

# GRAPHIC DESIGN COURSE IN MULTIDISCIPLINARY EDUCATION IN ARABIC LANGUAGE AND LITERATURE STUDY PROGRAMME (A Phenomenological Study Of Lecturer Experience)

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**Abstract:** The integration of graphic design skills in the curriculum of the Arabic Language and Literature (BSA) Study Program is one of the strategic steps in preparing graduates who are able to compete in the era of globalisation and digitalisation. This study aims to explore these challenges and identify innovative strategies applied by lecturers in teaching graphic design in BSA. Using a qualitative approach based on phenomenology, data was gathered through interviews with lecturers teaching Graphic Design courses. The data were analysed and combined with relevant academic

literature to provide a theoretical foundation on multidisciplinary approaches in higher education.

The results showed that the main challenges in teaching graphic design in BSA study programme include limited technical competence of lecturers, students' skill gaps in technology, and limited course duration. To overcome these challenges, lecturers adopt strategies such as material condensation, *project-based* learning, differentiated *instruction* approaches, and the use of software that is easier for students to access and understand. Lecturers also encourage collaboration through group projects, regular monitoring, and evaluation that emphasises process as well as outcomes.

**Keywords:** Graphic Design, Multidisciplinary Education, Arabic Language and Literature, Phenomenological Study

## Introduction

Visual skills are becoming an increasingly urgent need in the world of work in the era of globalisation and growing digitalisation, especially for graduates of the Arabic Language and Literature (BSA) Study Program. The integration of graphic design courses in the BSA curriculum is relevant because graduates are expected to have effective visual communication competencies in various industrial sectors<sup>1</sup>. Based on the Tracer Study of the Faculty of Humanities in 2024, around 2 per cent of BSA graduates in 2022 have careers as graphic designers, showing significant potential in this field. Interdisciplinary collaboration in higher education is considered capable of bridging the gap between students' academic and practical abilities, preparing them for some challenges of an ever-evolving complex world of work<sup>2</sup>.

Lecturers' experience in teaching graphic design is a key factor in creating graduates who are competent and in line with the needs of the creative industry<sup>3</sup>. Using a phenomenological approach, this study

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<sup>1</sup> Fitri Ayu et al., "Pemanfaatan Augmented Reality Sebagai Media Pembelajaran Di Masa Pandemi Pada Mata Kuliah Desain Grafis," *INTECOMS: Journal of Information Technology and Computer Science* 5, no. 1 (June 3, 2022): 123–31, <https://doi.org/10.31539/intecom.v5i1.3865>; Ali Alamsyah Kusumadinata and Astrid Sri Wahyuni Sumah, "Penguatan Kemampuan Mahasiswa Dalam Mendalami Desain Komunikasi Grafis Dalam Acara Talkshow Bersama Praktisi," *Jurnal Masyarakat Madani Indonesia* 2, no. 2 (April 11, 2023): 108–15, <https://doi.org/10.59025/js.v2i1.81>.

<sup>2</sup> Brian Alvin Hananto, "PEMBELAJARAN KONTRAS DALAM TIPOGRAFI MELALUI STUDI KOMPOSISIONAL," *GESTALT* 2, no. 1 (June 23, 2020): 59–74, <https://doi.org/10.33005/gestalt.v2i1.56>.

<sup>3</sup> Ari Andrianti, Lies Aryani, and Dwi Ayu Gusriyanti, "PELATIHAN DESAIN GRAFIS UNTUK OSIS MENGGUNAKAN CANVA PADA SMK NEGERI 2 KOTA JAMBI," *Jurnal*

explores how graphic design lecturers in Prodi BSA face teaching challenges and implement innovative strategies to equip students with the necessary visual skills<sup>4</sup>. Previous studies have shown that a multidisciplinary approach, including the integration of graphic design, enhances students' understanding of the social context and the relevance of the skills learnt<sup>5</sup>. One of the methods often used in teaching graphic design is differentiation, which is teaching tailored to the individual needs of students<sup>6</sup>.

This research aims to understand the challenges of integrating graphic design into the BSA curriculum and explore innovative teaching strategies to overcome these challenges. Using a phenomenological approach, this study aims to offer to provide in-depth insights into the teaching processes and strategies applied by lecturers, as well as the relevance of graphic design in improving students' skills in an applicative and collaborative manner. The results are expected to be a reference in the development of the BSA Study Programme curriculum that is more adaptive and in accordance with current industry needs<sup>7</sup>.

Education that integrates multiple disciplines plays a crucial role in the development of the Arabic Language and Literature (BSA) Study Programme. This approach not only broadens students' horizons in understanding language and literature, but also connects various relevant disciplines, such as history, culture, social sciences, and technology, which provides a holistic view of the context of Arabic language and literature.

One of the main advantages of multidisciplinary education is its ability to encourage collaboration between various fields of knowledge. Olfah states that an interdisciplinary approach in Islamic education can strengthen the integration of curriculum and learning methods<sup>8</sup>. By

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*Pengabdian Masyarakat UNAMA* 2, no. 1 (April 30, 2023): 73–78, <https://doi.org/10.33998/jpmu.2023.2.1.871>.

<sup>4</sup> Mustika Mustika, Eka Prasetya Adhy Sugara, and Maissy Pratiwi, “Pengembangan Media Pembelajaran Interaktif Dengan Menggunakan Metode Multimedia Development Life Cycle,” *Jurnal Online Informatika* 2, no. 2 (January 6, 2018): 121, <https://doi.org/10.15575/join.v2i2.139>.

<sup>5</sup> Nurhalizah Nurhalizah et al., “Pengembangan Desa Dengan Pelaksanaan Kuliah Kerja Nyata Untuk Mewujudkan Masyarakat Yang Cerdas, Maju, Dan Berdaya Saing,” *Jurnal SOLMA* 11, no. 3 (January 1, 2023): 531–40, <https://doi.org/10.22236/solma.v11i3.9918>.

<sup>6</sup> Ievgen Gula et al., “Methods of Teaching Graphic Design in HEIs for Art,” *Journal of Curriculum and Teaching* 12, no. 2 (March 18, 2023): 154, <https://doi.org/10.5430/jct.v12n2p154>.

<sup>7</sup> Tri Sugihartono et al., “MENINGKATKAN PROMOSI DAN PENGUATAN SDM MELALUI PEMBUATAN MEDIA PROMOSI BAGI PARA UMKM,” *Jurnal Abdimastek (Pengabdian Masyarakat Berbasis Teknologi)* 4, no. 1 (June 16, 2023): 01–06, <https://doi.org/10.32736/abdimastek.v4i1.1672>.

<sup>8</sup> Hamida Olfah, “PENDEKATAN INTERDISIPLINER DALAM PEMIKIRAN PENDIDIKAN ISLAM: MEMPERKUAT KETERPADUAN KURIKULUM DAN METODE PEMBELAJARAN,” *SENTRI: Jurnal Riset Ilmiah* 3, no. 5 (May 19, 2024): 2507–17, <https://doi.org/10.55681/sentri.v3i5.2813>.

combining linguistics, literature, and culture, students can develop the critical and innovative thinking skills needed to understand Arabic literary texts in a broader context<sup>9</sup>. Other research also shows that an interdisciplinary approach results in a deeper and more complex understanding of the Islamic world, including in the study of Arabic language and literature<sup>10</sup>.

Multidisciplinary education is also considered to play an crucial role in preparing learners to tackle the challenges of rapidly evolving and complex work environment, especially in the era of the Industrial Revolution 4.0. Critical and creative thinking skills are indispensable, and research shows that educational approaches that integrate various fields, such as the STEAM model (Science, Technology, Engineering, Arts and Maths), can significantly improve students' problem-solving skills and creativity<sup>11</sup>. For example, cross-disciplinary integration in education not only enriches students' academic horizons, but also prepares the learners to apply that knowledge in the practical work environment, such teaching, translation, and journalism<sup>12</sup>.

Although the potential for integration of language and literature courses with applied technologies such as graphic design is enormous, challenges remain. Norlyk and Harder state that a phenomenological approach can provide deep insights into teaching and learning experiences<sup>13</sup>. In this context, understanding the experiences of lecturers who teach graphic design courses in BSA is crucial to see how they overcome barriers and implement innovative teaching methods. Webb and Welsh also assert that phenomenology as a methodology makes an important contribution to teaching and learning research by focusing on

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<sup>9</sup> Muh. Rusli, "Interdisciplinary Approach on Contemporary Islam in Indonesia," *Jurnal Adabiyah* 23, no. 2 (December 31, 2023): 355–78, <https://doi.org/10.24252/jad.v23i2a13>.

<sup>10</sup> Rusli.

<sup>11</sup> Nandita Mishra and P. S. Aithal, "Modern Multidisciplinary Education: Challenges and Opportunities of Modern Learning Pedagogy," *International Journal of Case Studies in Business, IT, and Education*, December 6, 2023, 269–80, <https://doi.org/10.47992/IJCSBE.2581.6942.0319>; Mohamad Muhsan and Abdul Haris, "Multidisciplinary Approach in Islamic Religious Education: The Formation of a Holistic and Responsive Muslim Community to the Dynamics of Modern Life," *QALAMUNA: Jurnal Pendidikan, Sosial, Dan Agama* 14, no. 1 (June 29, 2022): 597–612, <https://doi.org/10.37680/qalamuna.v14i1.4440>.

<sup>12</sup> Dina Mardiana, Abd. Rahim Razaq, and Umiarso Umiarso, "Development of Islamic Education: The Multidisciplinary, Interdisciplinary and Transdisciplinary Approaches," *Al-Hayat: Journal of Islamic Education* 4, no. 1 (June 9, 2020): 58, <https://doi.org/10.35723/ajie.v4i1.97>.

<sup>13</sup> Annelise Norlyk and Ingegerd Harder, "What Makes a Phenomenological Study Phenomenological? An Analysis of Peer-Reviewed Empirical Nursing Studies," *Qualitative Health Research* 20, no. 3 (March 2010): 420–31, <https://doi.org/10.1177/1049732309357435>.

the experiences of lecturers and students<sup>14</sup>. Therefore, the research on graphic design teaching not only provides deep insights, but also enriches the discussion on educational practices in the Arabic Language and Literature Study Programme.

Meanwhile, lecturers face various challenges in teaching graphic design to students. These challenges include pedagogical aspects, use of technology, and integration between theory and practice. Students, especially those who do not come from a design background, often need a special approach to make learning more effective. This requires innovation in teaching to ensure optimal learning.

Appiah & Cronje's study revealed challenges in the implementation of multidisciplinary education, particularly in the need to adapt teaching methods to advancements in information and communication technology (ICT). While many educators endeavour to equip schools with the latest technology, the main challenge actually lies in the ability to inspire students and encourage them to think beyond their limits<sup>15</sup>. This study emphasises that the mere presence of state-of-the-art hardware and software is not enough; lecturers must also develop effective pedagogical approaches in the utilisation of ICT in the design process.

In graphic design learning, Gula et al.'s study highlights the importance of teaching that develops independent decision-making and teamwork skills through practice-based classroom settings<sup>16</sup>. One of the main challenges lecturers face is balancing theory and practice, and ensuring that students can apply their knowledge in the real world. Limitations in practical experience often lead to a gap between what is taught in the classroom and the needs of industry.

Another challenge that needs to be addressed is in the aspect of feedback and assessment. Motley mentions that critique is an integral part of graphic design teaching, yet providing constructive and useful feedback is often a challenge<sup>17</sup>. An effective critique process requires strong communication skills and a deep understanding of design criteria, which not all lecturers may have. This can lead to frustration on the part of both

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<sup>14</sup> Andrea Webb and Ashley J. Welsh, "Phenomenology as a Methodology for Scholarship of Teaching and Learning Research," *Teaching & Learning Inquiry: The ISSOTL Journal* 7, no. 1 (March 2019): 168–81, <https://doi.org/10.20343/teachlearninqu.7.1.11>.

<sup>15</sup> Edward Appiah and Johannes Cronjé, "Information Communication and Technology (ICT) and the Challenges of Ideation in Graphic Design: An Activity Theory Focus," *International Journal of Computer Applications* 63, no. 6 (February 15, 2013): 13–23, <https://doi.org/10.5120/10469-5192>.

<sup>16</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art."

<sup>17</sup> Phillip Motley, "Critique and Process: Signature Pedagogies in the Graphic Design Classroom," *Arts and Humanities in Higher Education* 16, no. 3 (July 2017): 229–40, <https://doi.org/10.1177/1474022216652765>.

lecturers and students, especially when students think that the feedback they get is not useful enough in improving their design skills.

In addition, the challenge of integrating industry experience into the curriculum is also an important focus. Amaquandoh noted that graphic design students often struggle to connect their internship experiences with the theories they learnt in class<sup>18</sup>. The lack of collaboration between academia and industry is an obstacle in providing a more thorough understanding of the realities of the working world. Therefore, it is important for lecturers to establish a close relationship with the industry in order for students to gain practical experience that matches the needs of the market.

This research highlights that in multidisciplinary education and graphic design teaching, the integration of various disciplines is the main approach to enrich students' knowledge and prepare them for the world of work. Olfah and Rusli emphasise the importance of an interdisciplinary approach<sup>19</sup> in Arabic language and literature education, while the STEAM model is proven to enhance creativity<sup>20</sup>. Pedagogical challenges, such as adaptation to information and communication technology<sup>21</sup> and the gap between theory and practice in the classroom<sup>22</sup>, were the main concerns. Amaquandoh emphasised the importance of industrial experience through internships<sup>23</sup> as a way to bridge the distance between academic theory and the needs of the working world, emphasising collaboration between educational institutions and industry and the development of innovative pedagogies.

## Methods

The focus of analysis in this research is the Graphic Design course taught at the Faculty of Humanities with a weight of 2 credits. This course is categorised as Personality Development Course which aims to provide students with practical skills relevant to professional needs. This course is designed for 6th semester students who choose Journalism and Tourism professional majors. These two majors are included in the professional

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<sup>18</sup> Ebenezer Kwesi Amaquandoh, Karen-Hapupuch Zoe, and Mark Oduro Brobbey, "Challenges and Prospects of Industrial Attachments: The Experience of the Graphic Design Students," *International Journal of Innovative Research and Development*, August 3, 2023, <https://doi.org/10.24940/ijird/2023/v12/i7/JUL23015>.

<sup>19</sup> Olfah, "PENDEKATAN INTERDISIPLINER DALAM PEMIKIRAN PENDIDIKAN ISLAM"; Rusli, "Interdisciplinary Approach on Contemporary Islam in Indonesia."

<sup>20</sup> Muhsan and Haris, "Multidisciplinary Approach in Islamic Religious Education."

<sup>21</sup> Appiah and Cronjé, "Information Communication and Technology (ICT) and the Challenges of Ideation in Graphic Design."

<sup>22</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art."

<sup>23</sup> Ebenezer Kwesi Amaquandoh, Karen-Hapupuch Zoe, and Mark Oduro Brobbey, "Challenges and Prospects of Industrial Attachments."

elective courses offered from semester five to seven, with a total load of 16 credits each.

The name of this course varies in each study programme. In the Arabic Language and Literature Study Programme, this course is known as *Al-Tashmim Al-Jarafikwa Al-Nusq*. The two lecturers who teach this course have a strong background both academically and professionally. Both have been certified by the National Professional Certification Agency (BNSP) in the field of Image Editor, and one of them is also a design consultant for a State-Owned Enterprise (BUMN). This reflects the integration of theory and practice in teaching, with the aim of producing graduates who have the competence to compete in the world of creative industries.

This unit of analysis has challenges, such as limited time (only 2 credits) to teach complex design skills and the need to balance between theory and practice. This study aims to examine the challenges in the implementation of this course, particularly in achieving student competencies, while exploring the potential for curriculum development to better suit the needs of the creative industry.

This study focuses on the experiences of lecturers teaching Graphic Design courses in the BSA programme. Given that graphic design is not a core area of BSA study, lecturers face the challenge of delivering these skills in an effective and relevant way. This research explores the teaching methods applied, innovative strategies in delivery, as well as how graphic design is integrated into the multidisciplinary context that underpins the BSA curriculum. The research also highlighted the challenges in developing the graphic design skills of students who may not be familiar with technology or visual creativity. This study aims to understand how the role of lecturers can prepare BSA students to be more competitive in the world of work, which now demands visual skills and cross-disciplinary collaboration.

The type of research conducted is qualitative research, which aims to know the experiences and views of lecturers teaching Graphic Design courses in BSA Study Programmes. The qualitative approach allows in-depth exploration of the perceptions, strategies, and challenges faced by lecturers in teaching graphic design in the context of multidisciplinary education. According to Creswell, qualitative research<sup>24</sup> is well suited to exploring individual experiences through first-hand narratives, thus providing a more holistic insight into how lecturers understand their role in this course, which is relatively new to the field.

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<sup>24</sup> John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (SAGE Publications, 2016).

Through the interview method, this research explores subjective aspects, including the pedagogical approach used and its relevance to the needs of students in the work environment. This approach provides richer data by capturing the subjective perceptions and specific context of the respondents, which cannot be easily obtained through quantitative methods<sup>25</sup>.

The data for this study were obtained through primary and secondary sources to ensure a comprehensive understanding of the teaching of graphic design courses in BSA. Primary sources include interviews with Arabic lecturers who teach graphic design courses. The purpose of this interview is to explore the lecturers' experiences, teaching methods, challenges they face, and their views on the importance of graphic design skills for Arabic language students. In addition, supporting data was obtained from some books, journals and other academic literature. These books and journals provide theoretical frameworks related to multidisciplinary education, teaching graphic design, and integrating visual skills in non-design study programmes. Other secondary sources, such as scientific reports and articles, were used to strengthen and validate the research findings. With this approach, the research has a strong conceptual foundation and is able to present a perspective on the application of graphic design within BSA programmes.

The interviews were semi-structured, where the researcher developed guiding questions but still gave the informants the freedom to express their views. This method, as suggested by Patton, allows new insights to emerge (Patton, n.d.) because informants can answer without rigid boundaries. The researcher explores certain aspects based on the informants' responses, in line with Kvale's view that interviews are an *"interchange of views"*<sup>26</sup> to explore meaning from the respondents' perspective. During the interviews, informants' responses were recorded and transcribed to facilitate further analysis. Note-taking and recording is an important part in qualitative research as it provides an accurate data trail to be re-analysed if needed<sup>27</sup>. After the interviews were completed, the data transcripts were analysed using a qualitative approach to identify themes, patterns and insights related to graphic design teaching and its influence on students' competencies. This process, as suggested by Miles,

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<sup>25</sup> George Damaskinidis, "Qualitative Research and Subjective Impressions in Educational Contexts," *American Journal of Educational Research* 5, no. 12 (December 24, 2017): 1228–33, <https://doi.org/10.12691/education-5-12-10>.

<sup>26</sup> Steinar Kvale, "The 1,000-Page Question," *Qualitative Inquiry* 2, no. 3 (September 1, 1996): 275–84, <https://doi.org/10.1177/107780049600200302>.

<sup>27</sup> Creswell and Poht, *Qualitative Inquiry and Research Design*.

helped to understand patterns in the data and provided a holistic picture<sup>28</sup> of lecturers' teaching practices and the relevance of graphic design in the context of BSA.

Data analysis was conducted systematically, starting with collecting data through interviews that were recorded and transcribed to maintain the accuracy of the information. As expressed by Creswell, recording and transcription are important steps in maintaining data integrity<sup>29</sup>. After the transcription was completed, the researcher did an initial reading and applied coding techniques to identify emerging themes or concepts. Coding, as explained by Saldaña, is used to transform raw data into meaningful units<sup>30</sup>. The resulting codes were then categorised into key themes that reflected patterns and relationships between elements. This process uses thematic analysis to identify and explain themes relevant to the teaching of graphic design. This method, as described by Braun & Clarke, provides flexibility in identifying important themes and patterns emerging from the data<sup>31</sup>.

The researcher also included direct quotes from the interviews to support the analysis, while considering the wider context. The verification process was conducted through triangulation with secondary sources, such as books and journals, to ensure data consistency. With this approach, the study is expected to provide a comprehensive insight into the relevance and effectiveness of graphic design teaching in preparing students for the challenges of the industrial world.

## Discussion

Curriculum development in the BSA Study Programme has undergone major changes to adapt to global demands and the evolving needs of the world of work. Initially, the curriculum focused more on mastering language theory, literature, and linguistic skills. However, with the integration of technology in education and the market's need for graduates who are able to combine practical skills in visual processing, both manual and digital, the importance of 21st century competencies has become clear<sup>32</sup>. Digital skills in graphic design are now an essential component for students or graduates who want to enter the world of

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<sup>28</sup> A. Michael Huberman and Matthew B. Miles, "Data Management and Analysis Methods," in *Handbook of Qualitative Research* (Thousand Oaks, CA, US: Sage Publications, Inc, 1994), 428–44.

<sup>29</sup> Creswell and Poth, *Qualitative Inquiry and Research Design*.

<sup>30</sup> Johnny Saldaña and Matt Omasta, *Qualitative Research: Analyzing Life* (SAGE Publications, 2016).

<sup>31</sup> Virginia Braun and Victoria Clarke, "Using Thematic Analysis in Psychology," *Qualitative Research in Psychology* 3, no. 2 (January 2006): 77–101, <https://doi.org/10.1191/1478088706qp0630a>.

<sup>32</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art."

journalism and tourism, especially as these two fields are closely linked to society through visual-based communication.

Appiah and Cronje's research shows that graphic design education has a close relationship with mastery of technology and communication<sup>33</sup>. BSA students, especially those taking professional courses, can learn to create content that is not only linguistically but also visually appealing. In addition, this content must remain relevant to the social and cultural context that is the focus of their study.

However, the integration of graphic design materials into the BSA curriculum faces some important challenges. These challenges not only include the aspects of teaching, but also involve pedagogical understanding, lecturer preparedness, and the relevance of the material to the wider cultural and academic context. This discussion will review some of the main challenges faced by lecturers in integrating graphic design into the Arabic Language and Literature curriculum.

### **Limited Experience in Teaching Graphic Design**

As explained in the learning plants (RPS) of the Graphic Design course, this course is designed based on the needs analysis of the Faculty of Humanities to prepare students and graduates to have professional competence according to their interests and talents in facing global competition. This course focuses on understanding the basic concepts of graphic design, as well as techniques for using software and design applications that can be utilised in journalistic publications. However, the integration of graphic design material into the Arabic Language and Literature curriculum faces significant challenges, including in the technical aspects of teaching, pedagogical understanding, teacher readiness, as well as the relevance of the material to the broader cultural and academic context

Based on the RPS, the lecturers initially experienced difficulties in adjusting the curriculum and teaching materials to be relevant to students' needs so that learning can take place effectively. This is in line with Arifin's findings who noted a gap between the curriculum and students' needs in graphic design, which can affect teaching effectiveness<sup>34</sup>. A lecturer's first experience in teaching graphic design in BSA is often full of challenges and surprises. While the lecturer may have design skills, teaching a field

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<sup>33</sup> Appiah and Cronjé, "Information Communication and Technology (ICT) and the Challenges of Ideation in Graphic Design."

<sup>34</sup> Irfan Arifin, Bakhrani A. Rauf, and Arifin Ahmad, "Analysis of Learning Needs for Visual Communication Design Students for the Latest Graphics Teaching Materials," *Asian Journal of Education and Social Studies* 48, no. 4 (September 21, 2023): 142–53, <https://doi.org/10.9734/ajess/2023/v48i41093>.

that is different from their academic background requires significant pedagogical adjustments. Gula et al.'s study emphasises that teaching graphic design requires a deep understanding of design principles as well as effective teaching methods<sup>35</sup>.

As expressed by one of the lecturers:

*"I was surprised when I was asked to teach graphic design. I can design, but I am not used to teaching graphic design courses. I need to adapt to the graphic design material." (Interview D1)*

Another lecturer stated that teaching graphic design was not his first time. However, teaching for BSA students is a first.

*"I don't know the students' ability in graphic design. I see the RPS, this is not a high-level design." (Interview D2)*

To overcome this challenge, before starting teaching, lecturers try to develop relevant pedagogical skills by studying graphic design teaching literature, such as joining discussion groups on social media to keep up to date with graphic design issues, as well as utilising graphic design teaching training materials available on various channels such as YouTube and graphic design *tips and tricks* on Instagram.

### **Diversity of student abilities**

One of the challenges faced in teaching graphic design is resistance from students to new material. The first lecturer stated that many students feel that graphic design has no direct relevance to their studies in Arabic Language and Literature, which ultimately reduces their motivation to actively participate in learning. This lack of interest and motivation to learn can have a significant impact on student learning outcomes .(Hasrati et al., 2021)

*"Most students were unfamiliar with technical skills such as graphic design. Some students revealed that it was their first time learning graphic design, while others had previous experience, either from high school or self-taught during college." (Interview D1)*

In the context of education in Indonesia, there is considerable variation in students' understanding and experience of graphic design<sup>36</sup>. Contributing factors include the lack of opportunities to learn graphic design as well as the unavailability of supporting devices, such as computers, tablets, or other design tools. Many students who come from Islamic boarding schools have limited use of computers, let alone graphic design applications, due to lack of access or opportunity to learn them.

<sup>35</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art."

<sup>36</sup> Ahmad Rifa'i and Maziyyatul Muslimah, "Unlocking Potential: Rethinking MBKM Curriculum Reformation with Constrained Resources in Arabic Education Study Program," *Arabiyatuna: Jurnal Bahasa Arab* 8, no. 1 (May 27, 2024): 25, <https://doi.org/10.29240/jba.v8i1.8813>.

*"Many students don't have laptops. Most of them have made designs using only mobile phones" (Interview D2).*

### **Time and Resource Limitations**

The limited teaching duration is also an obstacle in teaching graphic design. With a course weight of 2 credits, which only covers 16 meetings during one semester with a duration of 100 minutes per session, teachers have to compress the material, so the deepening of technical skills and creative exploration is often neglected. This time limitation also results in limited opportunities for students to receive in-depth feedback, which is an important element in effective graphic design learning.

Limited resources are also a limiting factor in graphic design learning. Dong et al. noted that the introduction of new tools and technologies in graphic design education often requires substantial investment<sup>37</sup>. However, in many institutions with limited budgets, lecturers often do not have access to adequate software or design tools to support learning. Some lecturers highlighted that graphic design learning facilities are still very minimal. The absence of a dedicated computer lab for graphic design means that students have to learn and practice using makeshift devices, such as personal laptops or even smartphones.

*"Without a dedicated computer lab or adequate software, students still rely on their personal laptops or even smartphones to learn graphic design." (Interview D1)*

### **Material Compaction**

Over the course of four meetings, lecturers delivered core material designed to build graphic design skills that are relevant and applicable in the industrial world. First, students learn the basics of graphic design, including design principles (contrast, balance, harmony, hierarchy and repetition) and design elements (line, shape, colour, texture, space and typography). Secondly, mastery of colour theory and colour psychology, such as the colour wheel and colour combinations, is also a focus. Thirdly, typography as an important element in design is taught to help students understand the selection of font types as well as the hierarchical arrangement of text that affects readability and message communication. Fourthly, an introduction to design software provides students with practical skills to apply the theory they have learnt into real projects, preparing them to compete in an increasingly competitive world of work.

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<sup>37</sup> Yenan Dong, Shangshang Zhu, and Wenjie Li, "Promoting Sustainable Creativity: An Empirical Study on the Application of Mind Mapping Tools in Graphic Design Education," *Sustainability* 13, no. 10 (May 11, 2021): 5373, <https://doi.org/10.3390/su13105373>.

*"Over the course of four meetings, we endeavoured to ensure students understood the basics of graphic design to its practical applications. Starting from design principles, colour theory, to typography". (Interview D2)*

### **Implementation of *Differentiated Instruction***

Graphic design learning encourages the development of critical and creative thinking skills. During the learning process, students are not only taught design techniques but also encouraged to think critically about how design elements affect audience perception and understanding.

*"Through learning graphic design, students not only learn techniques, but are also trained to think critically and creatively". (Interview D1)*

This method, as Mustofa et al. said that the application of higher order thinking skills (HOTS) in learning can improve students' critical thinking ability<sup>38</sup>. These skills are particularly important in the world of work, where the ability to think creatively and innovatively is often a determinant of success.

Other lecturers also valued the use of graphic design technology as a means to express ideas in visual art. Before assigning design projects, lecturers conduct an initial assessment to understand students' skill levels, technology experience and learning preferences.

*"Faced with students' diverse cultural and educational backgrounds, I adapt my learning methods to their needs and capabilities. Children have different abilities in design". (Interview D2)*

An effective approach applied by lecturers in this situation is the use of *differentiated instruction*, which allows lecturers to adjust teaching methods according to students' skill levels. As expressed by the lecturer:

*"I see technology mastery as very important in teaching graphic design. Some of the design software that I choose are Adobe Photoshop and Corel Draw, as both are relevant to the needs of students in today's working world. As an alternative, I also introduce AI Art Generator App for students who have difficulty using Corel and Photoshop." (Interview D1)*

More experienced students are given more complex projects, while less experienced ones are given simpler tasks to build their skill base<sup>39</sup>. In this case, the lecturer divided the students into two groups based on

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<sup>38</sup> Syaiful Mustofa, Ayu Desrani, and Apri Wardana Ritonga, "HOTS in Arabic Learning: A Study of The Implementation of HOTS on Students' Critical Thinking Ability," *Al-Ta'rib: Jurnal Ilmiah Program Studi Pendidikan Bahasa Arab IAIN Palangka Raya* 10, no. 2 (October 20, 2022): 133–44, <https://doi.org/10.23971/altarib.v10i2.4088>.

<sup>39</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art"; Ramesh Prasad Adhikary, "An Analysis of the Challenges and Strategies of English Language Teachers in Teaching Mixed-Ability Classes: A Qualitative Inquiry," *Revista Multi-Ensaios* 9, no. 18 (July 20, 2023): 3–20, <https://doi.org/10.5377/multiensayos.v9i18.16427>.

experience level. The first group consists of students with limited experience in graphic design, while the second group includes students who are familiar with using software such as Adobe Photoshop, Adobe Illustrator, and Corel Draw. As for students with minimal experience, lecturers provided assistance in the installation and basic use of software such as Adobe Photoshop and Corel Draw. Alternatively, they were also taught how to use the AI Art Generator App to create new images using only text commands. This approach allows students from various backgrounds to remain engaged in learning graphic design effectively.

### **Project-Based Learning**

As stated by the lecturer, teaching graphic design in BSA requires a unique and contextualised approach, given the students' backgrounds that focus more on language and literature. In this course, lecturers use methods that combine classical approaches with modern technology to create effective, relevant, and productive learning experiences.

*"Because this is a skills course, I orientate the lectures to produce products". (Interview D2)*

As the main strategy in teaching graphic design, lecturers apply *Project-Based Learning*. This approach gives students the opportunity to apply the theories they have learnt in real practice<sup>40</sup>. Directed independent practice sessions allow students to explore design tools and techniques in greater depth. Projects such as social media campaigns and Arabic *webtoons* are designed to be both relevant to the real world and appropriate to students' academic backgrounds.

*"I invite them to practice directly. Design products include flyers, banners, infographics, and webtoons". (Interview D1)*

With this approach, students can apply graphic design theory in practical situations, thus understanding the relationship between theory and practice directly. According to the lecturer, this hands-on experience is very helpful for students in understanding abstract concepts that are often a challenge in learning design.

### **Classical Approach and Modern Digital Technology**

In the learning process, lecturers combine classical approaches, such as manual drawing, with digital technology. Students are encouraged to start their creative process by making manual illustrations, aiming to develop artistic creativity before switching to digital software. This approach not only strengthens the basic understanding of visual arts, but

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<sup>40</sup> Nur Qomari and Khafid Roziki, *Implementing Problem Based Learning Method in Teaching Arabic Syntax*, 2018, <https://doi.org/10.5220/0009913806480651>.

also encourages students to appreciate the traditional creative process. Thus, students are not only acting as users of digital tools but also as artists who understand the value of art in their work.

*"I give them the option of designing manually using coloured pencils, and then I teach them how to digitise it. Alternatively, they can directly use digital applications when designing". (Interview D2)*

As noted by Migotuwio et. al, the classical approach remains relevant as it emphasises mastery of design fundamentals, technical skills, and creative problem solving<sup>41</sup>. This approach helps students understand art concepts using traditional media before introducing more complex graphic design software<sup>42</sup>. This strategy builds a strong foundation in creative thinking and understanding of art, ensuring students are not only reliant on digital tools, but also able to explore design solutions thoroughly.

### Selection of the Right Software

Lecturers choose appropriate and possible design software, such as Adobe Photoshop, Corel Draw. This is in line with the needs and possibilities of students to apply this software. The selection of these applications is based on the lecturer's experience that Adobe Photoshop, Corel Draw applications are quite popular among designers, photographers, and digital artists.

*"Two minimal applications that can be used are Photoshop and Corel Draw. I think these applications are the most famous, and can produce very good digital artwork if utilised optimally". (Interview D2)*

While other lecturers stated that Adobe Photoshop, Corel Draw applications are available on almost all platforms, both on Windows, macOS, and iOS.

*"Both can be installed on various OS types. The design features are also very complete. We can even add additional plugins if needed." (Interview D1)*

With various advantages, both design applications are easy to apply on computers or laptops that have standard specifications, and have been proven effective in improving student graphic design skills<sup>43</sup>.

<sup>41</sup> Namuri Migotuwio, *Desain Grafis: Kemarin, Kini, dan Nanti* (Alinea Media Dipantara, 2020).

<sup>42</sup> Khafid Roziki, "إعداد الملصقات لترقية مهارة القراءة: بحث تطوري في مدرسة واحد هاشم المتوسطة داوود" (masters, Universitas Islam Negeri Maulana Malik Ibrahim, 2011), <http://etheses.uin-malang.ac.id/6948/>.

<sup>43</sup> Elly Elly, Tri Wulandari Ginting, and Rizky Damayanti Ritonga, "Pelatihan Adobe Photoshop Untuk Meningkatkan Skill Desain Grafis Pelajar SMA Wiyata Dharma Medan," *Jurnal Abdimas BSI: Jurnal Pengabdian Kepada Masyarakat* 7, no. 1 (February 15, 2024): 9–17, <https://doi.org/10.31294/jabdimas.v7i1.15544>; Parini Parini et al., "Pelatihan Desain Grafis

For students who do not have a computer or laptop device, lecturers provide alternatives to students to use software such as Canva and Ibis Paint X chosen to ensure that students of different skill levels can actively participate in learning. This approach allows students to learn in an active and participatory way<sup>44</sup>.

*"I also provide alternatives for students to use applications that can be used through mobile phones. Canva, Ibis Paint, or AI applications". (Interview D1)*

Lecturers also provide flexibility to students who have difficulty using digital devices by allowing them to draw manually. In addition, AI-based technologies such as Playground AI, Leonardo AI, Ideogram AI, Playground AI, Remaker AI, ImgUpscaler, Sea Art, DALL-E, and Stable Diffusion to produce illustrations and drawings. These types of AI technologies were introduced to help students explore their creative potential further and understand the latest trends in graphic design.

The products produced in this project include posters, Instagram posts, flyer designs, and Arabic webtoons, all of which are relevant to the students' working world and academic background. With this combination of classic approaches and modern technology, students are prepared to face the challenges of the ever-evolving world of graphic design.

### **Building a Spirit of Collaboration**

By utilising the effective lecture time available, the lecturer divided the design project into two types, individual assignments and group assignments. Individual assignments are directed to produce designs such as magazine covers, infographics, article illustrations, and newspaper page layouts. While group assignments are done collaboratively in teams to complete the design project.

*"The group project assignment was to create a social media journalism and magazine design. This design project helps save time while developing co-operation, time management, and communication skills among students". (Interview D1)*

Lecturers considered that involving teamwork in the design project can improve collaboration and active participation of students during the learning process. This right is as Alnusairat's study states that by working

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Untuk Meningkatkan Keterampilan Siswa Di Era Digital," *Jurdimas (Jurnal Pengabdian Kepada Masyarakat)* Royal 6, no. 3 (July 31, 2023): 506–11, <https://doi.org/10.33330/jurdimas.v6i3.2641>.

<sup>44</sup> Andrianti, Aryani, and Gusriyanti, "PELATIHAN DESAIN GRAFIS UNTUK OSIS MENGGUNAKAN CANVA PADA SMK NEGERI 2 KOTA JAMBI."

in teams, students can share ideas and learn from each other. These skills are considered very important in the world of creative industries<sup>45</sup>.

Although collaboration between students is essential in graphic design education to increase learning engagement and satisfaction, lecturers often face several obstacles. These challenges include differences in backgrounds and skills, internal competition, and time constraints. Students often come from different backgrounds with varying levels of expertise. This can create uncertainty in the division of tasks, hindering the effectiveness of collaboration. However, these differences can also be a strength if managed well<sup>46</sup>. In an education system that often emphasises individual achievement, students tend to focus more on personal success than teamwork. This attitude can reduce the motivation to collaborate and share ideas in design projects. To overcome this, emphasis on collaboration needs to be implemented with the right approach by lecturers<sup>47</sup>. Building a spirit of collaboration in graphic design learning is a complex challenge but can be overcome with the right strategies.

### Task Sharing and Monitoring

To ensure that each team member understands their respective roles and responsibilities, the lecturer also monitors the division of tasks within each group. The division of tasks is based on the needs of the design project, which helps to reduce confusion and improve the efficiency of teamwork.

*"Those in a group must have their own roles. Each role has an important contribution in producing a good assignment". (Interview D2)*

For example, in a design project, each member can be assigned tasks according to their expertise, such as *Content Strategist*, *Graphic Designer*, *Video Editor*, or *UI/UX Designer*. An approach like the Fitri study, not only increases efficiency but also gives a sense of ownership to the project<sup>48</sup>.

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<sup>45</sup> Saba Alnusairat, Duaa Al Maani, and Amer Al-Jokhadar, "Architecture Students' Satisfaction with and Perceptions of Online Design Studios during COVID-19 Lockdown: The Case of Jordan Universities," *Archnet-IJAR: International Journal of Architectural Research* 15, no. 1 (December 9, 2020): 219–36, <https://doi.org/10.1108/ARCH-09-2020-0195>.

<sup>46</sup> Ade Sutedi et al., "MENGEMBANGKAN KETERAMPILAN DESAIN GRAFIS PESERTA DIDIK DESA HEGARMANAH MENGGUNAKAN CANVA," *Jurnal P&M MIFTEK* 4, no. 2 (October 31, 2023): 107–12, <https://doi.org/10.33364/miftek/v.4-2.1468>.

<sup>47</sup> Fitria Tilawatil Aulia Simarmata et al., "Workshop Desain Grafis Guna Meningkatkan Kemampuan Dan Kreativitas Remaja Masjid Nurul Huda Menggunakan Photoshop," *Jurnal IPTEK Bagi Masyarakat (J-IbM)* 1, no. 2 (December 29, 2021): 37–45, <https://doi.org/10.55537/jibm.v1i2.9>.

<sup>48</sup> Evita Fitri et al., "Pelatihan Desain Grafis Menggunakan Adobe Illustrator Pada Panti Asuhan Adinda Cengkareng," *Al-Ijtima': Jurnal Pengabdian Kepada Masyarakat* 4, no. 1 (October 31, 2023): 138–50, <https://doi.org/10.53515/aijpk.v4i1.91>.

In addition to monitoring each student's assignment, lecturers organised regular mentoring sessions to monitor the progress of each group, provide constructive feedback, and help resolve conflicts that might arise. This is important to monitor how far the design project is progressing, and to what extent the groups are experiencing problems that arise in completing the project. As Juliasri's study shows, timely and constructive feedback from lecturers allows students to understand their strengths and weaknesses in collaboration, encouraging them to continue to innovate<sup>49</sup>.

### Providing Feedback

In producing quality graphic designs, students need to fulfil certain criteria, including aspects of aesthetics, function, and visual communication, especially in the context of journalism and tourism. Student designs should at least have a balanced composition, with elements such as images, text, and blank spaces arranged harmoniously to create an attractive visual appearance. In addition, the choice of colours and typography should support the message to be conveyed and ensure optimal readability<sup>50</sup>. Graphic design must also function effectively, meaning that it is able to convey the message to the audience clearly without distracting or irrelevant elements<sup>51</sup>.

In this case, the lecturer provides comments that include the positive sides of the student's design while providing specific criticism based on clear criteria.

*"Criticism that is too general is avoided so that students understand which aspects of the design need to be improved and why". (Interview D2)*

Specific feedback provides insight for students to make improvements. For example, as studied by Mutaqin, in supervising practicum, lecturers often suggested increasing the colour contrast between text and background to ensure readability was a top priority<sup>52</sup>. In addition, lecturers used reflective questions to encourage students to think critically about their design choices, as stated by the lecturer:

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<sup>49</sup> Noni Juliasari et al., "Pelatihan Disain Grafis Sebagai Sarana Media Sosialisasi Bekerjasama Dengan Rumah Keluarga Indonesia," *KRESNA: Jurnal Riset Dan Pengabdian Masyarakat* 3, no. 1 (May 31, 2023): 103–9, <https://doi.org/10.36080/kresna.v3i1.69>.

<sup>50</sup> Kusumadinata and Sumah, "Penguatan Kemampuan Mahasiswa Dalam Mendalami Desain Komunikasi Grafis Dalam Acara Talkshow Bersama Praktisi."

<sup>51</sup> Sutedi et al., "MENGEMBANGKAN KETERAMPILAN DESAIN GRAFIS PESERTA DIDIK DESA HEGARMANAH MENGGUNAKAN CANVA."

<sup>52</sup> Firman Mutaqin and Gading Mas Algamar, "PENERAPAN SMART COMMUNICATION BOT DENGAN MODEL CHATGPT DALAM PROSES PEMILIHAN DAN PENEMPATAN OBJEK DALAM DESAIN POSTER KOMERSIL," *JURNAL Dasarrupa: Desain Dan Seni Rupa* 5, no. 3 (February 22, 2024): 1–9, <https://doi.org/10.52005/dasarrupa.v5i3.169>.

*"Why did you choose this colour for the main element? Is there a reason that supports the decision based on the target audience?" (Interview D1)*

*"What do you think of the visual hierarchy in this design? Do the most important elements stand out?" (Interview D2)*

This approach, as argued by Ayu et al., helps students understand the relationship between their design, purpose and target audience more deeply<sup>53</sup>. In contrast, ineffective feedback in graphic design learning often becomes an obstacle for students to understand the lecturer's expectations of the assignment. Overly general feedback, such as *"not good enough"* or *"needs improvement,"* does not provide the specific information students need to know which aspects of the design need improvement, such as composition, colour, or typography<sup>54</sup>.

This can lead to students making mechanical corrections without understanding the underlying design principles, which can ultimately hinder their learning process<sup>55</sup>. Detailed explanations of errors and the reasons behind corrections are essential to help students understand design concepts in depth<sup>56</sup>. Without a clear structure for providing feedback, students may feel confused and frustrated, which can reduce their motivation to learn.

Furthermore, the lack of interactive communication in providing feedback is also a significant challenge. When lecturers only provide critiques without opening up discussion, students lose the opportunity to reflect on their design choices and understand how to improve their work effectively<sup>57</sup>. Engaging students in the feedback process, for example through reflective questions or the use of concrete visual examples, can improve their understanding of the desired design criteria<sup>58</sup>. Differences in perceptions between lecturers and students regarding design expectations can also create gaps, which often leave students feeling

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<sup>53</sup> Ayu et al., "Pemanfaatan Augmented Reality Sebagai Media Pembelajaran Di Masa Pandemi Pada Mata Kuliah Desain Grafis."

<sup>54</sup> Gula et al., "Methods of Teaching Graphic Design in HEIs for Art."

<sup>55</sup> Michael W. Meyer and Don Norman, "Changing Design Education for the 21st Century," *She Ji: The Journal of Design, Economics, and Innovation* 6, no. 1 (2020): 13–49, <https://doi.org/10.1016/j.sheji.2019.12.002>.

<sup>56</sup> Maria Cutumisu et al., "Assessing Whether Students Seek Constructive Criticism: The Design of an Automated Feedback System for a Graphic Design Task," *International Journal of Artificial Intelligence in Education* 27, no. 3 (September 2017): 419–47, <https://doi.org/10.1007/s40593-016-0137-5>.

<sup>57</sup> Malcolm Barnard, *Graphic Design as Communication*, 0 ed. (Routledge, 2013), <https://doi.org/10.4324/9781315015385>.

<sup>58</sup> Javier Gonzalez-Argote et al., "Use of Real-Time Graphics in Health Education: A Systematic Review," *EAI Endorsed Transactions on Pervasive Health and Technology* 9 (April 4, 2023): e3, <https://doi.org/10.4108/eetpht.v9i.3209>.

dissatisfied with their final results<sup>59</sup>. Therefore, more structured and dialogue-based feedback strategies are needed to encourage interaction between lecturers and students and improve graphic design learning outcomes<sup>60</sup>.

### Visual Approach in Feedback

To help students understand the changes that need to be made, lecturers use a visual approach by showing alternative layouts or design elements directly. For example, when students face problems with visual balance, lecturers can show alternative layouts using drawing boards, paper, or directly on design applications such as Adobe Photoshop or Corel Draw. Criticism is not only given in the form of corrections, but also comes with concrete solutions that students can implement, as stated by the lecturer:

*"Try adding more empty space around this element to improve the visual balance." (Interview D1)*

*"Use brighter colours for the main text to make it easier to read against this background." (Interview D2)*

This strategy, as explained by Dewojati, provides a clear direction for students to improve their work while enhancing their understanding of the underlying design principles<sup>61</sup>. By providing practical solutions and visual recommendations, lecturers create a more interactive learning environment and support the effective development of students' graphic design skills<sup>62</sup>.

### Process and Outcome Based Assessment

In addition to evaluating the end result of the project, lecturers assess the collaboration process, such as time management, communication, and division of tasks within the team. Individual assessment of each team member's contribution is also necessary to ensure personal responsibility. In this way, students can understand the importance of co-operation in achieving a common goal<sup>63</sup>.

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<sup>59</sup> Karthigeyan Subramaniam and Pamela Esprívalo Harrell, "An Analysis of Prospective Teachers' Knowledge for Constructing Concept Maps," *Educational Research* 57, no. 3 (July 3, 2015): 217–36, <https://doi.org/10.1080/00131881.2015.1050845>.

<sup>60</sup> Meyer and Norman, "Changing Design Education for the 21st Century."

<sup>61</sup> R. Kuncoro Wulan Dewojati, "DESAIN GRAFIS SEBAGAI MEDIA UNGKAP PERIKLANAN," *Imaji* 7, no. 2 (November 4, 2015), <https://doi.org/10.21831/imaji.v7i2.6633>.

<sup>62</sup> Andrianti, Aryani, and Gusriyanti, "PELATIHAN DESAIN GRAFIS UNTUK OSIS MENGGUNAKAN CANVA PADA SMK NEGERI 2 KOTA JAMBI."

<sup>63</sup> Annisa Sabriana and Ana Irhandyaningsih, "Analisis Keterampilan Desain Grafis Pustakawan Pada Promosi Perpustakaan Melalui Media Sosial Instagram Perpustakaan Kemendikbud Republik Indonesia," *Anuva: Jurnal Kajian Budaya, Perpustakaan, Dan Informasi* 7, no. 4 (December 17, 2023): 697–712, <https://doi.org/10.14710/anuva.7.4.697-712>.

*"I apply outcome-based assessment in student work. A good design is one that fits the criteria, goals and objectives of the design. It is also important to look at the team's performance in presenting their presentation, and explaining its philosophical meaning". (Interview D1)*

This process-based assessment and award for the best collaboration is the final stage for lecturers after implementing the steps mentioned earlier, such as clear division of tasks, mentoring and regular monitoring. With this approach, students will not only develop their technical skills, but also the social skills that are crucial for success in the creative industry.

## Conclusion

This research provides an in-depth insight into the integration of graphic design into the curriculum of the Arabic Language and Literature Study Programme and its impact on students. Using a phenomenological approach, this research successfully explores lecturers' experiences in teaching graphic design and the challenges they face during the process. One of the important lessons from this research is the need to integrate theory and practice, especially in traditional study programmes such as BSA. Through the implementation of project-based learning, students not only learn graphic design concepts but also how to apply them in relevant contexts, such as social media, book and magazine layout, and illustrated pictorial products. This research highlights that understanding students' backgrounds and needs is a key element in designing an effective curriculum. Students who have little visual experience require a more interactive approach to understanding the material. Graphic design learning requires a good visual understanding, by customising learning based on students' needs. Lecturers have an important role in creating a more relevant and meaningful learning experience.

However, this study also has some limitations. Its limited focus on lecturers' experiences in integrating graphic design into the BSA curriculum may not fully reflect the perspectives of students or other parties involved in learning. Exploring students' perspectives more deeply, for example through interviews or surveys, could provide a more comprehensive view of the effectiveness of graphic design teaching. In addition, this study has not explored the importance of direct industry exposure, such as through internships or interaction with the industry sector. From the perspective of *Social Cognitive Theory* (SCT), students' success in facing challenges during internships is strongly influenced by social interaction and experiential learning. Therefore, further research could focus on developing mentoring and guidance programmes to increase students' *self-efficacy*, while strengthening collaboration between

academia and industry. This approach can provide deeper insights into how internship programmes can be designed to suit the needs of the industry. In addition, the qualitative nature of this study limited the provision of statistical data that could strengthen the findings. Further research using a *mixed-methods* approach may provide more comprehensive and valid results. Thus, this research not only contributes to curriculum development in the BSA Study Programme, but also provides valuable guidance for policy makers and educators in formulating more effective and innovative teaching strategies.

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