

Integration of Visual and Expressive Arts in Teaching Arabic as a Second Language Between Reality and Hope دمج الفنون البصرية والتعبيرية في تعليم اللغة العربية كلغة ثانية: بين الواقع والمأمول

Dr. Rawan Sukkar*

Department of Arabic Language, College of Arts and Humanities, Damascus University,
Damascus, (Syria)

Rawansukkar@gmail.com

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Abstract:

Learners of Arabic as a second language encounter difficulties learning it using traditional methods that do not match their interests. Despite the importance of stimulating learning through creative means, the effectiveness of such approaches in learning Arabic has not been sufficiently examined. This article aims to study the efficacy of utilising visual and expressive arts, represented by theatre, music, cinema, and drawing, in learning Arabic as a second language by evaluating the methods, benefits, and problems. The importance of this research, which adopts the descriptive-analytical method, comes from the fact that it seeks to transform the Arabic language teaching from sterile indoctrination to creative communication that keeps pace with ongoing developments. It concludes that the arts effectively eliminate some learning obstacles and provide a stimulating environment that meets students' needs, helps them acquire language, and enhances personal, social, and cultural competencies.

Keywords: Arts integration, Visual, Expressive, Teaching, Arabic Language.

ملخص البحث:

يواجه متعلمو اللغة العربية كلغة ثانية صعوبات اكتسابها بالطرق التقليدية التي لا تلي اهتماماتهم. وعلى الرغم من أهمية تحفيز تعلمها بالوسائل الإبداعية إلا أن البحث حول ذلك لا يزال دون بلوغ الحد المطلوب على المستويين العربي والغربي. يهدف هذا البحث إلى الكشف عن فاعلية الفنون البصرية والتعبيرية ممثلة بالمسرح والموسيقى والسينما والرسم في تعلم اللغة العربية كلغة ثانية، من خلال رصد الطرائق والفوائد والإشكالات، ومن خلال استعراض بعض الأعمال الإبداعية التي جلب نهجها السياق الراعي لمشاركة اللغة مع الفنون، مما أدى بها إلى وضع النظرية في موضع الممارسة العملية. وتأتي أهمية هذا البحث الذي يعتمد المنهج الوصفي التحليلي من كونه يسعى إلى النهوض بتدريس اللغة العربية من التلقين العقيم إلى التواصل الإبداعي المواكب للتطور الذي تشهده المجتمعات. وقد خلص إلى فاعلية الفنون في التخلص من معوقات التعلم وفي توفير بيئة تحفيزية تفي باحتياجات الطلبة، وتساعد على الاستحواذ على اللغة، نظرا لدورها في تعزيز الكفايات الشخصية والاجتماعية والثقافية.

الكلمات المفتاحية: دمج الفنون، البصرية، التعبيرية، تعليم، اللغة العربية.

*Corresponding author

1. Introduction

Effective teaching strategies must diversify due to the divergence of learning styles, which include Visual, Auditory, Kinesthetic, and other learning styles. Visual learners benefit when information is presented through images, illustrations, and performance, whereas auditory learners gain knowledge by reading aloud. While kinesthetic learners find it challenging to assimilate theoretical concepts, they communicate well when experimenting with gestural activities. Therefore, using the appropriate approach for each style enables students to employ their intelligence and strengths to acquire the targeted knowledge.

In this context, research has recently focused on the need to benefit from the involvement of the senses in teaching languages. Theorists have unanimously agreed that practising language with learners through multimodal teaching is crucial to language acquisition and learning¹. Researchers have been interested in developing educational methodology and reformulating it in new ways. Specifically, the arts have been proposed as an innovative means of adapting teaching methods to the needs of students. This arts-based education involves the integration of the aesthetics of the arts in the curricula to stimulate learning based on inquiry and conscious critical thinking rather than instruction based on rote memorisation. Given that art resources are available, they offer a variety of teaching tools, and their impact is rapid and comprehensive, they can be adopted as a starting point for learners to get introduced to different language topics and develop them. Utilising art resources facilitates language acquisition because such artistic activities enhance students' motivation and participation in learning. Because art is rich in symbols, it evokes interpretation that incites sharing and communication². These responses are essential to the development of language skills.

Based on the above, it is surmised that incorporating arts into classes for learning Arabic as a second language would meet the learning needs of students who require a lively, sensory-enriched environment much better than the traditional learning methods. Music, fine art, movies, and drama provide artistic activities that stimulate imagination and a desire for discovery, making them a suitable environment for developing reading and listening skills and stimulating students' written and oral output.

This research aims to demonstrate the effectiveness of integrating expressive and visual arts elements into teaching Arabic. It will describe activities and tasks, utilising cinematic and theatrical clips, artistic paintings, and lyrical passages in classical Arabic to fulfil this purpose. Demonstrating the effectiveness of such innovative teaching methods in enhancing students' communication skills would be an essential step towards encouraging wider adoption of the use of arts in teaching Arabic as a second language.

2. Research Problem

The traditional, monotonous methods of teaching Arabic do not meet the needs of learners of Arabic as a second language, especially those looking for creative ways to discover sustainable Arabic language skills. In addition to such traditional methods being strict and inflexible to adapt, they do not lead to sustainable active learning. The recitation and repetition of new words in a monotonous memorisation process leads to

forgetting them quickly unless they are tried, used, and linked to the life and personality of the learner. In contrast, learning through art enables students to work with information at multiple levels simultaneously, thus increasing their understanding and retention. It is worth noting that Arabic language learners face difficulties developing communicative skills using traditional means, hence the desire to find alternative means to meet students' interests and requirements.

Despite the essential role played by the arts in every society, they are still subject to unstructured employment in the education sector as an effective means of teaching and learning. As early as 1956, researchers called for integrating arts and sciences into the Arab educational systems. Still, it was only in recent years that progress was made in involving the arts in general education, especially at lower levels. Nevertheless, exploring strategies and the positive returns from integrating the arts in teaching Arabic as a second language still needs further investigation. While several studies discuss the effectiveness of combining visual and expressive arts as an educational strategy that stimulates the development of students' second language skills, very few studies have explored art integration in teaching Arabic as a second language.

This research explores the potential benefits of using the arts in teaching Arabic to stimulate thinking, discovery, and imagination in the process of language learning. It aims to suggest appropriate strategies for its implementation while showing its problems and the planning it requires. Specifically, this work will focus on examining the benefits and problems of using visual and expressive/performing arts.

3. Theoretical Determinants

3.1 Conceptual Frame

Language has traditionally been defined as "a purely human, non-instinctive way of communicating thoughts, emotions, and desires through intentionally produced symbols."³ This definition highlights language as an intentional and symbolic act a foundation that becomes particularly significant when considering the expressive nature of spoken language and artistic forms. In Arabic, the etymology of the word itself, derived from the verb '*araba*' ("he expressed"), reflects a linguistic and cultural emphasis on clarity and articulation, further underscoring the link between speech, meaning, and expressiveness.

Building on this, Almelhes and Alsaiani frame Arabic language instruction as a goal-driven pedagogical process, where the teacher's role is central in structuring learning towards comprehension and acquisition⁴. This model aligns with broader educational theories that emphasise intentional design, but it also invites reflection on whether conventional approaches sufficiently engage learners' affective and sensory capacities.

In this regard, the arts offer a compelling complementary dimension. Ballesteros distinguishes *visual arts*, such as painting, sculpture, and cinema, as primarily visual mediums⁵, while *expressive* or *performing arts* involve embodied performance and audience interaction, including music, theatre, and dance⁶. This distinction reveals a spectrum of sensory engagement, from the visual and static to the kinetic and emotional.

The integration of arts into education, then, is not merely an additive process, but a transformative one. As articulated in arts-integration literature, it is "an approach to teaching in which students construct and demonstrate understanding through an art form"⁷. LaJevic further emphasises the inclusive and experiential nature of this method, advocating for

teaching practices that embrace diversity in learning styles and student expression⁸. Together, these perspectives position the arts not just as tools for engagement, but as mediums that resonate with the very nature of language, expressive, embodied, and culturally embedded.

3.2 Research Review

The arts integration project gained popularity in the Western world in the 1990s, but its history goes back to the 1970s and 1980s. Harry Broudy and Elliot Eisner were prominent advocates of this teaching approach, and they believed that the arts brought about a greater understanding of the surrounding world⁹. Numerous empirical studies have been conducted to determine the impact of the use of arts in teaching mathematics, biology, and sociology subjects¹⁰. In the linguistic context, Bryce (2012) presented a study that monitored the impact of arts on developing reading skills¹¹.

The impact of interactive arts on learning language skills is thought to occur from interaction with other students because they contribute to developing mutual knowledge through their experiences¹². In particular, theories of language learning through the integration of the arts rely on theoretical approaches that deal with unconscious processes in second language acquisition. For instance, Krashen has argued that the acquisition of grammatical forms could be made without conscious attention to it in the manner of native speakers¹³. Consequently, there is a need to shift from reinforcing rules by memorisation to focusing on meaning¹⁴. Similarly, Nunan was a proponent of language learning through creative, communicative tasks where knowledge is built through active learning and actual use of language¹⁵. He called for the focus not to be on the form of linguistic material but rather on the relationship between form and meaning, and he stressed the importance of repetition in enabling linguistic development¹⁶.

3.3 Early Developments, Major Contributions, and Works in Progress in the Arab World

Several studies in the Arab world have highlighted the necessity of adopting an integrative approach to education. Accumulating knowledge without establishing relationships between facts makes it vulnerable to being forgotten and prevents its application to real life. Consequently, the call was to develop the learners' skills by bringing together different areas of science.

Because the arts are an essential element in the integration process advocated by theorists, some studies aimed to establish the importance of linking the arts and other subjects in school curricula. They emphasised the need to develop teachers' skills in using arts in teaching scientific topics because it helps develop students' critical thinking and confidence, enabling them to gain a vast knowledge base and the ability to apply it. This positive impact of arts integration in the teaching curriculum could partly be because it promotes well-being and orientation toward learning. Despite these promising advances, research that supports the integration of arts in teaching Arabic as a second language is limited; only a limited body of research has addressed the use of theatre and music in this educational context, which will be addressed in the following section.

Al-Kukhan and Haniyeh examine the effect of using educational drama in teaching Arabic grammar on the achievement of tenth-grade students, which they find

beneficial¹⁷. Although the results of this study are encouraging, it does not address the integration of other types of arts in the development of the four language skills.

In 1918, Syarifah Rahmi evaluated the impact of using Arabic songs with Arabic language students in the Islamic Intermediate School of Ahlia¹⁸. Although the researcher emphasises the importance of singing in Arabic language lessons, she focused on its role in upgrading listening skills, stimulating students' desire, and enhancing their achievement in this aspect only.

However, several studies have significantly contributed to this area of research. Al-Dajani published her research into using literary arts in teaching Arabic¹⁹. This paper briefly discussed how poems, stories, songs, and films can enhance learners' listening skills. Nevertheless, Dajani does not provide any evidence for the effectiveness of such methods and does not discuss the potential impact on the other three language skills, i.e., reading, speaking, and writing.

In line with current approaches advocating the integration of literary and performing arts into Arabic language education, increasing attention is being given to the use of drama as a pedagogical tool. However, no studies deal with integrating visual and expressive arts, including drawing, in teaching Arabic as a second language.

4. Integration of Arts in Teaching Arabic

4.1 Theatre

Several pieces of research have recommended the use of drama in education at various levels of achievement, starting from the kindergarten stage to the secondary stage, due to the results it attains, which demonstrate the efficacy of this strategy in creating an interactive learning environment in the classroom. Ihmeideh showed the role of drama activities in developing writing skills and enhancing students' attitudes towards them as they turned into free expression²⁰. In addition, Abed showed the role these activities play in developing knowledge about theoretical concepts at various levels of achievement²¹.

Drama in education is "a medium of learning, based on the exercise of knowledge in a context, in which the student unites with a role, in a situation that involves tension to discover the meaning contained in the dramatic experience"²². According to McCaslin, drama can be applied in second-language lessons through several methods, the most important of which is the role-playing strategy²³. The performer shows actual behaviour in a representative situation through pre-prepared dialogue. Acting out a scene provides motivation and interaction with the topic. The second strategy is improvisation, which relies on the use of linguistic stock in a dramatic dialogue that was not planned, which leads to the development of the vocal and kinesthetic abilities of the performers.

Drama provides a creative context for communicative language practice and fosters the cultural competencies necessary for social immersion. Moreover, it allows for the transfer of information in a positive, participatory environment, it enhances interactive, collaborative work that advances learning motives and outcomes. Its importance in the Arabic language classes comes from its ability to address the senses. It is associated with the audible language that affects mood through sound waves. It is also related to the spoken language because of its dependence on speech. In addition, it

is connected to visual language because it involves the visual stimulation brought by colours, costumes, movements, and gestures.

Furthermore, educational drama, which requires understanding linguistic structures and linking events, develops the ability to tell stories efficiently, increasing the motivation to read to discover events. On the other hand, drama provides linguistic richness and improves writing because reading stories from the characters' perspectives and explaining them through dramatic performance requires careful reading and in-depth discussion of ideas, as well as expressing the progress of the process of creative writing. Moreover, while it does develop reading and writing skills, it mainly develops listening and speaking skills because it requires the message to be understood.

The literary material provided by theatrical texts written in Standard Arabic allows for a later discussion of the themes and artistic features. It also allows us to expose students to new uses of their linguistic repertoire. Because these texts suggest hidden symbols and meanings, they encourage the development of students' ability to deal with ambiguity. The linguistic input provided by the theatre allows one to approach the learning of Arabic positively because the students get acquainted with the drama with the help of their imaginative abilities. On the other hand, theatrical texts develop emotional responses, which leads to students expressing thoughts and emotions clearly. In addition, drama helps recreate dialogues that simulate real-life situations and develops the ability to use gestural body language, an essential part of language communication and delivery. Also, it can be a locus of moving between the four skills.

Dramatic activities can be as short, where they are carried out for a few minutes, or as long as a week or more. Considering the positive social and psychological values, it is necessary to involve all the students and choose the target subject according to the age group and level of achievement. It can start with simple vocabulary activities, where one student creates a mimetic performance, and the rest must guess the vocabulary for the idea represented. It will also be helpful to encourage students to perform a presentation representing a fairy tale or real-life event they have lived through. The performance will help them understand the meaning if the students consider eye contact and focus on breathing life into the performance using facial expressions and hand movements. Incorporating representation into learning Arabic is more beneficial if students pay attention to intonation and vocal expression. An assignment related to a dramatic performance of an improvisational play that the students create on a topic suggested by the supervisor may also be undertaken. The dialogue is modified during the closed student sessions and in consultation with the supervisor, and then the students perform the considered discussion through a representative presentation. A period is allocated for rehearsing and a period for performance.

4.2 Music

Motivational factors play an essential role in bringing learners towards mastering language skills related to the Arabic language. One method of motivation is songs that enable listeners to engage in both the linguistic and cultural atmosphere. Listening to

the emotional content enables reactions that can be incorporated into vocal practice later.

Because the correct pronunciation of words is a significant challenge for learners of Arabic as a second language, many educational curricula suggest using songs to develop proficiency in the language. Lozanov indicates that vocabulary acquisition in an unconscious manner and under low pressure stimulates the brain to process, retain, and acquire it²⁴. Commonly, students of Arabic as a second language have difficulty developing listening skills due to the anxiety caused by the challenge. Several studies have linked low learning motivation to anxiety²⁵. Therefore, it is possible that incorporating classical music might reduce anxiety and increase motivation because, according to Knight, it relieves stress and raises the level of well-being²⁶.

Conversely, Goldberg argues that the arts are suitable for cultural integration because they contain shared feelings and experiences²⁷. Research shows that songs written in Standard Arabic help with cultural participation and chanting them improves pronunciation because it promotes the understanding of sounds and memorisation of grammar. The songs of Umm Kulthum, Fairouz, Nazem Al-Ghazali, and others express many aspects of social life related to the Arab reality. Their richness in culturally suggestive expressions likely stimulates the student's learning and knowledge.

Listening to songs in Standard Arabic is a practical activity for improving pronunciation and understanding meanings in context. Rost refers to the linguistic listening skill as "an active process requiring participation on the listener's part"²⁸. Listening skills are essential for achieving fluency in speaking and developing oral communication skills due to their role in developing pronunciation and sentence construction, on the one hand, and because listening includes the tone capable of conveying meaning, on the other²⁹. Listening to music in Standard Arabic can be considered one of the most effective ways of developing listening skills in the Arabic language because it is engaging. Cameron believes that songs are the most effective way to accomplish auditory comprehension, development in pronunciation, and correctness in writing in terms of spelling³⁰.

Reading skills can be improved by listening to songs as well. A study Dillon conducted in the United Arab Emirates showed the effectiveness of sharing music with literary arts in the classroom³¹. Listening to a story accompanied by music helped trace the characters' movement and understand the plot and the meaning.

Using songs in Standard Arabic can effectively teach Arabic because the songs, according to Ludke, stimulate students' imagination to discover. Moreover, since songs depend on sensory stimulation, they can be directed to achieve the goals of teaching Arabic³². It creates the ability to understand Arabic sounds and words when listening to them in context through what it imposes in response to the prevailing emotion dictated by the rhythm. Furthermore, it provides learners with a linguistic wealth that helps them distinguish sounds and extract them from their contexts. It also helps them to perform types of stress acceptably and allows them to use grammatical formulas and their correct system when expressing verbally. Lyrical activities also

empower reading skills, as they develop a passion for literary texts and the ability to appreciate and enjoy them. As a result of its richness in ideas and imagination, it incites students to interpret, criticise, and draw inspiration from them in writing and developing their literary talents. On a larger scale, the songs reveal to the learners the cultural forms related to the Arab heritage and introduce them to the issues and problems of society.

Andalusian muwashahat that were sung can be materials for listening activities with students of Arabic as a second language. It also suggests sharing reading, writing, and speaking. There is no doubt that determining the degree of its difficulty is based on several criteria, the most important of which is the student's achievement level. From the point of view of Ersoz, words and structures are assumed to be related to topics that are addressed in theoretical lessons, so if the words are written at the level of understanding, then the opportunity will be favourable for learning them based on the context³³. However, knowing if it contains new words will be challenging, so the choice must be made based on having the best vocabulary. Significantly enough, considering the rules when selecting vocabulary will keep the students from getting confused about learning them, so it pays to find a song containing some of the taught rules. Performance is also part of the equation, so clarity, speed, song popularity, and the singer's popularity are vital factors.

This research suggests 30 minutes to complete the task related to listening to the song. The listening is preceded by a preparation period, which includes giving an idea of the artist and discussing the song's story. According to Joyce, the goal of this stage is to stimulate and organise thoughts³⁴. As a next step, students are asked to listen and discuss its effect on them before the second listening focuses on the words and ideas. They are then asked to discuss the topic as a group work, and then the lyrics are distributed to be read during the third listening. Students are given a worksheet of the song after some of the words have been omitted, and they will have to fill in the blanks while listening for the fourth time. Harmer claims that listening only once will not work, so repeating the song many times will allow active practice of writing and listening³⁵. Repetition will not only allow students to record the vocabulary they miss from the first listening but will be a way to absorb the correct pronunciation of the word. The next task will be to compare and correct the answers with peers. This helps in time management and provides quick and accurate results for work. Ultimately, it will assist in better understanding and developing future performance strategies.

As a writing activity, after listening, students can write a few sentences to summarise the song. They can also practice the new words by writing them into their creative sentences. As an essential verbal activity to increase students' confidence when speaking, dialogue on the song's topic can be practised in groups, where new words are used in sentences they have composed. The use of keywords in dramatic scenarios helps students approximate everyday language.

It is necessary to pay attention to the integrity of pronunciation. To meet this challenge, the research suggests several measures. Instead of useless repetition of words, the moderator can practice proper intonation for the complex syllables so that students can connect with his method of forming the mouth and tongue. Continuing conscious imitation enables them to pronounce the word correctly. As a more

meaningful and enjoyable activity, the students can start singing along with the song, so they will follow the tone and the rhythm and strive to perform it and pronounce the words in the singer's way. The repetition here will be useful, as it will help memorise the words. It is possible to go towards competitive activities to arouse enthusiasm and motivate students to achieve more professional performances.

The poems that are sung usually deal with cultural phenomena worthy of consideration, so a conversation about them, summarising their message, and comparing them with the culture of the students and the experiences they have had is a helpful activity related to the development of speaking skills. The challenge of memorising the song after working closely with it for a long time can also be practiced. After building an in-depth understanding and knowledge of words and structures and how to pronounce them, we can move on to reviewing them with some quizzes.

4.3 Cinema

According to Chi (2017), the arts stimulate students to learn and think creatively and can form a basis for a connection between lecturers and learners³⁶. In addition, connecting the content of Arabic lessons to students' lives and interests allows them to develop their language skills in a vibrant environment. Based on this, creative cinema activities can catalyse students to learn Arabic as a second language. Although films are material for entertainment, they can also help teach Arabic in different media. Their importance comes from the impact of media in communicating meaning.

Films facilitate students' engagement with, understanding, and confidence in content practice. In addition to entertainment, they are also a way to listen to and debate authentic dialogue related to history, culture, art or social life. Khosravi considers it impossible to learn a language unless the culture related to it is known³⁷. As with songs, films present cultural content closely related to the historical, artistic, and literary identity, the Arab way of life, values, and ideas. By recognising these patterns, Arabic learners can form positive attitudes that help them experience the language as it is communicated.

King notes that watching movies in the classroom can be a "refreshing learning experience" because it has a wealth of language and keeps students away from long exercise lists³⁸. By analogy, it can be said that watching movie clips provides listening to the Arabic language used in daily life by native speakers. Therefore, it provides a realistic context closely related to the general culture of the Arab people. This method, different from formal grammatical learning, can be enjoyable and reduce the stress of learning.

The importance of using films in teaching Arabic also lies in the fact that they are audio-visual media that can be used for language development activities. Watching feature films and linking literary texts written in Standard Arabic with the film material that embodies them is an enjoyable exercise that enhances listening skills and deepens their practice because images and movements dispel boredom. The sounds ease understanding of vocabulary and structures circulated in daily life.

The dialogue inputs in the film *Yacoubian Building*, for example, can increase cultural awareness of the Arabic linguistic environment because the film reflects

political culture and the embodiment of human social reality, hence its fame among the Arab youth community. Watching excerpts from it can be considered a stage of developing language proficiency among students seeking to learn Arabic as a second language, in line with Pandey, who states that watching movies must be followed by reading or writing exercises through which the creative use of language is made³⁹. Watching the film provides opportunities to communicate with the authentic language used in life, giving students the possibility to develop effective listening and speaking skills. They create conversations that expand the vocabulary and structures. Learning the Arabic language does not happen only through input, but it must be developed through tasks that allow a deeper exposure to the language.

After watching short clips of this film, appropriate activities can include using a worksheet that includes a group of vocabulary in a list with jumbled meanings in the corresponding list, so students will have to match the words with their meanings. In addition, events can be organised. After writing summaries of events from the film on separate cards, students arrange them according to how their order in the film. Depending on the level of the students, the activity of performing the same passage can be conducted dramatically; students are assigned roles in groups and improvise after a short training period. The other students will have to transcribe the dialogue into texts they write for themselves and then perform it after sufficient practice time. This activity will give the students an opportunity for feedback on their pronunciation. Before watching the film, students can be asked to guess what will happen, with some suggestions supplied. Later, a discussion about the plot and characters can be held to hone oral expression skills, and a scene from the film can be chosen for students to describe. Employing their linguistic skills will enable them to express the form and content of the main events. As a closing activity, students can be encouraged to write a synopsis, analyze the film, or discuss the topics covered. They can suggest alternate endings, present the summary with drawings, or show the events illustrated to boost creativity.

The most prominent obstacle to the use of films as an educational tool in Arabic as a second language class is the attitudes of many instructors who view their content as entertainment. To avoid a negative attitude on the part of the students, there must be a set of language-related tasks that induce the students to be active learners. Managing the time, it takes to show the whole movie is another matter. Because lessons are allocated an average of 50 minutes, it is impossible to show the entire film. One can choose the basic scenes, combine them, and create tasks around them later. One of the challenges teachers faces is determining the appropriate film in terms of content, function, and proper level for students and then planning language tasks that meet the standards of theoretical lessons. It is the responsibility of the supervisors to choose films that can be integrated into the educational context as a source of linguistic knowledge, and it is not easy to find movies that are free of extremism, violence, or other negative situations.

4.4 Drawing

Intelligence is divided into musical, mathematical, linguistic, and kinesthetic intelligence types. Spatial intelligence relates to fine visual perception skills. Learners with spatial intelligence prefer drawing and painting, according to Armstrong⁴⁰.

Language skills can be easily acquired and retained through creative arts such as painting in response, for example, to a piece of poetry. Although most curricula adopt traditional methods, supervisors who stimulate the learning process in innovative ways improve learners' motivation and thinking skills, which is the basis for the success of the educational process.

Learning by natural methods leads to better results, a view confirmed by Dewey (1938)⁴¹. According to Hibbing, drawings can be an alternative way of unconscious language learning because drawing enhances a positive attitude towards text reading and allows personal interpretation⁴².

Visual arts help to understand texts and develop reading skills. They motivate students to produce excellent creative writing. This is supported by various scholars. For example, Donovan concludes that displaying pictures in writing sessions encourages students to enrich their ideas with details⁴³. Although direct written information is the primary learning material, graphics, and illustrated texts can be supplemental learning material. Furthermore, Deasy indicates that engaging learners in visualizing and interpreting topics can be achieved through visual arts, such as painting, because it enhances understanding⁴⁴. In addition, Shmulsky states that drawing can motivate students to practice reading and writing⁴⁵.

Drawing can be instrumental in teaching Arabic. It can be integrated into lessons to enrich language skills. Drawing can also be used to stimulate oral and written expressions and understand the content of texts. Incorporating drawing activities into Arabic language teaching breaks the routine of theoretical lessons and turns them into practical lessons that enhance interest in the subject and participation. Equally important, drawing stimulates focus on the main ideas, improves understanding of the meaning and abstract concepts, and helps understand the purposes to which the sentences lead. The drawings students create to explain a literary subject can serve as symbols to help them remember vocabulary and what has been learned in lessons.

5. Benefits of Teaching Arabic with the Integration of Arts

The arts have been recognised as a core strategy in education in many educational bodies. Research has indicated that employing the arts in education can positively affect long-term outcomes Ghandbari⁴⁶. When it comes to the linguistic level, the integration of the arts leads to a more sophisticated understanding. It leads to building and developing language knowledge on sound foundations as it increases the ability to acquire creative reading and writing skills. It contributes to their self-expression since it develops the learner's ability to coordinate between the mind and the senses.

In addition to this, Barton believes that incorporating the arts into education can improve academic achievement by developing visual intelligence and verbal memory⁴⁷. Empirical research confirms that the most significant benefits of including the arts as a complementary strategy to education are improving cognition, building confidence, and enhancing memorisation skills. It also reduces the anxiety that is negatively related to academic achievement. Most importantly, students focus on the creative process, which removes the learning barriers created by a lack of confidence. The arts create a positive atmosphere based on collaboration and active interaction in

the language classroom, ensuring better academic outcomes. Likewise, the strength of the arts in teaching Arabic lies in developing skills in organising creative writing, describing texts, and interpreting their complex symbols and semantics.

Eisner explains the importance of the arts in education as they encourage revision, attention to detail, and reliance on common sense to measure grammar. Hartl went on to say that integrating arts such as drama, cinema, and music in education is effective and produces a vibrant knowledge environment away from static educational standards⁴⁸. From a personal point of view, arts integration helps provide learners with the communication skills they need to motivate and develop their learning abilities.

Eubanks argue that students' participation in artistic activities stimulates interest in the subject because it makes the experience exciting and enjoyable⁴⁹. It also reduces anxiety and improves memory. Arts integration can play a similar role in learning Arabic, being a stimulating experience. Exploring language skills through the arts enhances their learning, as they stimulate language practice in an active and interactive environment.

Ballesteros point out that visual arts can be used when providing practical educational tools and a refreshing approach to critical thinking⁵⁰. Hence, engaging in Arabic language lessons through integration with visual arts helps to process linguistic information through analysis, evaluation, and interpretation. Integration of the arts also allows knowledge to be linked to student's private lives, and it stimulates questions and requires inferences to be made.

Hartl states that integrating arts and education leads to social and emotional development⁵¹. Lemper adds that applying language learning through the arts can "build confidence and psychological and social well-being"⁵². In research on children in a Saudi school, Moula, Z., Aithal, S., Karkou, V., & Powell, J. point out the importance of arts in psychological treatment, reducing learning difficulties, achieving participation, integration, communication, building confidence, and developing the ability to express oneself. This can be implemented by integrating arts into teaching Arabic. Education can help increase students' harmony and help them transcend and adapt to differences between cultures. Furthermore, it promotes dialogue, supports cooperation and teamwork, develops personal language experiences, and directs aspirations toward achievement in learning the four language skills.

6. Challenges and Possibilities

The first challenge is to make the arts more than just entertainment. The arts are often incorporated into Arabic language education through extracurricular activities. A study Adely showed how Jordanian high school students struggled to commit to dramatic extracurricular activities, which led them to prefer focusing on the curriculum⁵³. Placing technical exercises to develop language competencies on the sidelines of the curriculum leads to negligence in adopting them as an essential strategy in education.

Those instructors seeking to incorporate the arts into Arabic language teaching often need to rely on their resources, resulting in extra effort in lesson preparation. The difficulty is finding the right programmes that match vocabulary and grammar topics and then individually creating worksheets with helpful exercises. This requires much preparation, from providing equipment to overseeing the learning process. Therefore,

it is recommended to create curricula compatible with the use of arts in teaching Arabic.

More crucially, learning outcomes are influenced by instructors' skills and learners' willingness to develop through this approach. Time constraints and a lack of familiarity with the arts hinder teachers from including the arts in Arabic language education curricula.

Another challenge is changing the attitudes of instructors who are not enthusiastic and encouraging them to use new methods. Flexible and more open minds require thorough training. So, the majority prefer the traditional methods. The arts offer creative ways to combine traditional and modern teaching methods to create a harmonious learning environment. Through comparative research, it is possible to create an environment that ideally meets the requirements of teaching Arabic.

It is worth noting that students prefer to achieve learning outcomes through technological methods rather than through visual means Edens⁵⁴. As a result, they may not be attracted to creative tasks as alternative language learning strategies due to their lack of confidence in the activity.

Researchers who teach Arabic through creative artistic means do not tend to share their findings with readers, so problems arise because measuring the quality of the procedures is difficult due to a lack of documentation. Developing the approach will require extensive training enhanced by the personal creativity of supervisors and peer review. As a result, teaching Arabic according to arts-based standards requires extensive academic research efforts to benefit from national and international experience at the levels of expressive, plastic, applied, literary, and performing arts.

On a larger scale, the financial burden poses an additional challenge. Educational bodies do not provide a budget for interdisciplinary curricula, so most schools lack up-to-date reference books and tools to employ the arts in educational activities. To manage the methodological strategies, training courses must be held, the implementation of which will require the provision of computers, CDs, and the costs of downloading programmes. Proving the quality of arts-based education will only be achieved with an explicit recommendation supported financially by official authorities.

Conclusion

This study discussed the effectiveness of including arts in teaching Arabic as a second language class to develop the four language skills: listening, speaking, reading, and writing. The effectiveness of activities related to drawing, songs, drama, and cinematic performances has been reached in providing a motivating learning environment that advances the teaching methodology from sterile indoctrination to meaningful communication that meets students' needs and enhances learning motives and results. The research ended with the following:

The research suggested many drama activities that would provide a creative context for communicatively practicing the language, thus enhancing the cultural competencies necessary for immersion in social life. It concluded that drama leads to the creation of a learning environment that helps develop reading and writing skills and promotes the development of listening and speaking skills. It stressed that these activities expose students to new uses of their linguistic wealth during the practice of

creative writing and that it increases the motivation towards reading to discover the events of the narration, so it allows approaching learning the Arabic language in a state of high mood because it involves the fun of discovery within the framework of interactive and collaborative work.

The research suggested several activities related to listening to songs in the Arabic language lessons, indicating the procedures and conditions that are supposed to be available. It concluded that these activities lead to the acquisition of the four skills under low pressure, which helps to engage in the Arabic language and culture due to the connection of songs with heritage and community issues. The research also concluded that listening to Arabic songs contributes to developing oral communication skills because it facilitates the possession of correct pronunciation and tone capable of conveying meaning. In addition, these activities develop listening and speaking skills because they have emotional content that develop understanding and distinguishing sounds, leading to verbal practice based on the correct use of grammatical formulas.

The research suggested several reading, writing, listening, and speaking exercises through which the creative use of Arabic as a second language takes place through film materials, and it also showed the obstacles that pose a challenge to its use, so it proposed appropriate solutions to avoid them. It was found that films facilitate students' involvement in literary content understanding and practice them confidently in communication because they provide a realistic context closely related to the historical and artistic identity and the Arab way of life, facilitating experimentation in social and cultural contexts and multiple situations. The research also concluded that it is a rich educational experience that provides enjoyment and reduces learning stress because it involves linguistic development based on understanding the vocabulary and structures used in daily life and spoken by native speakers.

The research concluded that it is possible to easily acquire and retain language skills through creative arts such as drawing, so it described various activities that depend on it to enable the Arabic language. It concluded that examining drawings through written or oral expression would enhance interest in topics and help to understand the read texts and realize their meaning and abstract concepts. It also stimulates the enrichment of ideas with details because it helps to remember and retrieve vocabulary, breaking the routine of theoretical lessons and turning them into experimental lessons.

The analysis revealed that employing the arts in general to empower the Arabic language has positive long-term effects because it leads to building and developing linguistic knowledge on sound foundations, and it also improves academic achievement because it supports visual intelligence and verbal memory, improves perception, enhances confidence, and enriches memorisation skills. On the other hand, integrating the arts into Arabic language lessons reduces the level of anxiety and creates a positive atmosphere based on cooperation, which leads to the production of a dynamic and interactive knowledge environment away from rigid educational standards.

The research discussed the most important challenges of incorporating the arts into Arabic language learning classes, such as the difficulty of finding suitable

programmes and the necessary tools, the lack of a special budget for integrated curricula, and the disparity in the skills of supervisors. To manage systematic treatment strategies, the research suggested several procedures and recommended the establishment of training courses and the creation of appropriate curricula to encourage typical supervisors to use modern methods with a combination of traditional teaching methods and creative learning methods through the arts to create a homogeneous learning environment.

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Footnotes:

¹ Gilakjani, A. The Effect of Multimodal Learning Models on Language Teaching and Learning, p. 1321

² Newton, E. Art as communication, P. 71.

³ Sapir, E. Language: An Introduction to the Study of Speechp.8

⁴ Almelhes, S. A., & Alsaiari, H. E. A Conceptual Framework for Teaching Arabic as a Second Language. P. 2110.

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⁶ Dixon, G. T., & Chalmers, F. G. The expressive arts in education, p. 12.

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- ⁸ LaJevic, L. Arts Integration: What is Really Happening in the Elementary Classroom? P. 2.
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