

LANGUAGE ART EXHIBITION AS AN INVISIBLE CURRICULUM IN ARABIC LANGUAGE ACQUISITION AT PMDG PUTRI 1ST CAMPUS

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ABSTRAK

This study investigates the Language Art Exhibition as an invisible curriculum in Arabic language acquisition at PMDG Putri Campus 1. Using a qualitative case study approach, the study explores how artistic performances such as drama, poetry recitation (qirā'ah al-syi'r), singing (ghinā'), and news reading (qirā'ah al-akhbār) function as implicit pedagogical mechanisms supporting communicative competence. Data were collected through participant observation, semi-structured interviews, and documentation analysis involving santriyah, Language Advisory Council (LAC) administrators, Arabic supervisors, and pesantren leaders. The findings reveal that the Language Art Exhibition creates a performative language environment encouraging spontaneous Arabic usage, emotional engagement, vocabulary retention, pronunciation accuracy, and speaking confidence. The study further demonstrates that repetitive artistic performances, institutional language culture, peer interaction, and bilingual discipline collectively construct a sustainable language ecosystem facilitating Arabic acquisition through habituation and immersion. The novelty lies in conceptualizing performative invisible curriculum as a framework explaining how artistic activities function pedagogically in pesantren.

ABSTRAK

Penelitian ini mengkaji Language Art Exhibition sebagai invisible curriculum dalam pemerolehan bahasa Arab di PMDG Putri Kampus 1. Menggunakan pendekatan studi kasus kualitatif, penelitian ini mengeksplorasi bagaimana pertunjukan seni seperti drama, pembacaan puisi (qirā'ah al-syi'r), menyanyi (ghinā'), dan pembacaan berita (qirā'ah al-akhbār) berfungsi sebagai mekanisme pedagogis implisit yang mendukung kompetensi komunikatif. Data dikumpulkan melalui observasi partisipatif, wawancara semi-terstruktur, dan analisis dokumentasi yang melibatkan santriyah, pengurus Language Advisory Council (LAC), pembimbing bahasa Arab, dan pimpinan pesantren. Hasil penelitian menunjukkan bahwa Language Art Exhibition menciptakan lingkungan bahasa performatif yang mendorong penggunaan bahasa Arab secara spontan, keterlibatan emosional, penguatan kosakata, ketepatan pelafalan, dan kepercayaan diri berbicara. Penelitian ini juga menemukan bahwa pertunjukan seni yang berulang, budaya bahasa institusional, interaksi teman sebaya, dan disiplin bilingual secara kolektif membentuk ekosistem bahasa berkelanjutan yang mendukung pemerolehan bahasa Arab melalui pembiasaan dan imersi.

Kata Kunci: *invisible curriculum; pemerolehan bahasa Arab; pedagogi performatif; lingkungan bahasa; pesantren;*

INTRODUCTION

Arabic language learning in Islamic boarding schools (*pesantren*) has long been recognized as a distinctive educational tradition that integrates formal instruction with daily linguistic practices. Unlike conventional classroom-based learning, *pesantren* develop a comprehensive language ecosystem in which students continuously interact with Arabic not only as a subject of study but also as a medium of communication, discipline, social interaction, and cultural identity. In this context, language acquisition is shaped not merely through curricular instruction but through environmental habituation embedded in everyday life. Recent studies emphasize that the success of Arabic learning in *pesantren* is strongly influenced by the intensity of language exposure, interaction patterns, and communicative practices established within the boarding school environment (Hamid et al., 2024).

In contemporary Arabic education discourse, scholars increasingly argue that language learning effectiveness depends on authentic communicative environments rather than solely on grammatical mastery. This perspective aligns with sociocultural and environmental approaches to second language acquisition, which view language competence as the product of continuous social interaction and contextual practice. Within *pesantren*, this phenomenon appears through various extracurricular and non-formal linguistic activities such as *muḥādathah*, language courts, speeches, drama performances, poetry recitation, and bilingual artistic exhibitions. These activities function as linguistic immersion spaces where students internalize vocabulary, pronunciation, fluency, and communicative confidence naturally and sustainably. Studies on *pesantren* language environments demonstrate that informal linguistic ecosystems contribute significantly to the development of productive language skills and communicative competence among *santri* (Samin et al., 2025; Fauzah et al., 2026).

One of the emerging yet underexplored dimensions in Arabic language learning is the role of artistic performance as an invisible curriculum. The concept of invisible curriculum—often associated with hidden curriculum—refers to implicit educational processes that shape learners' attitudes, behavior, communication patterns, and competencies outside formal instructional structures. In *pesantren* education, hidden curriculum manifests through institutional culture, discipline systems, language policies, role modeling, and daily habituation (Homsiyah et al., 2026). Within Arabic learning contexts, language environments (*bī'ah lughawiyah*) operate as hidden pedagogical mechanisms that unconsciously construct students' speaking ability and linguistic identity through repetitive exposure and social reinforcement (Yunus et al., 2026). However, previous studies largely focus on general language environments, classroom interaction, or *pesantren* language policies, while limited attention has been given to artistic and performative activities as forms of invisible curriculum in Arabic acquisition.

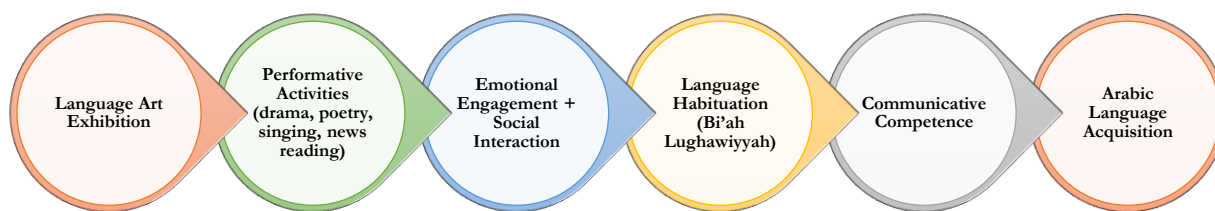
This gap becomes increasingly important considering that contemporary language pedagogy has shifted toward performative and experiential learning models. Performance-based learning enables students to acquire language through meaningful expression, collaborative interaction, emotional engagement, and contextual communication. In this regard, Language Art Exhibition at PMDG Putri Campus 1

represents an innovative educational phenomenon where drama, poetry reading (qirā'ah al-syī'r), singing (ghinā'), and news reading (qirā'ah al-akhbār) are integrated into the pesantren language environment. Conducted routinely every two weeks under the supervision of the Language Advisory Council (LAC), the program not only serves as entertainment but also functions as a sustainable platform for practicing Arabic and English communicatively within authentic social situations. Such activities indicate that language learning in pesantren extends beyond formal curriculum into cultural and performative domains that cultivate spontaneous acquisition and communicative immersion.

Several recent studies have discussed contextual Arabic learning and multicultural language practices in pesantren, emphasizing the importance of contextual interaction and sociocultural adaptation in language acquisition (Sopian et al., 2025; Baharun & Masnun, 2026). Nevertheless, research specifically investigating Language Art Exhibition as an invisible curriculum in Arabic acquisition remains scarce. Existing scholarship has not sufficiently explained how artistic performances function pedagogically as implicit language-learning mechanisms, nor how these activities shape communicative competence, language confidence, and linguistic habituation among female santri in modern pesantren settings. Therefore, this study seeks to fill this theoretical and empirical gap by examining how Language Art Exhibition at PMDG Putri Campus 1 operates as an invisible curriculum that supports Arabic language acquisition through performative and environmental approaches.

This study is significant for three reasons. First, it contributes theoretically to the discourse on hidden curriculum and language environment by positioning artistic performance as a form of performative pedagogy in Arabic learning. Second, it enriches pesantren studies by highlighting the integration of language, culture, and artistic expression in shaping communicative competence. Third, it offers practical implications for Arabic language education institutions seeking alternative approaches beyond conventional classroom instruction. Accordingly, this research aims to analyze the role of Language Art Exhibition as an invisible curriculum in Arabic language acquisition at PMDG Putri Campus 1 and to explore how performative language activities contribute to the formation of communicative, expressive, and socially engaged Arabic learners.

Figure 1. Conceptual Framework of Performative Invisible Curriculum in Arabic Language Acquisition



METHODE RESEARCH

For this study, a qualitative case study design is the most appropriate and methodological choice compared to ethnography or phenomenology. The main reason is that this research does not merely seek to explore participants' lived experiences (phenomenology) nor comprehensively map an entire pesantren culture over a prolonged immersion period (ethnography). Rather, the study specifically aims to investigate how Language Art Exhibition functions as an invisible curriculum within a bounded educational system, namely PMDG Putri Campus 1. A qualitative case study enables the researcher to examine deeply the interaction between language environment, performative activities, institutional discipline, and Arabic language acquisition in a real-life educational context. Recent studies in Arabic language learning and pesantren research also predominantly employ qualitative case study approaches because they are effective in uncovering hidden pedagogical processes, language habituation, and sociocultural interactions embedded in pesantren life (Baharun & Masnun, 2025; Yunus et al., 2026).

This study adopts an interpretive qualitative paradigm focusing on the meaning-making processes behind linguistic performances and language immersion practices. The research was conducted at PMDG Putri Campus 1 Mantingan, Ngawi, East Java, Indonesia, particularly within the activities organized by the Language Advisory Council (LAC), including drama performances, poetry recitation (*qirā'ah al-syī'r*), singing (*ghinā'*), and news reading (*qirā'ah al-akhbār*). The participants consist of santriyah involved in the Language Art Exhibition program, LAC administrators, Arabic language supervisors, and pesantren leaders selected purposively based on their active engagement in language-related activities. Purposive sampling is considered suitable for qualitative inquiry because it allows the researcher to obtain rich and contextually relevant data from participants directly involved in the phenomenon under investigation (Sopian et al., 2025).

Table 1. Research Participants and Their Roles

No.	Participants	Roles in the Study	Research Contribution
1	Santriyah (students participating in Language Art Exhibition)	Main participants and performers in drama, poetry recitation, singing, and news reading activities	Provided primary data regarding language experience, communicative confidence, pronunciation practice, vocabulary acquisition, and emotional engagement in Arabic learning
2	Language Advisory Council (LAC) Administrators	Organizers and supervisors of the Language Art Exhibition program	Explained institutional language policies, program objectives, language discipline systems, and implementation of bilingual habituation
3	Arabic Language Supervisors	Language mentors and evaluators	Provided information about students' language development, pronunciation correction,

			communicative competence, and pedagogical strategies
4	Pesantren Leaders	Institutional policy makers and educational authorities	Explained the philosophical foundation of language environment formation and the role of performative activities in pesantren education
5	Peer Groups and Fellow Performers	Collaborative learning partners during rehearsals and performances	Contributed insights regarding peer interaction, collaborative immersion, and informal language correction practices

Data were collected through participant observation, semi-structured interviews, and documentation analysis. Participant observation was conducted to capture naturally occurring linguistic interactions, language discipline practices, and performative expressions during Language Art Exhibition activities. Semi-structured interviews were used to explore participants' perceptions regarding the role of artistic performance in improving speaking confidence, pronunciation, fluency, and communicative competence in Arabic. Meanwhile, documentation analysis included language regulations, performance scripts, activity schedules, institutional reports, and visual archives related to the exhibition program. The use of multiple data collection techniques enables methodological triangulation and strengthens the credibility of qualitative findings. Similar procedures have been widely employed in recent Arabic language immersion studies in pesantren contexts (Fauzah et al., 2026; Ali et al., 2026).

The data were analyzed thematically using the interactive model of data condensation, data display, and conclusion drawing. Thematic analysis was chosen because it allows the researcher to identify recurring patterns related to hidden curriculum practices, language habituation, performative pedagogy, and communicative immersion within the pesantren environment. The analysis process was conducted continuously throughout the fieldwork to ensure interpretive depth and contextual sensitivity. To ensure trustworthiness, this study employed source triangulation, technique triangulation, prolonged engagement, member checking, and peer debriefing. These strategies are essential in qualitative educational research to maintain credibility, dependability, and confirmability of findings (Suska, 2025).

Methodologically, this study positions Language Art Exhibition not merely as an extracurricular activity but as a sociolinguistic and performative space where Arabic language acquisition occurs implicitly through repeated exposure, artistic interaction, and institutional habituation. Therefore, the qualitative case study approach provides a comprehensive framework for understanding how invisible curriculum operates dynamically within pesantren language ecology. In addition, this approach contributes to the growing trend of impactful qualitative research in educational studies, particularly

in exploring contextual and culturally embedded learning phenomena that cannot be adequately measured through quantitative procedures alone (Thelwall & Nevill, 2021).

RESULTS

The findings of this study reveal that the Language Art Exhibition at PMDG Putri Campus 1 functions not merely as an extracurricular entertainment program, but as an invisible curriculum that systematically supports Arabic language acquisition through performative, habitual, and sociolinguistic mechanisms. The implementation of this program demonstrates how language learning in pesantren extends beyond formal classroom instruction into cultural and artistic practices embedded within students' daily lives. Through drama performances, poetry recitation (*qirā'ah al-syi'r*), singing (*ghinā'*), and news reading (*qirā'ah al-akhbār*), santriyah engage in authentic communicative situations that encourage spontaneous Arabic usage. This finding strengthens previous studies asserting that hidden curriculum in pesantren operates through institutional culture, habituation, and environmental interaction rather than solely through explicit instruction (Homsiyah et al., 2026; Suskha, 2025).

Table 3. Thematic Findings of Language Art Exhibition as Invisible Curriculum

Themes	Indicators	Educational Impact
Performative language environment	Drama and poetry interaction	Speaking fluency
Institutional habituation	Repetitive bilingual exposure	Vocabulary retention
Emotional engagement	Artistic expression	Speaking confidence
Collaborative immersion	Peer rehearsal and correction	Communicative competence

1. Language Art Exhibition as a Performative Language Environment

The study found that the Language Art Exhibition creates a performative language environment (*bi'ah lughawiyah adā'iyah*) in which Arabic is practiced contextually and collaboratively. Unlike classroom learning that tends to focus on grammar and memorization, this activity immerses students in communicative performances requiring pronunciation accuracy, fluency, emotional expression, and interactional competence. Observational data indicated that students participating in drama performances demonstrated greater confidence in speaking Arabic compared to students who only relied on classroom-based instruction. Repeated exposure to public speaking and artistic expression also contributed to vocabulary retention and spontaneous sentence production.

This finding aligns with the theory that language acquisition develops more effectively within immersive and socially meaningful environments. Hamid et al. (2024) argue that pesantren language environments accelerate communicative competence because students interact continuously with language in both structured and spontaneous contexts. Similarly, recent studies on Arabic immersion programs indicate that performative interaction and collaborative communication strengthen productive

language skills more effectively than conventional teacher-centered approaches (Fauzah et al., 2026). The findings therefore suggest that Language Art Exhibition functions as a performative pedagogical space where Arabic becomes a lived communicative practice rather than merely an academic subject.

2. Invisible Curriculum through Habituation and Institutional Culture

Another significant finding shows that the success of the Language Art Exhibition lies not only in the performance itself but also in the institutional culture surrounding the activity. The role of the Language Advisory Council (LAC), language discipline systems, peer interaction, and continuous bilingual regulations collectively construct a hidden pedagogical process influencing students unconsciously. Students reported that regular exposure to Arabic performances every two weeks gradually normalized the use of Arabic in daily interaction. As a result, language learning occurred through habituation rather than coercive instruction.

The data demonstrate that invisible curriculum manifests through repetition, symbolic practices, role modeling, and institutional expectations embedded in pesantren life. This supports the argument that hidden curriculum in Islamic boarding schools operates through unwritten norms, environmental conditioning, and social interaction patterns that shape learners' behavior and competencies naturally (Lasmanah & Mukarom, 2026). In this context, Language Art Exhibition becomes part of a broader pesantren ecosystem where Arabic is socially valued, publicly displayed, and collectively practiced. The findings also resonate with Rahmi et al. (2026), who found that language habituation activities such as muḥādathah significantly improve students' confidence, responsibility, and communicative competence through repeated social practice.

3. Artistic Expression and the Development of Communicative Competence

The study further reveals that artistic performance enhances not only linguistic proficiency but also expressive and emotional dimensions of communication. Through drama and poetry performances, students learn to convey emotions, persuasion, narrative structures, and social meanings using Arabic. Interview data indicated that santriyah perceived Arabic not merely as a formal academic language but as a medium of creativity, self-expression, and da'wah communication. This transformation contributes significantly to students' communicative competence because language is internalized contextually and emotionally.

These findings confirm sociocultural perspectives in second language acquisition emphasizing that language learning emerges through social participation and meaningful interaction. In performative activities, students negotiate meaning collaboratively while simultaneously constructing linguistic identity. Sopian et al. (2025) explain that pesantren language learning becomes more effective when Arabic is integrated into multicultural and contextual social interaction rather than isolated grammatical exercises. Therefore, the Language Art Exhibition may be understood as a

sociolinguistic arena where linguistic competence, artistic expression, and identity formation intersect dynamically.

4. Sustainability of Arabic Acquisition through Repetitive Performance

An important finding of this study is the sustainability aspect of the program. Unlike incidental language competitions, the Language Art Exhibition is conducted routinely every two weeks, allowing students to continuously practice and refine their Arabic skills. This continuity strengthens language retention and supports long-term acquisition processes. Repetitive participation in artistic performances encourages automaticity in pronunciation, sentence construction, and conversational fluency. Furthermore, the collaborative preparation process before performances – such as script rehearsal, pronunciation correction, and peer evaluation – creates additional informal learning opportunities beyond the stage itself.

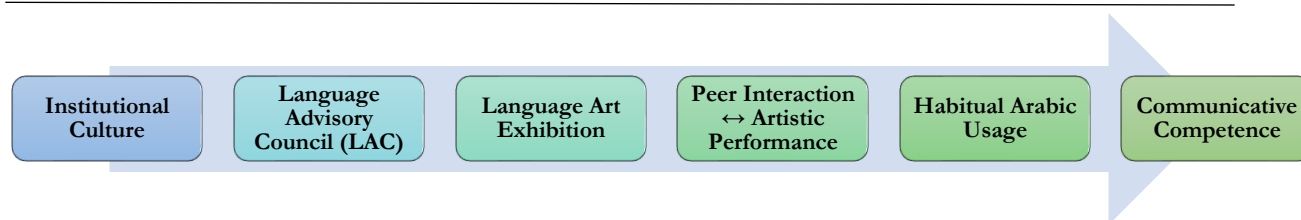
The findings indicate that sustainable language acquisition in pesantren depends heavily on continuous exposure and institutional consistency. This supports previous research highlighting that Arabic language mastery in pesantren is strongly influenced by the intensity and regularity of language interaction within the boarding school environment (Hamid et al., 2024). Consequently, Language Art Exhibition should not be viewed merely as a complementary cultural event but as a structured invisible curriculum strategically contributing to Arabic acquisition through performative immersion and collective linguistic habituation.

5. Reconstruction of Arabic Learning beyond Formal Classroom Pedagogy

Overall, this study demonstrates that Arabic language acquisition at PMDG Putri Campus 1 occurs through an integrated educational ecosystem combining formal instruction, environmental immersion, and performative artistic practice. The findings challenge conventional assumptions that effective Arabic learning depends primarily on classroom teaching and grammatical mastery. Instead, the study highlights that communicative competence develops more organically when language is embedded within emotionally engaging, socially interactive, and culturally meaningful activities.

This study therefore proposes the concept of performative invisible curriculum as an alternative framework for understanding Arabic language acquisition in pesantren. Within this framework, artistic performance acts as a hidden pedagogical mechanism enabling students to internalize language naturally through repeated exposure, collective participation, and expressive communication. Such findings contribute theoretically to discussions on hidden curriculum, performative pedagogy, and sociocultural approaches in Arabic language education, while also offering practical implications for Islamic educational institutions seeking innovative and sustainable language-learning models.

Figure 2. Performative Language Ecosystem in PMDG Putri Campus 1



DISCUSSION

The findings of this study indicate that the Language Art Exhibition at PMDG Putri Campus 1 functions as a form of performative invisible curriculum that strengthens Arabic language acquisition through artistic immersion, habitual interaction, and sociolinguistic engagement. This finding confirms that language learning in pesantren cannot be understood merely through formal instructional activities inside the classroom, but must also be viewed as a cultural and environmental process embedded in students' daily experiences. In this context, Arabic is transformed from an academic subject into a living language practiced collectively through drama, poetry recitation, singing, and news reading. Such findings reinforce the argument that language acquisition develops more effectively in authentic communicative environments where learners interact meaningfully and continuously with the target language (Hamid et al., 2024, p. 392).

This study further reveals that artistic performance creates a pedagogical space where students acquire Arabic unconsciously through participation and repetition. Unlike traditional grammar-oriented approaches that emphasize memorization and structural mastery, the Language Art Exhibition encourages students to use Arabic expressively, emotionally, and socially. This finding supports sociocultural perspectives in second language acquisition, which emphasize that language competence emerges through interaction, collaborative participation, and contextual communication rather than isolated linguistic drills (Sopian et al., 2025, p. 81). Through performative activities, santriyah are not only practicing vocabulary and pronunciation but are also negotiating meaning, emotion, and identity using Arabic in real communicative situations (Suska, F. 2025).

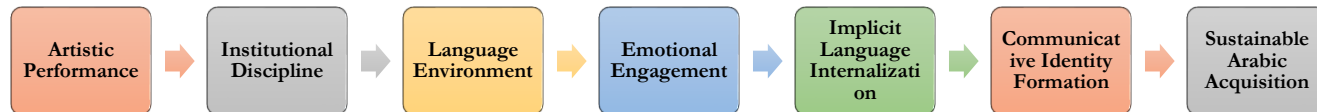
The novelty of this study lies in its conceptualization of artistic performance as an invisible curriculum in Arabic language education. Previous studies on *bi'ah lughawiyah* generally focused on disciplinary systems, daily conversation programs, or institutional language policies (Yunus et al., 2025, p. 807). However, this study demonstrates that artistic activities themselves operate as implicit pedagogical mechanisms that facilitate communicative competence. The findings therefore expand hidden curriculum theory within pesantren education by showing that hidden curriculum is not solely associated with discipline and behavioral control, but also with creative and performative language socialization (Khofifah, K., et.al. 2025). In this regard, Language Art Exhibition becomes a symbolic arena where Arabic is publicly legitimized as a medium of creativity, expression, and social interaction.

Another important finding is that emotional engagement significantly influences students' language acquisition. Students involved in drama and poetry performances

showed greater speaking confidence, pronunciation accuracy, and fluency because language learning occurred within emotionally meaningful contexts. This finding aligns with recent studies emphasizing that affective engagement and experiential learning positively influence second language acquisition processes (Iqbal et al., 2025, p. 214). Emotional involvement in artistic performance allows students to internalize Arabic naturally because language is associated with expression, enjoyment, collaboration, and achievement rather than academic pressure alone. Consequently, the effectiveness of Language Art Exhibition lies not merely in linguistic repetition but in the integration of cognitive, emotional, and social dimensions of learning.

The study also highlights the importance of institutional culture in sustaining Arabic acquisition. The consistency of bilingual regulations, the supervision of the Language Advisory Council (LAC), peer correction practices, and the routine implementation of Language Art Exhibition collectively construct a sustainable language ecosystem within the pesantren. This finding supports Baharun and Masnun's (2025, p. 7) argument that Arabic learning environments become effective when supported by collective participation and institutional commitment. Nevertheless, this study offers a sharper contribution by demonstrating that institutional language culture becomes more impactful when combined with performative and artistic dimensions. In other words, students are more motivated to use Arabic when language is linked to creativity, public performance, and social appreciation (Febriani, S. R., et.al. 2025).

Figure 3. Model of Performative Invisible Curriculum in Arabic Language Acquisition



Furthermore, this study challenges the dominance of teacher-centered Arabic pedagogy still prevalent in many Islamic educational institutions. The findings suggest that communicative competence develops more organically through participatory and immersive experiences rather than through formal grammatical instruction alone. This confirms recent critiques arguing that Arabic education often fails to produce communicatively competent learners because learning remains excessively focused on linguistic structures instead of authentic communication (Wardana & Baharun, 2025, p. 186). In contrast, the Language Art Exhibition provides students with opportunities to use Arabic dynamically in collaborative and expressive contexts, thereby fostering spontaneous oral production and communicative flexibility.

From a theoretical perspective, this study proposes the concept of performative invisible curriculum as an alternative framework for understanding Arabic language acquisition in pesantren contexts. This concept refers to implicit pedagogical processes in which language competence is formed through repeated artistic performances, collective interaction, emotional engagement, and sociocultural immersion. This framework contributes to the growing discourse on performative pedagogy and sociocultural language learning by emphasizing that language acquisition is deeply connected to

embodied practice and social participation. Therefore, Arabic learning should no longer be viewed merely as the transmission of grammatical knowledge but as the cultivation of communicative experience within meaningful social environments.

Finally, this study positions pesantren as an innovative educational institution capable of integrating language, culture, art, and social interaction into holistic language learning practices. Amid contemporary discussions on communicative and experiential pedagogy, the Language Art Exhibition at PMDG Putri Campus 1 demonstrates that local Islamic educational traditions possess adaptive and transformative pedagogical models relevant to modern language education discourse. Thus, the findings of this study not only enrich Arabic language pedagogy literature but also contribute to broader discussions on hidden curriculum, performative learning, and sociolinguistic approaches in Islamic education.

Table 4. Practical Implications for Arabic Language Education

Findings	Educational Implications
Artistic performance improves fluency	Integrate drama and poetry into Arabic programs
Emotional engagement strengthens retention	Use expressive pedagogy
Repetitive exposure supports acquisition	Build sustainable language routines
Peer interaction improves confidence	Develop collaborative learning environments

CONCLUSION AND IMPLICATIONS

This study concludes that the Language Art Exhibition at PMDG Putri Campus 1 functions as a performative invisible curriculum that significantly supports Arabic language acquisition through artistic immersion, sociolinguistic interaction, and institutional habituation. The findings demonstrate that Arabic learning in pesantren extends beyond formal classroom instruction into cultural and performative practices embedded in students' daily lives. Through drama, poetry recitation, singing, and news reading, santriyah engage in authentic communicative experiences that foster fluency, pronunciation accuracy, vocabulary retention, and speaking confidence. Therefore, Arabic acquisition in pesantren is not solely constructed through explicit pedagogical instruction, but through continuous exposure to meaningful linguistic performances situated within a supportive language environment.

This study further reveals that the effectiveness of the Language Art Exhibition lies in its ability to transform Arabic from an academic subject into a living medium of expression, creativity, and social communication. The repetitive and collaborative nature of artistic performances enables students to internalize language naturally through emotional engagement, peer interaction, and contextual communication. In this regard, the study challenges conventional grammar-oriented Arabic pedagogy that prioritizes

structural mastery over communicative competence. Instead, the findings affirm that sustainable language acquisition emerges more organically through participatory, immersive, and emotionally meaningful learning experiences. Consequently, performative activities should no longer be viewed as supplementary entertainment programs, but as strategic pedagogical mechanisms within Arabic language education.

Theoretically, this research contributes to the development of hidden curriculum and sociocultural language learning theories by proposing the concept of performative invisible curriculum. This concept explains how language competence is implicitly constructed through repeated artistic practice, institutional culture, collective participation, and sociolinguistic immersion. Unlike previous studies that primarily emphasized disciplinary systems or language policies in pesantren, this study positions artistic performance as a central pedagogical force in shaping communicative competence and linguistic identity. Thus, the research expands the discourse of Arabic language pedagogy by integrating performative learning, emotional engagement, and environmental acquisition into a holistic educational framework relevant to contemporary language education.

Practically, the findings imply that Islamic educational institutions and Arabic learning programs should redesign language pedagogy by integrating artistic, performative, and experiential approaches into their curriculum ecosystems. Schools and pesantren need to develop sustainable language environments where students actively use Arabic in socially meaningful and creatively expressive contexts rather than relying exclusively on classroom-based grammatical instruction. Programs such as language exhibitions, drama performances, poetry festivals, and public speaking forums may function as effective platforms for strengthening communicative competence and learner confidence. Furthermore, this study suggests that pesantren possess a transformative educational model highly relevant to modern communicative language teaching, positioning Islamic boarding schools not as traditional educational remnants, but as innovative centers of immersive and culturally grounded language acquisition.

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