



Strategies for Integrating Animated Videos to Improve Students' Arabic Speaking Skills at Junior High School

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Article Info	Abstract
Received: 2026-05-21 Revised: 2026-06-04 Accepted: 2026-06-16 Keywords: <i>animated video;</i> <i>Arabic language learning;</i> <i>maharah al-kalam;</i> <i>speaking skills;</i> <i>madrasah</i> DOI: 10.24256/ideas.v14i1.10740 Corresponding Author: Hadi Mar'ei Zain Hadizain9285@gmail.com Arabic Language Education, State Islamic University of Sultan Syarif Kasim Riau	<i>Teaching Arabic speaking skills (maharah al-kalam) at the madrasah level remains challenging because instruction often emphasizes grammar and written exercises while providing limited opportunities for contextual oral practice. This qualitative descriptive study examined how animated videos were integrated into Arabic instruction at MTsN 1 Pekanbaru and how teachers perceived their contribution to students' engagement and speaking development. The study was conducted on May 2, 2026. Data were obtained through classroom observation and semi-structured interviews with Arabic language teachers, then organized into four analytical themes: classroom use of animated videos, teacher planning strategies, student engagement, and support for speaking practice. The findings indicate that teachers used short, curriculum-aligned animated dialogues within a sequence of vocabulary preparation, guided viewing, pausing and questioning, imitation, and follow-up speaking activities. Teachers considered animated videos useful for contextualizing vocabulary, modeling pronunciation and intonation, and reducing the monotony associated with textbook-centered instruction. The videos also appeared to encourage attention, oral responses, repetition, and willingness to participate. Their instructional value, however, depended on careful selection, manageable duration, clear audio, alignment with learning objectives, and the availability of basic equipment. Preparation time and limited access to suitable materials remained important constraints. The study concludes that animated videos are most productive when used as structured prompts for interaction rather than as passive entertainment. Because the evidence is qualitative and site-specific, the findings describe pedagogical practices and perceived benefits rather than establishing causal effectiveness.</i>

1. Introduction

Arabic language instruction at Madrasah Tsanawiyah has both academic and religious significance. It enables students to engage with Islamic sources and provides access to a language used across diverse international contexts. Within Arabic language education, speaking is a central productive skill because it requires learners to transform knowledge of vocabulary and grammar into meaningful oral communication. Students must select appropriate words, organize them into comprehensible utterances, pronounce them accurately, and respond within the time constraints of interaction. For this reason, *maharah al-kalam* is not simply the ability to recite memorized sentences; it is the capacity to express ideas, intentions, and feelings in context (Anshar, 2022; Yasin et al., 2023).

In practice, the transition from declarative knowledge to spontaneous oral performance is difficult for many learners. Students may understand grammatical patterns but remain hesitant when asked to use them in conversation. Research on Arabic learning has associated this difficulty with limited vocabulary, fear of error, insufficient exposure to spoken input, and a classroom environment that offers few sustained opportunities for interaction (Jabat & Taufiq, 2025; Lubis et al., 2022). Speaking also exposes learners to immediate evaluation by teachers and peers. Unlike writing, it provides little time to revise an utterance before it is heard. Anxiety and low confidence can therefore prevent students from using knowledge that they already possess (Annida & Nuha, 2023; Riasati, 2014).

These challenges are particularly relevant at the Madrasah Tsanawiyah level. Students are expected to communicate in simple situations, such as introducing themselves, describing school activities, asking and answering questions, and participating in short dialogues. However, instruction may remain dominated by explanation, translation, memorization, and written exercises. Textbooks are essential, but static text alone does not always demonstrate who is speaking, why an expression is used, how intonation changes meaning, or how verbal and nonverbal cues operate together. When oral practice is reduced to decontextualized repetition, students can perceive Arabic as a set of rules rather than as a tool for communication (Haq, 2023; Safitri & Sa'dudin, 2019).

Learning media can help address this gap when they clarify messages, direct attention to important information, provide variation, and stimulate learner interest (Faiqoh et al., 2025). Digital media are especially relevant to adolescents who regularly encounter audiovisual content outside the classroom. Animation combines spoken language, images, movement, characters, and narrative. These elements allow a teacher to represent communicative settings that may be difficult to reproduce through explanation alone. A short animated scene can show a greeting between friends, a conversation with a teacher, or an exchange in a market while simultaneously presenting pronunciation, gesture, setting, and social relationship.

The educational rationale for animated video is consistent with multimedia learning. Learners process verbal and visual information through related channels, and understanding can improve when words and relevant images are coordinated rather than presented as competing information (Schuler et al., 2024). In an Arabic speaking lesson, synchronized narration and visual action can help learners infer meaning without depending on word-by-word translation. A character's action, facial expression, and location provide contextual cues while the soundtrack supplies a model of pronunciation and intonation. This connection can strengthen recall because vocabulary is associated with a meaningful event rather than an isolated list (He et al., 2020; Muhaimin & Thoms, 2025).

The benefit is not automatic. Multimedia can overload learners when a video is too long, visually crowded, linguistically difficult, or filled with unnecessary text. Effective materials therefore require selection and instructional framing. Clear narration, a suitable pace, focused visuals, and close alignment between the video and the lesson objective are

more important than technical sophistication. Research on multimedia learning also cautions that additional realism or decoration does not necessarily produce better learning; attention must remain directed toward relevant content (Li et al., 2024). For beginning and intermediate learners, a short scene with a limited number of target expressions may be more useful than an elaborate video containing unfamiliar language.

Animated video may also influence the emotional conditions under which students speak. Enjoyable characters and narratives can reduce the formality of practice and make errors feel less threatening. Studies of Arabic instruction have reported that animation can increase interest and willingness to participate, especially when learners are invited to imitate, predict, retell, or dub a scene (Maghfiroh et al., 2022; Nafiah, 2024). This function is important because lower anxiety and greater willingness to communicate expand the amount of oral practice available to students. The medium does not remove the need for teacher feedback, but it can create a shared stimulus that makes interaction easier to initiate.

For speaking development, animated video can support a progression from input to guided output. Students first listen to a model, connect expressions with a visible context, and identify key vocabulary. They can then repeat short utterances, shadow the characters, answer questions, reconstruct a dialogue, role-play the scene, or produce a new ending. These activities link listening and speaking because learners require comprehensible auditory input before they can reproduce patterns with increasing independence. Repeated access to the same clip also permits students to revisit difficult segments at their own pace (Hasyim & Syafei, 2025; Takrimah et al., 2025).

Several studies have examined audiovisual media in Arabic language education. Animation has been developed to support vocabulary, listening, reading, and speaking across elementary, secondary, and higher education contexts (Faiqoh et al., 2025; Hasyim & Syafei, 2025; Rizkasari et al., 2021). Research generally describes increased interest, clearer visualization of meaning, and improved access to pronunciation models. Nevertheless, two issues require further attention. First, some studies discuss the technical development of media but provide limited descriptions of how teachers integrate the media into a complete lesson. Second, engagement is sometimes treated as evidence of learning without examining the classroom actions that convert attention into oral production.

The distinction between showing a video and teaching with a video is therefore important. A video can become passive entertainment if students only watch it. Its pedagogical value emerges when the teacher prepares learners, identifies a linguistic focus, controls the viewing process, and requires purposeful responses. Pre-viewing vocabulary work, strategic pauses, comprehension questions, imitation, dialogue practice, and post-viewing production turn audiovisual input into an instructional sequence. Teacher judgment is consequently central: the medium supplies a model and a context, while the teacher connects it to objectives, interaction, feedback, and assessment.

The context of MTsN 1 Pekanbaru provides an opportunity to examine these practices in an actual madrasah classroom. The school context includes practical considerations common to many Indonesian institutions, including the availability of projectors, speakers, smartphones, offline files, and variable internet connectivity. Understanding how teachers work within these conditions is valuable because pedagogical recommendations must be feasible, not merely technologically ambitious. A resource that can be stored offline and replayed may be more sustainable than a platform requiring uninterrupted internet access.

Accordingly, this study investigates teachers' strategies for integrating animated videos into Arabic speaking instruction at MTsN 1 Pekanbaru. It addresses four related questions: (1) How are animated videos used within speaking lessons? (2) What strategies

guide teachers' selection and organization of digital materials? (3) How do teachers and classroom observations characterize student engagement during video-supported activities? and (4) In what ways are animated videos perceived to support students' speaking practice? By focusing on classroom integration, the study seeks to contribute a practice-oriented account of animated video use while avoiding the assumption that the presence of technology alone guarantees improvement.

2. Method

Research Design and Setting

This study used a descriptive qualitative design to examine the integration of animated videos into Arabic speaking instruction in its natural setting. A qualitative approach was appropriate because the study sought to describe instructional practices, teacher reasoning, and observed student responses rather than to manipulate variables or measure an experimental treatment. The research was conducted at MTsN 1 Pekanbaru on May 2, 2026. The site was selected as the context in which the instructional practice under investigation occurred.

Participants and Research Focus

The research subjects were Arabic language teachers involved in instruction at the school. The object of analysis was the teachers' use of animated educational videos in relation to students' Arabic speaking practice. The study focused on the instructional sequence surrounding the videos rather than on the technical production of animation. Attention was directed to four areas already visible in the classroom data: the way videos were introduced and used, the criteria and strategies applied by teachers, students' engagement during the activities, and the perceived contribution of the medium to oral language practice. Interview excerpts are identified by the code "d.f." to distinguish participant testimony from the researchers' interpretation.

Data Collection

Data were collected through direct observation and semi-structured interviews. Observation was used to document how teachers prepared the class, presented the animated video, paused or replayed segments, connected visual content to vocabulary, and organized follow-up interaction. It also enabled the researchers to note visible forms of student participation, such as attention to the screen, oral responses, requests for repetition, and involvement in discussion.

Semi-structured interviews were used to obtain teachers' explanations of their instructional decisions and perceptions. The interviews addressed the purposes for using video, the relationship between video content and lesson objectives, criteria for choosing materials, perceived student responses, and practical constraints. The flexible format allowed the interviewer to pursue relevant explanations while maintaining a consistent focus on the study questions.

Data Analysis and Interpretive Boundaries

The observation and interview material was read descriptively and organized into four themes corresponding to the research focus: (1) classroom use of animated videos, (2) teacher strategies in digital lesson design, (3) student engagement, and (4) support for speaking practice. Statements from the interviews were compared with observed classroom practices so that the interpretation did not rely on teacher opinion alone. Recurring points were condensed, while isolated claims were treated cautiously.

The analysis is interpretive and does not establish causal effectiveness. The study did not report pretest-posttest scores, a comparison group, or standardized speaking assessment. Terms such as "support," "encourage," and "perceived contribution" are therefore used instead of claims that animated video independently caused measurable improvement. This boundary is important for aligning the conclusions with the qualitative design and the available evidence.

3. Result And Discussion

The findings are organized into four themes derived from the observation and interview data. Across the themes, animated video functioned most effectively when it was embedded in a sequence of preparation, guided viewing, oral response, and follow-up practice. Table 1 summarizes the central pattern before each theme is discussed in detail.

Table 1. Summary of the Findings

Theme	Observed or reported practice	Pedagogical interpretation
Classroom use	Short Arabic dialogue videos were shown through available devices, paused, replayed, and linked to vocabulary preparation and follow-up tasks.	Video served as contextual input within a lesson sequence, not as a stand-alone activity.
Teacher strategy	Teachers selected materials according to objectives, relevance, duration, clarity, and learner level.	Instructional alignment and teacher mediation determined the usefulness of the medium.
Student engagement	Students attended to audiovisual content, responded orally, requested repetition, and joined discussion.	Animation appeared to reduce monotony and create more entry points for participation.
Speaking support	Students imitated models, connected vocabulary with situations, and practiced constructing utterances.	Visual context and repeated audio supported guided oral production, although no causal gain was measured.

Classroom Use of Animated Videos in Speaking Instruction

The observation indicated that teachers had begun to use video-based digital media pragmatically. The available equipment included projectors, speakers, smartphones, and files stored on USB drives or other offline media. This flexible use was important because internet access could not always be assumed. Rather than making the lesson dependent on streaming, teachers could prepare a clip in advance and replay it when necessary. The practice illustrates that digital integration does not require a highly complex platform; it requires dependable access to content and a clear plan for using it.

One teacher explained the basic rationale as follows:

"Teachers use video-based digital media because, besides reducing boredom during learning, the videos can support instruction when they are relevant to the lesson material" (d.f.).

Relevance was a repeated concern. Teachers did not regard any entertaining Arabic video as suitable. A clip needed to contain expressions related to the current topic and to provide language that students could reasonably imitate. Another statement emphasized this relationship:

"The video must match the Arabic lesson because it helps students apply the vocabulary they have memorized by imitating what is shown in the video" (d.f.).

The observed lesson sequence involved three broad stages. Before viewing, the teacher introduced or reviewed contextual vocabulary so that students had linguistic resources for understanding the scene. During viewing, the teacher played a short, animated dialogue and paused at selected points to clarify meaning, ask questions, or draw attention to an expression. After viewing, students were invited to respond, imitate, or use the vocabulary in a related task. The stages transformed the clip from a presentation into a structured learning resource.

This pattern is consistent with research showing that audiovisual media are more useful when combined with preparation and follow-up rather than presented as an isolated stimulus (Hasyim & Syafei, 2025; Takrimah et al., 2025). Pre-viewing support activates relevant vocabulary and reduces the difficulty of the input. Guided viewing directs attention toward the target form or communicative function. Post-viewing tasks require retrieval and production, helping students move from recognition to use.

The teacher's strategic pauses were particularly significant. Continuous playback can make a video too fast for learners to process. Pausing gave students time to connect the spoken phrase with the visible situation, ask about unfamiliar vocabulary, and formulate a response. Replay also supported differentiated pacing: students who understood quickly could focus on expression and intonation, while those who needed more time could listen again. The capacity to control timing is one advantage of recorded media over a single live model (He et al., 2020).

The use of offline files also has implications for equity and sustainability. Digital pedagogy is sometimes described as if constant connectivity were a prerequisite. In this classroom, however, the central functions of the medium - modeling language, presenting context, and enabling repetition - could be achieved with locally stored video. This approach reduces technical disruption and makes the practice more transferable to schools with limited bandwidth. The finding supports the view that media should be selected in relation to local infrastructure and instructional need, not according to novelty alone (Faiqoh et al., 2025; Haq, 2023).

At the same time, video did not replace the teacher. The teacher introduced the purpose, selected the stopping points, interpreted difficult content, invited student responses, and connected the scene to the curriculum. These actions confirm that the value of animated video lies in mediated use. Without teacher guidance, students might focus on plot or humor while overlooking the target language. With guidance, the same content becomes a source of comprehensible input and a prompt for speaking.

Teacher Strategies in Designing Digital Learning

The second theme concerns the decisions teachers made before and during the lesson. Teachers described animated video as enjoyable for students, but enjoyment was not treated as a sufficient criterion. As one teacher stated:

"Learning with these videos is enjoyable for the students and can make them happy" (d.f.).

This positive emotional response was considered useful because it created an opening for participation. Nevertheless, the teacher also stressed the need for deliberate planning:

"Teachers must have a strategy; they cannot simply present material at random. It must match the learning objectives, the video should not be too long, it must be selected carefully, and it should help students apply the vocabulary they have memorized" (d.f.).

Five selection principles can be inferred from the data. First, the content should align with a specific learning objective. A lesson focused on greetings, for example, requires a scene in which greetings have a clear social function rather than a long story containing only one incidental greeting. Second, the language should match students' proficiency. Excessive unfamiliar vocabulary can shift attention from speaking practice to translation. Third, the duration should be manageable. Short clips make it easier to replay, pause, and focus on a small number of expressions. Fourth, audio should be clear enough to model pronunciation and intonation. Fifth, the visuals should clarify the situation rather than distract students with unrelated detail.

These principles reflect the distinction between pedagogical relevance and visual appeal. Bright colors and movement can attract attention, but instructional design must guide that attention toward the language target. Multimedia research suggests that irrelevant decoration can consume cognitive resources without improving understanding (Li et al., 2024; Schuler et al., 2024). The teacher therefore acts as a curator who filters available content according to linguistic, developmental, cultural, and technical criteria.

Teachers also needed to decide how much textual support to provide. Arabic subtitles, Indonesian subtitles, or a short glossary can assist learners, but each option has tradeoffs. Full translation may lead students to read Indonesian rather than listen to Arabic. Arabic subtitles can reinforce word recognition but may divide attention between reading and watching. A focused glossary given before viewing can reduce interruption while preserving attention to spoken language. The appropriate choice depends on the learners' proficiency and the lesson goal. When pronunciation and listening are central, spoken narration and relevant visuals should remain primary.

Instructional sequencing was another component of the strategy. A productive lesson could begin with prediction from a still image, followed by first viewing for general meaning, second viewing for target expressions, guided repetition, pair practice, and a short performance or retelling. Such a sequence gradually increases the demand placed on learners. It starts with comprehension, provides a model, and then shifts responsibility toward student production. Nafiah (2024) and Hasyim and Syafei (2025) similarly emphasize that short video becomes more communicative when paired with tasks that require learners to reconstruct, extend, or perform the language.

The teachers' comments also reveal a practical constraint: preparation takes time. Suitable Arabic animation may not correspond exactly to the curriculum, learner level, or cultural context. Creating original material requires scripting, recording, editing, and technical skill; searching for existing material also requires careful evaluation (Faiqoh et al., 2025; Rizkasari et al., 2021). The present findings suggest that a sustainable approach should not require a teacher to create a new video for every topic. A curated repository of short, reusable clips organized by grade, theme, vocabulary, and communicative function would reduce workload.

Collaboration could further address this constraint. Teachers can share reviewed materials, short scripts, glossaries, and activity plans within a subject-teacher forum. A single clip can also support multiple tasks: listening for key information, shadowing,

dialogue reconstruction, role-play, dubbing, or alternative endings. Reuse is pedagogically appropriate when the task changes from recognition to increasingly independent production. This approach makes the investment in selecting or creating a video more efficient.

Finally, planning must include a fallback. A video-based lesson can fail when a speaker, projector, file format, or internet connection does not work. Offline storage, pretesting the equipment, providing a transcript, and preparing printed dialogue cards can protect the learning objective from technical interruption. The teacher's strategy therefore includes both instructional design and basic risk management. Technology supports the lesson, but the objective remains achievable even if the preferred device is unavailable.

Animated Videos and Student Engagement

The third theme concerns students' visible and reported engagement. Teachers observed that audiovisual content captured attention more effectively than audio-only or lecture-centered presentation. One teacher explained:

"Animated videos are effective for attracting students' attention; students clearly prefer the combination of video and audio to audio alone" (d.f.).

During the lesson, engagement was reflected in oral responses, willingness to review difficult parts, and participation in discussion after viewing. The animation supplied a common event to which all students could refer. Instead of responding to an abstract prompt, students could name an object, describe an action, repeat a line, or comment on a character. These visible cues lowered the initial difficulty of entering the conversation.

Another reported advantage was replay:

"The animated video can accelerate students' understanding of vocabulary and dialogue structures, while the pauses can be used for questions and answers" (d.f.).

The ability to replay a segment matters because engagement is not simply sustained attention; it includes active attempts to resolve misunderstanding. When students request repetition, compare what they heard, or revise an answer after a second viewing, they are regulating their learning. Animated video can support this process because it offers stable input that remains available for reexamination (He et al., 2020; Vaganova et al., 2020).

Animation also changed the emotional tone of the activity. Conventional drills can make speaking feel like a public test in which the primary objective is to avoid error. A shared animated scene redirects attention toward meaning and action. Students speak because they are answering a character, predicting an event, or reconstructing a dialogue. This purpose can make repetition feel less mechanical. Studies in language education connect imaginative and narrative contexts with stronger learner involvement because students have something concrete to visualize and discuss (Judson & Egan, 2013; Maghfiroh et al., 2022).

However, the findings should not equate visible enjoyment with language development. Students may watch attentively without producing meaningful Arabic. Teachers must therefore design observable participation requirements. Examples include repeating a target expression, answering a comprehension question in Arabic, practicing a two-line exchange with a partner, recording a short voice-over, or changing one element of the dialogue. These tasks provide evidence that attention has been converted into linguistic action.

Engagement may also differ across students. Confident learners may volunteer immediately, while quieter learners need rehearsal before speaking publicly. Video-supported pair work can provide an intermediate step. Students first shadow the model together, then practice in pairs, and finally perform for the class if ready. This progression increases the number of speaking turns while reducing the pressure associated with immediate individual performance. It also aligns with evidence that willingness to speak depends on both motivation and a supportive classroom environment (Riasati, 2014).

The role of the teacher remains decisive in maintaining purposeful engagement. Pauses should occur at meaningful points, questions should be within students' linguistic reach, and feedback should support continued participation. Excessive correction during initial imitation may restore the anxiety that the medium helped reduce. A more productive approach is to prioritize intelligibility and participation first, then address selected pronunciation or structural issues through focused replay and modeling. In this way, animated video supports an engagement cycle: attention leads to response, response receives guidance, and guidance prepares the learner for another attempt.

Perceived Support for Arabic Speaking Skills

The fourth theme concerns the contribution of animated video to speaking practice. Teachers perceived that students understood conversational situations more easily when speech was accompanied by visible action and setting. One teacher stated:

"Animated videos are very helpful in the learning process because students find it easier to understand and to construct sentences from the vocabulary, they have memorized for speaking" (d.f.).

This statement identifies two related processes: contextual comprehension and sentence construction. Vocabulary memorized in isolation may remain passive because learners do not know when or how to use it. Animation provides a situation in which words perform a function. A request is connected to a speaker, listener, object, and purpose; a greeting change according to the social relationship; and an action verb is linked to visible movement. These associations can make retrieval more direct during guided conversation (Muhaimin & Thoms, 2025).

Pronunciation and intonation modeling constituted a second contribution. Recorded dialogue offers a consistent example that can be paused and repeated. Students can listen for particular sounds, word stress, pauses, and sentence melody before attempting to imitate them. Shadowing - speaking immediately after or along with a model - can help learners coordinate listening and articulation. Hasyim and Syafei (2025) describe this connection between animated Arabic input and the development of listening-speaking practice. The technique is most useful when clips are brief and the audio is sufficiently clear.

A third contribution was the movement from imitation toward controlled production. Imitation is an appropriate starting point, but speaking development requires learners to manipulate language rather than reproduce it indefinitely. Teachers can remove one line and ask students to supply it, replace a character or setting, change a statement into a question, or create an alternative response. Dubbing activities are especially useful because students must match meaning, timing, and expression to a visible scene. These tasks retain the support of the animation while requiring increasingly independent choices.

Animated video can also help create a temporary language environment in a context where Arabic is not used in everyday communication. Repeated exposure to short, functional exchanges gives students access to language beyond the teacher's live explanation. Students can revisit the clip outside class when the file is available on a

personal device. This possibility supports independent practice, although access and teacher guidance remain important (Vaganova et al., 2020).

The classroom data nevertheless reveal an implementation challenge. A teacher noted:

"Animation helps students understand meaning because they can see communication situations in the video. However, preparing the material is difficult because teachers need to find content that matches the lesson" (d.f.).

This limitation affects the quality and continuity of speaking practice. If appropriate material is unavailable, teachers may select a visually appealing clip with language that is too difficult or unrelated to the objective. Alternatively, they may abandon the medium because preparation is disproportionate to lesson time. Practical guidance should therefore prioritize adaptable resources. A short dialogue template, a simple slide-based animation, or an existing clip with a teacher-designed worksheet may be more sustainable than a technically elaborate production.

The findings also suggest that the influence of animated video operates through several mediating classroom processes. The video does not directly produce speaking proficiency. It provides comprehensible input, contextual cues, a stable pronunciation model, and an engaging shared stimulus. Teacher mediation then converts these affordances into opportunities for repetition, response, interaction, and feedback. Students' oral development depends on the frequency and quality of those opportunities. This interpretation is more consistent with the qualitative evidence than a claim that animation alone improves scores.

From a linguistic perspective, the medium potentially supports three dimensions of speaking. The first is linguistic competence: vocabulary, pronunciation, and sentence patterns. The second is sociolinguistic competence: recognizing how expressions vary according to setting and interlocutor. The third is strategic competence: using available language to respond, repair misunderstanding, or continue interaction. Animation can represent all three dimensions, but classroom tasks must explicitly direct students to notice and practice them (Astina et al., 2024; Yasin et al., 2023).

Pedagogical Implications and Study Limitations

The four themes point to a practical model for animated-video integration. Teachers should begin with a narrow communicative objective and select a brief scene that represents it clearly. Key vocabulary can be introduced before viewing, but the pre-teaching stage should not explain the entire clip. A first viewing can focus on general meaning, followed by a second viewing with strategic pauses. Students can then imitate selected lines, answer questions, reconstruct the exchange, and adapt it through pair work or role-play. Feedback should focus on a manageable number of features so that correction does not suppress participation.

Assessment should also match the instructional purpose. If the objective is spoken interaction, a written vocabulary quiz alone is insufficient. Teachers can use a short performance checklist addressing comprehensibility, use of target expressions, pronunciation, fluency, and responsiveness. Such assessment does not need to be elaborate, but it should capture what students can do orally after the activity. Repeated low-stakes performance can provide more meaningful evidence than a single high-pressure speaking test.

At the institutional level, schools can support teachers by maintaining functional audiovisual equipment and a shared collection of reviewed materials. Each resource can be labeled by topic, grade, duration, language level, and suggested activities. Professional

development should address not only software production but also lesson design: selecting relevant clips, managing cognitive load, questioning effectively, and developing follow-up speaking tasks. The goal is pedagogical confidence rather than dependence on advanced technology.

The study has limitations that must guide interpretation. It was conducted in one school and relied on qualitative observation and teacher interviews. The available record did not specify participant numbers, prolonged observation across multiple units, student interviews, or standardized speaking scores. The findings therefore cannot determine the size of any learning gain or be generalized statistically to all madrasahs. Teacher perceptions of increased understanding and participation are valuable descriptions of classroom experience, but they require further examination through student data and repeated observation.

Future research could compare different forms of video-supported speaking tasks, such as shadowing, role-play, retelling, and dubbing. A mixed-method design could combine classroom observation and interviews with pretest-posttest speaking assessment, student questionnaires, and analysis of recorded performances. Researchers could also examine how subtitle type, video length, narrative complexity, and offline access affect learners at different proficiency levels. Such studies would extend the present practice-oriented findings and clarify which components of the intervention contribute most strongly to oral development.

4. Conclusion

This study shows that teachers at MTsN 1 Pekanbaru integrated animated videos into Arabic speaking instruction by using available technology and embedding the media within a structured learning sequence. The most useful practice was not continuous viewing but a combination of vocabulary preparation, short video presentation, strategic pauses, clarification, imitation, questions and answers, and follow-up speaking tasks. Within this sequence, animation provided a visible communicative context, a repeatable pronunciation model, and a shared stimulus for interaction.

Teachers perceived that animated videos reduced the monotony of textbook-centered instruction and encouraged students to attend, respond, repeat difficult segments, and participate in discussion. The medium also helped connect memorized vocabulary with situations in which the language could be used. These benefits depended on teacher mediation. Videos needed to be brief, linguistically accessible, clearly narrated, culturally and developmentally appropriate, and closely aligned with learning objectives. Preparation time, limited access to suitable materials, and technical constraints remained important challenges.

The findings do not demonstrate that animated video independently caused measurable improvement in speaking proficiency. Rather, they indicate how the medium can support the classroom processes through which speaking develops: comprehensible input, contextual understanding, guided imitation, repeated oral production, interaction, and feedback. Animated videos should therefore be treated as instructional prompts rather than substitutes for communicative teaching.

For sustainable implementation, teachers and schools should develop shared collections of short, curriculum-aligned clips accompanied by practical speaking activities and offline access options. Future studies should include student perspectives, repeated classroom observations, and direct assessment of oral performance.

Within the limits of the present qualitative design, animated video represents a feasible and potentially valuable resource when its use is purposeful, interactive, and adapted to the realities of the madrasah classroom.

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