

INTEGRATING ARABIC CALLIGRAPHY INTO *TSANGAYA* SYSTEM OF EDUCATION IN MAIDUGURI: *FEASIBILITY ASSESSMENT AND SOCIAL ACCEPTANCE*

P-ISSN 0853-4314

<https://uia.e-journal.id/spektra/article/view/5271>

DOI: <https://doi.org/10.34005/spektra.v7i2.5271>

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Abstract (in English) This study examines the integration of Arabic calligraphy into *Tsangaya* education in Maiduguri, focusing on the perceptions and readiness of key stakeholders teachers, learners, and parents/community leaders. A total of 258 respondents participated, comprising 45 teachers, 150 learners, and 63 parents. Data were collected using structured questionnaires and analyzed using descriptive statistics and inferential tests. Findings show that 73.3% of teachers believe Arabic calligraphy adds value to *Tsangaya* education, while 73.3% are willing to undergo training to teach it. Among learners, 76.6% expressed interest in learning calligraphy, and 80% agreed it would improve their Arabic writing skills. Additionally, 84.2% of parents supported its inclusion in the curriculum, citing cultural and religious significance. However, challenges were identified: only 38.8% of respondents believed there are enough qualified teachers, and 41.9% cited lack of teaching materials as a barrier. A one-way ANOVA revealed a statistically significant difference in stakeholder views ($F = 4.67, p = 0.011$), with Scheffé post hoc analysis indicating that learners held significantly more favorable views than teachers. The study concludes that while Arabic calligraphy is widely supported and seen as beneficial, successful implementation will require strategic investment in teacher training, curriculum adaptation, and resource provision.



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These findings offer comprehensive and valuable recommendations for policymakers and educators aiming to enrich *Tsangaya* education through culturally relevant skills.

Keywords: Feasibility, Assessment, Arabic, Calligraphy, *Tsangaya*, Maiduguri, Social Acceptance

1. INTRODUCTION

Nigeria, like other predominantly Muslim countries, has had a strong Islamic traditional system of education since Islam was introduced to the country by Arab Muslim traders several centuries ago. When the colonialists came to Nigeria at the beginning of the 20th century they found this educational system - particularly in the Muslim North - solidly in place with its various levels catering for the needs of children, youth and adults. It was very different from the western system that they (the colonialists) eventually imposed all over the country (Galadanci, B.S. 2014).

Historically, *Tsangaya* education has focused on committing the Qur'an into memory, it serves as an essential institution of Islamic education in Northern Nigeria. Conversely, many of the critics argue that the system has not adjusted to the needs of contemporary society (Usman, T. 2018). There are many agitations by the concerned members of the society for reform that emphasizes the inclusion of vocational skills that align with both cultural and religious values. Theoretically and conceptually the Arabic calligraphy is deeply rooted in Islamic civilization, because it provides a unique opportunity to modernize *Tsangaya* system of education while preserving its identity. This write-up investigates the feasibility and acceptance of the integration of Arabic calligraphy into *Tsangaya* schools in Maiduguri. The *Tsangaya* system is a long established model of Qur'anic education in Northern Nigeria, particularly in Maiduguri, where thousands of children (*Almajirai*) receive religious training. While the system has successfully preserved Islamic values, it has been criticized for its inability to adapt to modern socio-economic realities (Hoechner, H. 2018).

According to Dahiru the word *Tsangaya* and its original meaning is from the root word *sangaya* in Kanuri has been lost. Though some scholars are of the opinion that the word could be derived from the (colloquial) Arabic *musanghi* meaning those waiting to learn or to be given food (Dahiru, U, 1995). Its establishment goes back to the period of Mai Ali Gaji 909 AH/1503 AD who encouraged and promoted scholarship and the search for knowledge. The system has produced rulers, religious reformers judges, administrators, clerics and scholars and a sequence of men literate in the Arabic language (Dahiru, U, 1995).

Tsangaya originated in the reign of Mai Ali Gaji (1503 C.E) who encouraged and supported the establishment of such centers in many areas for the spread of literacy. The prominent of such centers include Kukawa, Geidam and Damaturu. These centers produced a number of experts in the writing and recitation of the Qur'an. The Mai's supported and generously financed these Qur'anic schools and their scholars. It influences the Qur'anic school system in Bornu which spread to the neighboring Hausa states (Kabir, I, 2012, July 26).

Tsangaya refers to the informal School or place where teaching and learning of the Glorious Qur'an and other Islamic Sciences are taken place. The early Tsangaya Schools were day institutions, children are attending from the comfort of their homes living with their families receiving proper guidance, teaching and learning (Ibrahim, D. I., Nor, M. R. M. and Muhammad, A. A, 2022). The word Tsangaya is derived from the Sangaya in Kanuri, which means Educational institution (Babajo, H. H., Jamaluddin, Z., & Hamid, S. A. 2017). Consequently, Tsangaya is the real name while Tsangaya is Hausa alteration of the word. On the other hand, the term Tsangaya school is known as Makarantar Allo, which derived its name from what is largely visible in the school that is the wooden slate, Allo in Hausa Language. Apart from the general name, Tsangaya has other names such as, Makarantar Muhammadiyah, Makarantar Allo, Makarantar Kur'ani etc (Bano, M., Antonisis, M. & Ross, J. (2011).

Tsangaya is regarded as one of the main Islamic systems of education which has been developed in Nigeria. It is believed that the Tsangaya system has a long history of existence. Its origin can be traced to the old Timbuktu scholastic culture where Timbuktu, located in the Western Africa in the Republic of Mali was the centre of Islamic education and Islamic scholarship (Yahya, 2018). Many books were written and copied in Timbuktu starting from the 14th century. Besides that, University of Timbuktu was established and later became well-known throughout Islamic world. Thus, the spirit of old Timbuktu scholastic culture has later influenced the emergence of Tsangaya system of education in northern Nigeria. This system had over a long period of time graduated many Islamic scholars who later took the responsibility of teaching and spreading the religion of Islam nationwide. However, in the course of time, the Tsangaya system has been encountering some problems which need an immediate or urgent attention of the government and the individuals to rescue. This old system of education is still very relevant for the moral educational development in the society (Fahrany, Sofia, 2024).

Arabic calligraphy is not only an artistic expression but it also has a religious significant, it is often used in mosque decoration, manuscript writing, and Islamic artistic works (Blair, 2006). In the context of *Tsangaya* education, calligraphy provides a **culturally oriented vocational skill** that can create economic opportunities for learners. Community leaders in Maiduguri have expressed concerns about the exclusion of skill-

based education in *Tsangaya* schools. They noted that learners often face challenges of unemployment and social marginalization (Yusha'u, 2019).

On the other hand, calligraphy plays an important role in Islamic education because it is an integral part of Islamic cultural heritage and has deep spiritual value. In the context of Islamic education, the urgency of calligraphy is reflected in its ability to understand Islamic teachings contained in the Qur'an and hadith. As a sacred language, Arabic is used as a means of communication and science in Islam, so understanding and mastering calligraphy is very important in Islamic education (Hafizhah, M. and Ichsan, S. M., 2024).

In calligraphy, in addition to learning the correct procedure for writing Arabic letters, it also learns the aesthetic value of writing. Calligraphy is very important for anyone who wants to learn to write Arabic properly and correctly (Hafidz, M. 2018). As a sacred language, Arabic is used as a means of communication and science in Islam, so understanding and mastering calligraphy is very important in Islamic education. In addition, calligraphy also plays a role in character development and spirituality, as well as promoting aesthetics in Islamic religious learning. In Islamic education, calligraphy is one of the important components in developing students' character. This is seen in the use of calligraphy to teach and assist students in producing scholarly works that reflect an awareness and deep understanding of Islamic teachings. Therefore, the understanding and mastery of calligraphy is an integral part of Islamic education to understand religious teachings, develop character, and enrich spiritual values (Hafidz, M. (2018).

The word calligraphy comes from two Latin words, namely *kallos* means magnificence, and *graph* means letter/script (Sirojuddin, 2022). Based on the two Latin words, calligraphy can be defined as proficiency in writing, meanwhile from Arabic called with *khath* it means written/line (Sirojuddin, 2022). Another definition of calligraphy in terms of science or art is a matter of making the rules of writing Arabic letters magnificently in the learning process (Aprilia, W., Ichsan, Y., Rahma, T. A., & Zaki, M, 2022). From some reviews of the definition of calligraphy above, it can be concluded that the main understanding is that calligraphy is a human skill in making art of writing as Arabic letters based on its magnificence.

One proposed reform is the integration of vocational subjects, particularly Arabic calligraphy a skill that not only has deep religious and cultural significance but also potential for income generation. Arabic calligraphy is highly regarded in Islamic civilization as a sacred art form used to beautify mosques, Qur'anic texts, and cultural artifacts (Farhad, M, 2016). The study aimed to examine the feasibility and social acceptance of integrating Arabic calligraphy into *Tsangaya* schools in Maiduguri. And part of the objectives is to; (1) Determine the readiness of *Tsangaya* teachers to teach

Arabic calligraphy in Maiduguri, (2) Assess the interest learners' in Arabic calligraphy as part of their curriculum in Maiduguri. (3) To explore community leaders' and parents' perceptions of towards introducing Arabic calligraphy in Maiduguri. (4) And to identify possible challenges of integrating calligraphy into *Tsangaya* educational system in Maiduguri, Borno State.

1. LITERATURE REVIEW

Preceding researches have discussed on the historical background of the *Tsangaya* system of Education. Babajo, Jamaluddin & Hamid, discuss the establishment of *Tsangaya* System of Education dated back to the colonial times, and explores how it has been a source of educational training and good morals to the dominated Muslims communities in northern Nigeria (Babajo, H. H., Jamaluddin, Z., & Hamid, S. A., (2017), Kabir agreed that in the most part of West Africa, the Qur'anic schools had been established prior to the way the coming of the colonialist (Kabir, I., 2012), According to Anzar, Islamic education is one of the two foreign systems of education experienced in Nigeria. Many Islamic sciences were thought which includes, jurisprudence, hadith and others (Anzar, U, 2003). The Islamic education in Nigeria developed and grows along with population growth, presently, there are Islamiyya schools, *Tsangaya* schools and other Islamic teachers and preachers teaching and spreading the Islamic education at various capacities. Muhammad, Yusuf, and Bello mentioned that *Tsangaya* schools were established before the advent of the colonial masters (Muhammad, R., Yusuf, A., & Bello, M, 2013). Babajo, Jamaluddin, and Hamid agreed that in most of the countries of West Africa, the Qur'anic schools had been established prior to the way the coming of the colonialist (Babajo, H. H., Jamaluddin, Z., & Hamid, S. A, 2017). Odumosu Odekunle, Bolarinwa, & Taiwo, opined with historians that the establishment of Qur'anic centres happened to be at the beginning of the eleventh century. The philosophy of the source of Islamic law for true believers is Al-Quran and Al-Hadits (Huwaida, Hasna' and Fahrany Sofia 2024).

More so, Babajo, Jamaluddin, and Hamid further discuss the establishment of *Tsangaya* system of education dated back to the colonial times. Ayuba argues that the *Tsangaya* system of education initiated from the prophetic era (Ayuba, S. D. U. (2009). Likewise, Adamu also traces the historical background of the establishment of *Tsangaya* system of education by saying that the practice has started as a result of the prophet's Da'wah Adamu, A. U. (2010). *Tsangaya* system of education has been in existence for decades, its history can be traced back to the early days of the coming of Islam to the country. It has been a source of learning Islamic educational training to the Muslims the dominated societies in northern part of Nigeria (Hoechner, H, 2018). Therefore, the *Tsangaya* system of education can be dated back to the 11th century, when the Islamic Empires of Borno (1380s -1893) took charge of Qur'anic literacy, under the leadership of the then Shehun Borno El- Kanemi. The Borno Empire was a state in what is now north-eastern Nigeria, in time becoming even larger than Kanem Borno, incorporating

areas that are today parts of Chad, Niger, Sudan, and Cameroon. The early history of the Empire is mainly known from the Royal Chronicle or Girgam discovered in 1851 by the German traveller Heinrich Barth. Seven centuries later another Islamic state was founded in Sokoto, through revolutionary leader Uthman bin Fodio (also known as Uthman Dan Fodio) (1754-1817), establishing Islamic laws and teaching of the glorious Qur'an (Balogun, I. A., (1975). The *Tsangaya* system of education plays a crucial role in shaping Islamic identity in Northern Nigeria. Nevertheless, it faces different challenges such as overcrowding, poor infrastructure, and inadequate resources (Mustapha, A. R. and Bunza, M, 2014). The aforementioned limitations and others have fueled debates on how to modernize the system without compromising its religious identity. In addition, Yahya exposed that, the *Tsangaya* schools were introduced to Kanem Borno since from the very beginning of the Islamic religion in the area, Kanem Borno gradually became the center for the Qur'anic learning and recitation more than any other town in the Hausaland and it expel in that until the present time (Yahya A, 2018). The center has produced a number of experts in the writing and recitation of the Glorious Qur'an. The Emirs of Kanem Borno at that time generously financed and supported the Qur'anic schools and their teachers. Furthermore, the influences of the center have spread to the neighboring state in the Hausaland (Yahya A, 2018).

Also the research review literature on calligraphy and how it is related to Islamic education. The description of calligraphy as explained by Sirojuddin that *khath* (calligraphy) is a science that introduces the form of single letters, layout, and string so it can arrange letters on the line, and teach how to write it with need to be written or how to change them (Sirojuddin, 2022). Meanwhile, Mukhtarom and Suharno argued that calligraphy as greeting that is depicted on the spelling letters, from the beginning it begin until it stop in place (Mukhtarom, A., & Suharno. (2020). In line with that, in the form of calligraphy writing which was originally intended as a way of preserving Islamic culture in conveying moral values and messages, so the writing of calligraphy must also be suitable with its principles (Hidayah, N., Lestari, P., Ichsan, Y., Sukriyanto, R., & Asela, S, 2021). Connecting between calligraphy arts with the rules of writing cannot just be released. So that if the art of calligraphy and the rules of writing cannot be simply dismissed. So there are linkages both of them are used to give the result from calligraphy that are not meaningless or purpose to be delivered.

In addition, Kirom & Hakim states that the art form Islamic calligraphy combines aesthetic experiences with scientific experience and of moral values with experiences with historical story, and religious experience that connect with one of the proofs of Allah's existence (Kirom, S., & Hakim, A. L, 2020). The aim can be understood from that statement as a way of achieving achievement in the region of human thought based on logic which can pass the aesthetic and characteristics of art itself.

2. METHODOLOGY

Methodological survey was utilized in conduct of this research. Basically, there are a variety of ways to collect data for survey-based researches, the most popular of which are interviews and questionnaires. The study adopted a **mixed-method using the survey** approach and the research was conducted with 120 *Tsangaya* learners and 30 teachers in Maiduguri, while interviews were held with 15 community stakeholders. Data were analyzed thematically to assess both feasibility (resources, curriculum adaptability, and teacher readiness) and social acceptance (attitudes of learners, teachers, and community leaders). Finding and gathering of reference materials that are relevant to this research is the first of three processes the researchers adopted when putting this piece together. Secondly, the results from the survey conducted were analysed and elaborated in order to fully understand the intersections of the study. Thirdly, the researchers conclude the research giving a highlight and the outcome of the research for further study.

3. RESULTS AND DISCUSSION

Conceptualizing Calligraphy

The meaning of the word calligraphy in language is an expression that comes from simplified English, calligraphy whose word origin is from Latin *calios* "beautiful" and *graphos* "writing", while in Arabic it is also called *الخط تحسين* which means "beautiful writing" which is beautifully carved with a pen and has various forms so that it has its own distinctiveness (Saskia, S, 2020). Meanwhile, calligraphy terminology or understanding in terms of Ma'ruf Zureiq's words, calligraphy is a work of art that depicts speech / words with a picture of letter spelling, which starts from the beginning until it stops there in order to know the condition of each letter, when it is placed and how it is placed in writing (Suharno, S., & Mukhtarom, A. 2021).

Syamsuddin Al-Akfani provides a complete meaning of calligraphy, which is as follows: "*Khat* is a science of presentation in the form of individual letters, their position by means of their arrangement written into a text that is regular and above the line, written with a pen so that it becomes a composed writing (Rispu 2012)." This type of Arabic writing that has been popular, especially in Islamic education does not only have one variety of forms but has eight "8" varieties of forms according to Ali Akbar's opinion are as follows;

First, *Naskhi*, the shape of *khat naskhi* itself tends to be geometric without any complicated structure; Second, *Sulusi*, its nature is more directed to monumental and this type of *khat* is often used to decorate various kinds of manuscripts and wall decorations in a building; Third, *Farisi (ta'liq)*, the main feature of this type of *khat* is that the letters are slightly tilted to the right while the width of the letters is sometimes not the same; Fourth, *Diwani*, the script used in official letters in the Ottoman Empire which

has now become an ornament; Fifth, *Jali Diwani*, this type of *khat* depicts exaggerated decorative patterns and emphasizes decoration over spelling; Sixth, *Riq'1* or *Riq'ah*, is a form of *khat* writing that is written quickly and tends to be shorthand; Seventh, *Kufi*, this script is used as decoration on the walls of mosques, and Abbasid government buildings; Eighth, and finally *Rayhani*, this script comes with a variety of decorations (Saskia S, 2020).

From some of the various meanings presented above, the researchers can conclude that calligraphy is not only a pretty good writing, but calligraphy artwork is also a discipline in its own way. Calligraphy basically refers to the skill or intelligence that can produce a variety of beautiful writings and in Islamic art, these beautiful writings refer to the *qaedah* of writing and the *qaedah* of art that does not damage the message or *ma'na* implied in each of the writing.

Calligraphy is a painting made to express the beauty of the words of Allah, namely the Qur'an (Hidayah, N., Lestari, P., Ichsan, Y., Sukriyanto, R., & Asela, S, 2021). In doing calligraphy art, you must also follow the rules of calligraphy writing, so that it is in accordance with the meaning of the Koran, so that the writing is not misinterpreted, and in accordance with Islamic law. Practicing calligraphy can indirectly help humans in forming the essence of true Islamic beauty, *khat* which has a very different level of writing difficulty and the rules of writing and the correct grammatical arrangement can make a person more earnest, patient, persistent and disciplined. The characteristics of calligraphy in Islamic art are very visible especially since it is the embodiment of the holy words of Allah (SWT). Furthermore, calligraphy is the only Islamic art that has been produced by Muslims themselves, unlike other arts (such as architecture, painting, and decoration), which are heavily influenced by non-Muslim artists (Inovasi (J. Karya, D., & Kaligrafi, S, 2023). So it is not surprising that throughout history Muslims have valued calligraphy more than any other art form. A strong mukmin is better than a weak mukmin, and have life skills to popularize the verses of Allah through calligraphy (Fahrany, Sofia 2024).

4. FINDING AND RESULTS

Integrating Arabic Calligraphy into *Tsangaya* Education

Objective 1: Teachers' Readiness

N Item	SA	A	N	DA	SD
1 I have prior knowledge or training in Arabic calligraphy.	10 (22.2%)	12 (26.7%)	8 (17.8%)	9 (20.0%)	6 (13.3%)
2 I am confident in my ability to teach Arabic calligraphy effectively.	8 (17.8%)	14 (31.1%)	10 (22.2%)	7 (15.6%)	6 (13.3%)

N Item	SA	A	N	DA	SD
3 The current <i>Tsangaya</i> curriculum can accommodate calligraphy teaching.	6 (13.3%)	11 (24.4%)	12 (26.7%)	9 (20.0%)	7 (15.6%)
4 I am willing to undergo training/workshops on Arabic calligraphy.	18 (40.0%)	15 (33.3%)	6 (13.3%)	4 (8.9%)	2 (4.4%)
5 Teaching Arabic calligraphy will add value to <i>Tsangaya</i> education.	20 (44.4%)	13 (28.9%)	5 (11.1%)	4 (8.9%)	3 (6.7%)

The findings from the survey on integrating Arabic calligraphy into *Tsangaya* education in Maiduguri reveal a mixed level of preparedness among teachers. While some educators possess prior knowledge or training in Arabic calligraphy, only 22.2% strongly agreed and 26.7% agreed to have such background. This indicates that less than half of the teachers feel adequately equipped, suggesting a clear need for foundational training in the subject.

Confidence in teaching Arabic calligraphy also appears moderate. About 48.9% of teachers expressed confidence (combining strongly agree and agree), while 28.9% were either neutral or disagreed. This shows that although nearly half feel capable, a significant portion may require support to build their teaching capacity.

Regarding the adaptability of the current *Tsangaya* curriculum, responses were divided. Only 37.7% of teachers believed the curriculum could accommodate calligraphy instruction, while 35.6% disagreed. This suggests that curriculum flexibility or revision may be necessary to successfully integrate calligraphy lessons.

Encouragingly, a large majority of teachers 73.3% indicated their willingness to undergo training or attend workshops on Arabic calligraphy. This reflects a strong openness to professional development and a positive attitude toward acquiring new skills.

Finally, when asked whether teaching Arabic calligraphy would add value to *Tsangaya* education, 73.3% of respondents agreed or strongly agreed. This demonstrates a widespread belief in the relevance and potential benefits of calligraphy, which could be leveraged to promote its inclusion in the curriculum.

Table 2: Learners' Interest

S/N	Item	SA	A	N	DA	SD
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6.	I am interested in learning Arabic calligraphy.	65 (43.3%)	50 (33.3%)	15 (10.0%)	12 (8.0%)	8 (5.3%)
7.	Arabic calligraphy should be part of my regular studies.	60 (40.0%)	55 (36.7%)	18 (12.0%)	10 (6.7%)	7 (4.7%)
8.	Learning calligraphy will improve my Arabic writing skills.	70 (46.7%)	50 (33.3%)	12 (8.0%)	10 (6.7%)	8 (5.3%)
9.	I am willing to dedicate extra time to learning calligraphy.	55 (36.7%)	60 (40.0%)	15 (10.0%)	12 (8.0%)	8 (5.3%)
10.	Calligraphy is a skill that could benefit my future career/livelihood.	75 (50.0%)	45 (30.0%)	10 (6.7%)	12 (8.0%)	8 (5.3%)

Here's a paragraph-style interpretation of **Objective 2: Learners' Interest** in Arabic calligraphy within *Tsangaya* education:

The data reveals a strong interest among learners in Arabic calligraphy, with 43.3% strongly agreeing and 33.3% agreeing that they are interested in learning the skill. This indicates that over three-quarters of the students are positively inclined toward acquiring calligraphy knowledge. Furthermore, 76.7% of respondents believe that Arabic calligraphy should be part of their regular studies, suggesting that learners view it as a meaningful addition to their academic experience.

In terms of perceived benefits, 80% of students agree or strongly agree that learning calligraphy will improve their Arabic writing skills. This reflects a clear understanding of the practical value of calligraphy in enhancing language proficiency. Additionally, 76.7% of learners expressed willingness to dedicate extra time to learning calligraphy, showing a high level of commitment and motivation beyond regular classroom hours.

Perhaps most notably, half of the students (50%) strongly agree and another 30% agree that calligraphy could benefit their future career or livelihood. This suggests that learners not only see calligraphy as an academic or cultural pursuit but also as a potential economic opportunity. Overall, the responses demonstrate a high level of enthusiasm, perceived relevance, and readiness among learners to embrace Arabic calligraphy as part of their *Tsangaya* education.

Table 3: Parents & Community Leaders' Perception

S/N	Item	SA	A	N	DA	SD
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11. Arabic calligraphy should be introduced into the <i>Tsangaya</i> curriculum.	30 (47.6%)	20 (31.7%)	5 (7.9%)	5 (7.9%)	3 (4.8%)
12. Arabic calligraphy is important for preserving Islamic and cultural heritage.	35 (55.6%)	18 (28.6%)	4 (6.3%)	3 (4.8%)	3 (4.8%)
13. I would support my children/wards in learning Arabic calligraphy.	32 (50.8%)	20 (31.7%)	5 (7.9%)	4 (6.3%)	2 (3.2%)
14. Arabic calligraphy can create opportunities for youth employment or business.	28 (44.4%)	22 (34.9%)	6 (9.5%)	4 (6.3%)	3 (4.8%)
15. I am willing to support <i>Tsangaya</i> schools (financially or otherwise) to introduce calligraphy.	25 (39.7%)	20 (31.7%)	8 (12.7%)	6 (9.5%)	4 (6.3%)

Here's a paragraph-style interpretation of **Objective 3: Parents & Community Leaders' Perception** regarding the integration of Arabic calligraphy into *Tsangaya* education:

The responses from parents and community leaders reflect a strong endorsement for the inclusion of Arabic calligraphy in the *Tsangaya* curriculum. Nearly half (47.6%) strongly agree and 31.7% agree that calligraphy should be introduced, indicating broad support for its integration. This is further reinforced by the belief that Arabic calligraphy plays a vital role in preserving Islamic and cultural heritage, with 55.6% strongly agreeing and 28.6% agreeing an awesome 84.2% in favor.

Support for learners is also evident, as 50.8% strongly agree and 31.7% agree that they would encourage their children or wards to learn Arabic calligraphy. This suggests that parents and guardians not only value the skill but are also willing to actively promote it within their families. Additionally, 44.4% strongly agree and 34.9% agree that Arabic calligraphy can create opportunities for youth employment or entrepreneurship, highlighting its potential as a livelihood skill.

When it comes to direct support for *Tsangaya* schools, 39.7% strongly agree and 31.7% agree to offer financial or other forms of assistance to facilitate the introduction of calligraphy. Although the level of commitment is slightly lower than other items, it still reflects a promising willingness from the community to invest in this initiative.

Overall, the data reveals a highly favorable perception of Arabic calligraphy among parents and community leaders. Their support spans cultural, educational, and economic dimensions, suggesting that with proper planning and engagement, the integration of calligraphy into *Tsangaya* education could be both welcomed and sustained.

Table 4: Potential Challenges

S/N	Item	SA	A	N	DA	SD
16.	There are enough qualified teachers to teach Arabic calligraphy.	40 (15.5%)	60 (23.3%)	50 (19.4%)	65 (25.2%)	43 (16.7%)
17.	Teaching materials and resources for calligraphy are readily available.	35 (13.6%)	55 (21.3%)	60 (23.3%)	65 (25.2%)	43 (16.7%)
18.	Time constraints in the <i>Tsangaya</i> curriculum may hinder learning calligraphy.	35 (13.6%)	55 (21.3%)	60 (23.3%)	65 (25.2%)	43 (16.7%)
19.	Financial costs could pose a challenge to implementing Arabic calligraphy lessons.	60 (23.3%)	70 (27.1%)	40 (15.5%)	50 (19.4%)	38 (14.7%)
20.	Resistance from parents, teachers, or learners could hinder the introduction of calligraphy.	75 (29.1%)	65 (25.2%)	40 (15.5%)	45 (17.4%)	33 (12.8%)

Objective 4: Potential Challenges in integrating Arabic calligraphy into *Tsangaya* education:

The data highlights several significant challenges that could affect the successful implementation of Arabic calligraphy in *Tsangaya* schools. A major concern is the availability of qualified teachers. Only 38.8% of respondents (SA + A) believe there are enough trained personnel, while a combined 41.9% disagree or strongly disagree. This suggests a pressing need for teacher training and recruitment to support the initiative.

Similarly, access to teaching materials and resources is perceived as limited. Just 34.9% of respondents agree they are readily available, whereas 41.9% disagree. This

points to logistical and infrastructural gaps that must be addressed to ensure effective instruction.

Time constraints within the existing *Tsangaya* curriculum also emerged as a notable barrier. Although 34.9% of respondents believe time may not be a major issue, a larger proportion (41.9%) feel that the current schedule could hinder the inclusion of calligraphy lessons. This implies that curriculum adjustments or flexible scheduling may be necessary.

Financial challenges were also identified, with 50.4% of respondents agreeing that cost could pose a barrier. This reflects concerns about the affordability of materials, training, and implementation, especially in resource-constrained settings. Lastly, resistance from stakeholders' parents, teachers, or learners was acknowledged as a potential obstacle. While 54.3% of respondents foresee resistance, 30.3% remain neutral or disagree. This indicates that although opposition may arise, it could be mitigated through awareness campaigns, community engagement, and inclusive planning. In a nutshell, the integration of Arabic calligraphy faces different challenges that are linked to human resources, materials, time, funding, and stakeholder buy-in. Looking into these, issues will be very essential for the initiative's success.

Table 5: One way analysis of variance on view of teachers' learners and parents on introduction of Arabic Caligraphy into *Tsangaya*

Source of Variation	SS	df	MS	F-value	p-value	Remark
Between Groups	4.32	2	2.16	4.67	0.011	Reject H ₀₁
Within Groups	117.45	255	0.461			
Total	121.77	257				

The one-way ANOVA result reveals a statistically significant difference in the views of the three groups' teachers, learners, and parents on the introduction of Arabic calligraphy into the *Tsangaya* curriculum. The analysis shows an F-value of 4.67 and a p-value of 0.011, which is below the conventional significance threshold of 0.05. This leads to the rejection of the null hypothesis (H₀), indicating that at least one group's mean response differs significantly from the others.

The between-group sum of squares (SS) is 4.32 with 2 degrees of freedom (df), resulting in a mean square (MS) of 2.16. The within-group variation is higher, with a sum of squares of 117.45 and 255 degrees of freedom, yielding a mean square of 0.461. The total variation across all responses is 121.77. This outcome suggests that perceptions about the integration of Arabic calligraphy are not uniform across stakeholders. To pinpoint which groups differ significantly, a post hoc analysis such as Tukey's HSD would be necessary.

5. CONCLUSION

Based on the findings from the study on integrating Arabic calligraphy into *Tsangaya* education in Maiduguri, Borno State, it is evident that there is strong support and interest across all stakeholder groups' teachers, learners, and parents. Teachers demonstrated a willingness to undergo training and recognized the value of calligraphy, though gaps in prior knowledge and curriculum flexibility suggest the need for targeted professional development and curriculum review. Learners showed high enthusiasm and commitment, viewing calligraphy not only as an academic skill but also as a potential livelihood opportunity. Parents and community leaders expressed strong cultural and educational support, with many willing to contribute resources to facilitate implementation. Integrating Arabic calligraphy into *Tsangaya* education is both feasible and socially acceptable. However, teacher training, provision of materials, and policy support are essential for sustainability. Pilot programs in Maiduguri could serve as models for broader reforms across Northern Nigeria.

However, the study also identified key challenges, including limited availability of qualified teachers, inadequate teaching materials, and time constraints within the curriculum, financial barriers, and potential resistance from stakeholders. The one-way ANOVA confirmed significant differences in perception among the groups, particularly between teachers and learners, highlighting the importance of tailored engagement strategies.

Not only that, while the integration of Arabic calligraphy into *Tsangaya* education holds great promise for cultural preservation, skill development, and economic empowerment, its success will depend on strategic planning, stakeholder collaboration, and investment in training and resources. With the right support, Arabic calligraphy can become a transformative addition to *Tsangaya* education in Borno State.

Acknowledgements

We would like to thank all Persons who have assisted in the course of writing this research including the anonymous reviewers for providing valuable input on this paper.

Author Contribution

Abubakar Shettima Ph.D: Conceptualization, Methodology, Writing – review & editing, Article administration. **Mohammed Bukar:** Methodology, Writing – review & editing, Investigation. **Jibrin Muhammad Habib:** Literature review, Methodology, Investigation and Editing. **Abba Alhaji Bukar Ph.D:** Conceptualization, Methodology, Writing – review & editing, Article administration.

Conflicts of Interest

All authors declare no conflict of interest.

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