

UNIVERSITI TEKNOLOGI MARA

**THE DESIGN AND DEVELOPMENT
OF AN ISLAMIC CALLIGRAPHY
MODULE FOR PRIMARY SCHOOL
CHILDREN**

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Thesis submitted in partial fulfillment of the requirement
for the degree of

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AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulation of Univeristi Teknologi MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any academic institution or non-academic for any degree or qualification.

I, hereby, acknowledge that have been supplied with the Academic Rules and Regulations for Post Graduate, Universiti Teknologi MARA, regulating the conduct of my study and research.

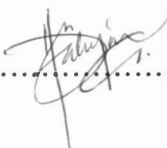
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Abstract

Calligraphy is the most important art form of Islamic culture because it is the most prevalent, the most significant, the most widely appreciated and the most recovered by Muslim. Islamic calligraphy considered as a unique art which spreading thousand spiritual messages but eroded gradually by the Muslim's generation. Even though it has not been included directly in the Integrated Curriculum in Primary School (KBSR) or Curriculum Primary School (KSSR) arts syllabus, but it was adopted in Islamic Education Year 4, 5, and 6. Since the Ministry of Education (MOE) crucially emphasized on cross-curricular elements in creating a meaningful teaching and learning lessons, hereby arts could be served as the best tool to implement it. Hence, this study primarily highlights to investigate pupils' interest and practices towards Islamic calligraphy and *Jawi*, respectively in Tangkak, Johor. The co relational research was conducted by using research instrument comprising skills and interest questionnaires in both fields. Based on questionnaires circulated amongst 150 respondents from Year 6 by using 5 points Likert scale, the data revealed that relationship between interest and practices always co-exist together; similarly as resulted as studies conducted in other countries. Thus, a module developed for the primary school students to polish their skills in writing basic Nasakh calligraphy. Implications and ways of improving the current practices will be discussed further in order to ensure the extinction of this art would not occur for the future next generation.

Keywords: interest in Islamic calligraphy, skills in *Jawi*

CHAPTER 1

INTRODUCTION

1.0 BACKGROUND OF THE STUDY

Malaysia is one of the famous Islamic countries in the world, which consist of estimated 28.85 million people, and 61.3 % of them were Muslim population (Saari, 2011). Islam accepted as an official religion since 1957 and it stated in the Malaysian Federal Constitution. Its effect and importance were founded in every area of Malaysia, in every branch of aesthetic production or media and also in every types of imaginable art object. We can see these influences of Islamic art in many fields such as the daily culture, scripts, language and literature, architecture and arts. Between all categories of art, Islamic calligraphy is the most neglected amongst Malaysian especially school students (Othman, 2006). Since calligraphy considered as a holy practice because it is the tools for writing the Quran, the holy book of Islam, and the identity of Islamic culture (Sultan, 2004, p. 18), it should be expressed through our curriculum to ensure that this unique art will be preserved for the future generation.

Since Islam is prohibiting the making of figurative art such as human beings and animals, Muslims artist began to create an alternative form of new art in order to deliver and express their feeling and thought. Sometimes, the calligraphers will convey the messages and transmitting the Quran quotations, other religious texts, poems, phrases of rules and aphorism through calligraphy (Saylor.org). The form of calligraphy is done by using geometry pattern and plantlike elements to represent the Islamic art. The Arabic language, subsequently the art of calligraphy, is great esteem by Muslims because it was the language, which the Quran revealed to the Prophet Muhammad in the 7th century (al-Faruqi, 1984). The diffusion of Islamic artistic features developed and brought the Islamic artistic influences to the countries of the Arabian Peninsula,