Practice |
| 14 | Practice Making Decorative Calligraphy<br>غِنَى النَّفْسِ أفْضَلُ مِنْ غِنَى ألْمَالِ | Practice |
| 15 | Practice Making Calligraphy Decorating Asmaul Husna Trees | Practice |
| 16 | **EVALUATION** | Question |

### c) Method

### 1) Reference

### a) Al-Qur'an

The Qur'an contains revelations-revelation from AllahSWT which was revealed gradually (*mutawattir*) to the ProphetMuhammad SAW through angelsGabriel. The Qur'an begins with the letter Al-Fatihah, ending with the letter An-Nas. Reciting Al-Qur'anis worship. The Qur'an is the source of Islamic law the main.

Every Muslim obliged to adhere to the laws contained therein in order to become humanwho obey Allah Swt, namely following all Allah's commands and avoiding all his prohibitions. (Husain Hamid Hasan, 1971)

The Qur'an contains various basic guidelines for human life, namely: First, guidance related to faith/belief, namely provisions related to faith in God Swt, angel-angels, books, apostles, the last day, as well as qadha and qadar. Second, guidance related to morals, namely teachings for Muslimshave good character and life ethics. Third, guidance related to worship, namely prayer, fast, zakatand Hajj. Fourth, guidance related to human deeds in society.

Whoever you are, whether you understand Arabic or not, when you read the Qur'an you will feel an extraordinary energy and it is acknowledged that the Qur'an is not an artistic book, but it has very high artistic value. Therefore, the Qur'an is a reference in the Qur'an *khattil*.

### b) Hadith

Sunnah or Hadith was not only indispensable after the Holy Prophet's absence, as is commonly thought, but also necessary while he was alive. For example, the practice of prayerand zakat, namely two religious regulationswhich is very important. When orders for prayer and zakat are given, these orders are always repeated in revelation Makkiyah and Madaniyyah, no details are given by the Holy Qur'an. The command given by the Qur'an simply reads: Aqimus-shalata, meaning maintain prayer. The one who gave the details was the Holy Prophet himself by giving an example of how the order was carried out. Atuz-zakata (pay zakat) is a command that is repeatedly given by the Holy Qur'an, but it is also the Holy Prophet who provides an example of how zakat should be paid and collected. These are just two examples, but because of Islamcovers all human activities, then a thousand and one problems must be explained and given examples by the Holy Prophet, both in the form of actions and verbal explanations; while in the field of character, he is an example that every Muslim must follow. Therefore, people who embrace Islam really need the Qur'an and Sunnah.

لَقَدْ كَانَ لَكُمْ فِيْ رَسُوْلِ اللهِ أُسْوَةٌ حَسَنَةٌ لِّمَنْ كَانَ يَرْجُوا اللهَ وَالْيَوْمَ الْأَخِرَ وَذَكَرَ اللهَ كَثِيْرًا

Meaning: '*Indeed there is (in) the Messenger of Allah a good role model for you (namely) for those who hope for (the mercy of) Allah.and (the arrival of) the Day of Judgment and He will mention Allah a lot.*' (QS. al-Ahzab: 21).

So that the prophet's hadiths contain truth that also comes from the Most True, namely Allah Swt. Therefore, the hadith is very good as a reference in the Qur'anic text, in addition to bringing out the artistic value of the text, it also contains the value of truth.

### c) Arabic Poetry

Islamic figures are full of poetry, which shows that Islamic figures have a special attention to art. How could it not be, because with art life becomes beautiful. Therefore, the references in this Qur'anic khattil are also Arabic poetry which contains extra ordinary advice.

### d) Method

#### 1) Lecture

The lecture method can be interpreted as a method in the teaching and learning process, where the way to convey lesson material to students is verbally. This method cannot be avoided in the learning process, therefore in learning *Khattil* Qur'an this method is also used, but it is developed with fun lecture techniques and tactics.

#### 2) Question and answer

The question and answer method is the delivery of lesson material by asking questions and students answering. This method is very important in the learning process, especially the Qur'an *khattil*, because every child who does not understand can raise a finger to ask further questions about the teaching materials that have been determined.

#### 3) Demonstration

The Demonstration Method is a teaching method by demonstrating items, events, rules and the sequence of carrying out an activity, either directly or through the use of teaching media that is relevant to the subject matter or material being presented. In this case, Qur'an *khattil* lessons require a demonstration from the teacher of the various rules of Qur'an khattil. The teacher can demonstrate in front of the class how to rotate a pen or brush on a blackboard or paper.

#### 4) Practice

The Practical Method is a learning technique that has the aim of developing students' abilities by applying the skills that students already have in a real activity. The practical method is a very appropriate method in learning Qur'an *khattil*. Because this method encourages students to practice directly with teacher guidance to create hijaiyyah letters, either single, continuous, short verses or poetry.

### e) Evaluation

In developing the new curriculum, evaluation is used to measure students' success in the teaching process quantitatively. The evaluation involves carrying out two tests, namely a random oral test and an individual written test. Meanwhile, to measure test assessments, a score distribution system is used, namely:

| SCORING RANGE | | MARK |
|---|---|---|
| SCALE (1-4) | SCALE (10-100) | |

| 3.5 - 4 | 90 - 100 | Very good |
|---------|----------|-----------|
| 2.8 - 3.4 | 80 - 89 | Good |
| 2.0 - 2.7 | 70 - 79 | Enough |
| 1.0 - 1.9 | 60 - 69 | Not enough |
| 0.0 - 0.9 | 0 - 59 | Not pass |

This assessment is carried out to measure the success of teaching, both tests after each material, as well as final exam tests, in addition, this assessment is carried out to provide motivation to students to be more active in studying the material being taught.

**f) Teaching Steps**

The teaching process is carried out by setting the time for each component or section. Starting with *Greetings, Muqaddimah, Material Description, Questions and Answers, demonstration and practice, Conclusion of the Material, Evaluation, Brief Orientation of the Next Material and Closing*. Teaching steps are designed to help educators and students master the material to be taught, therefore teaching steps are very determining in the success of students. By arranging learning steps, it will be clear what is to be done so that it is easy to measure time and achieve goals and evaluate.
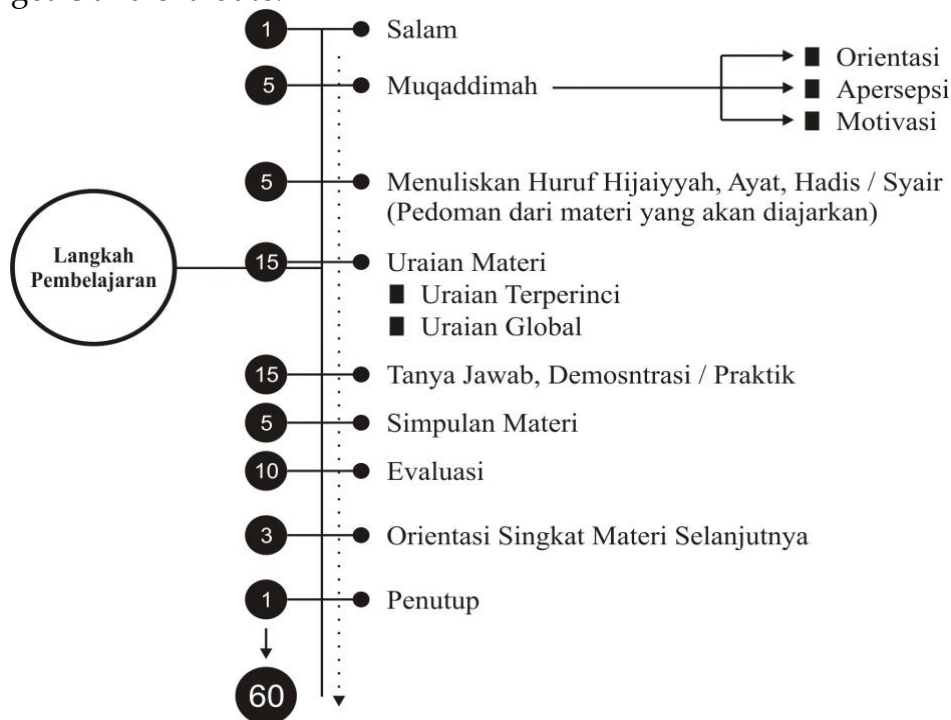


**CONCLUSION**

Learning design innovation at Sanggar *Khattil* Qur'an has a crucial role in efforts to empower students. With a creative and diverse approach, Sanggar *Khattil* Qur'an is able to combine Islamic religious teachings with general learning, strengthen character and improve students' social skills. Through this innovation, students become better prepared to play a role in society, practice religious teachings more deeply, and contribute to the positive development of their community. Thus, the learning design innovation at Sanggar *Khattil* Qur'an not only fulfills the objectives of religious education, but also creates a generation that is skilled, knowledgeable and has noble character for a better future. This innovation is implemented by realizing the vision and mission, material with more practice, measurability and in accordance with the interests of the students.

## ACKNOWLEDGMENT

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