



Typography and Storytelling

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The Impact of Typography Over Storytelling: Revolutionizing Arabic Learning from Script to Screen

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Abstract: The teaching methods many government and private systems use in Arabic education often resemble oral tradition storytelling, where students start with fully typeset or handwritten words. This method, much like the ancient verbal transmission of stories, emphasizes context and meaning over fundamental components. Arabic teachers gradually introduce letters, but the focus remains on words and grammar as students learn the forms of letters and how to connect them. This approach raises the question of why good typography is not integrated into Arabic education, given its prominence in early global biennales, posters, and other media. Many young Arab learners lack an appreciation for the aesthetics of art and design, largely due to the absence of emphasis on the creative field in their education, particularly in teaching Arabic through books that excel in two key aspects: (a) illustration and calligraphy, and (b) typography and a grid system.

Key words: *Arabic Typography, Typography, Educational Typefaces, Arabic Learning, Visual Pedagogy, Visual Design, Bilingual Communication.*

1.0 Introduction

Data on contemporary teaching methods, visual aids, and educational materials were collected from instructors at Arabic learning institutions in Kuwait, London, and Jordan for the development of a practice-based study and a book series that teaches Arabic through visual design. The new tools target three different types of learners: (a) Arab and (b) non-Arab learners with no experience, and (c) Arab learners with less experience.

This study highlights key typographic pedagogical tools introduced in the book series, demonstrating how typography can outweigh storytelling and simplify Arabic learning, and explores the use of romanization for transliteration alongside other visual learning strategies.

This paper invites readers to consider how typography can be employed to enhance the teaching and learning of Arabic through bilingual communication design.

2.0 Storytelling for Early Educational Issues

For a long time, the complexities of learning Arabic have alienated many Arabs from their language from an early age. Stein (2014) states that in Kuwait, government and private systems teach students Arabic via full words rather than individual letters. Teachers introduce letters periodically but students initially start to learn full words, connections, and grammatical points (Figure 1).

The lessons 'with Hamad Qalam' focus on words containing only basic letters, having students start from scratch, as in first grade. The curriculum then shifts to 'I eat and I drink' and introduces long vowels before individual letters, which confuses many students as the emphasis shifts from learning to eating and drinking.

Difficulties escalate with 'I am Salem, and my sister is Abeer', whose first lesson introduces a variety of long vowels before students have mastered the alphabet. Then 'Amal is a white butterfly, and Esraa is a colourful butterfly' seeks to incorporate storytelling techniques and interactive learning activities. Now widely used in elementary education, this method makes learning more engaging but, by not focusing on individual letters, renders early learning more complex.

Nammour (2014) states that while the most significant obstacle to learning basic Arabic is the complexity of the first steps, young students must also learn all the letters and their different forms and connect them at an earlier stage. Similarly, Cecil Hourani (2012) notes that an Arab child can acquire vocabulary in a foreign language more easily than in their own language, which is aggravated by the fact that French or English books are superior in design to Arabic ones.

This might reflect that the educational content was designed by teachers with no experience in design or Arabic typography, who unintentionally distort the artistic value of the content, as seen in a worksheet given to students in Grade 1 (Figure 1). The aesthetic aspect plays a significant role in educational content as one of most important ways of delivering an effective message to learners.



Figure 1 Grade 1 learning assignment to learn the letters with word connections and grammar at an early stage, featuring illegible and distorted typography (National Kuwait, 2010).

Alamidine (2014) states that both young and adult Arabic students still learn Arabic with Naskh, which is one of many Arabic calligraphic styles used as a functional tool to learn the language and content. Therefore, Arabic students master Arabic without an appreciation of its aesthetic aspects due to the lack of a well-structured and developed pedagogical approach through underestimation by educational institutions of the role of the creative field.

Mourani (2004) notes that the problem is compounded by the absence of language laboratories or libraries, limited access to technology, and a shortage of children's and young adult literature that is appealing, relevant, or meaningful to its readers.

3.0 Contemporary Teaching-Learning Methods, Material, and Visual Aids

Traditional learning approaches have made Arabic seem more complex than it is. While the language has its challenges, it could become far more accessible with the right tools and approaches introduced at the early stages of learning Arabic.

Most textbooks are designed by educators, linguists, and grammarians with little to no expertise in typography or graphic design.

At Aware Center, learners are provided with a number of worksheets to complete during or after class that feature scanned mono-coloured copies of textbook pages. Individual worksheets are handwritten or use poor-quality visuals and a default Microsoft Arabic font (Figure 2). Most of these worksheets lack good instructional, typographic, and information design (Figure 3, Figure 4).



Figure 2 A scanned worksheet for the Arabic alphabet for beginners at Aware Center. Learners are expected to read instructions in cursive Arabic with full vocalization marks.

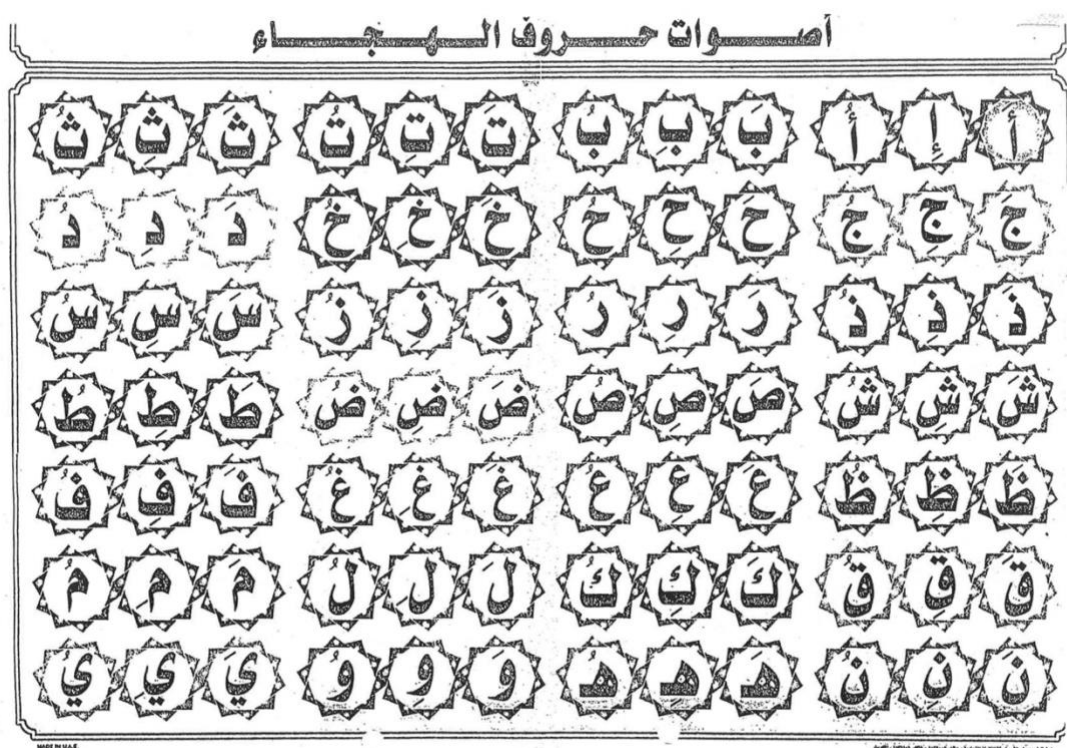
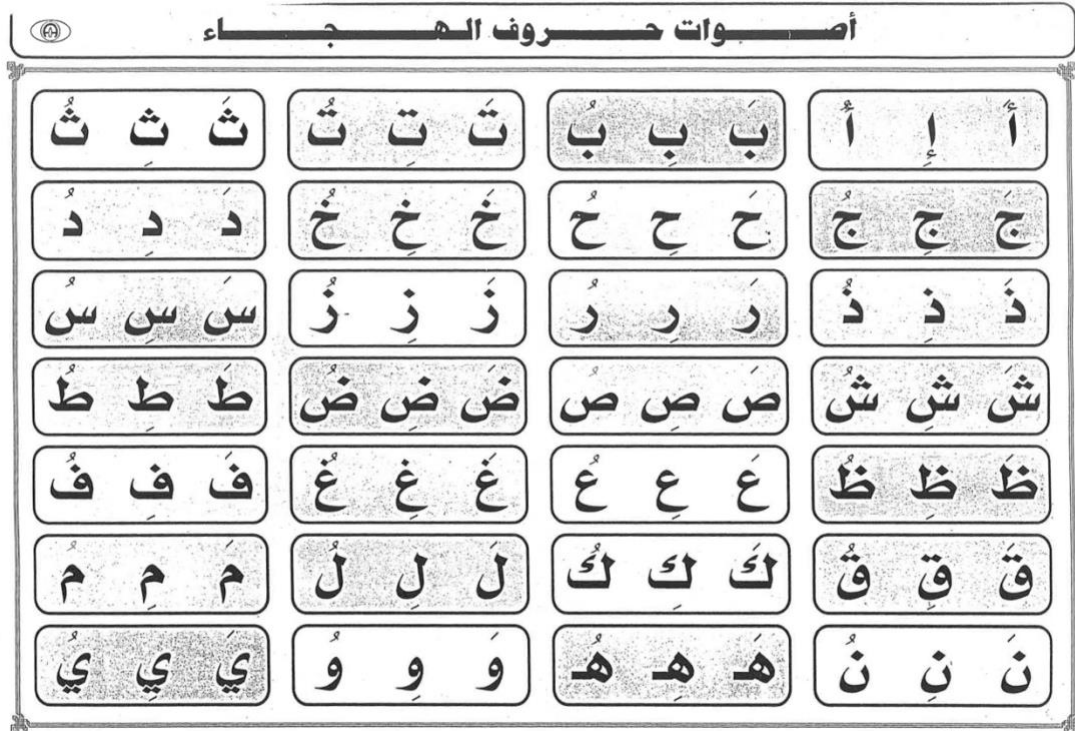


Figure 3 Scanned worksheets of vocalized Arabic letter sounds showing poor design and no instructions or clear guidance on how to correctly pronounce letters.

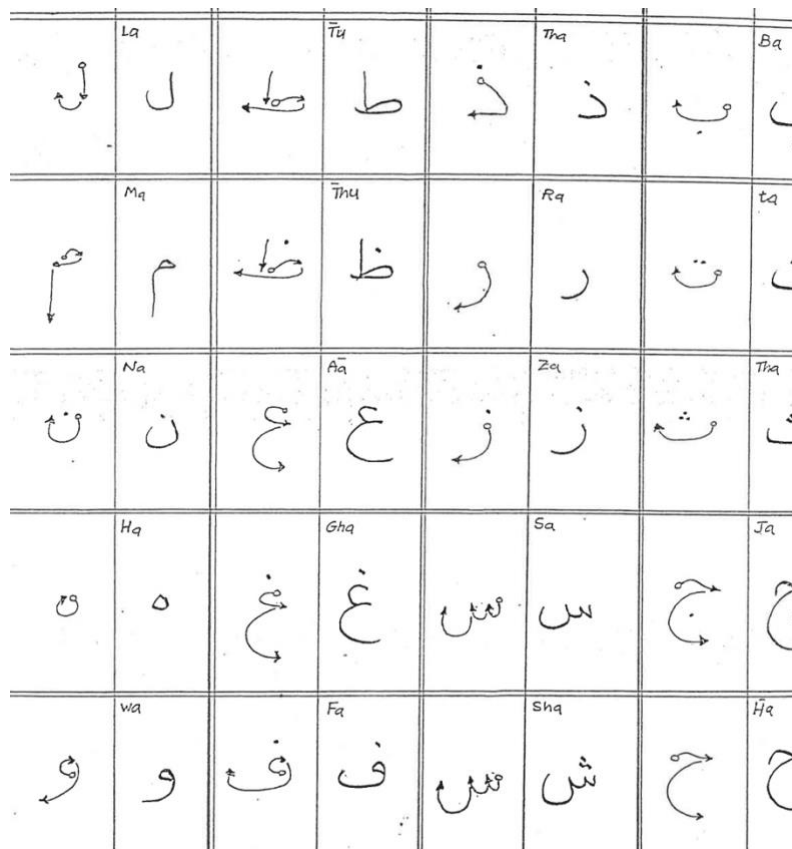
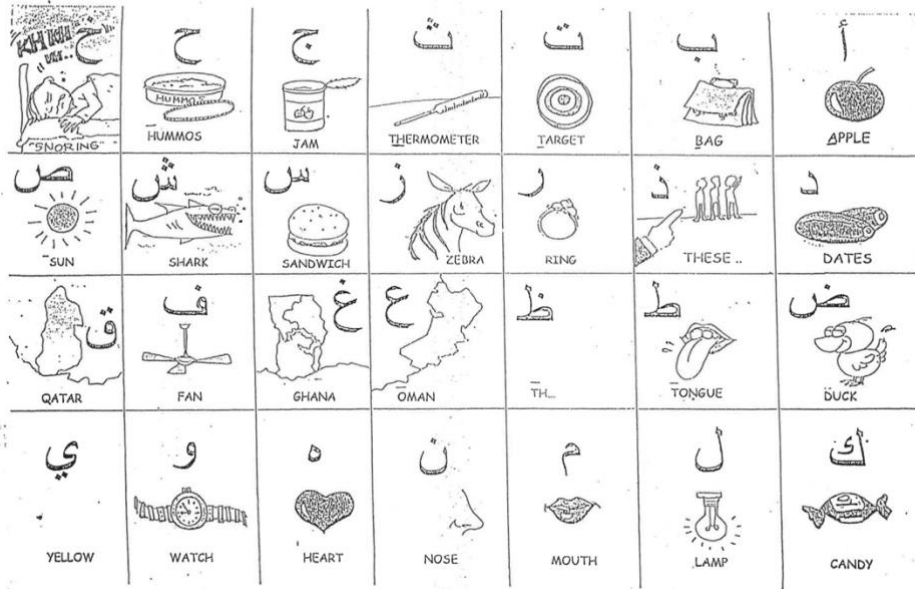
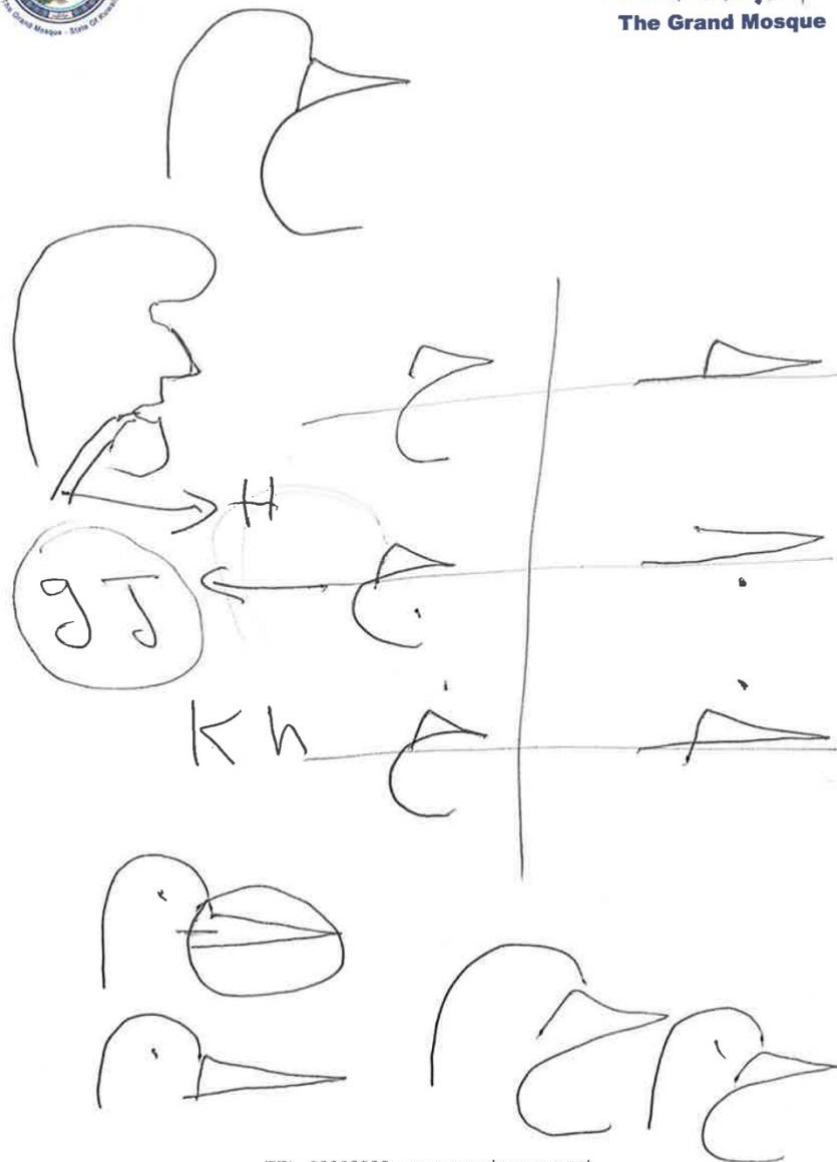


Figure 4 Worksheets personally sketched, designed, lined, scanned, and recopied by Arabic instructors at Aware Center. The upper worksheet appears to demonstrate how the letters are pronounced, the lower one how they are correctly written.

Al-Met'eb (2014) uses a mnemonic learning technique, relating letters to animals and objects while categorizing them by visual appearance (Figure 5, Figure 6, Figure 7, & Figure 8). Though highly creative, this method is executed by hand, which reveals a gap: the absence of designers in shaping such tools. It relies on letter-shape associations, where typography could play a role, but only if designed by a typographer. Al-Met'eb's tool currently remains underdeveloped; the lack of refinement that a designer could provide highlights the critical need for designers in visual learning.

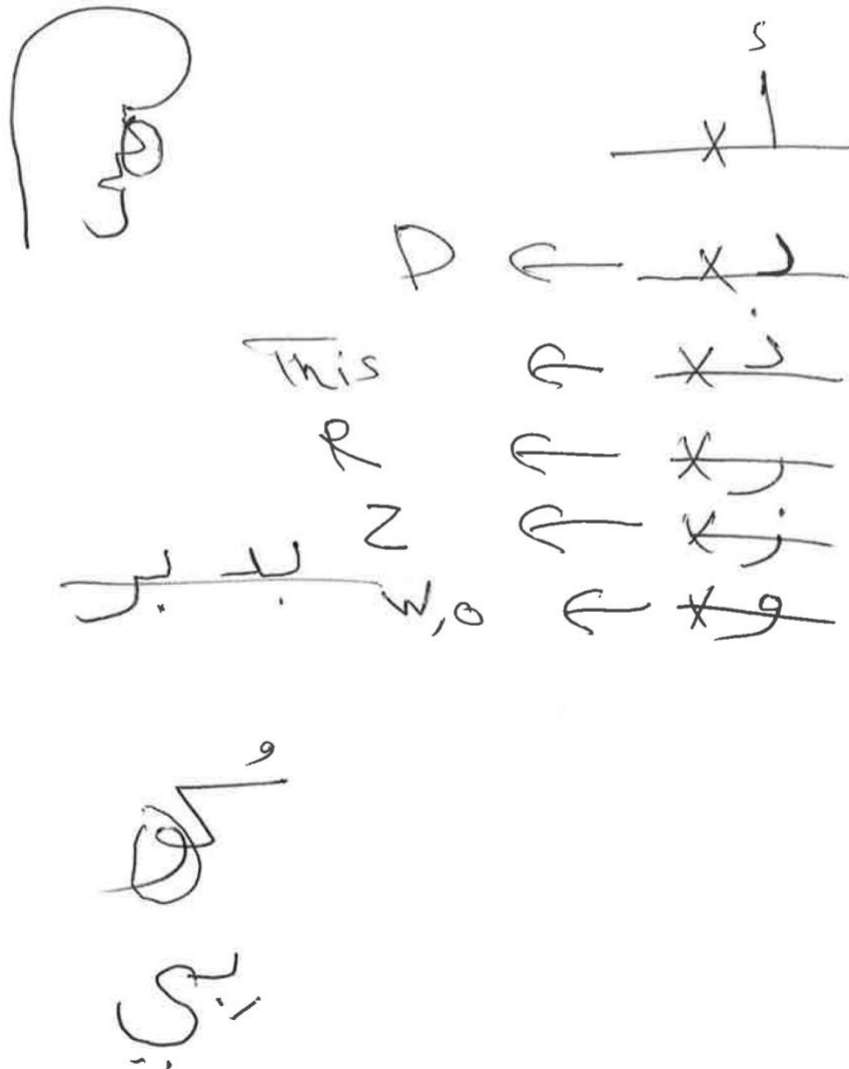
Bahbouh (2015) highlights an intriguing approach at King's College, where Arabic students use an online resource categorizing letters into seven color-coded groups based on orthographic formation (Figure 9, Figure 10): red for unique forms; orange for letters with hands but no tails; yellow for letters that are joined with following letters, each with a unique word-final tail; green for letters with horizontal tails; blue for letters with deeply curved, backward-pointing tails; indigo for letters that are not joined with following letters; and violet for letters with deeply curved, upward-pointing tails (Abjad, 2003).

This method simplifies the complexity of Arabic script through structured, visual classification. However, it is founded on typographic anatomy and colour coding, both fundamental elements of design, integrating design principles into language learning without acknowledgment. This dynamic feature should be adopted in visual language education, similar to modular script simplification projects by Ghazal and Al-Saggar in the twentieth century (Figure 11, Figure 12).



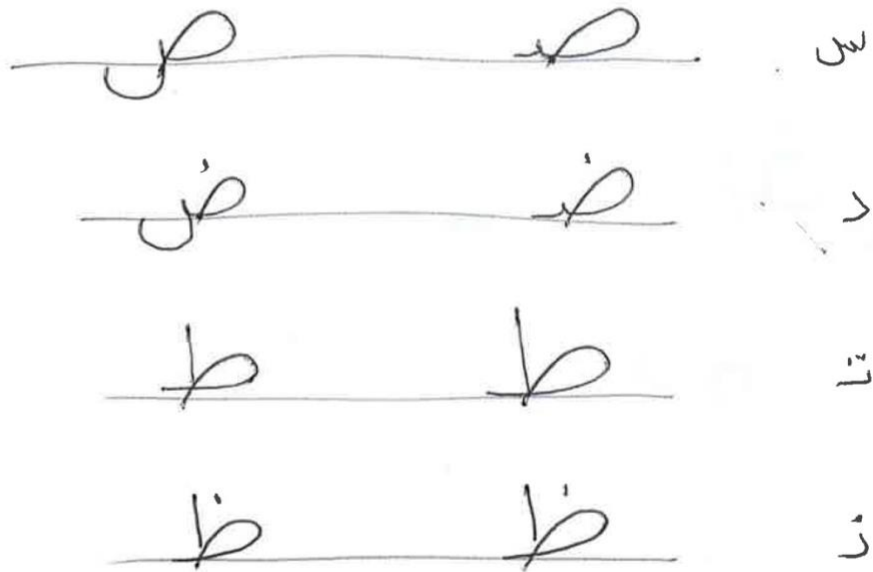
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Figure 5 Al-Met'eb relates the visual parts of animals and objects to Arabic letters. He sketches the peak of the bird to group letters Jeem, Kha, and Ha together to represent the Peak-Family group. He also uses the concept of the peak group with human lips to show the visual resemblance with the Roman letters 'g' and 'j'.



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Figure 6 Al-Met'eb relates Dal and Thal visually to a human nose, and relates the visual structure of letters to vocalization marks.



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Figure 7 Another sketch by Al-Met'eb grouping certain letters together as the Fish-Family group.

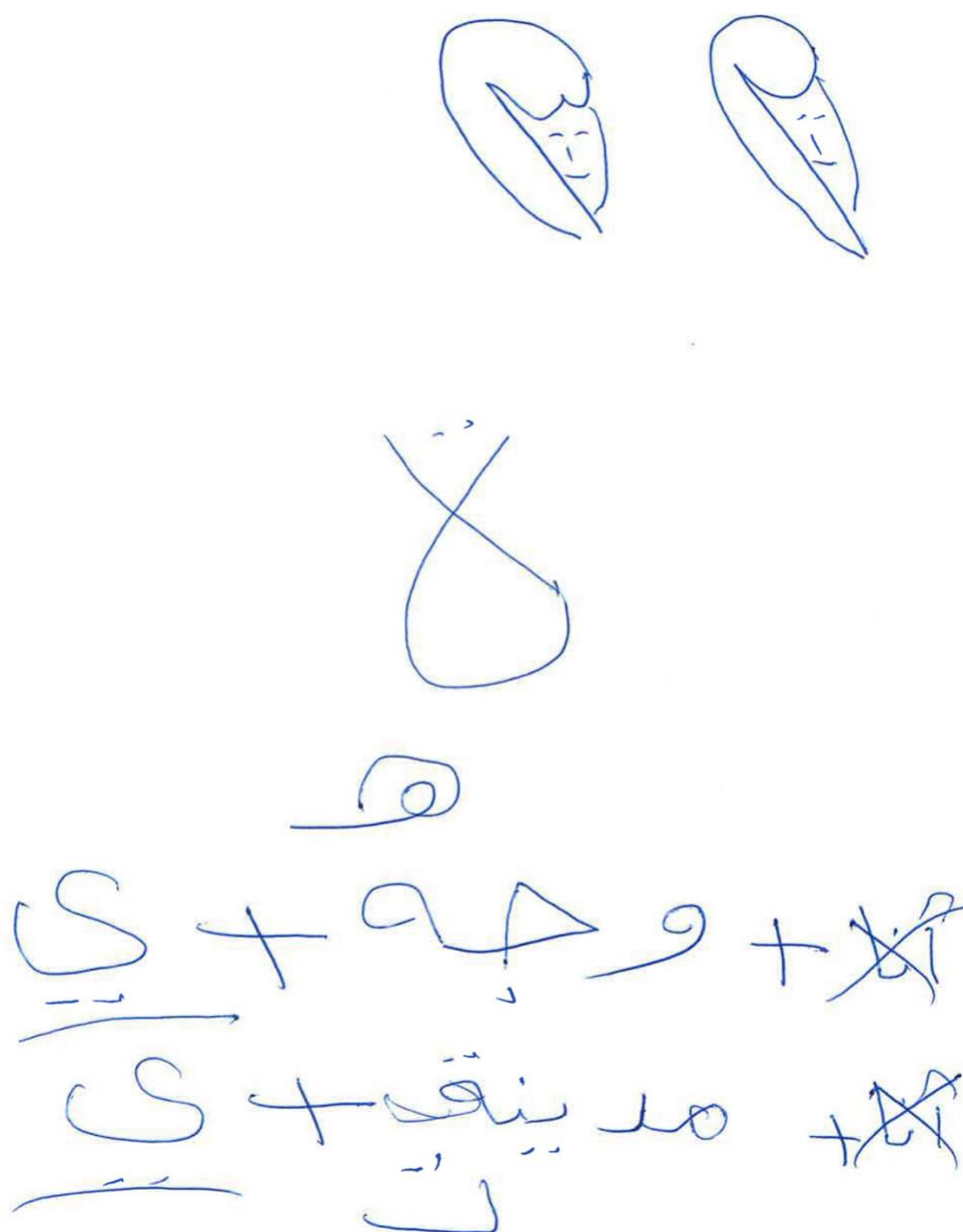


Figure 8 Al-Met'eb sketches numerals, using '2' for a girl [top left] and '3', as a larger number, for a mother [top right]. He also uses visual components to help students differentiate between masculine and feminine words [bottom].

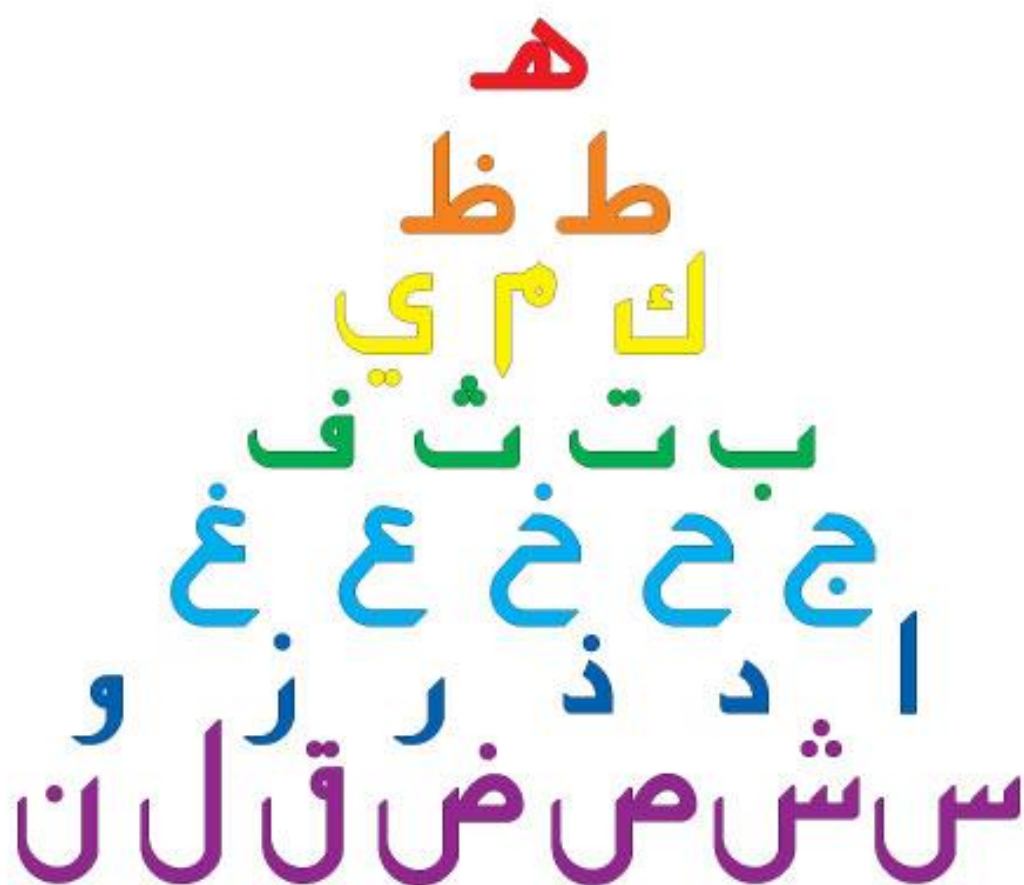


Figure 9 The colour-group system grouped by the anatomy of Arabic letterforms (Abjad, 2003).

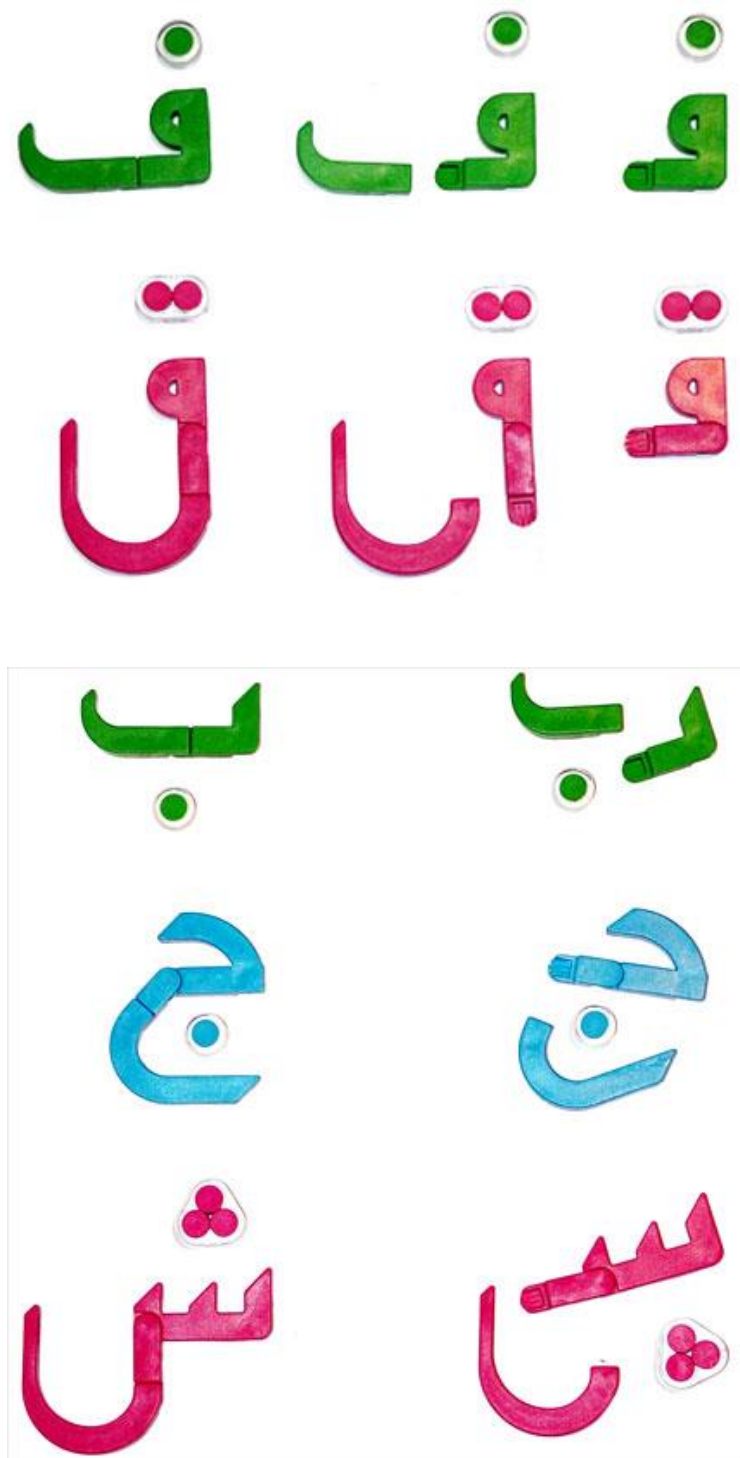
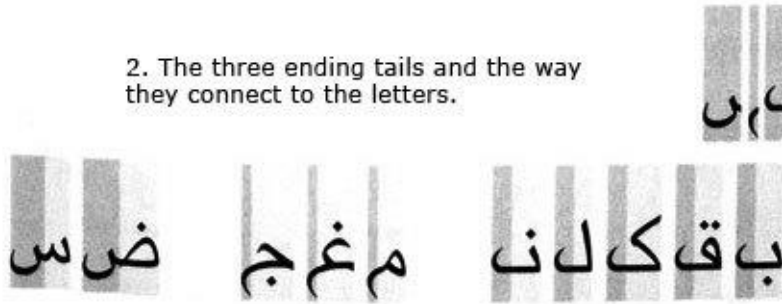


Figure 10 The colour-group system uses the same modularity technique whereby Al-Saggar grouped letters by the structure of their forms (Abjad, 2003).

1. The regular Character set.

ابتثجحدذرزهشظظ
عغفقكلمذهوييىةهلا

2. The three ending tails and the way they connect to the letters.



3. The Vocalization marks placed on the kashida and they way they connect within a word between the letters.



Figure 11 Lakhdar Ghazal's letterforms [1] connect with the flexible typographic tails [2] to show the standing form of letters. Retrieved from <https://29letters.files.wordpress.com/2007/05/lakhdar-ghazal-1958.jpg>

فلكتابة كلمة (مجمدة) مثلاً ، تصف الجذور التالية :

ه + د + نقطة + نقطتان = (مجمدة)

ولكلمة (محمد) جذران فقط ، هما :

(ه د) مرتين : (محمد)

واقتضى الاختصار أيضاً ، تحويل ذنب الميم بحيث يتوحد مع حوض الهاء والعين :

ح ع م

كما اقتضى أن تكون قاعدة الجذور الأساسية مستقيمة على السطر ، فصار حرف الصاد هكذا :

ص بدل (ص)

وهكذا صار عدد الجذور التي يمكننا أن نطبع بها نصاً مقروءاً ١٤ جذراً أساسياً ، يضاف إليها ٧ جذور فرعية ، فيصير المجموع ٢١ جذراً أو وحدة طباعية ، بدل الـ ١٣٤ حرفاً الموجودة في صندوق الصف الآلي ، والـ ٣٥٤ حرفاً المستعملة في صندوق الصف اليدوي ، كما كانت في صندوق حروف المطبعة الأميرية بمصر ، والـ ٦٥ حرفاً الموجودة في حاسبات NCR الألكترونية ، يوم وضعت هذه الأبجدية .

وعلى أساس هذه الوحدات الطباعية تتشكل الحروف بإضافة وحدة إلى أخرى ، كما يلي :

د + د = د

ه + د = ط

ه + ل = ط

د + د = د

ه + د = هاء وميم

د + د = د

Figure 12 Al-Saggar demonstrates the use of condensed Arabic roots with examples (Al-Saggar, 1998, pp. 98-99).

Salimane (2015) states that SOAS language classes offers bilingual logo exercises to students in class to help them read and recognize the letters in Arabic (Figure 13) from pictures of logos from around the Arab World. Despite the effectiveness of such typographic interventions, many Arabic instructors rarely recognize the role of design in learning, raising a critical question: how can typography revitalize Arabic instruction to be more engaging, modern, and accessible to beginners? The structured application of typography, colour theory, and visual recognition of logos remain underexplored in Arabic language education. If consciously applied, these principles could transform traditional learning materials to be more effective, engaging, and accessible.



Figure 13 PowerPoint slides from the logo recognition task for Arabic students at SOAS.

4.0 Integration of Typography into Language Learning

The educational content of most books lacks good-quality design and typographic integration. Most distort the Arabic text and have inconsistent typefaces, stretched letter forms, and a shortage of Arabic fonts and calligraphic styles. These books have apparently been created by individuals without artistic, typographic, or calligraphic knowledge; the poor use of typography, illustrations, and design in such books discourages many students from learning Arabic. Therefore, the role of designers in shaping and developing future innovative educational materials and tools must be emphasized.

4.1 Integration of Typography for Arabic Phonetics

Future learning tools require open-mindedness, facility, and enthusiasm towards such new learning tools on the part of Arabic instructors. Jadwat (1987) has noted the many opportunities to learn Arabic outside the educational system. The most intensive courses are probably those offered by the Army school of languages to army personnel who are sent to Arab countries as military advisors and instructors. One such project was created by Thomas Milo (2015), who developed a method of integrating typography and language to help Dutch soldiers understand Arabic words and sounds.

Milo uses Latin characters to convey correct Arabic pronunciation through his own transliteration chart (Figure 14), which offers a variety of Arabic placenames (Iraqi and Lebanese) in traditional, cursive, and simplified styles created with his Tasmim¹ software (Figure 15). The variety of typographic styles simplifies the learning content for his students to help them master Arabic letters and enhance their word recognition skills. He also presents typographic examples of place names as letter recognition examples to help learners relate, recognize, and memorize letters more easily (Figure 15).

¹ Tasmeem is an Arabic typography and calligraphy publishing plugin programme.

I ARABISCHE LETTERS

De Arabische letters geven eigenlijk alleen de medeklinkers weer. Drie ervan hebben als nevenfunctie het aangeven van lange (dubbelgeschreven) klinkers: nr. 1, 27 en 28. Korte klinkers in een woord worden niet genoteerd, behalve aan het wordeinde. In dat geval worden de letters 1, 26, 27, 28 of 29 gebruikt. Arabische letters worden van rechts naar links gelezen.

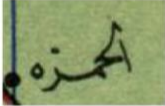
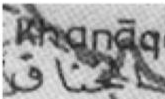
nummer	officiële naam	vorm	klankwaarde	opmerkingen
1	hámzah	ا	'	woord-aanzet of -onderbreking
	'álif	ا	aa	lange 'è' of 'a'
	'álif	ا	a	aan wordeinde, korte 'è' of 'a'
2	baa'	ب / بـ	b	
3	taa'	ت / تـ	t	
4	saa'	ث / ثـ	t	oorspronkelijk als de 'th'
	saa'	ث / ثـ	s	in het Engels 'thin'
5	ziim	ج / جـ	z	zj
6	haa'	ح / حـ	h	gefluisterde 'h'
7	gaa'	خ / خـ	g	gewone Nederlandse 'g'
8	daal	د	d	
9	zaal	ذ	d	oorspronkelijk als de 'th'
	zaal	ذ	z	in het Engels 'the'
10	raa'	ر	r	rollende 'r'
	raa'	ر	r	nog meer rollende, dikke 'r'
11	zaa'	ز	z	'z' uit het zuiden
12	siin	س / سـ	s	scherpe 's'
13	siin	ش / شـ	s	sj
14	saad	ص / صـ	s	dikke 's'
15	daad	ض / ضـ	d	dikke 'd'

nummer	officiële naam	vorm	klankwaarde	opmerkingen
16	taa'	ط	t	dikke 't'
17	zaa'	ظ	z	dikke 'z'
	zaa'	ظ	d	dikke 'd'
18	'ayn	ع / عـ / ا / اـ	c	klinkt alsof de keel wordt dichtgeknepen
19	gayn	غ / غـ / خ / خـ	g	een soort brouw-'r'
20	faa'	ف / فـ	f	
21	qaaf	ق / قـ	q	woord-aanzet of -onderbreking
	qaaf	ق / قـ	q	'k' met de huig gesproken
22	kaaf	ك / كـ	k	gewone 'k'
23	laam	ل / لـ	l	dunne, Franse 'l'
	laam	ل / لـ	l	dikke, Hollandse 'l'
24	miim	م / مـ	m	
25	nuun	ن / نـ	n	
26	haa'	ه / هـ / و / وـ	h	lichte, gewone 'h'
	haa'	ه / هـ / و / وـ	u	korte 'oe' of 'ò' (.36) *
27	hámzah	ء	'	woord-aanzet of -onderbreking
	waaw	و	w	Surinaamse of Engelse 'oewéé'
	waaw	و	uu	lange 'oew'
	waaw	و	aw	'au' of 'oo'
	waaw	و	u	korte 'oe' of 'ò' aan wordeinde
28	hámzah	ء	'	woord-aanzet of -onderbreking
	yaa'	ي / يـ / ا / اـ	y	j
	yaa'	ي / يـ / ا / اـ	ii	lange 'ie'
	yaa'	ي / يـ / ا / اـ	ay	'aj', 'ei' of 'ee'
	yaa'	ي / يـ / ا / اـ	i	korte 'i', aan wordeinde
	'álif maqṣūrah	ى / يـ	a	korte 'a', aan wordeinde
29	taa' marbuuṭah	ة / ةـ	a/i	als 'a' na een dikke medeklinker
	taa' marbuuṭah	ة / ةـ	t	als 't' in woordverbindingen (.34)

* Dit cijfer verwijst naar de overeenkomstige paragraaf van hoofdstuk IX, Grammatica

Figure 14 Transliteration chart developed by Thomas Milo for the Dutch Army (Milo, 1981, pp. 4-5). Copyright 1981 by Thomas Milo. Reprinted with permission (Milo, 2015).

PLAATSNAMEN

SIMPLIFIED	CURSIVE	TRADITIONAL	OBSERVED FORM	PRONUNCIATION	MAP SPELLING
المثنى	المثنى	المثنى		al-muthannae	AL MUTHANNA
الجمجة	الجمجة	الجمجة		al-CamCä	AL CHAMCHA
الديوانية	الديوانية	الديوانية		ad-diiwaaniyyä	AL DIWANIYA
الحمزة	الحمزة	الحمزة		al-Hamzä	AL HAMZA
الخناق	الخناق	الخناق		al-khanaaq	AL KHANAQ

DECO  type

1

Figure 15 Names of Arabic cities and places written in different Arabic styles created with Milo's Tasmim software. Copyright 2004 by Thomas Milo. Reprinted with permission.

Despite Milo's (2015) excellent educational approach, why is good typography not integrated into Arabic learning centres the same way? Is Arabic typography, which remains a new discipline in the region, unlike the West, even acknowledged as a technique for constructing engaging educational tools? Further, why has typography or graphic design not been embedded more widely in Arabic education, given their historical prominence in early Arab design projects, global biennales, and posters?

Arabic graphic design has a rich, sophisticated history; mid-20th century Arab designers shaped visual culture. However, despite this excellence, Arabic graphic design is largely absent from academic discourse and its contributions have often been overlooked, and educational materials do not reflect the region's graphic design traditions. This gap is not about aesthetics but is due to a misunderstanding of how design shapes knowledge and engagement. While contemporary Arabic design books explore typography, calligraphy, and bilingual design, design for learning remains underexplored. Reintegrating Arabic graphic design into education is essential, as its legacy can inspire future generations of thinkers and creators.

5.0 Integration with Current Educational Methods for Modern Arabic Learning

A review of information design books and the English alphabet found that their application to visual representation enhances accessibility and contributes to more interactive and enjoyable learning materials.

Edward Tufte (1990) quotes Josef Albers in his book *Envisioning Information - Layering and Separation* on the '1 + 1 = 3' design principle, which via Tufte has informed practice by valuing and acknowledging negative space as essential to the shapes of all the parts of the overall design (Figure 16). Taking the shape of letters Jeem, Haa', and Khaa' as examples, the negative area of white space between the head of the bird and the letters presents a visual 'peak'; accordingly, the typographic image as a whole represents the 'peak' family (Figure 17).

*Anno's Alphabet*² by Mitsumasa Anno (1974) features wordless text with a simple central illustration and three-dimensional wooden letters appearing in a series of visual puzzles and optical illusions. The puzzle pictures are used throughout the book around the hidden letters to distract the reader (Figure 18). The letter recognition concept in Anno's alphabet book has been adopted in the learning book in an activity where learners are instructed to look for one letter within one or two paragraphs (Figure 19).

² *Anno's Alphabet* has no age limits and can be used across curricula.

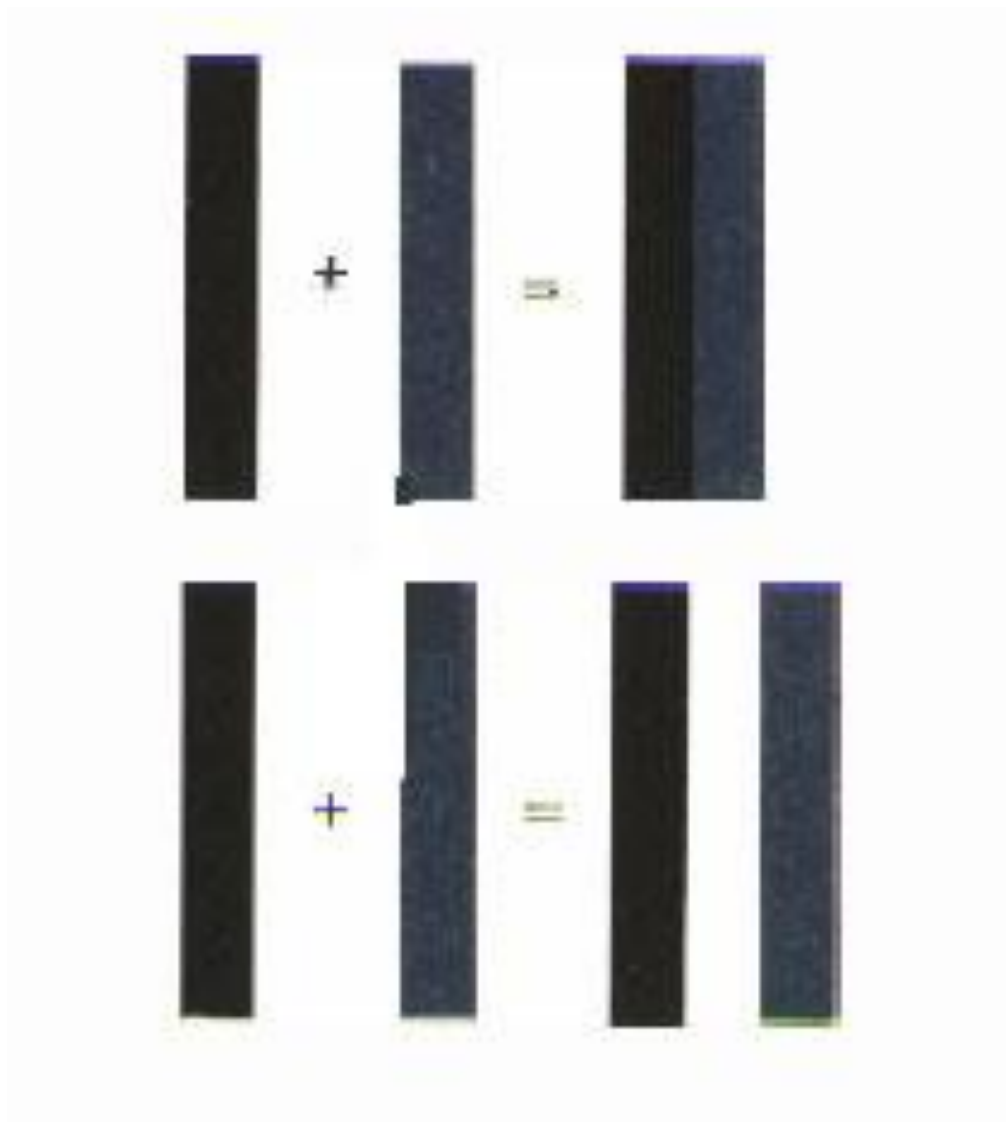


Figure 16 The '1 + 1 = 3 Principle' of Josef Albers (Tufte, 1990, p. 67).



Figure 17 The peak group designed according to the 1 + 1= 3 Principle.

After extensive research on transliteration charts, Awde and Samano (1987) developed one of the simplest transliteration charts for Arabic learning, which uses simple Latin characters and capital letters for emphatic Arabic letter-sounds (Figure 20). However, after workshop trials, emphatic letters were differentiated from normal letters by using a heavier font instead of uppercase (Figure 21).



Figure 18 A page from Anno's *Alphabet* showing letter M carved out of wood. The opposite page contains a puzzle picture ('m' for map). Note the illustrated borders, which contain objects whose names begin with the same letter: mouse, mermaid, etc. (Kelley, 2015).

تَعْلَمُ الْعَرَبِيَّةَ مِنْ خِلَالِ الْحُرُوفِ الْمَطْبُوعِيَّةِ. اِنْ هَذَا الْكِتَابُ
مِنْ خِلَالِ تَعْلَمُ عَنْ بَاقِي الْكِتَابِ. اِنْ اَنَا نَحْنُ تَبْرُ اسْمَالِي بِ وَطَرَةٍ
جَدِيدَةٍ لَتَعْلَمُ الْعَرَبِيَّةَ مِنْ خِلَالِ حُرُوفِ مَطْبُوعِيَّةٍ صَدِيقَتِي
لَتُسَاعِدَ عَلَي تَعْلَمِ اللُّغَةَ بِسَهْوَةٍ اكْثَرِ.

صَبَاحَ الْخَيْرِ، اَنَا اسْمِي اِدْم. اَنَا دَكْتُورِ اسْمَان. لَقَدْ دَرَسْتُ
فِي لَنْدُن. لَدِي اَخٍ اسْمُهُ رَامِي. اَنْنِي لَا اُحِبُّ الْبَرْتَقَالَ وَاَنْتِ؟
صَبَاحَ النُّورِ، اَنَا اسْمِي ثَامِر. اَنَا مَدْرَسَ تَارِيخٍ. لَقَدْ دَرَسْتُ
فِي دُبَي. اَنَا مَتَزَوِّجٌ وَلَدِي ابْنٌ اسْمُهُ يَوْسُف. اَنَا اَيْضًا لَا
اُحِبُّ الْبَرْتَقَالَ.

Figure 19 An activity from the learning book where learners are instructed to look for specific letters within one or two paragraphs.

<i>Name of Letter</i>	<i>Arabic Form</i>	<i>Transliteration</i>	<i>Guide to Pronunciation</i>	<i>The Alphabet and Writing System</i>			
'alif	ا	aa	fair	Daad	ض	D	no equivalent
baa'	ب	b	big	Taa'	ط	T	no equivalent
taa'	ت	t	tell	DHaa'	ظ	DH	no equivalent
thaa'	ث	th	think	'ayn	ع	'	no equivalent
jiim	ج	j	measure	ghayn	غ	gh	no equivalent
Haa'	ح	H	no equivalent	faa'	ف	f	fool
khaa'	خ	kh	Scottish loch	qaaf	ق	q	no equivalent
daal	د	d	dead	kaaf	ك	k	kitten
dhaal	ذ	dh	then	laam	ل	l	love
raa'	ر	r	rolled r	miim	م	m	mask
zaay	ز	z	zoo	nuun	ن	n	never
siin	س	s	sew	haa'	ه	h	happy
shiin	ش	sh	shall	waaw	و	w, uu	weld, food
Saad	ص	S	no equivalent	yaa'	ي	y, ii	yell, breeze
				hamza	ء	,	no equivalent

Figure 20 Simpler transliteration chart (Awade & Putros, 1986, pp. 21-22).

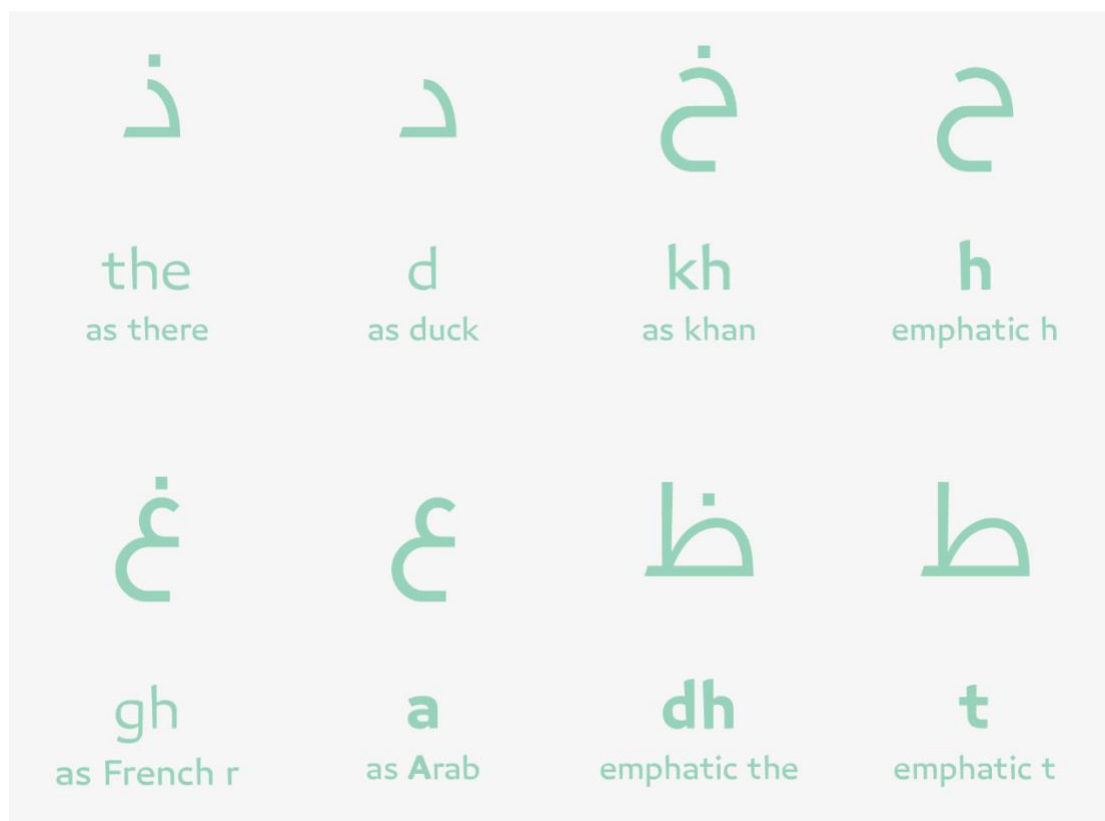


Figure 21 Using regular font weight for familiar sounds and a heavier weight (bold) for emphatic letters.

Al-Met'eb (2014) implemented the resemblance approach (Figure 22, Figure 23, Figure 25, Figure 26) as storytelling to help learners understand the resemblance in letters, not only words, which created a challenging environment for learners, as the majority preferred learning the letters individually without relating them to Latin script. The resemblance concept was later applied only to Arabic numbers (Figure 23). Other typographic imagery was created for further simplification in case learners needed more practice on letterforms and their different forms (Figure 27, Figure 28).

Expressive type was also adopted as a learning technique to help design and develop the alphabet groups (Figure 24), so that learners might visualize and memorize the alphabet by letter groups rather than individually (Figure 29).

Further tools should be designed to provide learners with more visual experiences through the opportunity to link letters (typographic imagery) to matching words and sentences (Figure 30).

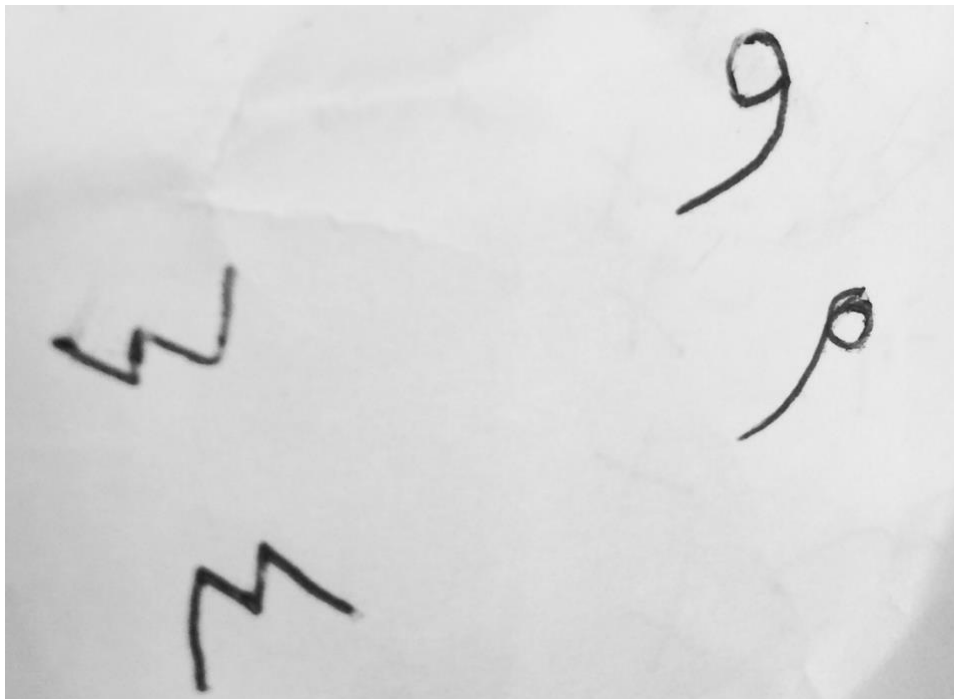


Figure 22 Al-Met'eb's (2014) resemblance concept. When the letter waw is flipped, it becomes meem.



Figure 23 The resemblance concept applied to numbers: when the Arabic numeral 3 [left] is rotated, it looks like Latin 3 [right].



Figure 24 Finalized version of the alphabet groups based on Al-Met'eb visual pedagogic concept.

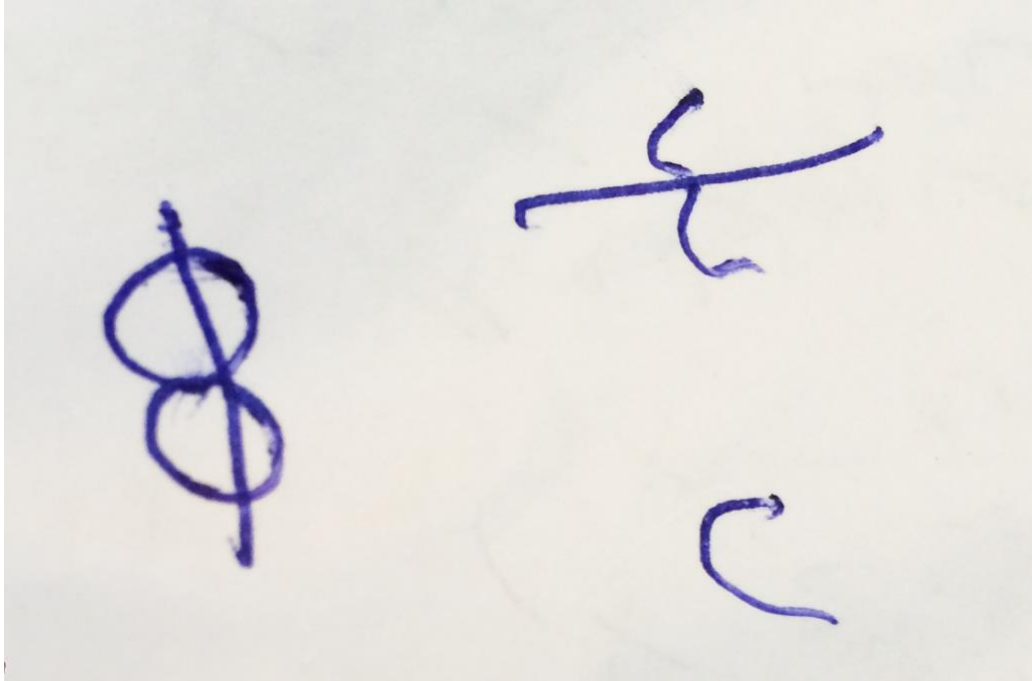


Figure 25 Al-Met'eb's approach, where he cuts the number 8 in half to make an Arabic 4. He then divides it in half again to make Arabic 2 (Al-Met'eb, 2014).

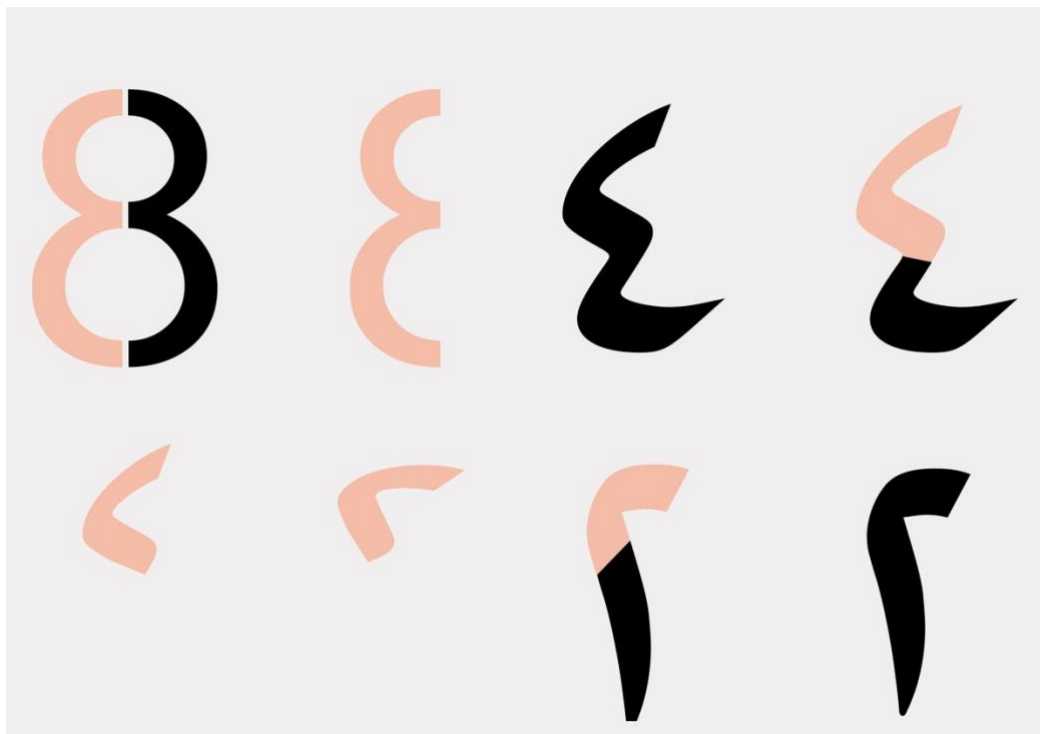


Figure 26 Al-Met'eb's (2014) approach as adapted and redesigned in the learning book.

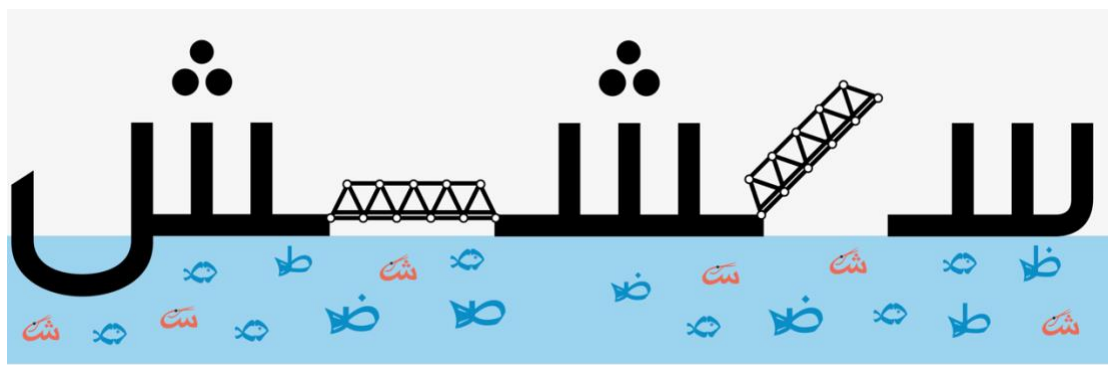
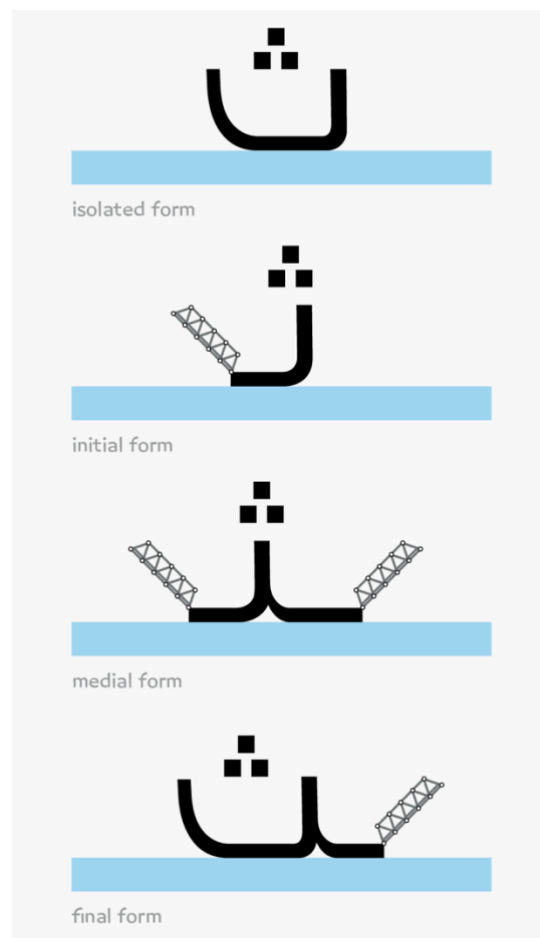


Figure 27 Typographic imagery of letter forms instead of a standard chart [top]. The kashida is inserted to allow the placing of bridges. Letter variations are differentiated by closing and opening bridges [bottom].

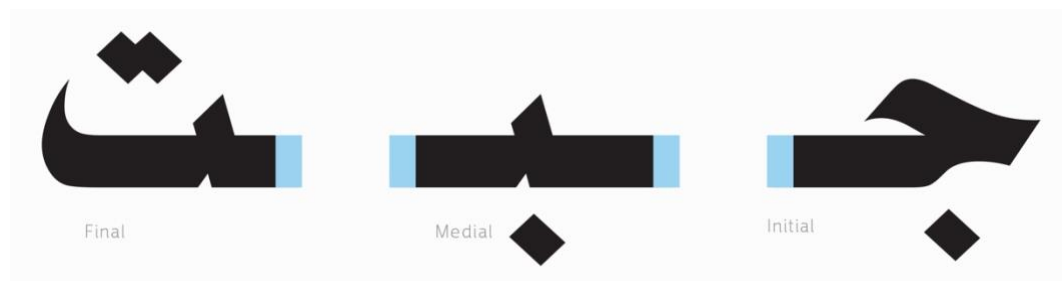
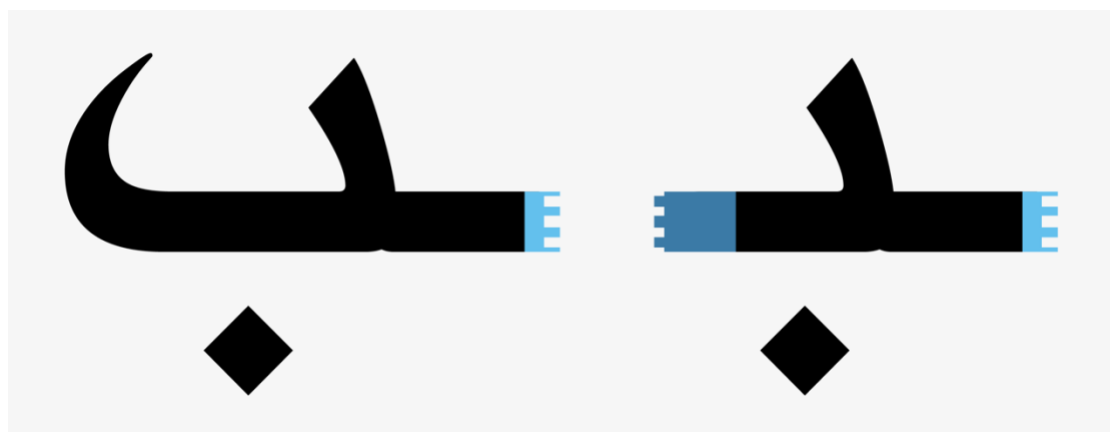
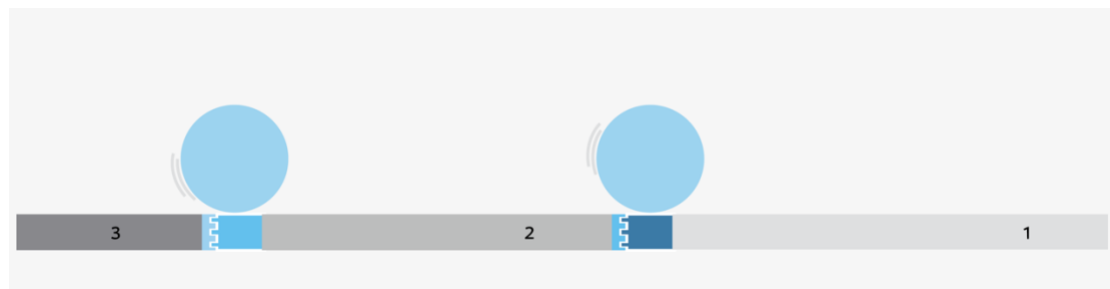


Figure 28 The first two visuals feature the Lego concept. The bottom visual uses blue magnetic stripes to show how forms change according to their location within a word.

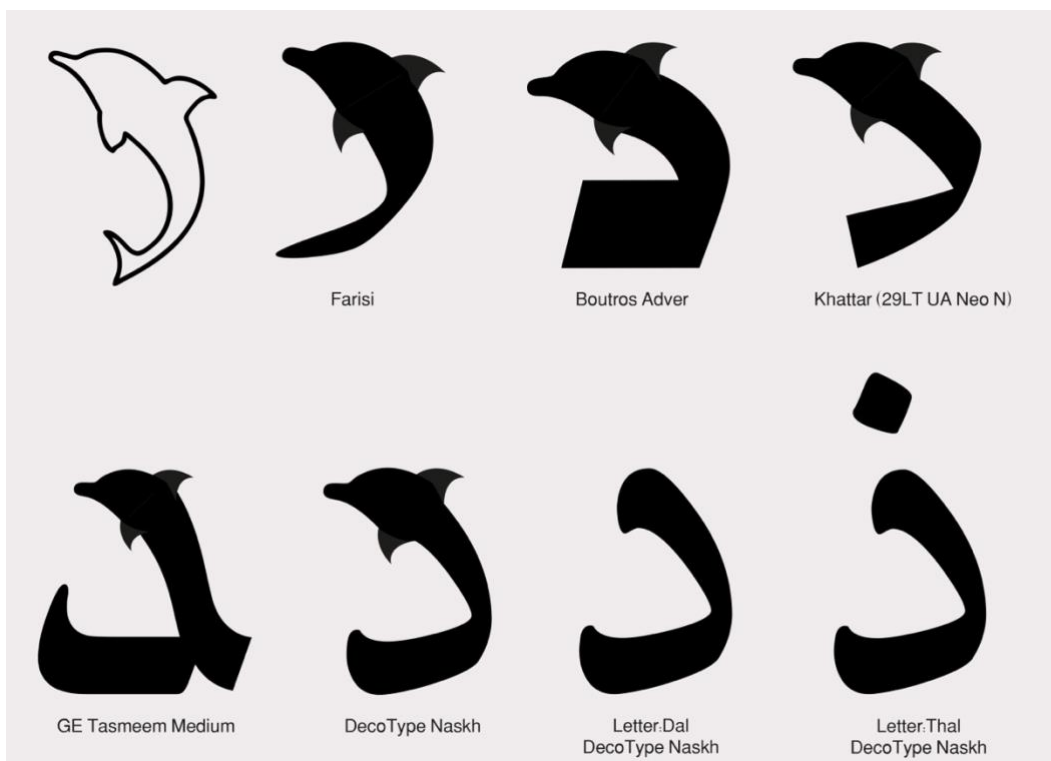
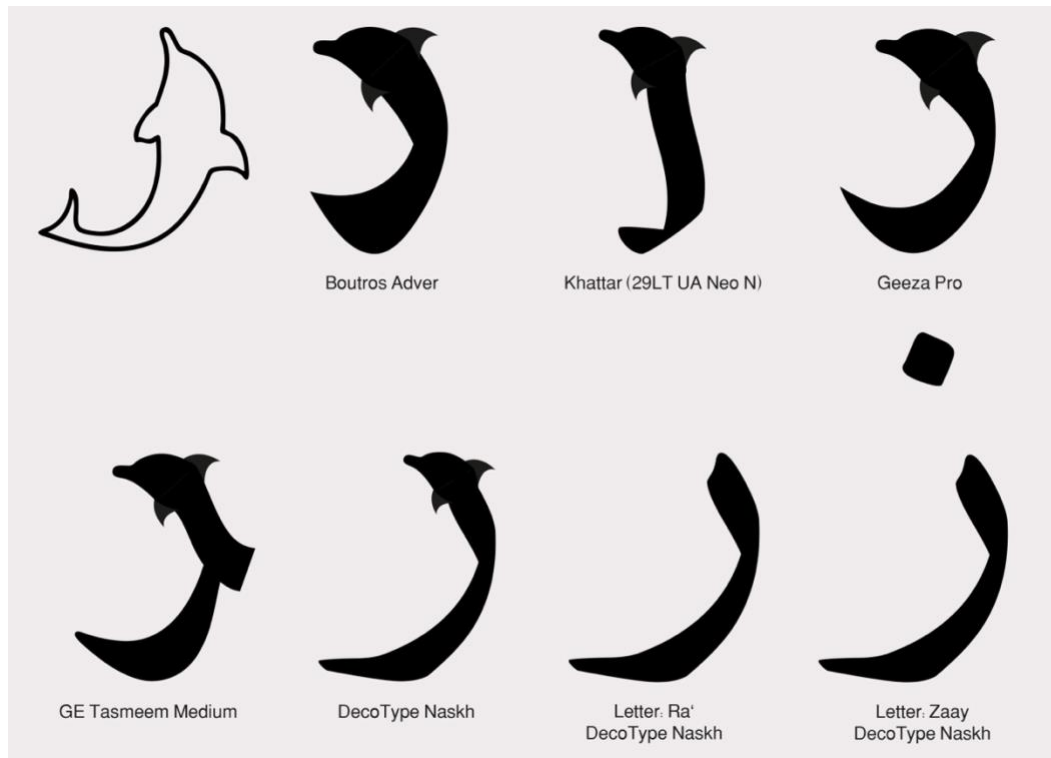


Figure 29 The initial design stage of the alphabet using a variety of typefaces to design the Dolphin Group (Dal, Thal, Ra', and Zai) through expressive type technique.

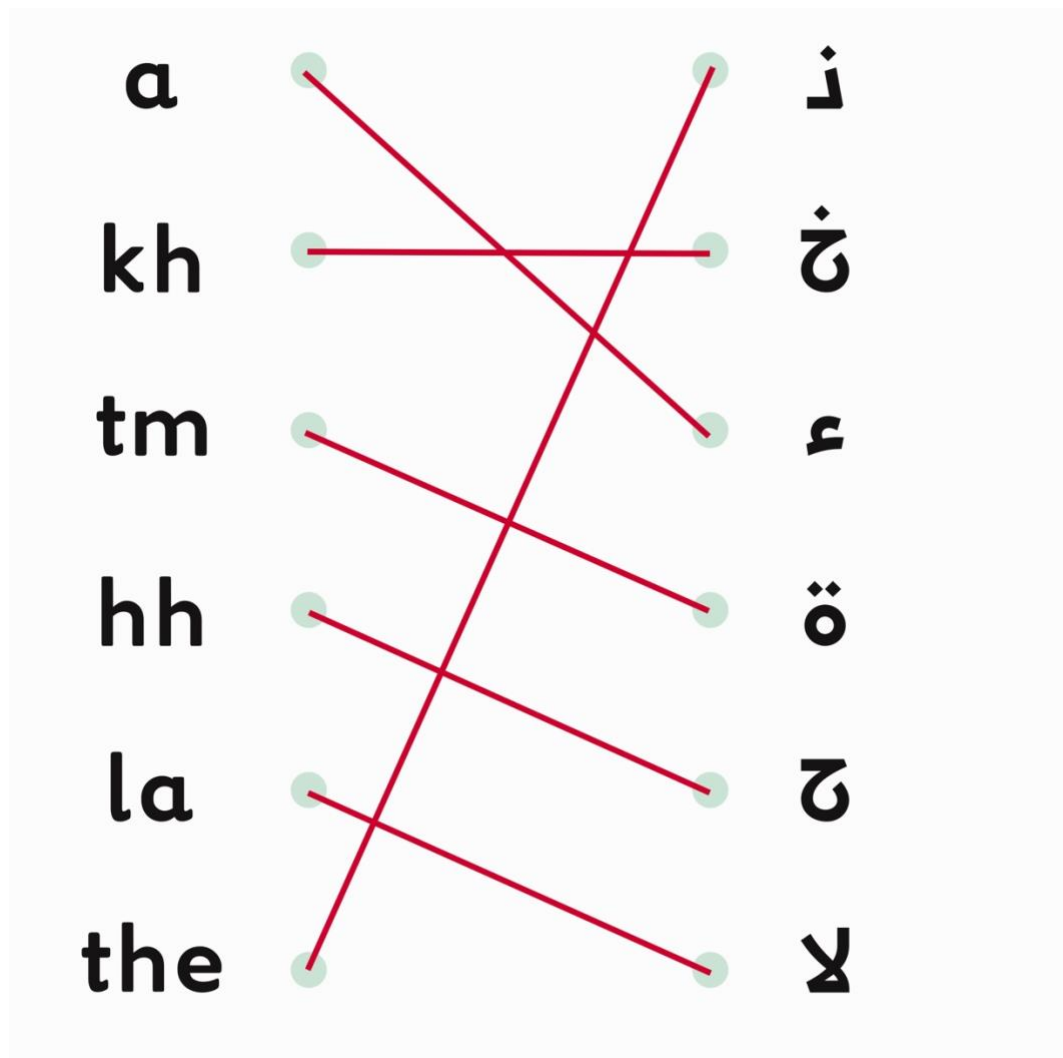


Figure 30 A linking activity from the new Arabic learning book series where learners are instructed to link letters with their correct pronunciations.

6.0 Conclusion

Drawing on earlier research and on collected data and insights from Arabic learning institutions in Kuwait, London, and Jordan, this paper emphasizes typographic learning materials that place the Arabic alphabet at the core of the educational process.

This shift from traditional learning to typography as a transformative learning tool is a significant departure. Unlike traditional methods that begin with words, sentences, and grammar before introducing individual letters, this approach simplifies learning by focusing entirely on recognizing and memorizing each character, caters to learners of all backgrounds and experience levels, and addresses long-standing challenges of Arabic language acquisition for beginners.

Typography's role as a pedagogical tool transcends aesthetics; when combined with modern design tools, it can enhance the learning experience by making language intake more intuitive and visually engaging. Rather than relying on conventional storytelling and word-based methods that often overwhelm beginners, this approach prioritizes clarity and accessibility. By leveraging the visual and cognitive aspects of the Arabic script, these materials raise better retention and comprehension, ensuring a deeper understanding of both letterforms and linguistic structures.

The potential of the rich legacy of Arabic graphic design in educational contexts remains largely untapped. As traditional Arabic learning materials have rarely employed graphic design in pedagogy, opportunities to enhance engagement and effectiveness have been missed. This paper calls for a reintegration of design into Arabic language education to transform learning into a more immersive and efficient experience.

Typographers and designers can play a crucial role in shaping educational content. Their collaboration with educators and linguists is essential in developing tools that are both visually compelling and pedagogically sound. Ultimately, recognizing design as an integral part of language education could revolutionize Arabic learning, making it more accessible, engaging, and effective for future generations.

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