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The Dynamics of Collaborative Picture Sequencing in Arabic Language Learning Through The Integration of Lev Vygotsky's Theory

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Abstract

Arabic as a foreign language has high complexity, especially in writing skills, so it requires innovative learning strategies. Collaborative Picture Sequencing based on images and cooperation, with Vygotsky's theory as a strategy for in improving writing skills, motivation, and cooperation, although it requires attention to member dominance and time. Based on this context, this study aims to understand the dynamics of Collaborative Picture Sequencing in Arabic language writing learning, especially through the integration of Vygotsky's collaboration theory, so that the strategy can be implemented effectively according to students' learning needs. This study uses a descriptive-analytical qualitative method, through data sources from observations, interviews, and documentation of writing results before and after the implementation of the strategy. The results of the study show four main findings: [1] Ease of Expressing Ideas through Sequential Images. [2] Dynamics of Collaboration in Language Exchange, [3] Scaffolding in the Zone of Proximal Development, [4] Improving the Quality of Written Products. By understanding these dynamics, teachers are expected to be able to design more effective and contextual writing learning, increase students' motivation and writing skills, as well as become a reference for developing collaboration-based materials so that each student develops according to their potential.

Keywords: Collaborative Picture Sequencing, Arabic Kitābah, Lev Vygotsky Teory

A. Introduction

Learning to write in Arabic is often a major challenge for students, as it demands comprehensive mastery, from rich vocabulary and grammatical accuracy to the ability to organize ideas coherently and sequentially. Unlike listening or speaking, which are more

spontaneous, writing requires a high level of precision to ensure the message is clear, logical, and in accordance with linguistic rules (Blongkod et al., 2024). This difficulty becomes more apparent when students have to express abstract ideas in a systematic written form (Inggriyani & Pebrianti, 2021). Therefore, they need a learning method that can combine cognitive, creative, and practical aspects in a balanced way.

In this context, the model collaborative picture sequencing emerged as a promising approach. This method utilizes a series of sequentially arranged images as visual stimuli to stimulate the imagination and facilitate the development of a storyline (Rosfiani et al., 2025). Students are encouraged to work collaboratively in groups to discuss the sequence of images, interpret their meanings, and construct narrative texts based on mutual agreement. This collaborative process not only helps enrich vocabulary and strengthen grammar comprehension, but also fosters logical thinking skills, creativity, and structured writing skills (Roy & Fejzo, 2025). Thus, collaborative picture sequencing can be an effective learning strategy to improve the competence of *kitābah* while also increasing students' learning motivation.

The reality in the classroom shows that many students still face difficulties when asked to express ideas in Arabic narrative texts, even though they have sufficient vocabulary and understanding of sentence structure (Al-Ghifari & Anam, 2025). This obstacle often arises because the writing process demands more than just language mastery; students must be able to organize ideas in a coherent, creative, and interesting manner, something that is not always easy to do without the support of appropriate learning strategies (Dewi, 2025).

In addition, writing activities which are generally individual and monotonous often reduce interest in learning (Ariyanto et al., 2025). Students feel burdened when they have to work alone to produce complex writing, so their motivation decreases and the quality of the text produced tends to be standard or even below their true potential (Sutikno & Rakhman, 2025). This situation emphasizes the need for a more collaborative, interactive, and challenging learning approach so that the writing process becomes not just an academic task but also a fun and productive learning experience.

Lev Vygotsky's theory of collaboration, especially the concept Zone of Proximal Development (ZPD) and scaffolding, emphasizes that a person's cognitive development occurs optimally through social interaction (Margolis, 2020). ZPD describes the distance between the abilities a student can achieve independently and the abilities a student can achieve with the help of peers or more competent mentors (Machimana & Genis, 2025). Meanwhile, scaffolding refers to temporary support, whether in the form of directions, trigger questions, or examples given during the learning process so that students can complete tasks that initially feel difficult, until they are finally able to do them independently (Papazoglou et al., 2020).

In this context, collaborative picture sequencing is a concrete form of applying Vygotsky's theory (Khusna et al., 2025). Through the activity of arranging and interpreting a sequence of images in groups, students engage in active discussions, share ideas with each other, and improve their understanding of Arabic together (Durrotunnasihah & Ramadani, 2024). This interaction allows them to complement each other's shortcomings, correct errors, and gradually build writing skills with visual support that facilitates the development of the storyline. Thus, this method not only improves writing skills but also fosters critical thinking, creativity, and collaboration, in line with Vygotsky's principles of social learning.

Studies on Arabic writing learning strategies have generally been dominated by traditional methods such as lectures, structured exercises, or individual assignments (Zaki et al., 2024). While this approach helps students master basic rules, it leaves little room for social interaction, the exchange of ideas, and creativity. As a result, the development of writing skills, which truly require critical, collaborative, and communicative thinking, often progresses slowly and falls short of its full potential.

On the other hand, exploration of the application of collaborative picture sequencing based on Vygotsky's collaboration theory is still relatively limited. There has not been much research that systematically examines how the concept Zone of Proximal Development (ZPD) and scaffolding can be integrated into the learning of the Quran through this visual medium. This approach holds great potential to combine the power of social interaction, gradual support, and visual stimuli to improve Arabic writing skills creatively, logically, and structured. This gap opens up opportunities for further research to develop learning innovations that are more relevant to the needs of today's students.

This study aims to describe in depth the dynamics of implementing collaborative picture sequencing in learning. Writing arabic, starting from the planning process, classroom interactions, to the forms of collaboration that form between students. In addition, this study analyzes how Vygotsky's collaboration theory, particularly the concept Zone of Proximal Development (ZPD) and scaffolding, plays a role in strengthening the effectiveness of these strategies through social support, the exchange of ideas, and the provision of gradual assistance that allows students to develop from their actual abilities to their maximum potential. This study also identifies the contribution of this learning model to improving students' writing skills, both in terms of creativity, text structure logic, grammatical accuracy, and learning motivation.

The contribution of this research is expected to enrich the treasury of Arabic language learning methodology, especially in the aspect of writing, by presenting alternative strategies based on collaboration and visual media that are more engaging and contextual. The research findings can serve as a theoretical basis for developing creative learning models that align with

the demands of 21st-century learning, while also providing practical references for educators in designing more interactive, effective, and motivating writing activities for students.

B. Method

This research uses a qualitative approach with a descriptive-analytical design. This approach was chosen because it allows researchers to gain a deeper understanding of the learning process and dynamics. Writing Arabic through strategy Collaborative Picture Sequencing with this approach, researchers can observe social interactions, student experiences, and the development of writing skills in real contexts, thereby gaining a holistic understanding of the phenomena being studied (Pandiangan & Albina, 2025). The research subjects consisted of 30 eighth-grade bilingual students at MTs 2 Nurul Islam. Subjects were selected based on their ability to actively participate in collaborative activities and express ideas through Arabic narratives. This subject selection allowed the researcher to optimally observe the interaction and learning processes occurring within the group.

The required data can be obtained through the following three things:

1. Observations focused on student activities when implementing the Collaborative Picture Sequencing strategy, from group discussions, arranging picture sequences, to writing texts, including social interactions and collaboration between students such as negotiating meaning, exchanging ideas, and helping each other. The teacher's role was also observed, particularly in providing scaffolding in accordance with the principles of the Zone of Proximal Development.
2. Interviews were conducted to explore students' experiences, difficulties, motivations, and perceptions of this strategy, as well as teachers' views on the effectiveness of the strategy and the development of students' writing skills during learning.
3. Documentation includes examples of student writing before, during, and after the implementation of the strategy, photos or recordings of student activities while working in groups with sequential images, teacher field notes regarding the learning process and scaffolding interventions, and the sequential image materials or media used.

In addition, this research was carried out through several stages.

1. The stimulus is given in the form of a series of images which students must arrange into a story line.
2. Group discussions to collaboratively construct narratives.
3. Writing Arabic text based on the results of group discussions.
4. Data analysis is carried out through the stages of data reduction, data presentation (*display*), and drawing conclusions according to the Miles & Huberman model, to gain a comprehensive understanding of learning dynamics.

Data analysis in this study was conducted in stages using interactive data analysis model, including data reduction, data presentation, and conclusion drawing. Data from participant observation, field notes, semi-structured interviews, and student writing were simplified to highlight important patterns and phenomena in the study Collaborative Picture Sequencing and group interactions (Qomaruddin & Sa'diyah, 2024). Next, the data is presented narratively and illustratively so that the flow of student activities, strategies used, and obstacles that arise can be clearly seen. Conclusions are drawn to understand the effectiveness of learning strategies, the influence of collaboration on motivation and soft skills in the development of student writing abilities, thus providing a comprehensive picture of learning practices writing arabic language.

C. Result and Discussion

1. The Concept of Collaborative Picture Sequencing and Kitabah Learning

The concept of Collaborative Picture Sequencing in the teaching of the kitābah in the 8th grade Bilingual Class of MTs 2 Nurul Islam is a teaching strategy that utilizes a sequence of images as the primary medium to develop students' writing skills. This strategy is based on the principle that sequentially arranged images can help students understand the flow of events, construct logical narratives, and organize ideas before they are expressed in written form (Hidayati et al., 2025). The goal of this approach is for students to express their ideas systematically, increase their creativity in composing stories, and practice their Arabic language skills both orally and in writing through a collaborative process with their peers.

In practice, the relationship between the sequence of images and the construction of a narrative is very close, because each image functions as a visual stimulus that guides students to construct sentences or paragraphs according to the chronology of the story (Kopatich et al., 2019). This process involves observation, analysis of cause-and-effect relationships, and the use of appropriate Arabic vocabulary and structures, improving students' linguistic abilities along with their ability to construct coherent stories. The sequence of images is not merely an illustration, but a framework for thinking that makes it easier for students to understand the narrative flow while also facilitating the creative and structured expression of ideas (Coderre & Cohn, 2024).

In accordance with the lesson plan document used in the first semester, Arabic language learning with the topic of الساعة is designed to provide an active and creative learning experience through the Collaborative Picture Sequencing strategy. Each meeting lasts for 2 x 45 minutes, focusing on students' ability to compose simple narratives in Arabic based on a sequence of images, using appropriate vocabulary and sentence structures, and fostering cooperation, creativity, and critical thinking. The learning materials include a series of sequential images

depicting daily activities, from waking up to going back to sleep, vocabulary about activities and time, and the application of the structure *الجملة الفعلية*. The media used are random images, a whiteboard, a projector, and an Arabic textwriting, so that students can learn visually and contextually.

Learning success is measured through achievement indicators such as appropriate story sequence, vocabulary and sentence structure accuracy, active participation, and narrative creativity and logic. Assessment is conducted through teacher observation, assessment of written narrative products, and group presentations, using a rubric that covers aspects of narrative completeness and accuracy, group collaboration, and creativity. With this approach, it is hoped that students will not only be able to write simple narratives in Arabic but also learn critical thinking, communication, and collaboration essential 21st-century skills.

This study shows that picture series media effectively improves elementary school students' narrative writing skills. Its use helps construct stories with a clear structure, enriches language, and stimulates imagination, creativity, and learning motivation (Ilyas & Pramono, 2025). Thus, the implementation of Collaborative Picture Sequencing in the 8th grade Bilingual Class of MTS 2 Nurul Islam not only supports Arabic language mastery, but also strengthens students' critical, creative, and collaborative thinking skills through fun and meaningful learning experiences.

Table 1. Sequential Image Media

<p>Instruction</p> <ul style="list-style-type: none"> ● Cut and arrange the pictures according to the sequence of events. ● Write the number of fi'liyah (sentences with verbs) for each picture. ● Include the time/hour information for each activity.

Activating visual perception can enhance creativity by indirectly constructing visual structures that draw on students' associative thinking. In this strategy, visual media plays a

central role as a primary trigger for creativity, due to its ability to present flat images with effects of depth, volume, and spatial perspective (3D phenomena), which support the development of students' imagination and creativity (Fazlyyyakhmatov et al., 2021).

Images can be prepared in the form of color printouts, cut-and-stack worksheets, or digital files displayed through a projector and Learning Management System (LMS). For example, a teacher could prepare a series of images of school activities that show scenes of entering the classroom, studying together, recess, and returning home. Each image includes rich visual elements, such as a clock, character movement, and surrounding objects, which help students express the time of events (*as-sa'ah al-wāhida*, one o'clock), action (*Yaktubu*, writing), and cause-and-effect relationships. Images can be placed in several places: printed and attached to the lesson plan as learning media, placed in the module as a "Media and Attachments" section, or displayed on presentation slides. In this way, students not only see the images as displays, but also use them as active materials to be rearranged, interpreted, and used as sentence frameworks.

During class activities, teachers can provide instructions that emphasize the skills of writing verbal sentences and using time information to help students learn to write more effectively. For example, each group might be asked to compose a sentence for each picture, including a specific time information *Awwalan*, *thumma*, and *akhīran* to connect a sequence of events. The instruction model can be "Cut and arrange the pictures according to the sequence of events. Write one number of fi'liyah for each picture and include a description of the time, such as *as-sā'ah ats-tsāniyah* (two o'clock)." In this way, the image media not only functions as a visual aid, but also as a trigger for language production that demands the application of Arabic grammar in a contextual manner.

This strategy has been widely discussed in various language learning literature. Wright (2008) in *Pictures for Language Learning* explain the use of images as a means of developing language skills (Susanti, 2020), while Harmer (2015) in *The Practice of English Language Teaching* touching on technique sequencing pictures to encourage text production (Swari et al., 2024). In the Arabic language context, several studies have shown that visual media can improve narrative writing skills. These findings confirm that the use of sequential images not only strengthens writing skills but also creates a more engaging, interactive learning environment and motivates students to actively participate.

2. Lev Vygotsky's Integration of Collaboration Theory

Integration of Lev Vygotsky's theory in learning writing arabic provides a strong foundation for the development of writing and critical thinking skills through a structured social process. Vygotsky emphasized that cognitive development does not occur solely individually,

but rather through meaningful social interactions. The concept of the Zone of Proximal Development (ZPD) is central to this approach, namely the range of abilities that students can achieve with the help of teachers or peers before they are able to do so independently (Husniyah, 2025). In practice, teachers utilize the ZPD to provide gradual support or scaffolding, which enables students to write more complex Arabic texts than their initial abilities (Heryadi et al., 2025). Scaffolding can take the form of guiding questions that direct students in selecting thematic vocabulary, providing examples of sentences about the number of fi'liyah, directions about the sequence of the story, or direct correction of structural errors that arise during the writing process (Dafittra et al., 2023). This support is provided flexibly according to the level of need, then gradually reduced as students begin to demonstrate independence in developing sentences and paragraphs.

The implementation of scaffolding goes hand in hand with intense social interaction within the study group (Zhu et al., 2020). Students collaborate to interpret sequential images, formulate a sequence of events, and choose appropriate vocabulary and conjunctions. This process fosters negotiation of meaning, an activity in which students discuss word meanings, debate sentence structure, and seek agreement on the plot. For example, when composing a narrative text about daily activities, they might debate whether the more appropriate conjunction is *thumma* or *ba'da dzālika*, or considering the logical sequence between morning and afternoon activities. This negotiation is not just a linguistic discussion, but also a critical thinking exercise, as students need to provide reasons, clarify opinions, and evaluate their peers' ideas before reaching an agreement. In addition, the exchange of ideas is an opportunity for each group member to expand vocabulary, understand grammatical structures, and strengthen understanding of context.



Figure 1. Student social interaction in collaboration

In the collaborative process, the contribution of each group member is an important element to observe. Some students act as idea proposers, others as correctors of language structure, while still others act as note-takers or liaisons between ideas. However, this dynamic is not without challenges, one of which is the dominance of certain members with better

language skills or higher self-confidence. When dominance occurs, students with lower abilities may find it difficult to express their ideas. To overcome this, various strategies emerge naturally: some try to interrupt more assertively, write ideas on paper for others to read, or wait for pauses in the conversation to insert comments. These strategies demonstrate that students are not simply passively accepting domination but are actively negotiating their roles to remain engaged in the collaborative process (Nafilata et al., 2025). Teachers need to be observant in monitoring these dynamics, ensuring that each student has an equal opportunity to contribute, while also gently encouraging students who tend to be quiet to express their ideas.

Teachers play a central role in facilitating collaborative processes based on the ZPD principle. Teacher observation notes serve as valuable documents that capture key moments in the learning process, such as when students successfully use the number structure of *fi'liyah* after receiving guidance from guiding questions, or when group members provide feedback to correct inappropriate sentences. Observations also record situations in which teachers provide additional support when group discussions reach a deadlock, or when teachers refrain from allowing students to find solutions independently. Documentation in the form of photographs, video recordings, or transcripts of group discussions complements these notes, providing visual and auditory evidence that demonstrates how the negotiation of meaning, the exchange of ideas, and incremental support occur in real-life learning.

Additionally, teacher interviews can be conducted to explore the strategies they employ to integrate the ZPD and scaffolding in collaborative activities. Through interviews, teachers can explain their considerations in providing support, how to determine when scaffolding needs to be reduced, and strategies for encouraging the active participation of all group members. These interviews also help understand the challenges teachers face, such as balancing allowing students freedom with ensuring the learning process remains focused. Meanwhile, interviews with students can reveal their experiences in collaboration, how they deal with the dominance of certain members, and how they express their ideas despite language limitations.

The theoretical framework underlying this practice draws on Vygotsky's thinking in *Mind in Society* (1978), who emphasized that cognitive development occurs through social mediation and language as the primary means of learning (Aprianti et al., 2025). Various contemporary studies also show that the application of ZPD and scaffolding in language learning can improve writing skills, especially when combined with group work that encourages negotiation of meaning and exchange of ideas (Hasan & Bidin, 2023). In the context of learning writing arabic, the integration of Vygotsky's theory not only helps students write better texts, but also fosters critical thinking skills, social sensitivity, and collaboration skills (Widayat & Irham, 2021). Through teacher support and peer interaction, students gradually move from dependence to

independence, making the writing process not just an individual activity, but a collective, reflective, and meaningful learning experience.

3. The Ease and Challenges of Expressing Ideas Through Sequential Images

Application of sequential image-based strategies in learning writing Arabic provides real ease for students in organizing ideas and building text cohesion, especially because images serve as concrete visual triggers (Nafsah & Hidayat, 2022). When students are presented with a series of illustrations depicting sequential events, they no longer start the writing process from a blank slate. Each image becomes a starting point that helps them interpret meaning, choose appropriate vocabulary, and determine the logical order of sentences. With the support of this visual medium, students more easily map out main ideas, connect one event to another, and add descriptive details without fear of losing the flow of the story (Soleckah et al., 2023). Pictures stimulate memory and imagination, helping students build cohesion between sentences with Arabic conjunctions such as *Awwalan*, *thumma*, and *akhīran*. The integration of text and images in multimedia strengthens the connection between verbal and visual information, supports inferences, and enhances comprehension, especially for students with limited prior knowledge or reading skills (Désiron et al., 2020).

While this process offers convenience, it still presents various obstacles that require careful learning management. Some students have difficulty understanding the content of an image if the illustration depicts an unfamiliar scene or is full of symbolic details. Differences in creativity levels also affect the writing of students; those with limited imagination tend to write simple and repetitive sentences, while more creative students are able to develop more vivid and complex descriptions (Cahyani et al., 2023). Furthermore, time management is often a challenge. Group discussions required to interpret images and sequence stories can take longer than expected, sometimes limiting time for writing. In such situations, students must strive to maintain a balance between speed of thought and accuracy of writing, while teachers need to regulate the pace of activities so that all stages can be completed on time.

Text before applying sequential images:

في الساعة السابعة إلا قليلاً يجلس الولد أولاً أمام التلفاز ويُشاهد الرسوم المتحركة قبل أن يغسل وجهه. ثم في الساعة السادسة والنصف يخرج إلى البيت الصغير ليَلعب قليلاً مع أصدقائه حتى يتأخر في الذهاب إلى الحمام. بعد ذلك في الساعة الخامسة يستيقظ مرة أخرى ويقول إنه ما زال نَعساناً. في الساعة الثامنة يأكل الفطور مع أسرته ويشرب حليباً بارداً، ثم يغسل يديه ويكُتب واجباً بسيطاً، ولكنه ينسى كتاب المدرسة. بعد الساعة العاشرة يذهب إلى المدرسة مع صديق قريب ويلعب في الساحة قبل أن يدخل الصف، ثم يرجع إلى البيت في الساعة الثالثة وينام فوراً على السرير. في المساء يدرس قليلاً ثم يتعشى في الساعة السادسة. بعد

ذَلِكَ يَفْهَمُ لَيْتَامَ مُبَكَّرًا فِي السَّاعَةِ التَّاسِعَةِ، وَلَكِنْ بَيْنَهَا يَسْتَقِظُ مَرَّةً ثَالِثَةً لِيَكْتُبَ كَلِمَاتٍ جَدِيدَةً فِي دَفْتَرِهِ. وَفِي الصَّبَاحِ التَّالِيِ يَسْتَقِظُ فِي السَّاعَةِ الْخَامِسَةِ وَالنِّصْفِ وَيَبْدَأُ يَرَسُمُ صُورًا قَبْلَ أَنْ يُنْتَظَفَ وَجْهَهُ مَرَّةً أُخْرَى.

Text after applying sequential images:

فِي السَّاعَةِ الْخَامِسَةِ وَالنِّصْفِ يَسْتَقِظُ الْوَلَدُ بِنَشَاطٍ، وَيَفْتَحُ عَيْنَيْهِ بَعْدَ أَنْ يَسْمَعَ صَوْتَ الْمَهَبَةِ. ثُمَّ يَغْسِلُ وَجْهَهُ وَيُرْتَّبُ سَرِيرَهُ قَلِيلًا قَبْلَ أَنْ يَذْهَبَ إِلَى الْمَطْبَخِ. فِي السَّاعَةِ السَّادِسَةِ يَجْلِسُ مَعَ أُسْرَتِهِ وَيَأْكُلُ فُطُورًا لَذِيذًا وَيَشْرَبُ حَلِيبًا دَافِئًا. بَعْدَ الْفُطُورِ يَلْبَسُ مَلَاسَ الْمَدْرَسَةِ وَحُضْرُ حَقِيبَتِهِ. عِنْدَ السَّاعَةِ السَّابِعَةِ يَخْرُجُ مِنَ الْبَيْتِ مَعَ أَصْدِقَائِهِ وَيَذْهَبُونَ إِلَى الْمَدْرَسَةِ مَاثِينَ. يَصِلُ إِلَى الْفَصْلِ فِي السَّاعَةِ السَّابِعَةِ وَالنِّصْفِ وَيَجْلِسُ مَعَ زُمَلَانِهِ. يَدْرُسُ مَوَادًّا مُخْتَلِفَةً مِثْلَ الْعَرَبِيَّةِ وَالرِّيَاضِيَّاتِ، وَيَكْتُبُ دُرُوسًا جَدِيدَةً فِي دَفْتَرِهِ. فِي السَّاعَةِ الْعَاشِرَةِ يَنْزِلُ إِلَى السَّاحَةِ وَيَلْعَبُ كُرَّةً صَغِيرَةً مَعَ أَصْدِقَائِهِ خِلَالَ الْاسْتِرَاحَةِ. بَعْدَ الظُّهْرِ، فِي السَّاعَةِ الثَّالِثَةِ يَرْجِعُ إِلَى الْبَيْتِ وَيَتَنَاوَلُ غَدَاءً مَعَ أُسْرَتِهِ. ثُمَّ يَسْتَرِيحُ قَلِيلًا وَيَتَامُ نَوْمًا خَفِيفًا حَتَّى السَّاعَةِ الرَّابِعَةِ وَالنِّصْفِ. بَعْدَ ذَلِكَ يَسْتَقِظُ وَيَفْعَلُ وَاجِبَاتِهِ الْمَدْرَسِيَّةَ وَيَكْتُبُ الْجُمْلَ فِي كُرَاسَتِهِ. أحيانًا يَقْرَأُ قِصَّةً قَصِيرَةً أَوْ يَرَسُمُ صُورًا مُلَوَّنَةً. فِي الْمَسَاءِ، عِنْدَ السَّاعَةِ السَّادِسَةِ يَذْهَبُ مَعَ الْوَالِدِيَّةِ إِلَى الْحَدِيقَةِ وَيَلْعَبُ فِي الْمَلْعَبِ حَتَّى السَّاعَةِ السَّابِعَةِ. بَعْدَ ذَلِكَ يَعُودُ إِلَى الْبَيْتِ وَيَتَنَاوَلُ الْعِشَاءَ مَعَ الْعَائِلَةِ. فِي السَّاعَةِ الثَّامِنَةِ يَجْلِسُ أَمَامَ التِّلْفَازِ وَيُشَاهِدُ رُسُومًا مُتَحَرِّكَةً مُتَعَةً قَبْلَ أَنْ يَغْسِلَ أَسْنَانَهُ. وَأَخِيرًا فِي السَّاعَةِ التَّاسِعَةِ يَذْهَبُ إِلَى غُرْفَتِهِ وَيَتَامُ بِطَمَآنِينَةٍ لَيْسَتَعِدَّ لِيَوْمٍ جَدِيدٍ.

The students' development was clearly visible when comparing their writing before, during, and after the use of sequential pictures. Before using pictures, their narrative texts tended to be random, with ideas jumping around and weak connections between sentences. Many students wrote only a few simple sentences without paying attention to logical sequence, making the stories difficult to understand. When the picture-based strategy was implemented, the quality of the texts gradually improved. Students began to demonstrate the ability to structure sentences in a coherent sequence, enrich their vocabulary with thematic terms related to the pictures, and use appropriate conjunctions to indicate temporal or cause-and-effect relationships. After several sessions, many students were able to write longer, cohesive narratives, even when the teacher began to reduce assistance. This change marked the success of the scaffolding process: from initially requiring extensive guidance, students gradually became more independent while maintaining a clear narrative flow. Scaffolding allowed for the progressive development of writing skills, from simple to complex tasks, thus increasing their ability and confidence (Taheri & Nazmi, 2021).

Teacher observation notes provide a detailed picture of the dynamics of this learning process. Teachers note moments when students demonstrate progress, such as successfully

adding time adverbs to fi'liyah numbers, or when they can arrange pictures without assistance to create a logical sequence. Observations also highlight emerging difficulties, such as confusion about choosing the correct verb tense, errors in the use of conjunctions, or hesitation when developing follow-up sentences. In these situations, teachers intervene with guiding questions, example sentences, or direct correction to ensure students remain on track. Photographic documentation of group discussions further illuminates how students interact, interpret pictures, and negotiate ideas, while also providing visual evidence demonstrating the use of scaffolding and social collaboration that support the development of writing skills.

Interviews with students revealed diverse perceptions about the ease and challenges of constructing narratives using images. Many students stated that the presence of images made the writing process easier because they could “see” the storyline before putting it into text. They found it helpful in selecting key words, writing opening sentences, and maintaining continuity of ideas from beginning to end. However, interviews also revealed that some students experienced stress, whether due to time constraints, disagreements within the group, or difficulty interpreting image details. Some students found it difficult to write varied sentences even when the order of the images was clear, while others reported feeling overwhelmed when group members dominated decision-making. These findings provide important input for teachers to adjust the level of support, for example by providing additional examples, extending discussion time, or assigning roles more evenly within the group.

For teachers, the information gained from student observations and interviews is crucial for designing subsequent interventions. Teachers can refine their instructional methods, adjust the difficulty level of the images, or re-allocate time to provide sufficient opportunities for discussion and writing. With the combination of engaging visual media, active social interaction, and targeted teacher guidance, students gradually overcome these barriers and demonstrate significant improvement in their Arabic writing skills. This process confirms that sequential images are not only visual aids but also pedagogical tools that facilitate the development of logical thinking, text cohesion, and collaborative skills, which are key to successful Arabic learning (Dewi, 2025).

4. The Impact of Strategy on Writing Skills and Learning Motivation

Application of sequential image strategy in learning writing arabic has been shown to improve the quality of students' writing, both in terms of text cohesion, completeness of ideas, and grammatical accuracy. Teacher notes, written work, and interviews show that students who initially wrote disjointed sentences with limited conjunctions gradually developed the ability to construct coherent narrative paragraphs, using conjunctions such as *thumma*, *ba 'da dzālika*, and *akhīran* precisely, and choose the form *fi'il* according to the subject. This finding is in line with

Vygotsky's social constructivism theory, which emphasizes the importance of scaffolding and visual media as tools in developing thinking and language skills gradually (Aziz et al., 2024).

The improved quality of writing goes hand in hand with the students' growing motivation and confidence. Interviews indicate that the images provide concrete images that make it easier for them to express their ideas, making writing Arabic text less difficult or boring. Many students are starting to look forward to the sessions. Writing such as story-telling games, feeling satisfied when successfully writing longer texts, and being encouraged to write outside of class. Teachers also noted changes in attitudes: students who were initially hesitant now started more quickly, were less afraid of making mistakes, and were more active in discussions searching for the right words. These findings align with Deci & Ryan's intrinsic motivation theory (Self-Determination Theory), which emphasizes that experiences of success and a sense of competence can increase interest and persistence in learning (Murcia & Hernández, 2022).

Another important effect is the development of students' social skills. Collaborating on story-making from pictures trains them to interact, negotiate meaning, provide feedback, and share roles, such as writing, searching for vocabulary, or checking sentence structure. Learning documentation shows increased empathy, patience, and courage in expressing ideas, even in students who were previously passive. This habit of exchanging ideas also enriches the quality of texts with more diverse perspectives and variations in expression. These findings align with Vygotsky's social learning theory, which emphasizes that social interaction and cooperation are key to cognitive and language development (Salsabila & Muqowim, 2024).

The development of these writing and social skills emphasizes the importance of learning design. writing Contextual. The picture-sequence strategy is most effective when the theme is close to students' lives, allowing them to create, interact, and use relevant vocabulary. Assessment should also include text cohesion, completeness of ideas, and fluency of meaning, not just grammatical accuracy. Post-lesson surveys or interviews can provide feedback on student motivation and confidence to refine the strategy. These findings align with theory. Communicative Language Teaching (CLT) which emphasizes the use of language in real contexts and assesses communication skills comprehensively, as well as Vygotsky's constructivist principles which place social interaction as the key to language development (Irfan, 2022).

Given these findings, it's clear that sequential picture-based writing instruction not only improves students' linguistic abilities but also fosters broader attitudes and life skills. Students become more confident, motivated, and accustomed to working together to achieve shared goals. Teachers have evidence that a contextual approach involving visual media can transform a typically rigid writing lesson into a more meaningful, enjoyable learning experience oriented

toward developing 21st-century competencies such as critical thinking, collaboration, and creativity.

D. Conclusion

Application of Collaborative Picture Sequencing in learning writing arabic in eighth-grade classes at MTs 2 Nurul Islam has been proven effective in improving students' writing skills, motivation, and social skills. Sequential images serve as visual stimuli that help them understand flow, organize ideas, enrich vocabulary, and construct Arabic narrative texts coherently and creatively. This strategy aligns with Vygotsky's social constructivism, where scaffolding and peer interactions foster development from dependence to independence. The collaborative process fosters negotiation of meaning, empathy, and cooperation, while also fostering critical thinking. Improved writing quality is also accompanied by intrinsic motivation because success fosters a sense of competence and enjoyment of learning. These results underscore the importance of contextual learning design with themes close to students' lives, assessments that highlight cohesion and fluency of meaning, and creative and collaborative activities. This approach not only strengthens Arabic writing skills but also prepares students for 21st-century skills such as creativity, communication, and collaboration. The limitations of this research are, lies in the focus of implementation Collaborative Picture Sequencing in learning *book* Arabic language learning in eighth-grade students at MTs 2 Nurul Islam using narrative texts. This study did not cover other Arabic language skills, did not compare with other learning strategies, and did not examine long-term impacts. Therefore, the findings are contextual and require careful generalization.

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