

DEVELOPING POP-UP BOOK AS MEDIA TO TEACH 1ST GRADE STUDENTS' VOCABULARY IN SDIT ALFIDAA

REFERENCES

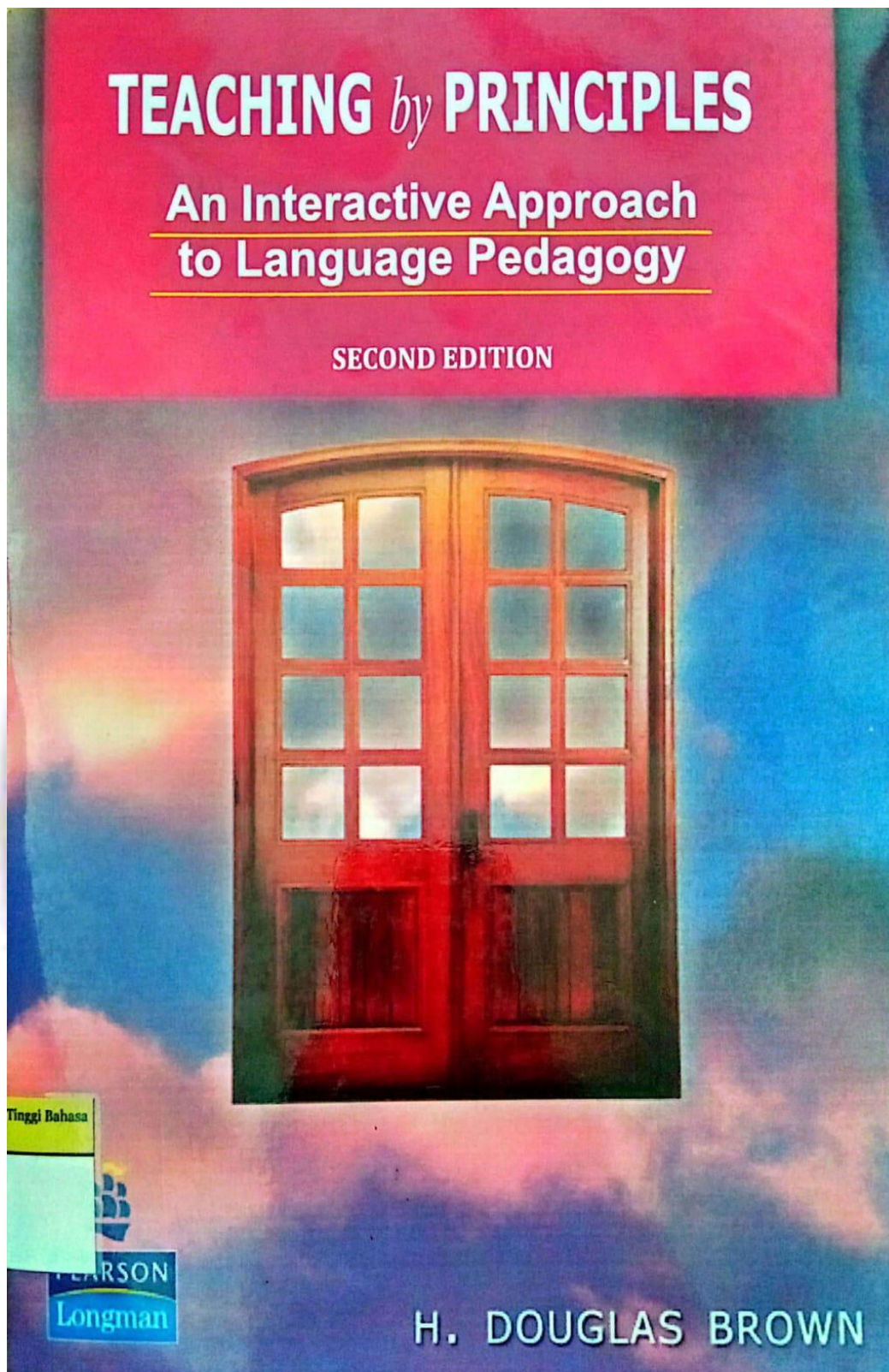
Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme



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ENGLISH LITERATURE PROGRAMME
SCHOOL OF FOREIGN LANGUAGES - JIA
BEKASI
2024

(Brown, 2001)



TEACHING CHILDREN

Popular tradition would have you believe that children are effortless second language learners and far superior to adults in their eventual success. On both counts, some qualifications are in order.

First, children's widespread success in acquiring second languages belies a tremendous subconscious *effort* devoted to the task. As you have discovered in other reading (see *PLLT*, Chapters 2 and 3, for example), children exercise a good deal of both cognitive and affective effort in order to internalize both native and second languages. The difference between children and adults (that is, persons beyond the age of puberty) lies primarily in the contrast between the child's spontaneous, peripheral attention to language forms and the adult's overt, focal awareness of and attention to those forms. Therefore, the popular notion about children holds only if "effort" refers, rather narrowly, to focal attention (sometimes thought of as "conscious" attention—see *PLLT*, Chapter 10) to language forms.

Second, adults are not necessarily less successful in their efforts. Studies have shown that adults, in fact, can be superior in a number of aspects of acquisition (*PLLT*, Chapter 3). They can learn and retain a larger vocabulary. They can utilize various deductive and abstract processes to shortcut the learning of grammatical and other linguistic concepts. And, in classroom learning, their superior intellect usually helps them to learn faster than a child. So, while children's fluency and naturalness are often the envy of adults struggling with second languages, the context of classroom instruction may introduce some difficulties to children learning a second language.

Third, the popular claim fails to differentiate very young children (say, four- to six-year-olds) from pre-pubescent children (twelve to thirteen) and the whole range of ages in between. There are actually many instances of six- to twelve-year-old children manifesting significant difficulty in acquiring a second language for a multitude of reasons. Ranking high on that list of reasons are a number of complex personal, social, cultural, and political factors at play in elementary school education.

Teaching ESL to school-age children, therefore, is not merely a matter of setting them loose on a plethora of authentic language tasks in the classroom. To successfully teach children a second language requires specific skills and intuitions that differ from those appropriate for adult teaching. Five categories may help give some practical approaches to teaching children.

1. Intellectual Development

An elementary school teacher once asked her students to take a piece of paper and pencil and write something. A little boy raised his hand and said, "Teacher, I ain't got no pencil." The teacher, somewhat perturbed by his grammar, embarked on a barrage of corrective patterns: "I *don't* have a pencil. You *don't* have a pencil.

Hidayati (2021)



**STRATEGI
PEMBELAJARAN
ANAK USIA DINI**

Penulis:

Sri Hidayati



STRATEGI PEMBELAJARAN ANAK USIA DINI

Cetakan Pertama: Juni 2021
Surabaya, Jawa Timur

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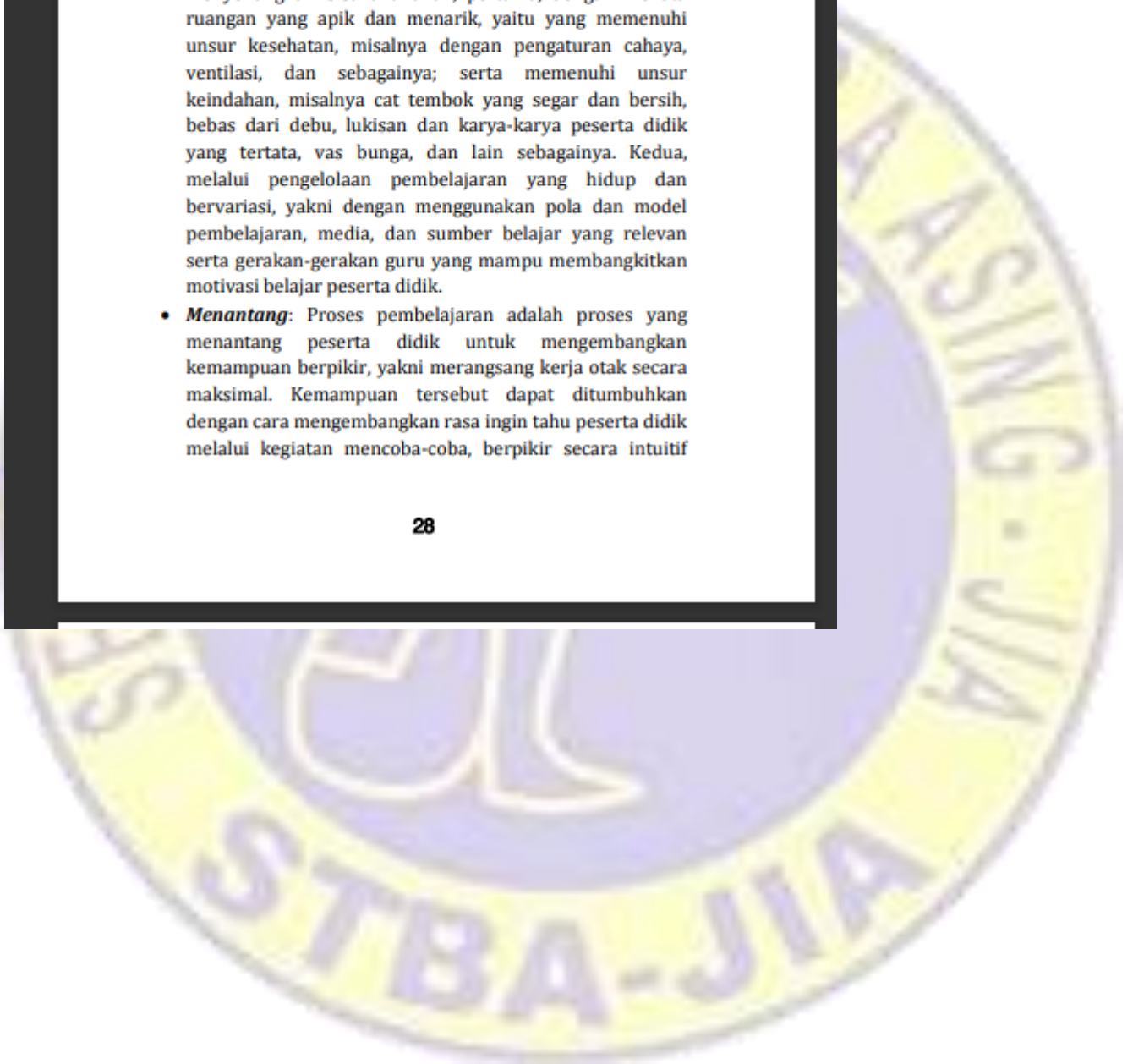
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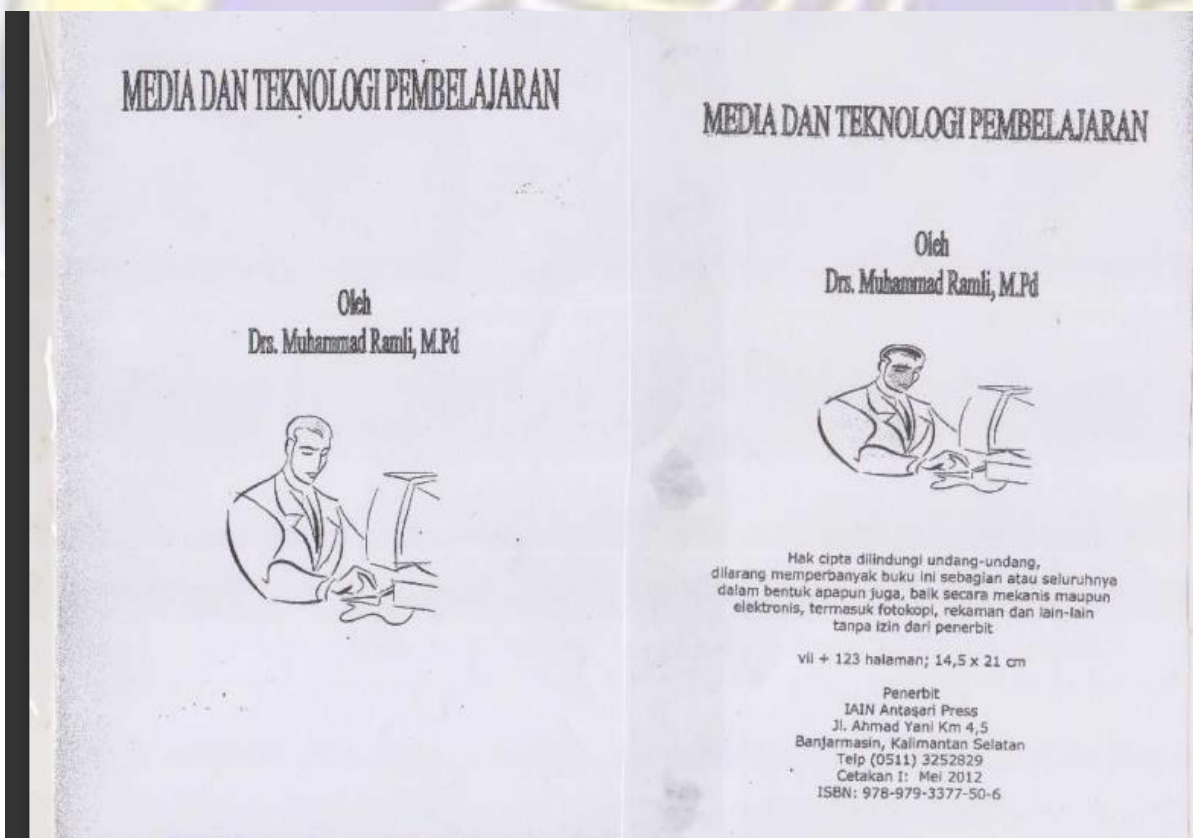
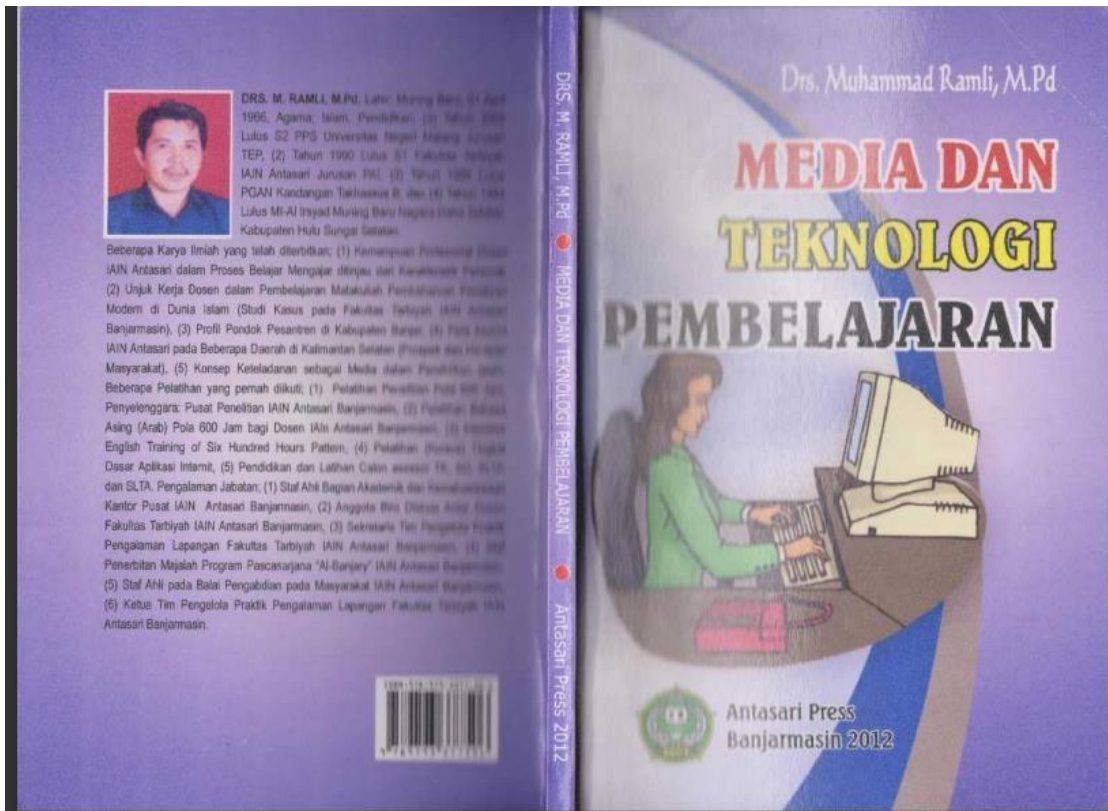
Hak cipta dilindungi undang-undang.
dilarang memperbanyak sebagian atau
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mencoba dan mengajarnya oleh karena itu, guru perlu membuka berbagai kemungkinan yang dapat dikerjakan peserta didik. Biarkan peserta didik berbuat dan berpikir sesuai dengan inspirasinya sendiri, sebab pengetahuan pada dasarnya bersifat subjektif yang bisa dimaknai oleh setiap peserta didik.

- **Menyenangkan:** Proses pembelajaran adalah proses yang dapat mengembangkan seluruh potensi peserta didik. Seluruh potensi itu hanya mungkin dapat berkembang manakala mereka terbebas dari rasa takut dan menegangkan. Oleh karena itu, perlu diupayakan agar proses pembelajaran merupakan proses yang menyenangkan (*joyfull learning*). Proses pembelajaran yang menyenangkan bisa dilakukan, pertama, dengan menata ruangan yang apik dan menarik, yaitu yang memenuhi unsur kesehatan, misalnya dengan pengaturan cahaya, ventilasi, dan sebagainya; serta memenuhi unsur keindahan, misalnya cat tembok yang segar dan bersih, bebas dari debu, lukisan dan karya-karya peserta didik yang tertata, vas bunga, dan lain sebagainya. Kedua, melalui pengelolaan pembelajaran yang hidup dan bervariasi, yakni dengan menggunakan pola dan model pembelajaran, media, dan sumber belajar yang relevan serta gerakan-gerakan guru yang mampu membangkitkan motivasi belajar peserta didik.
- **Menantang:** Proses pembelajaran adalah proses yang menantang peserta didik untuk mengembangkan kemampuan berpikir, yakni merangsang kerja otak secara maksimal. Kemampuan tersebut dapat ditumbuhkan dengan cara mengembangkan rasa ingin tahu peserta didik melalui kegiatan mencoba-coba, berpikir secara intuitif



Ramli (2012)



4. Media dengan proyeksi (media yang diproyeksikan), seperti: film, slide, filmstrip, overhead proyektor, dan sebagainya.
5. Televisi (TV) dan Video Tape Recorder (VTR). TV adalah alat untuk melihat gambar dan mendengarkan suara dari jarak yang jauh. VTR adalah alat untuk merekam, menyimpan dan menampilkan kembali secara serempak suara dan gambar dari suatu objek.

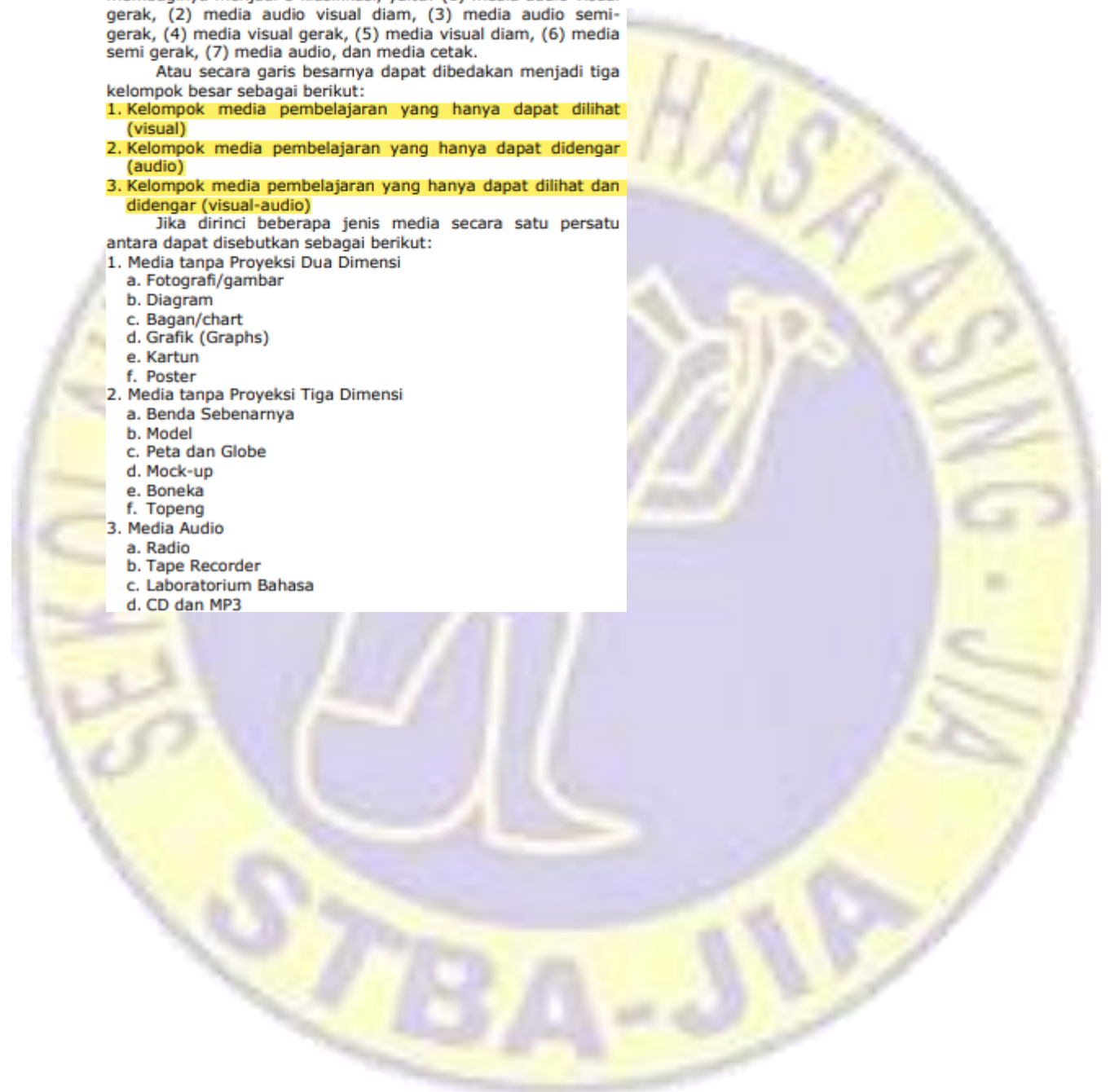
Sebagai perbandingan dapat dilihat klasifikasi media pembelajaran yang dikemukakan oleh Rudy Bretz (1972), yang membaginya menjadi 8 klasifikasi, yaitu: (1) media audio visual gerak, (2) media audio visual diam, (3) media audio semi-gerak, (4) media visual gerak, (5) media visual diam, (6) media semi gerak, (7) media audio, dan media cetak.

Atau secara garis besarnya dapat dibedakan menjadi tiga kelompok besar sebagai berikut:

1. Kelompok media pembelajaran yang hanya dapat dilihat (visual)
2. Kelompok media pembelajaran yang hanya dapat didengar (audio)
3. Kelompok media pembelajaran yang hanya dapat dilihat dan didengar (visual-audio)

Jika dirinci beberapa jenis media secara satu persatu antara dapat disebutkan sebagai berikut:

1. Media tanpa Proyeksi Dua Dimensi
 - a. Fotografi/gambar
 - b. Diagram
 - c. Bagan/chart
 - d. Grafik (Graphs)
 - e. Kartun
 - f. Poster
2. Media tanpa Proyeksi Tiga Dimensi
 - a. Benda Sebenarnya
 - b. Model
 - c. Peta dan Globe
 - d. Mock-up
 - e. Boneka
 - f. Topeng
3. Media Audio
 - a. Radio
 - b. Tape Recorder
 - c. Laboratorium Bahasa
 - d. CD dan MP3



BAB VIII MEDIA AUDIO

A. Pengertian dan Jenis-jenis media audio

Pengertian media audio dalam pembelajaran, dimaksudkan sebagai bahan yang mengandung pesan dalam bentuk auditif (pita suara atau piringan hitam), yang dapat merangsang pikiran, perasaan, perhatian, dan kemauan siswa, sehingga terjadi pembelajaran.

Pemanfaatan media audio dalam pembelajaran terutama dalam:

1. Pembelajaran music literary (pembacaan sajak), dan kegiatan dokumentasi.
2. Pembelajaran bahasa asing, apakah secara audio ataupun secara audiovisual.
3. Pembelajaran melalui radio atau radio pendidikan.
4. Paket-paket belajar untuk berbagai jenis materi, yang memungkinkan siswa dapat melatih daya penafsirannya dalam suatu mata pelajaran.

Beberapa jenis dari media audio yang dapat digunakan dalam pembelajaran, antara lain sebagai berikut:

1. Radio
2. Rekaman Suara (spt: Tape Recorder, MP-3, CD, dll)
3. Telpon (HP non 3G)
4. Laboratorium bahasa, yang tidak menggunakan monitor.

B. Karakteristik Media Audio

Media audio mempunyai karakteristik umumnya berhubungan dengan segala kegiatan latihan keterampilan dalam aspek-aspek kecakapan mendengarkan, seperti: (1) pemusatan perhatian dan mempertahankan pemusatan perhatian, (2) mengikuti pengarah, (3) digunakan untuk melatih daya analisis siswa dari apa yang mereka dengar, (4) perolehan arti dari suatu konteks, (5) memisahkan kata atau informasi yang relevan dan yang tidak relevan, (6) mengingat dan mengemukakan kembali ide atau bagian-bagian dari cerita yang mereka dengar.

Karakteristik yang lain, dilihat pada sisi kekurangan media audio yang dihubungkan dengan pemanfaatannya, kekurangan tersebut adalah:

Dzuanda (2011)

**PERANCANGAN BUKU CERITA ANAK POP-UP
TOKOH-TOKOH WAYANG BERSERI, SERI "GATOTKACA"**

Nama Mahasiswa : Dzuanda B.
NRP : 3402 100 054
Jurusan : Desain Produk Industri FTSP – ITS
Dosen Pembimbing : Baroto Tavip MSI

Abstrak

Buku *pop-up* adalah buku yang memiliki bagian yang dapat bergerak atau berunsur 3 dimensi. Buku *pop-up* memberikan visualisasi cerita yang lebih menarik. Tampilan gambar yang terlihat lebih memiliki dimensi, gambar yang dapat bergerak ketika halamannya dibuka atau bagiannya digeser hingga bagian yang dapat berubah bentuk. Buku ini juga memberikan kejutan-kejutan dalam setiap halamannya yang dapat mengundang ketakjuban ketika halamannya dibuka. Jenis cerita yang disampaikan dalam buku *pop-up* bisa sangat beragam mulai dari pengetahuan seperti pengenalan hewan, geografis suatu negara, kebudayaan, sejarah, kegiatan keagamaan, hingga cerita imajiner seperti dongeng, fabel, cerita rakyat, mitos, legenda

Jenis buku seperti ini sangatlah sedikit beredar di masyarakat kita, walaupun ada sebagian besar adalah merupakan buku impor. Sedangkan buku lokal dapat dihitung dengan jari. Perhatian pasar terhadap buku jenis ini sebenarnya juga cukup baik. Walaupun harga yang ditawarkan tidaklah murah namun ini tidak membuat pasar buku jenis ini sepi. Buku seperti ini walaupun mempunyai harga yang relatif mahal akan tetapi memiliki penggemar tersendiri

Wayang yang merupakan salah satu warisan bangsa tidak boleh dibiarkan hilang tanpa ada yang meneruskan. Salah satu pelestarian kesenian bayangan ini dengan menyasarkan para generasi muda. Salah satu faktornya adalah kurangnya media yang tersedia memberikan informasi tentang tokoh-tokoh wayang seperti siapa Gatotkaca itu? Dimana Negeranya? Apa kehebatannya? Apa kiprahnya terhadap masyarakat? Informasi ini penting dimiliki generasi muda sebelum mereka mulai menyukai pertunjukan wayang.

BAB VI

KESIMPULAN DAN SARAN

6.1 Kesimpulan

Buku pop-up dapat memberikan suatu yang berbeda dibandingkan dengan buku biasa. Buku jenis ini dapat memberikan sensasi dalam menikmati cerita lebih menarik. Keunikan dari buku pop-up mulai dari tampilan gambar yang terlihat lebih memiliki dimensi, gambar yang dapat bergerak ketika halamannya dibuka atau bagiannya digeser hingga bagian yang dapat berubah bentuk menciptakan kenyamanan dalam menikmati cerita. Kejutan-kejutan dalam setiap halaman buku memberikan ketakjuban ketika halaman buku dibuka.

Manfaat yang dapat diperoleh dari buku ini sangatlah banyak mulai dari mengajarkan anak untuk lebih menghargai buku, lebih mendekatkan anak dengan orang tua, dapat mengembangkan kreatifitas anak, merangsang imajinasi anak, menambah pengetahuan hingga memberikan penggambaran bentuk suatu benda (pengenalan benda). Selain itu buku pop-up juga dapat digunakan sebagai media untuk menanamkan kecintaan terhadap membaca.

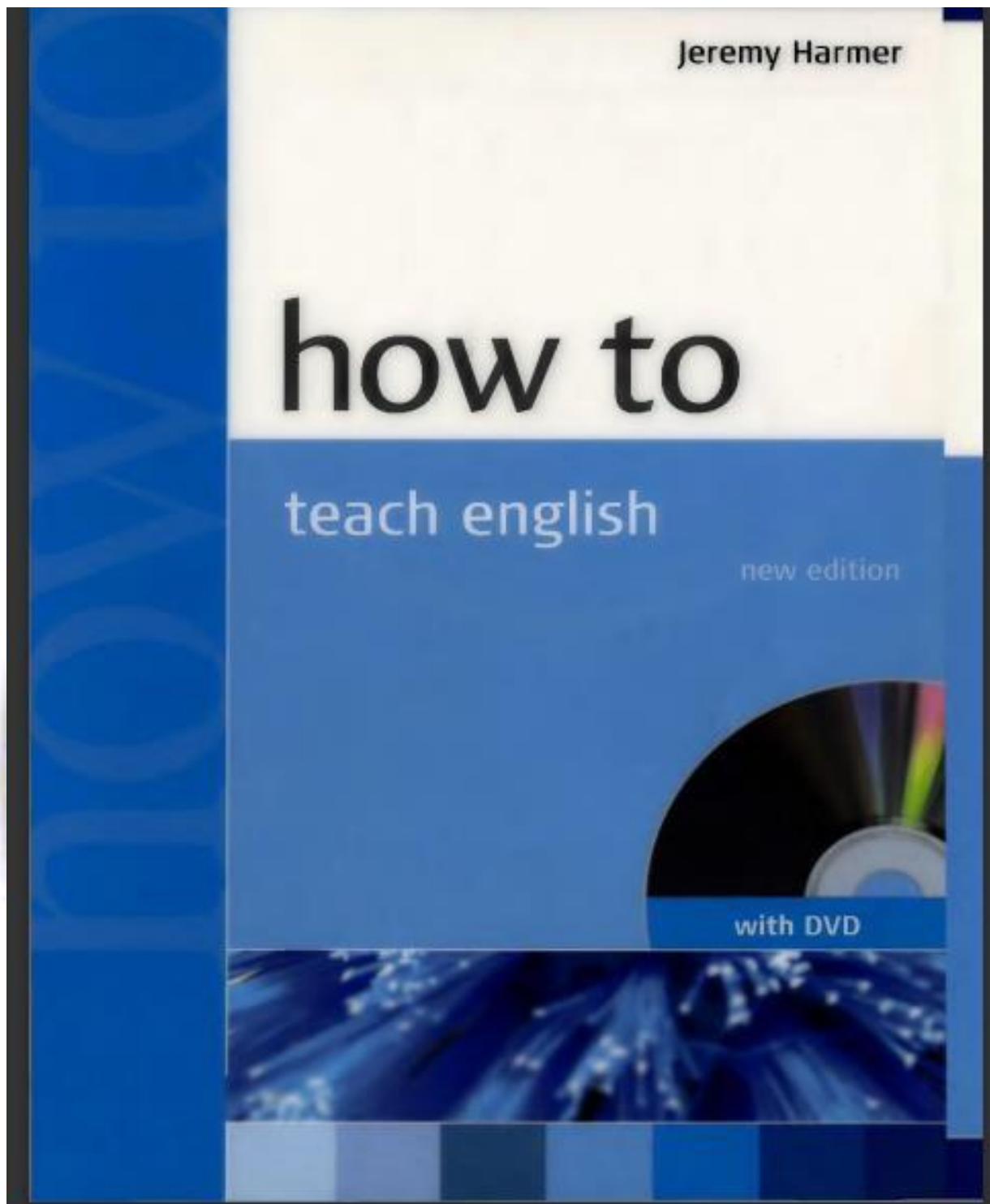
Cerita wayang kini semakin tertinggalkan. Anak-anak sekarang jauh lebih kenal karakter kartun / komik jepang daripada kesenian wayang yang notabene merupakan warisan leluhur sendiri. Kartun Jepang baik berupa komik atau film telah mewarnai kehidupan anak muda hingga mereka mulai akrab dengan nama-nama makanan atau mungkin budaya yang berlaku sehari-hari.

Wayang yang merupakan salah satu warisan bangsa tidak boleh dibiarkan hilang tanpa ada yang meneruskan. Salah satu solusi pelestarian kesenian bayangan ini dengan menyasarkan para generasi muda. Salah satu caranya dengan memberikan informasi mengenai tokoh-tokoh wayang pada mereka.

6.2 Saran

Pada Penelitian ini diharapkan dapat mencapai tujuan utama yang telah disebutkan dalam bab sebelumnya, antara lain adalah :

(Harmer, 2007)



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video. Some communication software (such as MSN Messenger and Skype) allows users to see each other on the screen as they communicate, but this is still less attractive – and considerably more jerky – than being face to face with the teacher and fellow students. Of course, whereas in real learning environments learning can take place with very little technical equipment, virtual learning relies on good hardware and software, and effective and reliable Internet connections.

Although this book will certainly look at uses of the Internet and other IT applications, it is not primarily concerned with the virtual learning environment, preferring instead to concentrate on situations where the teachers and learners are usually in the same place, at the same time.

Learner differences

Whatever their reasons for learning (or the circumstances in which it takes place), it is sometimes tempting to see all students as being more or less the same. Yet there are marked differences, not only in terms of their age and level, but also in terms of different individual abilities, knowledge and preferences. We will examine some of these differences in this section.

Age

Learners are often described as children, young learners, adolescents, young adults or adults. Within education, the term *children* is generally used for learners between the ages of about 2 to about 14. Students are generally described as *young learners* between the ages of about 5 to 9, and *very young learners* are usually between 2 and 5. At what ages it is safe to call students *adolescents* is often uncertain, since the onset of adolescence is bound up with physical and emotional changes rather than chronological age. However, this term tends to refer to students from the ages of about 12 to 17, whereas *young adults* are generally thought to be between 16 and 20.

We will look at three ages: children, adolescents and adults. However, we need to remember that there is a large degree of individual variation in the ways in which different children develop. The descriptions that follow, therefore, must be seen as generalisations only.

Children

We know that children don't just focus on what is being taught, but also learn all sorts of other things at the same time, taking information from whatever is going on around them. We know that seeing, hearing and touching are just as important for understanding as the teacher's explanation. We are conscious, too, that the abstraction of, say, grammar rules, will be less effective the younger the students are. But we also know that children respond well to individual attention from the teacher and are usually pleased to receive teacher approval.

Children usually respond well to activities that focus on their lives and experiences. But a child's attention span – their willingness to stay rooted in one activity – is often fairly short.



MEDIA PEMBELAJARAN

Hamzah Pagarra
Ahmad Syawaluddin
Wawan Krismanto
Sayidiman

 **Badan Penerbit UNM**



MEDIA PEMBELAJARAN

Hak Cipta @ 2022 oleh Hamzah Pagarra, Ahmad Syawaluddin, Wawan Krismanto, Sayidiman

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media-media tersebut sudah mampu dikemas sedemikian rupa sehingga menarik dan interaktif dalam bentuk media pembelajaran berbasis multimedia interaktif untuk pembelajaran di sekolah dasar.

C. RANGKUMAN

1. Hakekat pembelajaran merupakan proses komunikasi yang intensif dan didalamnya terjadi proses penyampaian pesan dari seseorang (sumber pesan) kepada seseorang atau sekelompok orang (penerima pesan). Proses komunikasi tersebut lalu menghasilkan sebuah hasil belajar yang diwujudkan dalam perubahan perilaku baik kognitif, afektif maupun psikomotorik.
2. Media pembelajaran adalah segala peralatan yang digunakan pendidik sebagai perantara untuk menyampaikan materi pembelajaran sehingga sampai kepada orang yang sedang belajar dengan benar dan efektif.
3. Konsep media pembelajaran harus mengandung dua unsur yakni *software* dan *hardware*. *Software* dalam media pembelajaran adalah informasi atau pesan yang terkandung dalam media pembelajaran itu sendiri, sedangkan *hardware* adalah perangkat keras atau peralatan yang digunakan sebagai sarana menyampaikan informasi atau pesan.
4. Dalam perkembangannya media pembelajaran saat ini bukan hanya sekedar membantu seorang pendidik dalam mengajarkan materi pembelajaran, namun mampu menjadi sumber belajar.



VISUAL

CP-Mata Kuliah	Indikator Pencapaian
Mengkaji jenis dan klasifikasi media, karakteristik serta kelebihan dan kekurangan dari jenis media pembelajaran.	<ul style="list-style-type: none">• Mampu menjelaskan jenis-jenis media pembelajaran• Mampu menjelaskan Karakteristik tiap Jenis media• Mampu menyebutkan kelebihan dan kelemahan berbagai jenis media pembelajaran

Sebelum mempelajari media pembelajaran visual, kerjakan Lembar Kerja Mahasiswa 5

Media visual yaitu media yang dapat ditangkap dengan indra penglihatan. Pesan yang terkandung dalam media pembelajaran visual dapat berupa pesan verbal dan nonverbal. Pesan verbal dapat berupa kata-kata dalam bentuk tulisan atau teks. Sementara pesan nonverbal dapat berupa pesan yang dituangkan dalam simbol-simbol. Adapun jenis-jenis media yang termasuk media visual ini terdiri dari:

A. MEDIA GRAFIS

Media grafis adalah suatu penyajian secara visual yang menggunakan titik-titik, garis-garis, gambar-gambar, tulisan-tulisan, atau simbol visual yang lain dengan maksud untuk mengihtisarkan, menggambarkan, dan merangkum suatu ide,

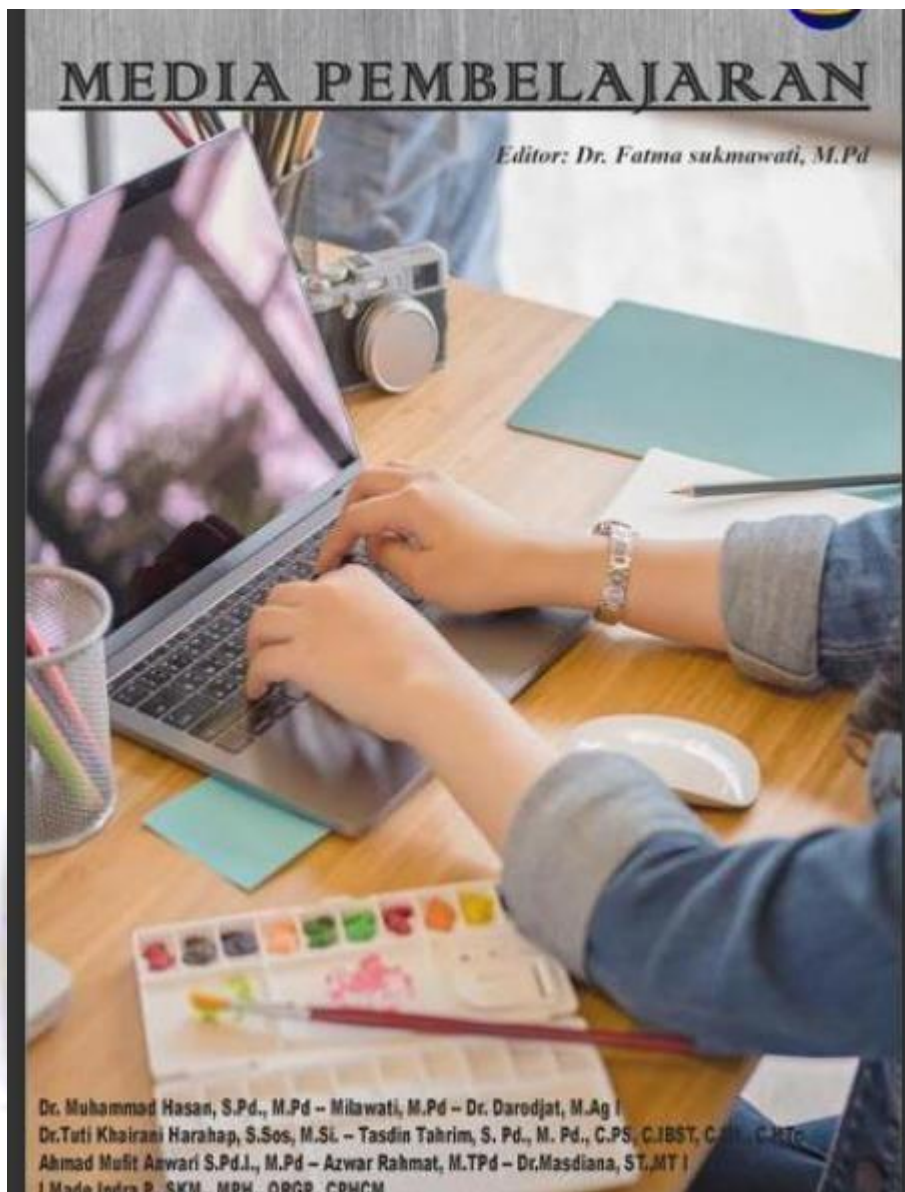
5. Warna digunakan sebagai alat penuntun dan penarik perhatian kepada informasi yang penting, misalnya kata kunci dapat diberi tekanan dengan cetakan warna merah.
6. Huruf yang dicetak tebal atau dicetak miring memberikan penekanan pada kata-kata kunci atau judul.
7. Informasi penting dapat pula diberi tekanan dengan menggunakan kotak.
8. Penggunaan garis bawah sebagai alat penuntun sedapat mungkin dihindari karena membuat kata itu sulit dibaca

E. Media Berbasis Audio-Visual

1. Media visual yang menggabungkan penggunaan suara memerlukan pekerjaan tambahan untuk memproduksinya.
2. Salah satu pekerjaan penting yang diperlukan dalam media audio-visual adalah penulisan naskah dan storyboard yang memerlukan persiapan yang banyak, rancangan, dan penelitian.
3. Naskah yang menjadi bahan narasi disaring dari isi pelajaran yang kemudian disintesis ke dalam apa yang ingin ditunjukkan dan dikatakan.
4. Narasi ini merupakan penuntun bagi tim produksi untuk memikirkan bagaimana video menggambarkan atau visualisasi materi pelajaran.



Sukmawati (2021)



UU No 29 tahun 2014 tentang Hak Cipta

Fungsi dan sifat hak cipta Pasal 4

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Pembatasan Pelindungan Pasal 26

Ketentuan sebagaimana dimaksud dalam Pasal 23, Pasal 24, dan Pasal 25 tidak berlaku terhadap:

- i. penggunaan kutipan singkat Ciptaan dan/atau produk Hak Terkait untuk pelaporan peristiwa aktual yang ditujukan hanya untuk keperluan penyediaan informasi aktual;
- ii. Peggandaan Ciptaan dan/atau produk Hak Terkait hanya untuk kepentingan penelitian ilmu pengetahuan;
- iii. Peggandaan Ciptaan dan/atau produk Hak Terkait hanya untuk keperluan pengajaran, kecuali pertunjukan dan Fonogram yang telah dilakukan Pengumuman sebagai bahan ajar; dan
- iv. penggunaan untuk kepentingan pendidikan dan pengembangan ilmu pengetahuan yang memungkinkan suatu Ciptaan dan/atau produk Hak Terkait dapat digunakan tanpa izin Pelaku Pertunjukan, Produser Fonogram, atau Lembaga Pemusikan.

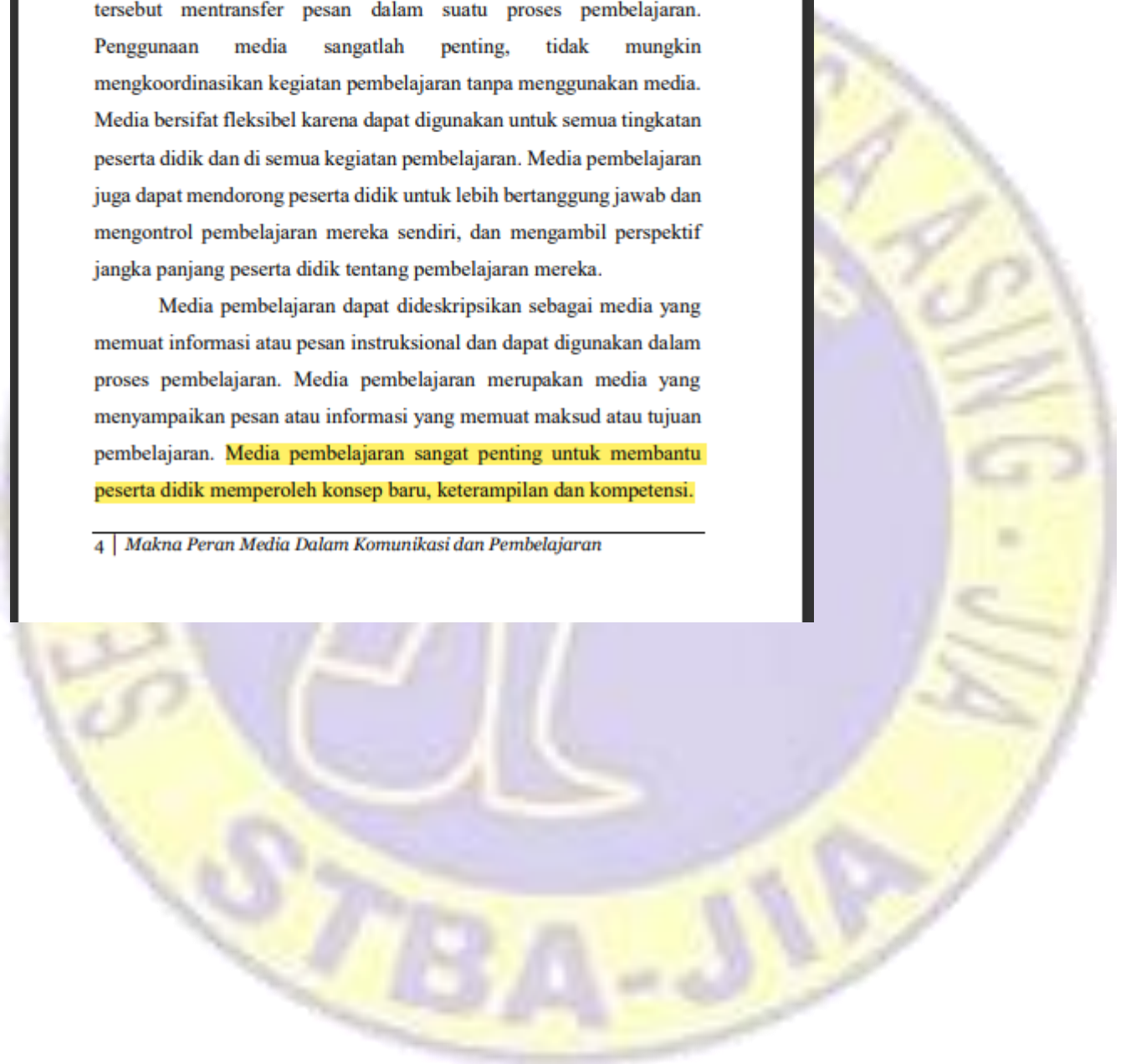
Sanksi Pelanggaran Pasal 113

1. Setiap Orang yang dengan tanpa hak melakukan pelanggaran hak ekonomi sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf i untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 1 (satu) tahun dan/atau pidana denda paling banyak Rp100.000.000 (seratus juta rupiah).
2. Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf c, huruf d, huruf e, dan/atau huruf h untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 3 (tiga) tahun dan/atau pidana denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah).

didik juga senang dengan media pembelajaran tersebut karena media tersebut dapat mengoptimalkan kualitas hasil belajar peserta didik. Media pembelajaran yang tepat dalam proses pembelajaran akan menghasilkan output yang memuaskan termasuk perubahan tingkah laku peserta didik. Penggunaan media yang tepat dalam menyampaikan materi akan memberikan hasil yang baik. Di era digital, peserta didik harus memiliki ide-ide kreatif terkait media pembelajaran.

Media adalah sarana untuk mentransfer atau menyampaikan pesan. Suatu medium disebut sebagai media pendidikan ketika medium tersebut mentransfer pesan dalam suatu proses pembelajaran. Penggunaan media sangatlah penting, tidak mungkin mengkoordinasikan kegiatan pembelajaran tanpa menggunakan media. Media bersifat fleksibel karena dapat digunakan untuk semua tingkatan peserta didik dan di semua kegiatan pembelajaran. Media pembelajaran juga dapat mendorong peserta didik untuk lebih bertanggung jawab dan mengontrol pembelajaran mereka sendiri, dan mengambil perspektif jangka panjang peserta didik tentang pembelajaran mereka.

Media pembelajaran dapat dideskripsikan sebagai media yang memuat informasi atau pesan instruksional dan dapat digunakan dalam proses pembelajaran. Media pembelajaran merupakan media yang menyampaikan pesan atau informasi yang memuat maksud atau tujuan pembelajaran. **Media pembelajaran sangat penting untuk membantu peserta didik memperoleh konsep baru, keterampilan dan kompetensi.**



Nurdyansyah (2019)

MEDIA PEMBELAJARAN *Inovatif*

Memahami media pembelajaran paling tidak ditinjau dari dua aspek, yaitu Pengertian bahasa dan pengertian terminologi. Kata media berasal dari bahasa latin dan merupakan bentuk jamak dari kata medium yang secara harfiah berarti 'perantara' atau 'pengantar'. Kata kunci media adalah "perantara".

Secara lebih utuh media pembelajaran dapat didefinisikan sebagai alat bantu berupa fisik maupun nonfisik yang sengaja digunakan sebagai perantara antara guru dan siswa dalam memahami materi pembelajaran agar lebih efektif dan efisien. Sehingga materi pembelajaran lebih cepat diterima siswa dengan utuh serta menarik minat siswa untuk belajar lebih lanjut. Pendek kata, media merupakan alat bantu yang digunakan guru dengan design yang disesuaikan untuk meingatkan pembelajaran.

MEDIA PEMBELAJARAN *Inovatif*

UNIVERSITAS MUHAMMADIYAH SIDOARJO



PENETRASI MEDIA

SUMBER: SURVEI NIELSEN INDONESIA 2017

Media	Persentase
TV	3%
MEDIA LUAR RUANG	7%
INTERNET	37%
RADIO	44%
KORAN	53%
TABLOID & MAJALAH	96%



MEDIA PEMBELAJARAN INOVATIF

Penulis :

Dr. NURDYANSYAH, S.Pd., M.Pd

ISBN :

978-602-5914-71-3

Editor :

Pandi Rais, S.Pd., M.Pd.

Copy Editor :

Nur Maslihatun Nisak

Layout & Desain cover:

Nasrul

Penerbit :

UMSIDA Press

Redaksi :

Universitas Muhammadiyah Sidoarjo

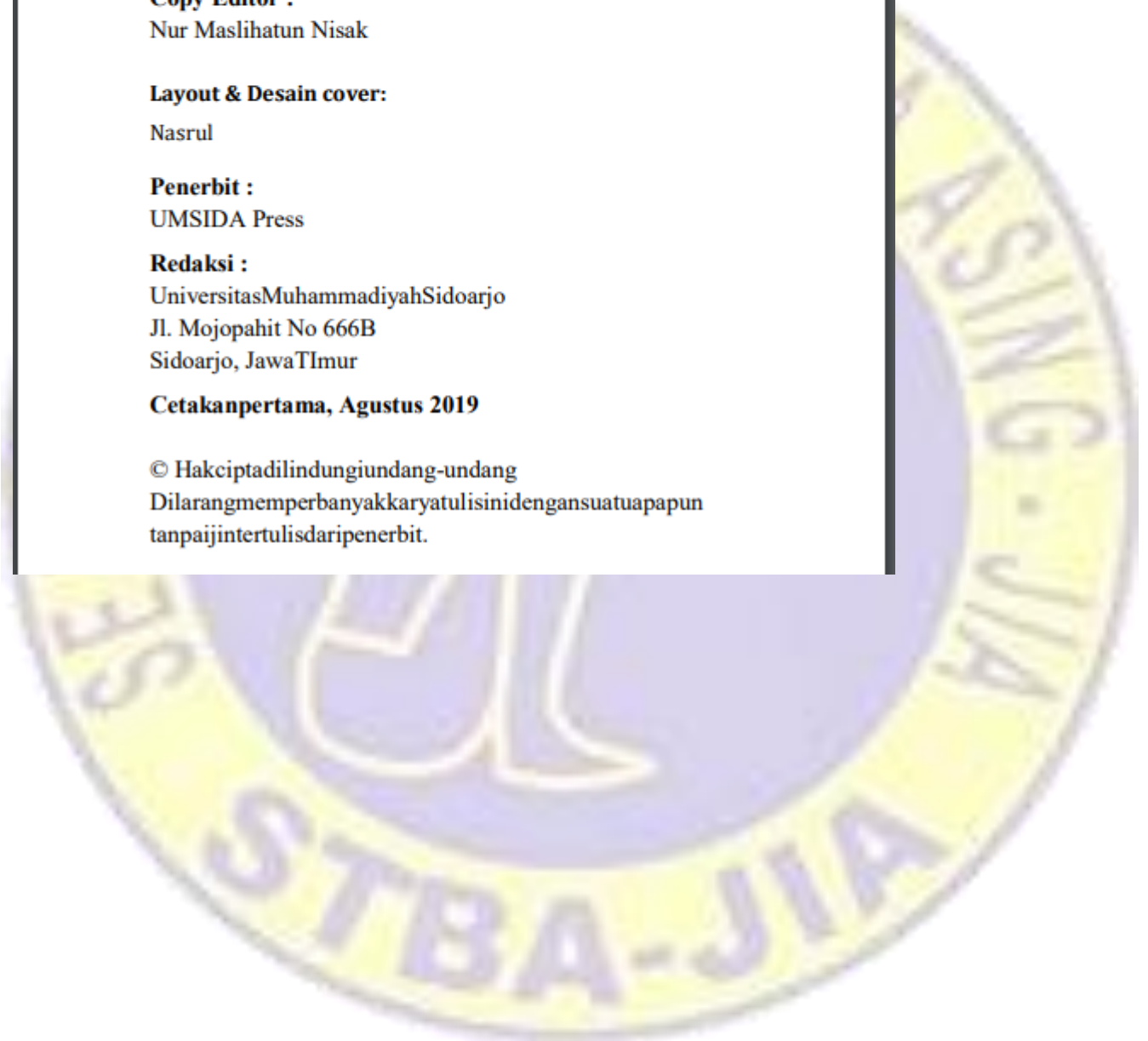
Jl. Mojopahit No 666B

Sidoarjo, Jawa Timur

Cetakan pertama, Agustus 2019

© Hak cipta dilindungi undang-undang

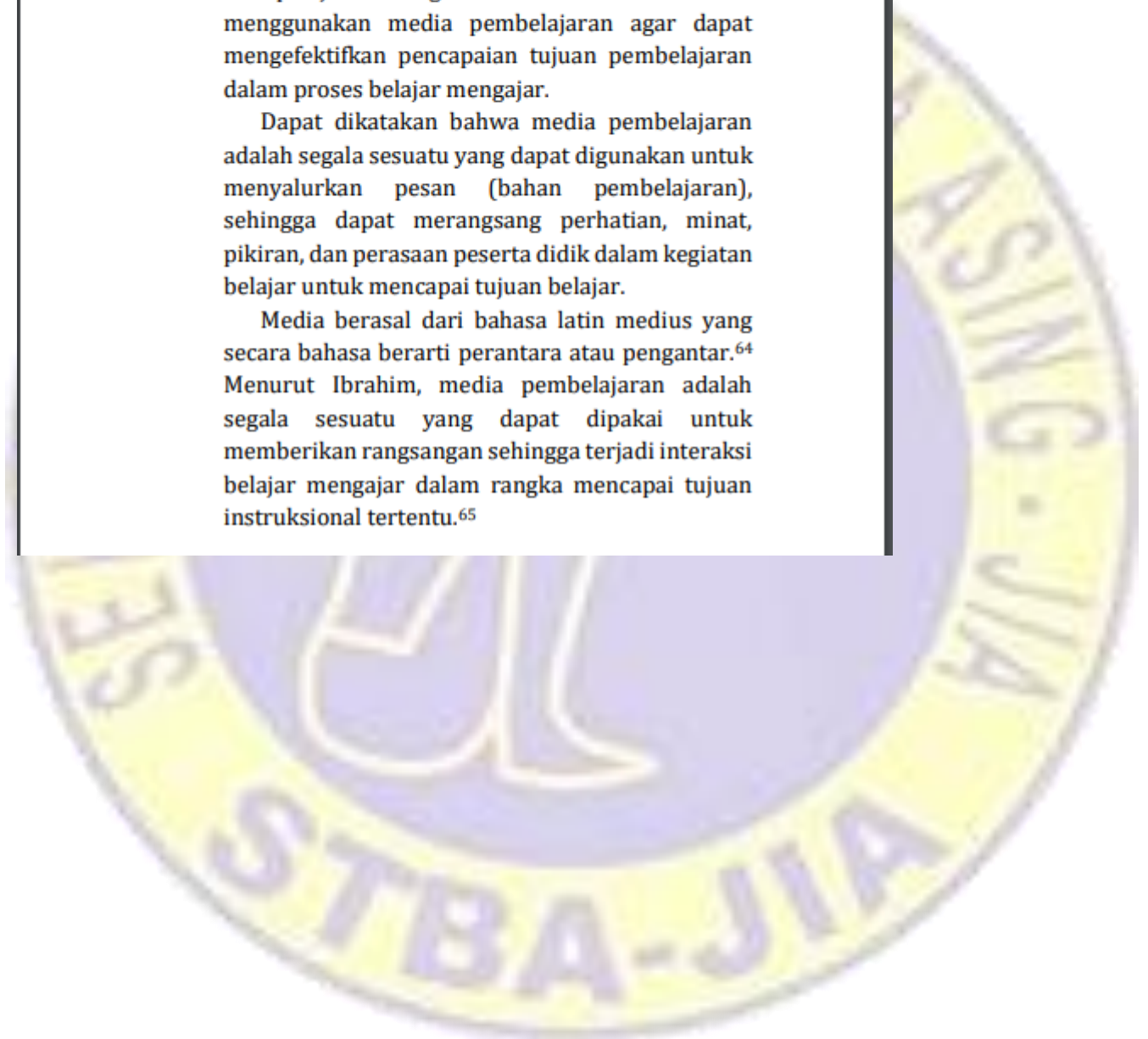
Dilarang memperbanyak karya tulis ini dengan suatu apapun
tanpa ijin tertulis dari penerbit.



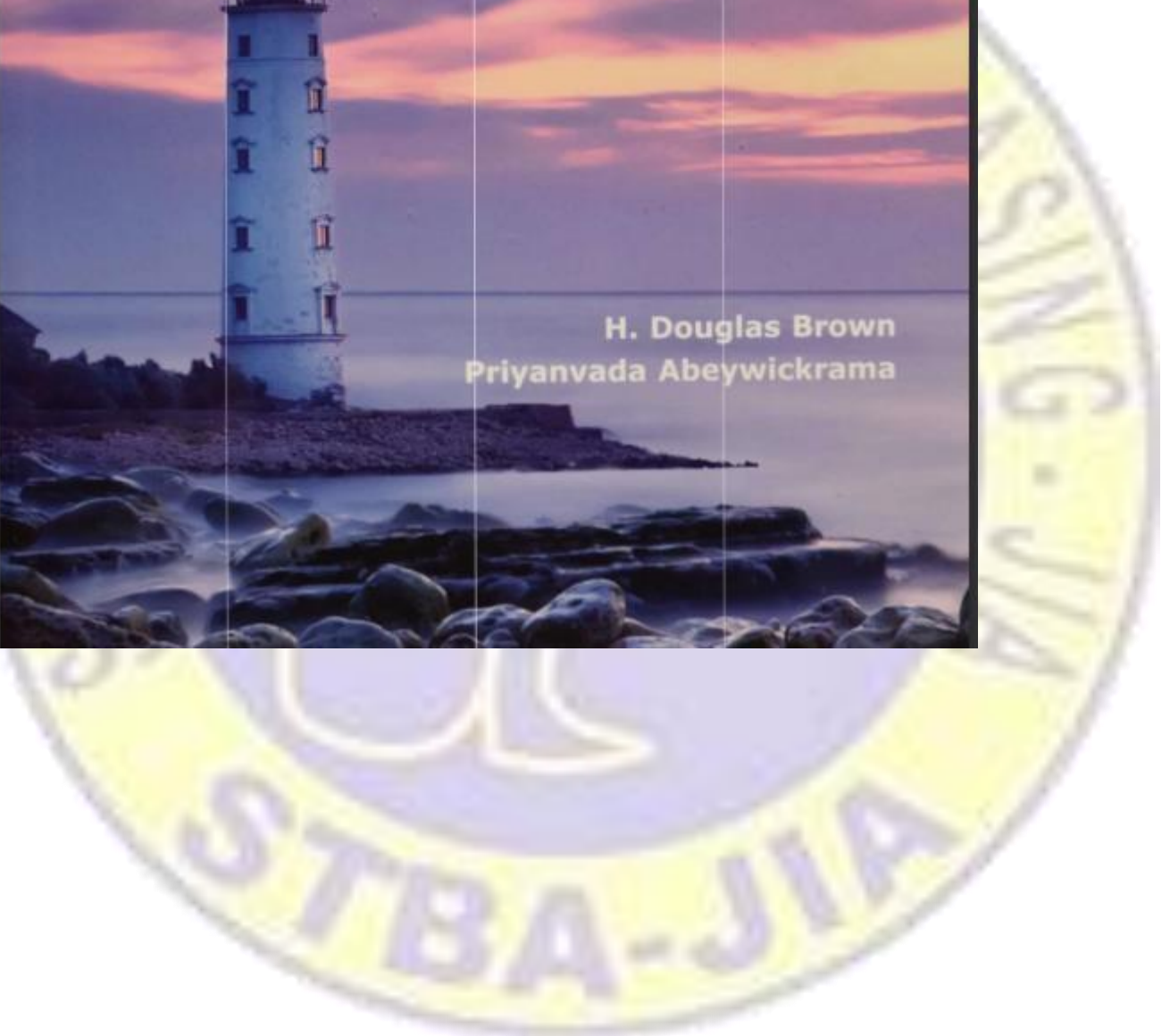
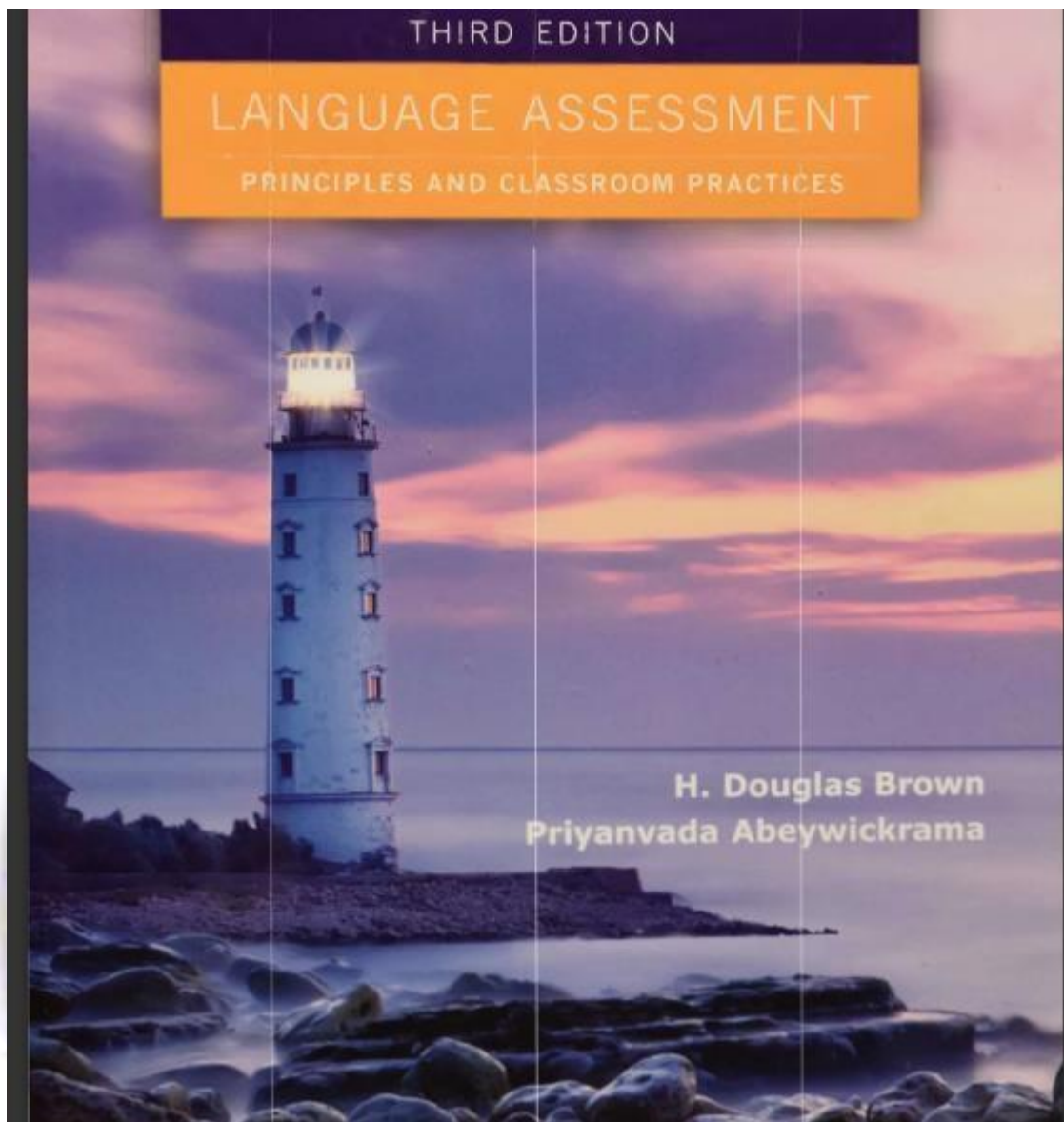
proses pembelajaran di sekolah. Penyampaian pesan merupakan salah satu komponen pembelajaran yang mempunyai peranan penting dalam kegiatan belajar mengajar. Pemanfaatan media seharusnya merupakan bagian yang harus mendapat perhatian guru dalam setiap kegiatan pembelajaran. Oleh karena itu guru perlu mempelajari bagaimana memilih serta menggunakan media pembelajaran agar dapat mengefektifkan pencapaian tujuan pembelajaran dalam proses belajar mengajar.

Dapat dikatakan bahwa media pembelajaran adalah segala sesuatu yang dapat digunakan untuk menyalurkan pesan (bahan pembelajaran), sehingga dapat merangsang perhatian, minat, pikiran, dan perasaan peserta didik dalam kegiatan belajar untuk mencapai tujuan belajar.

Media berasal dari bahasa latin *medius* yang secara bahasa berarti perantara atau pengantar.⁶⁴ Menurut Ibrahim, media pembelajaran adalah segala sesuatu yang dapat dipakai untuk memberikan rangsangan sehingga terjadi interaksi belajar mengajar dalam rangka mencapai tujuan instruksional tertentu.⁶⁵



Brown and Abeywickrama (2019)

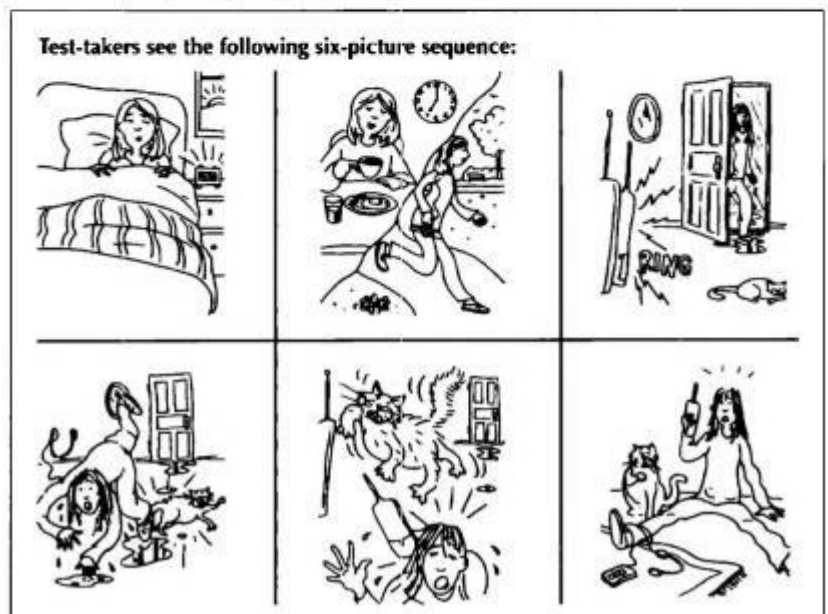


Such a checklist is reasonably practical. Its reliability can vary if clear standards for scoring are not maintained. Its authenticity can be supported in that all of the items on the list contribute to an effective presentation. The washback effect of such a checklist can be enhanced by written comments from the teacher, a conference with the teacher, peer evaluations using the same form, and self-assessment.

Picture-Cued Storytelling

One of the most common techniques for eliciting oral production is through visual pictures, photographs, diagrams, and charts. We have already looked at this elicitation device for intensive tasks, but at this level we consider a picture or a series of pictures as a stimulus for a longer story or description. Consider the following set of pictures:

Picture-cued story-telling task



*Micro- and macroskills of listening***Microskills**

1. Discriminate among the distinctive sounds of English
2. Retain chunks of language of different lengths in short-term memory
3. Recognize English stress patterns, words in stressed and unstressed positions, rhythmic structure, intonation contours, and their roles in signaling information
4. Recognize reduced forms of words
5. Distinguish word boundaries, recognize a core of words, and interpret word order patterns and their significance
6. Process speech at different rates of delivery
7. Process speech containing pauses, errors, corrections, and other performance variables
8. Recognize grammatical word classes (e.g., nouns, verbs), systems (e.g., tense, agreement, pluralization), patterns, rules, and elliptical forms
9. Detect sentence constituents and distinguish between major and minor constituents
10. Recognize that a particular meaning may be expressed in different grammatical forms
11. Recognize cohesive devices in spoken discourse

Macroskills

12. Recognize the communicative functions of utterances according to situations, participants, and goals
13. Infer situations, participants, and goals using real-world knowledge
14. From events and ideas described, predict outcomes, infer links and connections between events, deduce causes and effects, and detect such relations as main idea, supporting idea, new information, given information, generalization, and exemplification
15. Distinguish between literal and implied meanings
16. Use facial, kinesic, and body language, and other nonverbal clues, to decipher meanings
17. Develop and use a battery of listening strategies, such as detecting key words, guessing the meaning of words from context, appealing for help, and signaling comprehension or lack thereof

(Adapted from Richards [1983])

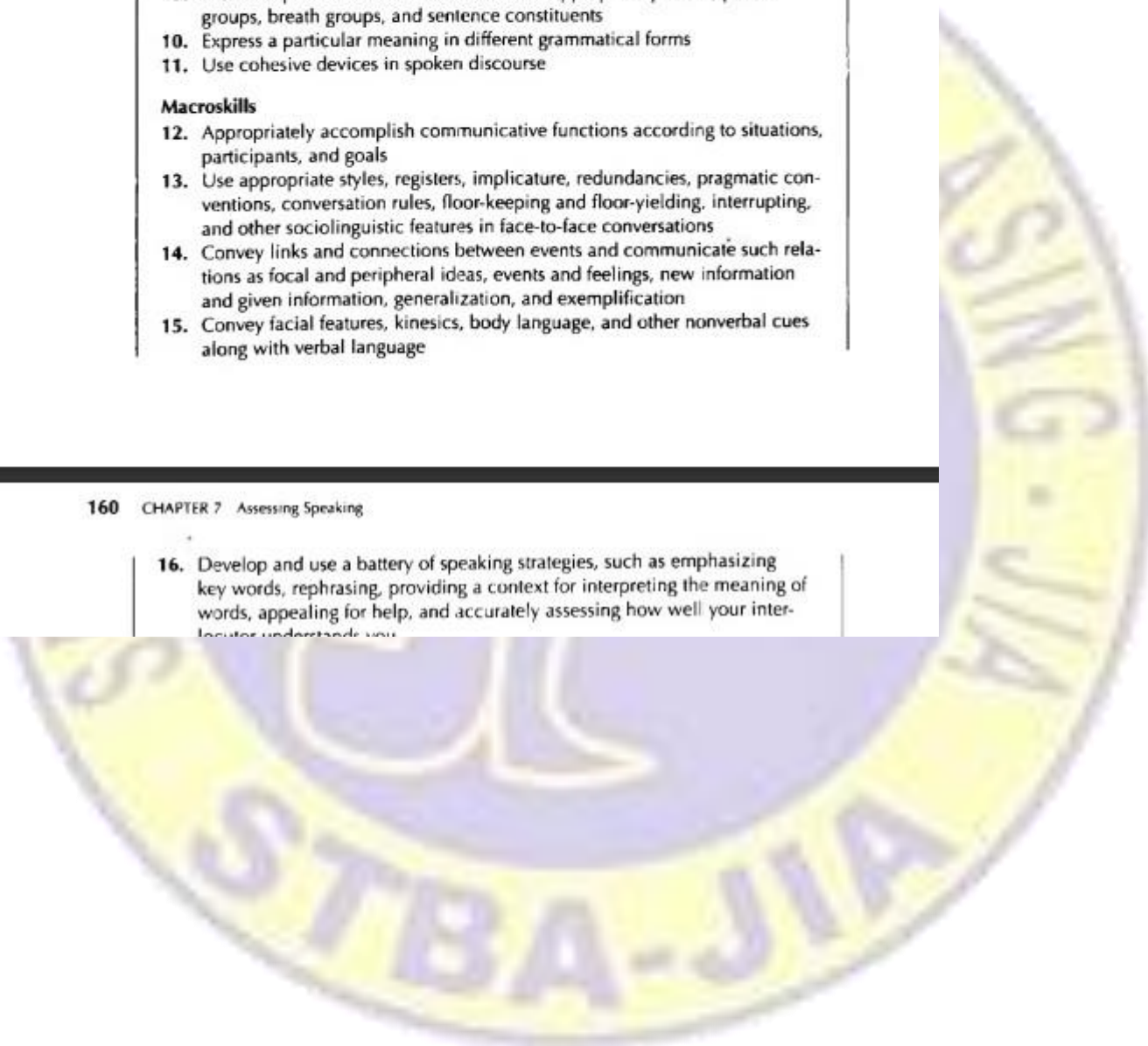
Microskills

1. Produce differences among English phonemes and allophones
2. Produce chunks of language of different lengths
3. Produce English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonation contours
4. Produce reduced forms of words and phrases
5. Use an adequate number of lexical units (words) to accomplish pragmatic purposes
6. Produce fluent speech at different rates of delivery
7. Monitor one's own oral production and use various strategic devices—pauses, fillers, self-corrections, backtracking—to enhance the clarity of the message
8. Use grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), word order, patterns, rules, and elliptical forms
9. Produce speech in natural constituents: in appropriate phrases, pause groups, breath groups, and sentence constituents
10. Express a particular meaning in different grammatical forms
11. Use cohesive devices in spoken discourse

Macroskills

12. Appropriately accomplish communicative functions according to situations, participants, and goals
13. Use appropriate styles, registers, implicature, redundancies, pragmatic conventions, conversation rules, floor-keeping and floor-yielding, interrupting, and other sociolinguistic features in face-to-face conversations
14. Convey links and connections between events and communicate such relations as focal and peripheral ideas, events and feelings, new information and given information, generalization, and exemplification
15. Convey facial features, kinesics, body language, and other nonverbal cues along with verbal language

16. Develop and use a battery of speaking strategies, such as emphasizing key words, rephrasing, providing a context for interpreting the meaning of words, appealing for help, and accurately assessing how well your interlocutor understands you.



*Micro- and macroskills for reading comprehension***Microskills**

1. Discriminate among the distinctive graphemes (letters or letter combinations that produce a phoneme) and orthographic patterns of English
2. Retain chunks of language of different lengths in short-term memory
3. Process writing at an efficient rate of speed to suit the purpose
4. Recognize a core of words and interpret word order patterns and their significance
5. Recognize grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), patterns, rules, and elliptical forms
6. Recognize that a particular meaning may be expressed in different grammatical forms
7. Recognize cohesive devices in written discourse and their role in signaling the relations between and among clauses

Macroskills

8. Recognize the rhetorical conventions of written discourse and their significance for interpretation
9. Recognize the communicative functions of written texts, according to form and purpose
10. Infer context that is not explicit by activating schemata (using background knowledge)
11. From described events, ideas, and so on, infer links and connections between events, deduce causes and effects, and detect such relations as main idea, supporting idea, new information, given information, generalization, and exemplification
12. Distinguish between literal and implied meanings
13. Detect culturally specific references and interpret them in a context of the appropriate cultural schemata
14. Develop and use a battery of reading strategies, such as scanning and skimming, detecting discourse markers, guessing the meaning of words from context, and activating schemata to interpret texts



reading of a draft.

MICRO- AND MACROSKILLS OF WRITING

We turn once again to a taxonomy of micro- and macroskills that will assist you in defining the ultimate criterion of an assessment procedure. The earlier microskills apply more appropriately to imitative and intensive types of writing tasks, whereas the macroskills are essential for the successful mastery of responsive and extensive writing.

Micro- and macroskills of writing

Microskills

1. Produce graphemes and orthographic patterns of English
2. Produce writing at an efficient rate of speed to suit the purpose
3. Produce an acceptable core of words and use appropriate word order patterns
4. Use acceptable grammatical systems (e.g., tense, agreement, pluralization), patterns, and rules
5. Express a particular meaning in different grammatical forms
6. Use cohesive devices in written discourse

Macroskills

7. Use the rhetorical forms and conventions of written discourse
8. Appropriately accomplish the communicative functions of written texts according to form and purpose
9. Convey links and connections between events and communicate such relations as main idea, supporting idea, new information, given information, generalization, and exemplification
10. Distinguish between literal and implied meanings when writing
11. Correctly convey culturally specific references in the context of the written text
12. Develop and use a battery of writing strategies, such as accurately assessing the audience's interpretation, using prewriting devices, writing with fluency in the first drafts, using paraphrases and synonyms, soliciting peer and instructor feedback, and applying feedback when revising and editing



Tantangan Dan Peluang Pemanfaatan Teknologi Informasi Dalam Pembelajaran Online Masa Covid-19

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DOI : 10.37329/cetta.v3i2.452

Keywords:

Information
Technology; Covid-
19; Online
Lectures;
Education Era 4.0.

Abstract

This study was conducted to determine the challenges and opportunities for the use of information technology on online learning in STKIP Agama Hindu Amlapura during the Covid-19 pandemic. By using library research methods and survey methods. The samples used in this study were all college students of STKIP Agama Hindu Semester II and Semester IV. The Covid-19 pandemic give a influenced college in Indonesia including the STKIP Agama Hindu Amlapura with Enforcement of physical distancing policy which then becomes the basis of the implementation of online lectures, by using information technology. The most widely used media in online learning at STKIP Agama Hindu Amlapura are Whatshap group and Google Classroom because these application is very easy to use. But there are some problem such as the lacking facilities. Based on the survey results, 50% of students do not have a laptops, and 80% of students are difficult to get signals and wasteful in using a data plan because many students live far from urban areas. The study was not effective because as many as 61.5% of students stated they never used online learning media before the co-19 pandemic. But the fact by



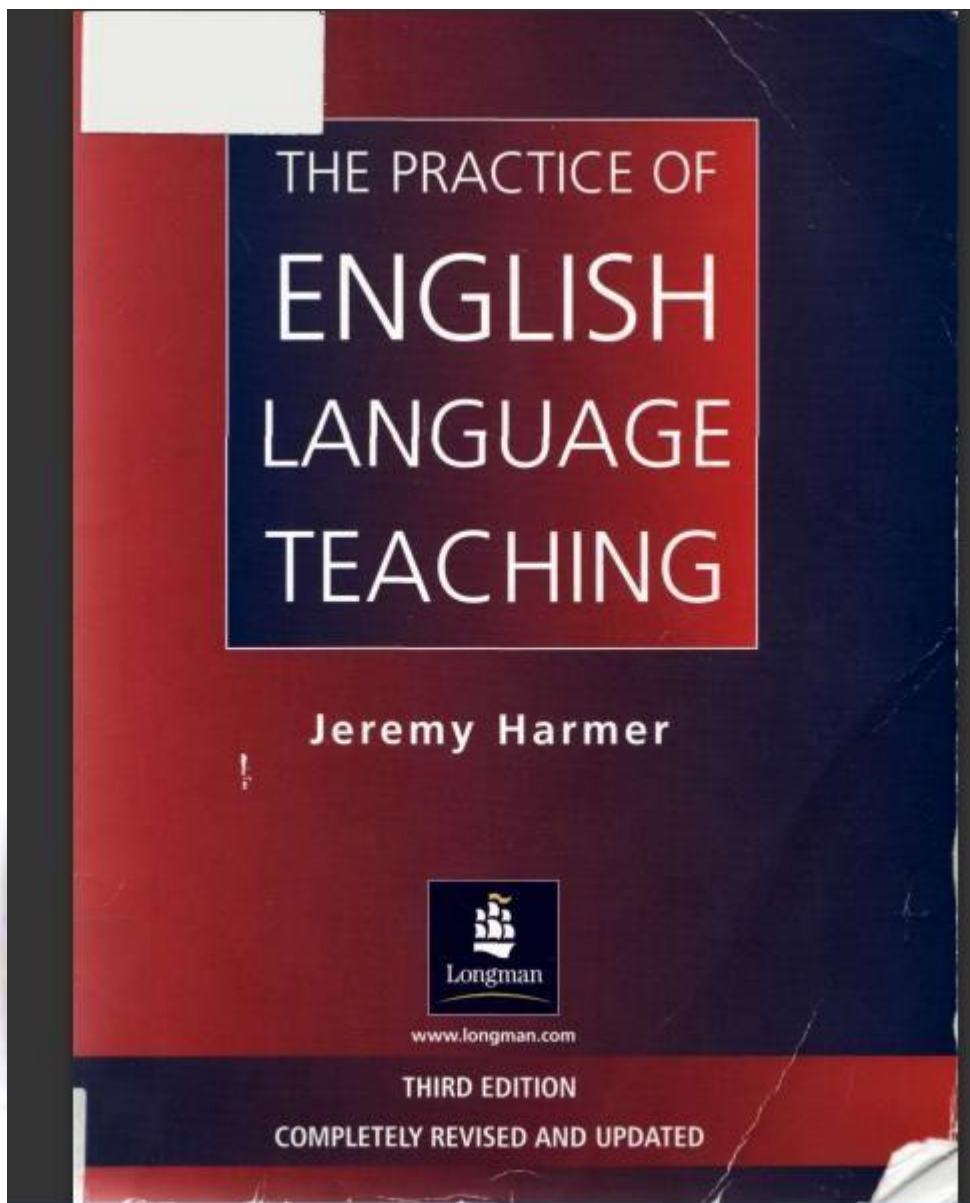
perkembangan pesat di bidang telekomunikasi, multimedia, dan teknologi informasi; mendengarkan ceramah, membuat catatan di atas kertas tentu sudah ketinggalan zaman. Menurut Abdulhak & Darmawan (2005), terdapat klasifikasi pemanfaatan ICT (*Information, Communication and Technology*) ke dalam tiga jenis, yaitu: *pertama*, ICT sebagai media (alat bantu) pendidikan yaitu hanya sebagai pelengkap untuk memperjelas uraian yang disampaikan. *Kedua*, ICT sebagai sumber yakni sebagai sumber informasi dan mencari informasi. *Ketiga*, ICT sebagai sistem pembelajaran.

Sejalan dengan perkembangan ICT (*Information, Communication and Technology*), muncul berbagai model pembelajaran secara *online*. Selanjutnya muncul istilah sekolah berbasis web (*web-school*) atau sekolah berbasis internet (*cyber-school*), yang menggunakan fasilitas internet. Bermula dari kedua istilah tersebut, muncullah berbagai istilah baru dalam pembelajaran yang menggunakan internet, seperti, *online learning, distance learning, web-based learning, e-learning*(Kuntarto, 2016)

Perkembangan teknologi yang sangat pesat saat ini menjadi gerbang untuk datangnya revolusi industri 4.0 atau industri 4.0. Menurut (Davis, 2011) industri 4.0 ini sebagaicyberphysical systems yang berarti teknologi bukan lagi menjadi 'alat' melainkan tertanam pada kehidupan masyarakat. *Artificial Intelligence, nanotechnology, biotechnology, autonomus vehicles*, dan 3D printing merupakan contoh semakin luasnya perkembangan teknologi saat ini. Kecepatan, jangkauan/cakupan, dan dampak merupakan tiga alasan dari Schwab (World Economic Forum, 2016) yang menjelaskan



Harmer (2001)



- **Technique:** a common technique when using video material is called 'silent viewing' (see Chapter 20, B1). This is where the teacher plays the video with no sound. Silent viewing is a single activity rather than a sequence, and as such is a technique rather than a whole procedure. Likewise the 'finger technique' is used by some teachers who hold up their hands and give each of their five fingers a word, e.g. *He is not playing tennis*, and then by bringing the *is* and the *not* fingers together, show how the verb is contracted into *isn't*.

A term that is also used in discussions about teaching is 'model' – used to describe typical procedures or sets of procedures, usually for teachers in training. Such models offer abstractions of these procedures, designed to guide teaching practice. Confusion occurs when these models are elevated to the status of methods, since their purpose is pedagogic in terms of training, rather than inspirational as statements of theoretical belief.

The way in which people announce and develop new teaching practices can make discussions of comparative methodology somewhat confusing. Some methodologists, for example, have new insights and claim a new 'approach' as a result. Others claim the status of method for a technique or procedure. Some methods start as procedures and techniques which seem to work and for which an approach is then developed. Some approaches have to go in search of procedures and techniques with which to form a method. Some methods are explicit about the approach they exemplify and the procedures they employ. Others are not.

What the interested teacher needs to do when confronted with a new method, for example, is to see if and/or how it incorporates theories of language and learning. What procedures does it incorporate? Are they appropriate and effective for the classroom situation that the teacher works with? In the case of techniques and activities, two questions seem worth asking: are they satisfying for both students and teachers, and do they actually achieve what they set out to achieve?

Popular methodology includes ideas at all the various levels we have discussed, and it is these methods, procedures, approaches (and models) which influence the current state of English language teaching.

A1 Audio-lingualism

Audio-lingual methodology owed its existence to the Behaviourist models of learning that were discussed in Chapter 5A. Using the Stimulus–Response–Reinforcement model, it attempted, through a continuous process of such positive reinforcement, to engender good habits in language learners.

Audio-lingualism relied heavily on drills to form these habits; substitution was built into these drills so that, in small steps, the student was constantly learning and, moreover, was shielded from the possibility of making mistakes by the design of the drill.

The following example shows a typical Audio-lingual drill:

Teacher: There's a cup on the table ... repeat

Students: There's a cup on the table

A1 Young children

Young children, especially those up to the ages of nine or ten, learn differently from older children, adolescents, and adults in the following ways:

- They respond to meaning even if they do not understand individual words.
- They often learn indirectly rather than directly – that is they take in information from all sides, learning from everything around them rather than only focusing on the precise topic they are being taught.
- Their understanding comes not just from explanation, but also from what they see and hear and, crucially, have a chance to touch and interact with.
- They generally display an enthusiasm for learning and a curiosity about the world around them.
- They have a need for individual attention and approval from the teacher.
- They are keen to talk about themselves, and respond well to learning that uses themselves and their own lives as main topics in the classroom.
- They have a limited attention span; unless activities are extremely engaging they can easily get bored, losing interest after ten minutes or so.

In the light of these characteristics, it can be concluded that good teachers at this level need to provide a rich diet of learning experiences which encourages their students to get information from a variety of sources. They need to work with their students individually and in groups developing good relationships. They need to plan a range of activities for a given time period, and be flexible enough to move on to the next exercise when they see their students getting bored.

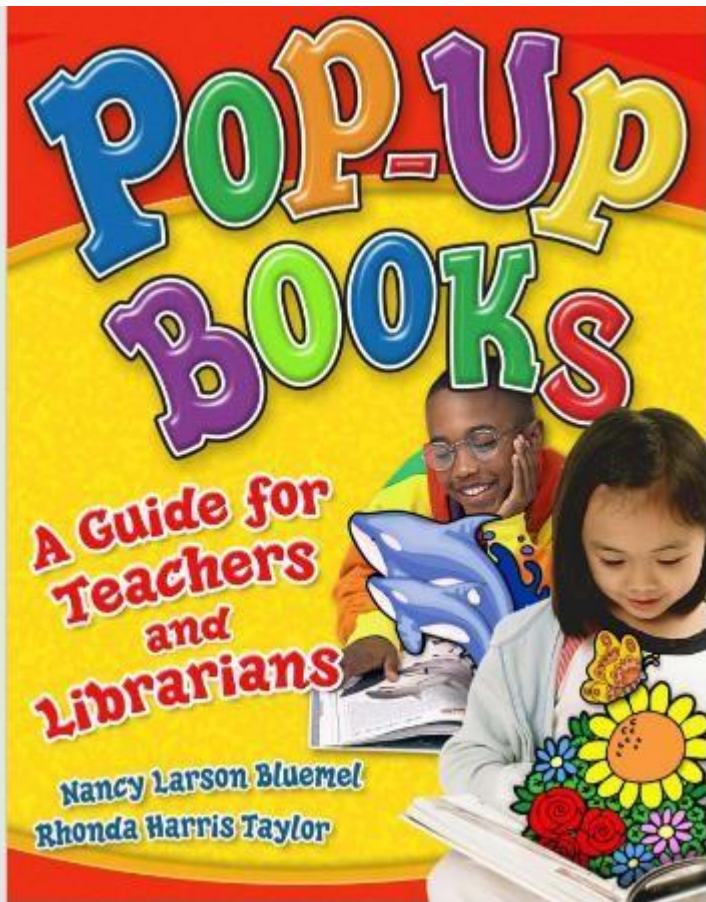
We can also draw some conclusions about what a classroom for young children should look like and what might be going on in it. First of all we will want the classroom to be bright and colourful, with windows the children can see out of, and with enough room for different activities to be taking place. We might expect them to be working in groups in different parts of the classroom, changing their activity every ten minutes or so. 'We are obviously,' Susan Halliwell writes, 'not talking about classrooms where children spend all their time sitting still in rows or talking only to the teacher' (1992: 18). Because children love discovering things, and because they respond well to being asked to use their imagination, they may well be involved in puzzle-like activities, in making things, in drawing things, in games, in physical movement or in songs.

A2 Adolescents

Anyone who has taught secondary school students has had lessons, even days and weeks, when the task seemed difficult, and on especially bad days hopeless. Yet if, as the methodologist Penny Ur suggests, teenage students are in fact overall the best language learners (Ur 1996: 286) this suggests that this is only part of the picture.

When Herbert Puchta and Michael Schratz started to design material for teenagers in Austria they, like many before them, wondered why teenagers seemed to be less lively and humorous than adults. Why were they so much less motivated, they asked, and why did they present outright discipline problems (Puchta and Schratz 1993: 1)?





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Introduction

WHAT IS A POP-UP?

So, what *is* a pop-up book? **Our definition of a pop-up book is a book that offers the potential for motion and interaction through the use of paper mechanisms such as folds, scrolls, slides, tabs, or wheels** (see this book's Glossary for more explanation of the variations of pop-up books). These books don't necessarily "pop-up," but they have motion.

There are purists who prefer to reserve the term "pop-up" for those books with motion created by illustrations or figures springing from the page. Sometimes these types of books are also called "movable books" or "interactive books." However, while we consider these two phrases to be more accurate than the term "pop-up," they do not seem to be **popularly** used. Our approach is more inclusive. **In this book, we have included books that demonstrate a wide range of mechanisms that lend them motion, and when discussing them, we term all of them "pop-up books."** However, for resources listed in activities, we do alert the teacher/librarian to those books that **"pop" versus those with non-pop "interactivity."**

We have also seen the term "toy book" used to refer to these wonderful books, particularly in discussions of children's literature. For many people, the term "toy" refers to those things that are representative of the innocence of childhood and are viewed as being spontaneous and fun and bringing you joy. However, too often in contemporary American culture, the word toy, other than when referring to actual play objects of children, is used disparagingly. **So, we always avoid referring to pop-up books as toy**

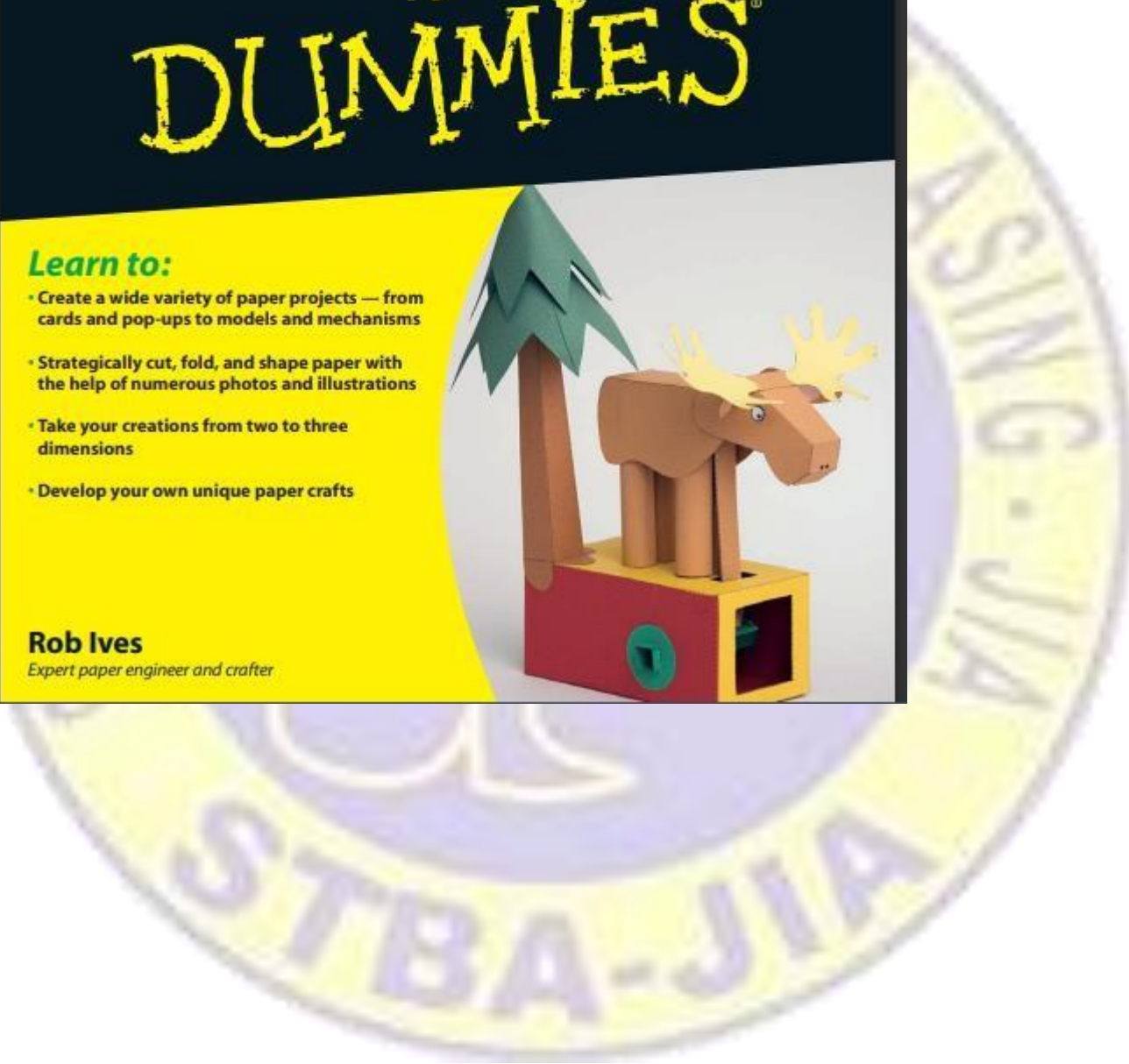
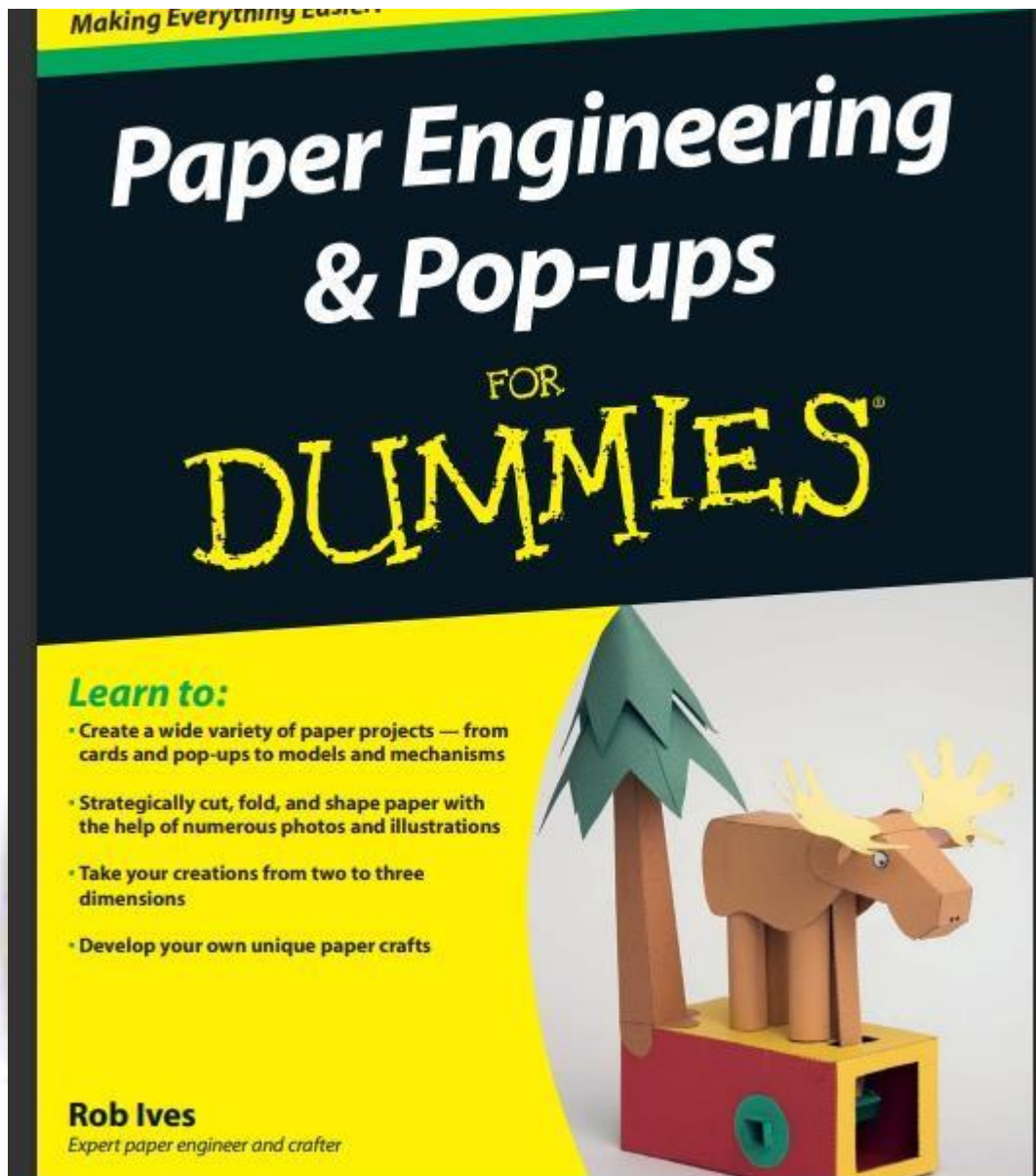
Tunnell 2004). While the term toy books is still used by some critics, currently a more popular phrase used when discussing movable books (pop-up books) is “engineered books,” which implies a credibility that we believe is certainly justified. For instance, in this book’s Activities chapter, we have included Award Alerts to remind readers of the recognition that has been achieved by some pop-up book titles.

EVALUATING THE POP-UP BOOK AS LITERATURE

Teachers and librarians adhere to professional standards for selecting books to use with students. Many guidelines are available to aid in that selection process. Keeping in mind that art and movement and not storyline are often considered the major attributes of pop-up books, let us examine them using commonly suggested criteria for evaluating picture books and informational books. We have also added criteria for some features specific to the pop-up format.

1. Do the visual elements (line, shape, color, composition, and texture) of the pop-up book serve the same function as they do in quality picture books? Movable art should do more than amaze us by its movement. It should add to the story or information given in the book in one or more ways. Thus, the art in pop-up books should:
 - Reinforce the text by making the characters and/or setting come to life.
 - Establish the mood of the story through the use of color such as warm or cool, bright, soft, or dark.
 - Extend the story by the addition of visual details not described in the text.
2. If the book is informational, it must be evaluated by the same criteria as all other nonfiction books, and then you should ask:
 - Is the information accurate?
 - Unless the book is of a historical nature, is the information current?
 - Does the manner in which the information is presented aid in understanding and stimulate interest in further exploration of the topic?
3. Pop-up books must also be judged on their effectiveness as movable art. Criteria that should be considered include:
 - Quality of the paper engineering; how well do the movable parts work?
 - Complexity of the engineering; is there intricacy, delicacy, ingenuity?
 - Relevance of the engineering; does it extend the text rather than just embellish it?

Ives (2009)



Paper Engineering & Pop-ups For Dummies®

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you. Artists can give you a neat, technical discussion of positive and negative space, but for the paper engineer, the important idea is this: Cutouts can make great greeting cards. See Figure 1-2 for a sample where you cut out the word “Wow!” and use a different colored paper directly behind the cutout.

Instead of adding colors or paints, *cutout cards* use holes and cuts as their main decorations. Through the holes and cuts, you can see other paper of other colors or just an interesting shadow. You can make cutout cards with a craft knife using a whole variety of different weights and colors of card. Chapter 5 gives you several opportunities to make your own cutout cards.

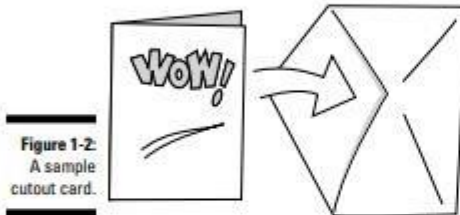


Figure 1-2:
A sample
cutout card.

Rising to the Occasion with Pop-ups

Pop-ups literally add a whole new dimension to books and greeting cards. **Pop-ups use clever folds of paper to make ingenious mechanisms.** When viewers open pop-up pages, anything can happen. You can open a greeting card and find that an entire 3D scene — complete with castles, knights, and a dragon — comes into view. Open another card, and a whole bunch of flowers appears like a magic trick. Even simple pop-ups can be surprisingly effective. This section gives you a quick overview of pop-ups. Check out Chapters 6 and 8 for more in-depth info.

Looking at how pop-ups pop up

With a pop-up, you open the page of the pop-up book (or card), and the character lifts into view. In the simplest pop-ups, you make the effect easily. A cutout of the character is fixed so that it sits just in front of the background. By clever use of paper tabs, the character folds flat when you close the book or card. Figure 1-3 shows an example of a simple pop-up card. The shadows cast on the background give the flat character dimension.

You can make more-complicated pop-ups by changing the way parts are folded and how the characters join together. If the fold and tabs that hold the card together are angled, then when the card opens, the character twists into position instead of just lifting straight up. Figure 1-4 shows how a character can swivel into view.



**PEDADIDAKTIKA: JURNAL ILMIAH
PENDIDIKAN GURU SEKOLAH DASAR**

**Media Buku Pop Up
untuk Pembelajaran Bahasa Indonesia di Kelas Rendah**

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Abstract

This article discusses the development of pop up textbooks for low-grade Indonesian language learning, especially in the aspects of early reading and storytelling. The purpose of developing this pop-up book media is to get the media in the early reading lesson and storytelling in the lower classes, by describing the development of pop up media books, the feasibility of pop up media and the end product of pop ups. The method used in the development of pop-up book media is Educational Design Research (EDR) with Reeves model whose stages include problem identification and analysis, developing prototype solutions based on theoretical standards, repeating process to test and improve solutions practically, Produce the design principle and improve the implementation of the solution in a practical way, so from that stage got a pop up book. The results obtained are in the form of pop up book media that is used to assist students in learning to read the beginning and tell the story in low class.

Keywords: media; language; reading; storytelling; pop up.

Abstrak

Artikel ini membahas tentang pengembangan media buku *pop up* untuk pembelajaran bahasa Indonesia di kelas rendah, khususnya dalam aspek membaca permulaan dan berbercerita. Tujuan pengembangan media buku *pop up* ini adalah untuk memperoleh media dalam pembelajaran membaca permulaan dan bercerita di kelas rendah, dengan mendeskripsikan pengembangan media buku *pop up*, kelayakan media buku *pop up* dan produk akhir media buku *pop up*. Metode yang digunakan dalam pengembangan media buku *pop up* ini adalah *Educational Design Research (EDR)* dengan model Reeves yang tahapannya meliputi identifikasi dan analisis masalah, mengembangkan *prototype* solusi yang didasarkan pada patokan teori, melakukan proses berulang untuk menguji dan memperbaiki solusi secara praktis, refleksi untuk menghasilkan *design principle* serta meningkatkan implementasi dari solusi secara praktis, sehingga dari tahapan tersebut didapatkan sebuah buku *pop up*. Hasil yang didapat yaitu berupa media buku *pop up* yang digunakan untuk membantu siswa dalam pembelajaran membaca permulaan dan bercerita di kelas rendah.

Kata Kunci: media; bahasa; membaca; bercerita; *pop up*.

PENDAHULUAN

Keterampilan yang pertama

- imajinasinya, bersikap dan berkembang lebih lanjut, sehingga melahirkan kreativitas dan karya-karya inovatif;
8. Dapat meningkatkan efisiensi proses pembelajaran, karena dengan menggunakan media dapat menjangkau peserta didik di tempat yang berbeda-beda, dan dalam ruang lingkup yang tak terbatas pada suatu waktu tertentu;
 9. Dapat memecahkan masalah pendidikan atau pengajaran baik dalam lingkup mikro maupun makro.

Untuk mengatasi masalah tersebut guru perlu dengan cermat memanfaatkan media pembelajaran. Oleh karena itu dibutuhkan sebuah media yang dapat digunakan guru dalam proses pembelajaran membaca permulaan dan bercerita agar siswa dapat mengoptimalkan penguasaan keterampilan membaca permulaan dan berceritanya, dalam hal ini penulis memberikan alternatif

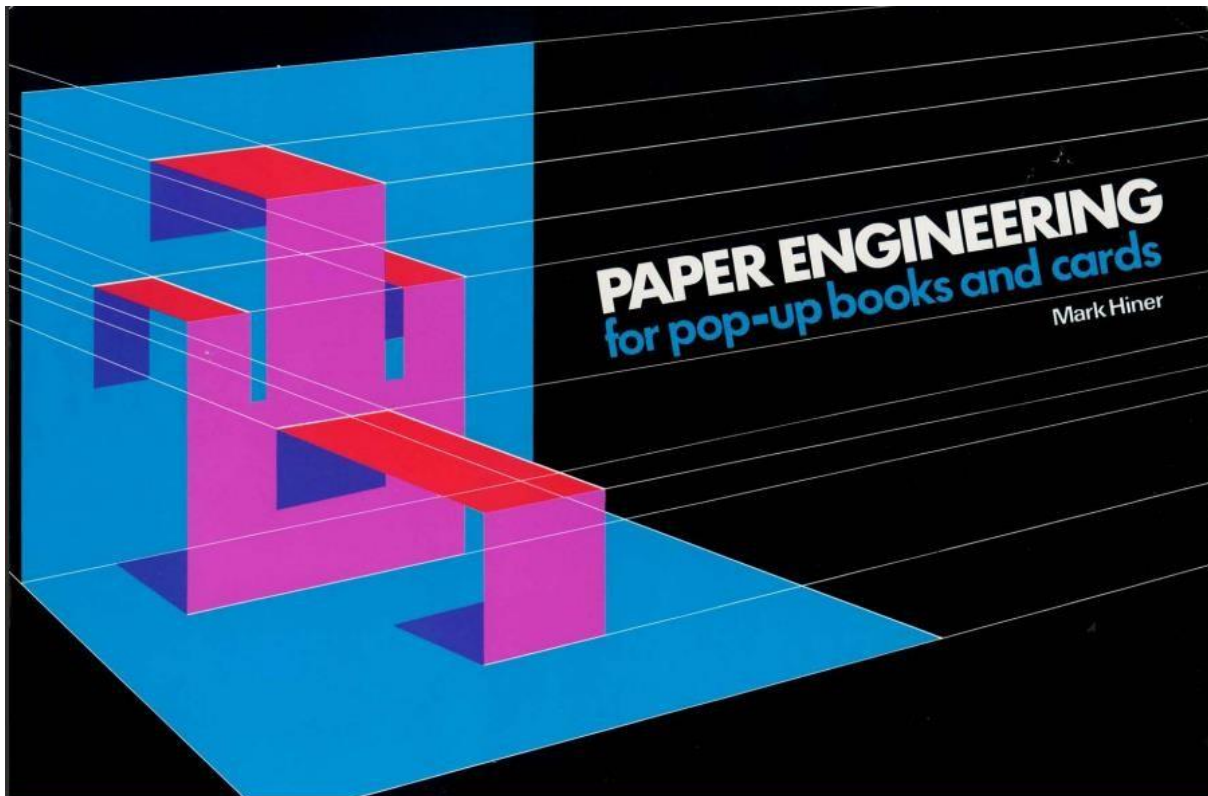
dikemas dalam bentuk buku.' Lebih lanjut ia mengatakan bahwa

'Buku *pop up* banyak digunakan untuk mengemas sesuatu dengan menarik dan tampak timbul. *Buku pop up* adalah buku yang memiliki bagian yang dapat bergerak atau berunsur 3 dimensi. Tampilan gambar yang terlihat lebih memiliki dimensi, gambar yang dapat bergerak ketika halamannya dibuka atau bagiannya digeser hingga bagian yang dapat berubah bentuk. Buku ini juga memberikan kejutan-kejutan dalam setiap halamannya yang dapat mengundang ketakjuban ketika halamannya dibuka.'

Jadi, media buku *pop up* adalah alat komunikasi yang menyampaikan pesan melalui gambar yang berunsur 3 dimensi yang menarik dan unik ketika bukunya dibuka.



Hiner (1985)



Designed to amuse...

It was not until the 18th century that books were produced specifically to amuse children. They were called 'novelty books' and ingeniously incorporated flaps to turn, peep-holes and cut-outs. The first true pop-up was called 'Little Red Riding Hood'. It was published in 1855 by Dean of London and the mechanism used was similar to mechanism 1 in this book. It was a success and was soon followed by other popular titles like 'Robinson Crusoe', 'Cinderella' and 'Aladdin'.

Other publishers soon began to copy Dean's pop-up ideas and so Dean stayed ahead of the field by inventing the pull-tab mechanism. This first appeared in a book called 'Little Folks Nursery Rhymes in Moving Pictures'. Gradually German publishers came to dominate the rapidly developing techniques of colour printing and book production. Most printing was done in Germany although Raphael Tuck did establish a design studio in London. During the German period, Ernest Nister produced books with 'dissolving pictures' like mechanism 10 in this book and his books were distributed throughout Europe and North America. The acknowledged master craftsman of this period was Lothar Megandorfer and the ingenuity of some of his mechanisms has yet to be surpassed.

Today there is once again a thriving market for pop-up books and cards and many ingenious developments have taken place. Few commercial pop-ups are made in Europe any more and most are assembled in Colombia or Singapore. They are still 'designed to amuse' and very popular, and a recent development is that the techniques are now being used to produce pop-up books with a serious educational intent.

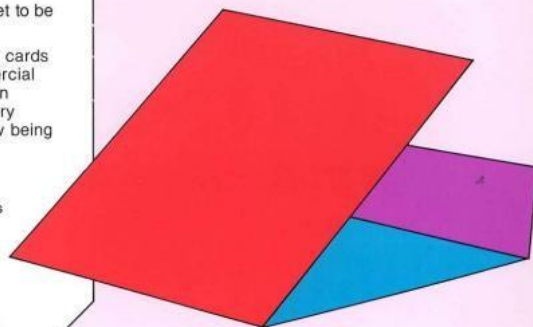
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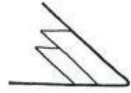


Mechanism 1 Multiple layers

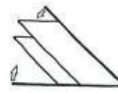
Technical considerations

This mechanism was one of the first to be used for pop-up books and is undoubtedly one of the simplest. Each individual image or picture is flat, but by means of multiple layers, an impression of depth is created. This impression can be enhanced where necessary by the detail and definition of the drawings used on the foreground and background layers.

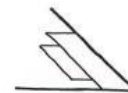
In theory any number of layers is possible as long as each space is a parallelogram. In practice it is best not to have too many or the bulk of paper prevents the card from closing properly. If you are doubtful about a design, look at it from the side so that you can see all the edges. Each edge must be parallel to one of the two base planes.



As long as the edges are parallel to one side of the base the card will fold flat.

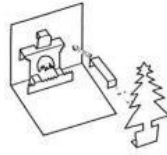


but be sure the the base is big enough.

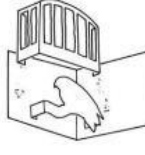


There are two parallels here, but it still will not work!

This mechanism is usually intended to be seen when the angle between the base planes is 90°, giving either a square corner or else a horizontal and vertical. If you are having trouble with a design, try rotating it by 90° and then think again. The following two examples illustrate this possibility.



Here the two base planes are perceived to be horizontal and vertical making a floor and a back wall.



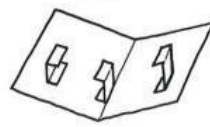
Here the two base planes are perceived as vertical making a square corner.

11.

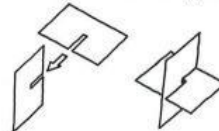
Mechanism 2 Floating layers

Technical considerations

This mechanism is similar to mechanism 1 in that there can be multiple layers which are parallel to the base planes. However it is different in that it is intended to be opened until the base is flat. The working model shows how the main floating layer is used to support a secondary layer which can be attached to increase the apparent 'depth'.



Notice how the main floating layer needs three verticals, one at each outer edge and then a vertical at the centre fold. All three must be the same height.

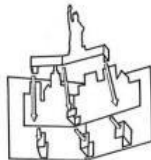


Observe the way in which two pieces may be joined by opposing cuts. This gives an interesting variation to joining by flaps and glue and in certain circumstances places less stress on the mechanism.

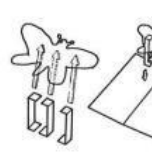
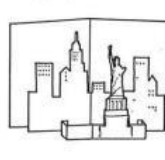


This view from the side shows how the mechanism moves out only by the vertical height as the card closes. This makes it possible to include quite large floating layers.

If the base plane is perceived to be vertical, then the layers float in front of it. If the base plane is perceived to be horizontal, then they float above it. These two examples indicate how this may be used to create appropriate scenes.



Here the vertical nature of New York demands a vertical treatment.



Here the horizontal base serves to emphasise the resting butterfly.

12.

Mechanism 3 V-fold.

Technical considerations

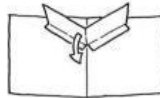
The name V-fold comes from the shape that the flaps make on the base. The size of the angles on either side of the central line is not important, but they must be equal. If there were a letter A, then this mechanism could just as well be called a A-fold, because the V can be inverted. The V and A have different properties which can make one more suitable than the other for a certain application.



Flaps can be tucked away behind out of sight



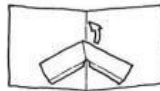
or fluted and made a feature of the design.



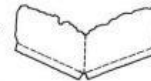
Where the flaps on the base make a V, the stand-up piece folds forward and its back can be seen when the card is nearly closed. The V should be near the top of the card.



When the angles at the fold line are right angles, the piece stands up vertically.



When the flaps on the base make an inverted V, the stand-up piece folds backwards and its base is never seen. The A should be near the bottom of the card.



When the angles are less than a right angle the piece slopes forward or backwards depending on the orientation of the V.

When the angles are greater than a right angle the piece slopes in the other direction. Experiment!

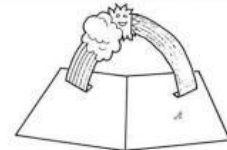
The mechanism is adaptable in many different ways.



You can use it to create surprise. It is an advantage for it to fold away forward on closing to enhance the surprise effect when it is opened again.



You can create realistic three dimensional scenes made up from several layers. In this case it seems better for the scene to be near the front and to fold away backwards.



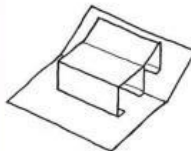
Paper near the centre line can be removed to create arches, doorways or peep holes or in this case an imaginative rainbow.

19.

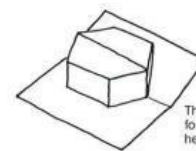
Mechanism 4 Magic box

Technical considerations

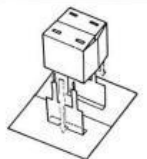
This mechanism is a good example of how a small change in the way of looking at a principle can produce something which appears very different. It is a simple adaptation of mechanism 2 and could well be described as 'floating layers with sides'.



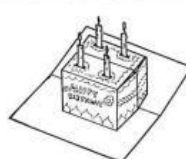
The effect of the central support is to push the 'roof' flat. Without it the mechanism will still work, but the 'roof' never becomes quite flat nor are the sides pulled in entirely.



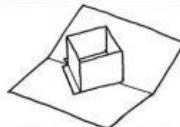
The same idea can be used for other symmetrical boxes, here a hexagon.



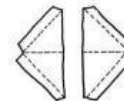
This idea makes a fine birthday card. Note how the candles pass through slots in the roof and thus remain upright. They cannot be glued to the cake itself! Unless you want all the candles round the edge!



The basis of this cottage is the standard box mechanism with the sides extended and a roof added. But do not connect the roof to the central support.



A magic box set skew on the base is also possible. It is then an adaptation of the V-fold mechanism. The two adjacent sides which are fixed to the base are each set at 45° to the central line. The other two float freely.



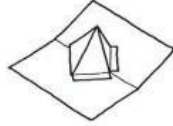
The 'roof' then has to be made out of two pieces. The folds bisect the right angled corners.

23.

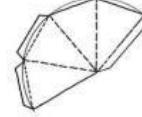
Mechanism 5 Moving arm

Technical considerations

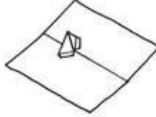
Different as they may seem on first impression the two mechanisms seen here are really both developments of the V-fold, transformed into parts of a pop-up pyramid. The square based pop-up pyramid is a useful idea in itself and the motive power for the arms comes from the fact that the faces of a pyramid fold away in different ways. Once you have made and understood how a pop-up pyramid moves, you will be able more easily to make moving arms to meet the requirements of your design.



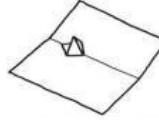
The square based pyramid has one of its diagonals along the centre line. It is glued along either the front two edges or the back two edges. The others float free. One way you can see inside the pyramid as it closes, the other way you cannot.



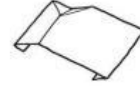
Draw the net of the pyramid inside a circle. Mark off equal lengths along the circumference. The actual lengths are not important as long as it looks pleasing and fits within the base when it is closed.



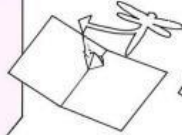
When using the pyramid concept as the motive power for moving arms, only the two faces which are glued to the base are needed. The others can be omitted.



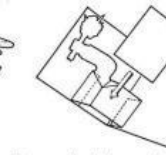
Instead of making a separate half pyramid it can be cut out of the base by a V-shaped cut. This gives motion to an arm near the centre of the base.



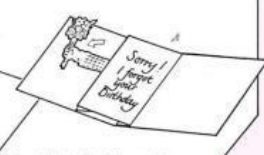
Here the half pyramid is indented into a floating layer to give motion to an arm near the edge of the base.



The mechanism used here is in harmony with the overall concept and design.



The surprise factor can be enhanced by hiding the mechanism behind an extra plane.

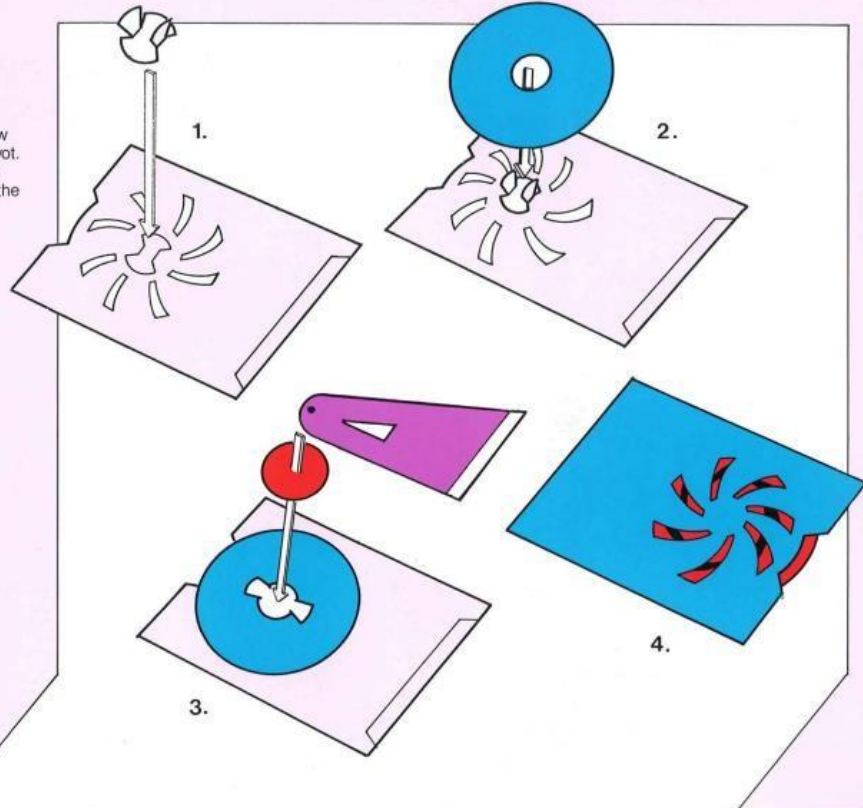


Here the implied door adds a certain impact to the message!

27.

Mechanism 6 Rotating disc

All this mechanism does is to allow a disc to rotate about a central pivot. The imaginative possibilities come from the choice of the design on the disc and the shape of the holes through which you see it. The disc has two sides and both can be used to good effect.



28.

Mechanism 8 Pull-up Planes

Technical considerations

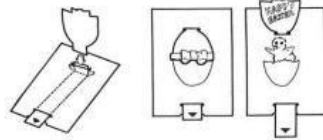
At first sight the pull on the pull-tab appears to be in the plane of the base as it was for the previous mechanism. However, a closer inspection shows that this is not the case. The mechanism uses leverage to convert a small movement of the pull-tab into a much larger movement in a different direction. A sketch of the side view shows how this happens and how it may be modified to produce different effects.



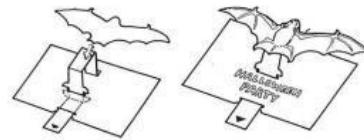
In its simplest form the pull causes a 'flip over' effect.



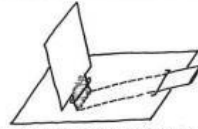
Completing the parallelogram produces a plane which pulls up from the base. Other planes arranged in similar fashion give this mechanism its name.



A small pull and the Easter egg springs open to reveal a cheerful chick and a 'Happy Easter' message.



Here a pull-up plane is used as the base for a cut-out bat to give a dramatic effect. It is just one possible idea for an amusing Halloween card.



The position where the mechanism is under the greatest strain is where it passes through the base plane. It is wise to strengthen this piece by doubling the thickness.



To allow the planes to rise up a certain distance and then stop it is best to fit a 'lug' to the pull-tab. Its position is determined by the effect you wish to obtain. On the working model, the movement stops when the parallel planes are at their maximum elevation from the base. Without such a 'stop' the mechanism will flip right over. This may be satisfactory, but there is always the possibility that it will jam in the 'far down' position.

Mak (2010)



**NANYANG
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**ANALYSIS, MODELLING & SIMULATION OF
POP-UP LAMINAR STRUCTURES**

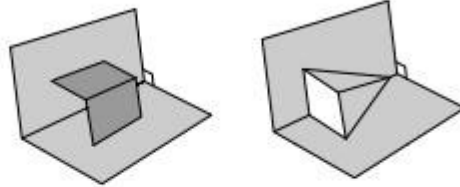
**MAK KIN WENG
SCHOOL OF MECHANICAL AND AEROSPACE ENGINEERING
2010**

Glossary

Some of the technical terms in the glossary are referenced to Figures A to D. These figures are found at the end of glossary on page xxv and xxvi.

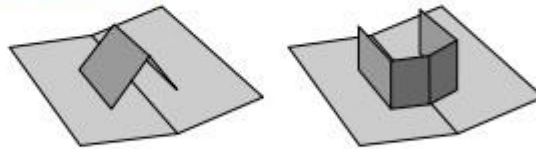
90° pop-up structure

A pop-up structure that fully erects to its designated position when the two base pages are 90° apart and flattens when the base pages are 180° apart.



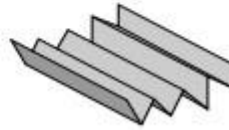
180° pop-up structure

A pop-up structure that fully erects to its designated position when the two base pages are at 180° apart.



Accordion pleats

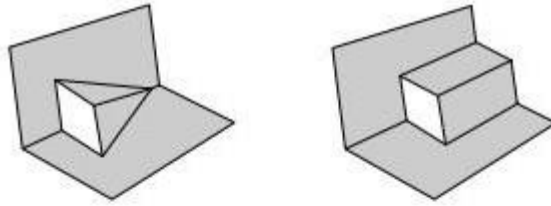
Flat origami folds that comprise alternating mountain and valley creases with a minimum of three creases.



Angle fold

A tent-like pop-up structure with creases converging to a vertex on its body.



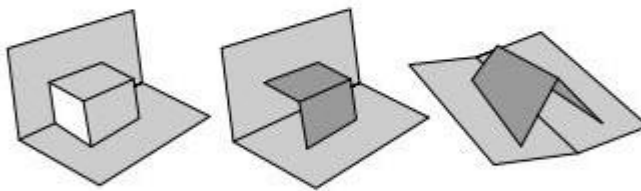


Solid face

An area bounded by crease edges and cut edges, and represents a planar pop-up face or a base page. See Figure A.

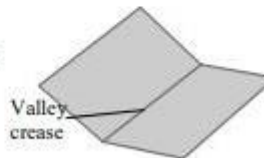
Tent formation

The essential configuration of one pair of primary pop-up layer to form an angle fold, a parallel fold or a non-parallel fold.



Valley crease

The assignment of a crease on a primary pop-up layer when its two adjacent planar faces are up-facing and make an angle of less than 180° between them.



Valley crease initiation

The development of a new pop-up layer over a valley crease or a paper fold from a valley crease.

Khaeriya and Kusumandyoko (2019)

Perancangan Buku Pop-up Pengenalan Kata Tema Binatang untuk Siswa TK-B

**PERANCANGAN BUKU POP-UP PENGENALAN KATA TEMA BINATANG
UNTUK SISWA TK-B**

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Abstrak

Permasalahan di TK B Dharma Wanita Persatuan I Mulung Driyorejo adalah keterbatasan media pembelajaran. Media pembelajaran yang digunakan oleh guru adalah buku *Lancar Berbahasa* yang berwarna hitam putih, berbahan tipis, dan hanya dimiliki guru sehingga siswa tidak berkesempatan untuk belajar membaca di rumah. Sebab itu, dibutuhkan alternatif media pembelajaran. Sebagai alternatif media pembelajaran, penulis merancang buku *Pop-up Pengenalan Kata Tema Binatang untuk Siswa TK B*. Tujuan penelitian ini adalah mendeskripsikan konsep perancangan media Buku *Pop-up Pengenalan Kata*, mendeskripsikan langkah-langkah dalam merancang Buku *Pop-up Pengenalan Kata*, dan mewujudkan Buku *Pop-up Pengenalan Kata*. Penelitian ini menggunakan metode penelitian kualitatif. Langkah penelitian meliputi analisis kebutuhan siswa, analisis *existing* dan analisis 5W+1H. Setelah analisis data, peneliti merancang konsep, merancang buku, dan mewujudkan buku *pop-up*. Hasil dari penelitian ini adalah Buku *Pop-up Pengenalan Kata Tema Binatang untuk Siswa TK B* sebanyak 20 halaman dalam dua buku ukuran 21x21cm. Buku yang sudah jadi, diharapkan nantinya dapat bermanfaat sebagai media belajar bagi siswa TK B di TK Dharma Wanita Persatuan I Mulung Driyorejo dan sekaligus digunakan untuk belajar di rumah bersama orang tua.

Kata Kunci: media, buku *pop-up*, taman kanak-kanak, binatang.

Abstract

Problems in Dharma Wanita Persatuan I Kindergarten in Mulung Driyorejo are the lack of learning media. The learning media used by the teacher is a fluent language book in black and white, made of thin material, and only possessed by the teacher so that students do not have the opportunity to learn to read at home. Hence, the researcher design an alternative learning media. The media is an Pengenalan Kata animal pop-up book. The purposes of this study are to describe the concept Pengenalan Kata animal pop-up book, describe the steps of designing Pengenalan Kata animal pop-up book, and making the Pengenalan Kata animal pop-up book. The research laid its research methods on qualitative research for identify descriptive data. After that, researcher used methods of designing Pengenalan Kata pop-up book then make it as media. The steps include: analyzing the needs and character of students, analyzing existing media, analyzing by 5W+1H method, designing the concept, and making the pop-up book. The book size is 21x21cm and would be able to used in Dharma Wanita Persatuan I Kindergarten in Mulung, Driyorejo, Gresik.

yang ada dalam dirinya.

Berdasarkan UU RI Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional Bab 1, pasal 1, Pendidikan Anak Usia Dini merupakan suatu upaya pembinaan anak sejak lahir hingga berusia 6 tahun yang dilakukan melalui pemberian rangsangan pendidikan untuk membantu pertumbuhan dan perkembangan jasmani dan rohani agar anak memiliki kesiapan memasuki pendidikan lebih lanjut. Pendidikan Anak Usia Dini terbagi menjadi 3 jalur, yakni formal, nonformal, dan informal. Jalur pendidikan formal sesuai pasal 2 bahwa layanan PAUD untuk anak usia 4 hingga 6 tahun terdiri atas TK (Taman Kanak-kanak), RA (Roddhotul Athfal), BA (Bustanul Athfal) atau sederajat.

Dalam Pendidikan Anak Usia Dini, khususnya di TK Dharma Wanita Persatuan I yang berlokasi di Mulung Driyorejo, Gresik, penulis menemukan adanya keterbatasan media pembelajaran. Media yang digunakan adalah buku bacaan yang berwarna hitam putih, berbahan kertas tipis, dan siswa TK B tidak memiliki buku untuk dipelajari di rumah karena buku adalah milik sekolah dan tidak diperkenankan untuk dibawa pulang. Karena itu, dibutuhkan alternatif media pembelajaran. Agar tujuan belajar dapat tercapai dengan efektif, media pembelajaran harus memenuhi kriteria.

Menurut guru TK B Dharma Wanita Persatuan I yang telah diwawancarai, materi yang dikemas dalam media pembelajaran harus sederhana karena disesuaikan dengan pola pikir siswa TK yang masih polos dan baru belajar kosa kata. Buku bergambar adalah media yang dapat memotivasi anak-anak untuk belajar karena gambar berperan penting dalam proses belajar anak usia dini. Dengan buku bergambar, anak-anak akan terbantu dalam proses memahami dan memperkaya pengalaman dari cerita (Rothlein, 1991).

Buku *pop-up* merupakan buku bergambar yang ketika dibuka dapat memunculkan gambar timbul atau tiga dimensi dan berubah menjadi datar apabila ditutup kembali (Ives:2009). Buku *pop-up* dapat memberikan visualisasi cerita yang lebih menarik, mulai dari tampilan gambar yang terlihat berdimensi, gambar yang dapat

siswa TK B.

METODE

Metode dapat diartikan sebagai teknik yang dilakukan untuk mendapatkan data yang diinginkan. Pada bab ini peneliti menguraikan kegiatan yang telah dilakukan mengenai sumber data, teknik pengumpulan data, dan teknik analisis data. Terdapat beberapa sumber data yang digunakan yakni (1) Sumber data primer yakni Bu Hamidah selaku wali kelas TK B Dharma Wanita Persatuan I Mulung Driyorejo, Gresik sebagai narasumber untuk diwawancarai. Sumber data primer kedua ialah media buku *Lancar Berbahasa* yang digunakan selama mengajar di kelas TK B.

Teknik pengumpulan data yang digunakan ialah teknik wawancara dan teknik observasi untuk mengetahui kebutuhan media pembelajaran di kelas TK B Dharma Wanita Persatuan I Mulung Driyorejo, Gresik. Teknik analisis yang digunakan ialah analisis 5W+1H dan analisis *existing*. Analisis *existing* digunakan pada buku *Lancar Berbahasa* yang selama ini digunakan oleh guru sebagai media pembelajaran di kelas TK B Dharma Wanita Persatuan I Mulung Driyorejo.

Langkah-langkah penelitian yaitu (1) perumusan masalah, yakni berkaitan dengan perancangan buku *pop-up* Pengenalan Kata, (2) analisis kurikulum dan kebutuhan media pembelajaran untuk siswa di kelas TK B Dharma Wanita Persatuan I, (3) analisis data yakni menyangkut kelebihan dan kekurangan dalam media buku *Lancar Berbahasa* dibandingkan buku *pop-up*, kemudian (4) menyusun konsep perancangan. Konsep visual meliputi gaya desain, konsep, dan spesifikasi buku. Konsep verbal meliputi teks, tipografi, dan cerita (narasi).

KONSEP DAN PERANCANGAN

Analisis Kurikulum

Kurikulum merupakan seperangkat rencana dan pengaturan yang mencakup tujuan, isi, dan bahan belajar agar mencapai tujuan pendidikan tertentu. Saat ini TK Dharma Wanita Persatuan I menerapkan Kurikulum 2013.

Sudarma (2015)

 GRAHA ILMU

DESAIN PESAN

KAJIAN ANALITIS DESAIN VISUAL

Teks dan Image

Dr. I Komang Sudarma, M.Pd.

Dr. I Made Tegeh, M.Pd.

Dewa Gede Agus Putra Prabawa, S.Pd., M.Pd.

2. Prinsip Motivasi dalam Desain Teks dan Gambar

Secara khusus terdapat enam prinsip motivasi yang dapat digunakan untuk mendesain teks dan gambar yang digunakan menyajikan pesan pembelajaran (Fleming & Levie, 1993). Teks dapat dibedakan menjadi teks tertulis (visual) dan teks lisan (audio). Begitu juga gambar dapat dibedakan menjadi gambar diam (visual) dan gambar bergerak (audio visual) contohnya video, animasi. Keenam prinsip tersebut yaitu: (1) ciptakan kesan positif, (2) keterbacaan, (3) kejelasan gambar, (4) kemudahan tata letak (*layout*), (5) kemenarikan gambar, dan (6) bangkitkan minat.

a. Kesan Positif

Ketika kali pertama pembelajar dihadapkan dengan sebuah pesan mesti dapat menumbuhkan kesan positif. Kesan positif akan mempengaruhi sikap pembelajar. Sikap positif merupakan tangga pertama dalam dimensi belajar. Apabila tidak terjadi sikap positif maka cenderung belajar tidak akan berhasil atau tidak bisa menuju ke tangga selanjutnya. Marzano *et.al* (dalam Santyasa, 2011) menyatakan lima dimensi belajar, yaitu: (1) sikap dan persepsi positif terhadap belajar; (2) perolehan dan pengintegrasian pengetahuan baru; (3) penyempurnaan dan perluasan pengetahuan; (4) pemanfaatan pengetahuan secara bermakna; dan (5) pembiasaan berpikir efektif dan produktif. Kelima dimensi belajar tersebut saling berinteraksi dalam menentukan keefektifan belajar.

Cara yang dapat dilakukan untuk menciptakan kesan positif yaitu: (1) berikan bayangan yang menyenangkan terhadap pesan, (2) ciptakan persepsi awal bahwa pelajaran mudah dan dapat dipelajari, bukan langsung mengatakannya sulit, (3) gunakan atribut-atribut fisik seperti warna, gambar, jenis huruf yang menarik dan konsisten untuk membangun kepercayaan pembelajar.

b. Keterbacaan Teks

Pemilihan jenis teks kadang menjadi hobi penulis bila tidak memperhatikan karakteristik sasaran. Akibatnya dapat menurunkan motivasi sasaran membaca teks yang disuguhkan. Ada dua prinsip utama dalam keterbacaan teks, yaitu: (1) gunakan gaya penulisan (seperti ukuran, jenis, penomoran, spasi, dan warna) yang mudah dibaca dan dipahami, (2) gunakan bahasa yang sederhana dan mudah dipahami. Dalam pemilihan bahasa perlu diperhatikan hal-hal: (1) gunakan kata kerja yang lumrah (tidak asing), konkret, spesifik, dan hindari bahasa dari golongan orang tertentu, (2) gunakan kata-kata yang lazim digunakan, (3) gunakan kalimat aktif bukan kalimat pasif, (4) gunakan kalimat pendek, (5) gunakan penanda untuk memberikan penekanan agar mudah dibaca dan dipahami, dan (6) perbanyak perbendaharaan kata agar lebih mudah dipahami maksudnya.

c. Kejelasan Gambar

Gambar merupakan representasi konkret dari pesan yang disajikan dengan kata-kata. Pesan yang disajikan melalui gambar akan sangat membantu pembelajar menginterpretasikan pesan. Ada beberapa jenis gambar, yaitu: (1) ilustrasi (foto, lukisan, sketsa), (2)

tabel, (3) peta, dan (4) grafik. Gambar merupakan materi yang paling esensi untuk proses kognitif. Penggunaan peta, tabel, grafik, dan diagram lebih tepat untuk menyajikan data kuantitatif, hubungan yang kompleks, dan data dalam skala besar dari pada dideskripsikan dengan teks. Prinsip dalam mendesain gambar, yaitu: (1) usahakan gambar sederhana dan jangan banyak elemen atau variabel, (2) nama gambar (label) merupakan hal penting dan jangan dilupakan, (3) berikan petunjuk atau keterangan untuk menginterpretasikan gambar agar tidak terjadi salah persepsi.

d. Kemudahan Tata Letak (*Layout*)

Tata letak sebuah pesan baik teks maupun gambar sangat memberikan banyak kemudahan bagi pembacanya. Tata letak mesti memperhatikan kemampuan visual pembaca agar dapat menimbulkan kenyamanan, misalnya penyajian teks dan gambar dalam dua kolom atau lebih seperti halnya tata letak pesan pada sebuah surat kabar. Bentuk seperti ini akan memberikan kemudahan bagi mata pembaca mengikuti alur tulisan penulis daripada ditulis panjang secara horisontal. Prinsip sederhananya, yaitu tempatkan elemen-elemen seperti nomor halaman, *header* (kepala), dan *footer* (kaki) pada tempat yang konsisten di setiap halaman. Begitu juga yang lainnya seperti lebar margin (garis tepi halaman), spasi vertikal maupun horizontal dibuat konsisten. Penting juga diperhatikan prinsip penonjolan, keseimbangan, kontras, kesatuan, irama, dan keharmonisan sebagai prinsip dasar desain. Diimplementasikannya prinsip-prinsip tersebut akan memberikan kenyamanan kepada pembaca.

e. Kemenarikan Gambar

Gambar yang menarik dapat membangkitkan motivasi pembaca. Kemenarikan tersebut tentu memiliki kaitan dengan pesan. Hal yang perlu diperhatikan dalam pemilihan gambar, yaitu: (1) gunakan gambar yang menarik, (2) gambar yang memuat hal baru atau suatu cerita, (3) gambar memuat orang yang sedang berperagaan atau melakukan sesuatu, (4) gambar berwarna lebih menarik daripada tidak berwarna (hanya hitam putih).

f. Bangkitkan Minat

Minat awal merupakan salah fokus penting dalam mendesain pesan. Menyajikan topik-topik yang menarik, menantang, penuh tanda tanya merupakan upaya-upaya menarik minat pembaca di awal-awal penyajian pesan. Tidak hanya topik, gaya bahasa, tipe huruf, dan gambar akan tetapi tampilan juga merupakan elemen untuk menarik minat pembaca. Disarankan agar membangkitkan minat pembaca ketika kali pertama pembaca melihat pesan, mulai dari judul, jenis huruf, ukuran, warna, dan gambar.

Masturah et al. (2018)

PENGEMBANGAN MEDIA PEMBELAJARAN *POP-UP BOOK* PADA MATA PELAJARAN IPA KELAS III SEKOLAH DASAR

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Abstrak

Penelitian pengembangan ini dilatarbelakangi oleh terbatasnya sumber belajar yang inovatif dan hasil belajar IPA siswa yang kurang maksimal. Penelitian ini bertujuan untuk: (1) mendeskripsikan proses pengembangan media pembelajaran berbasis *Pop-Up Book*, (2) mengetahui validitas hasil produk media pembelajaran berbasis *Pop-Up Book*, (3) mengetahui efektivitas media pembelajaran berbasis *Pop-Up Book*. Jenis penelitian ini adalah penelitian pengembangan dengan menggunakan model ADDIE. Metode yang digunakan pada penelitian ini yaitu dengan metode wawancara, kuesioner, tes, dan pencatatan dokumen. Instrumen pengumpulan data yang digunakan yaitu lembar pencatatan dokumen, lembar kuesioner, dan tes dalam bentuk pilihan ganda. Hasil penelitian menunjukkan bahwa (1) media pembelajaran berbasis *Pop-Up Book* dikembangkan menggunakan model ADDIE melalui 5 tahapan yaitu analisis, perancangan, pengembangan, implementasi, dan evaluasi. (2) hasil validitas media pembelajaran berbasis *Pop-Up Book* dinyatakan valid dari review para ahli dan pengguna dengan presentase tingkat pencapaian dari hasil review ahli isi mata pelajaran 95,8% (sangat baik), hasil review ahli desain pembelajaran 88% (baik), hasil review ahli media pembelajaran 98,5% (sangat baik), uji coba perorangan 92% (sangat baik), uji coba kelompok kecil 91,67% (sangat baik), dan uji coba lapangan 90,08% (sangat baik). (3) efektivitas media pembelajaran berbasis *Pop-Up Book* menunjukkan nilai rata-rata pretest 53,33 dan posttest 88,21. Setelah dilakukan perhitungan secara manual diperoleh hasil thitung (22,08) > ttabel (2,009) sehingga H0 ditolak dan H1 diterima. Dengan demikian media pembelajaran berbasis *Pop-Up Book* efektif meningkatkan hasil belajar IPA siswa kelas III A SD Mutiara Singaraja.

Kata kunci: ADDIE, Hasil Belajar, IPA, Pengembangan, *Pop-Up Book*.

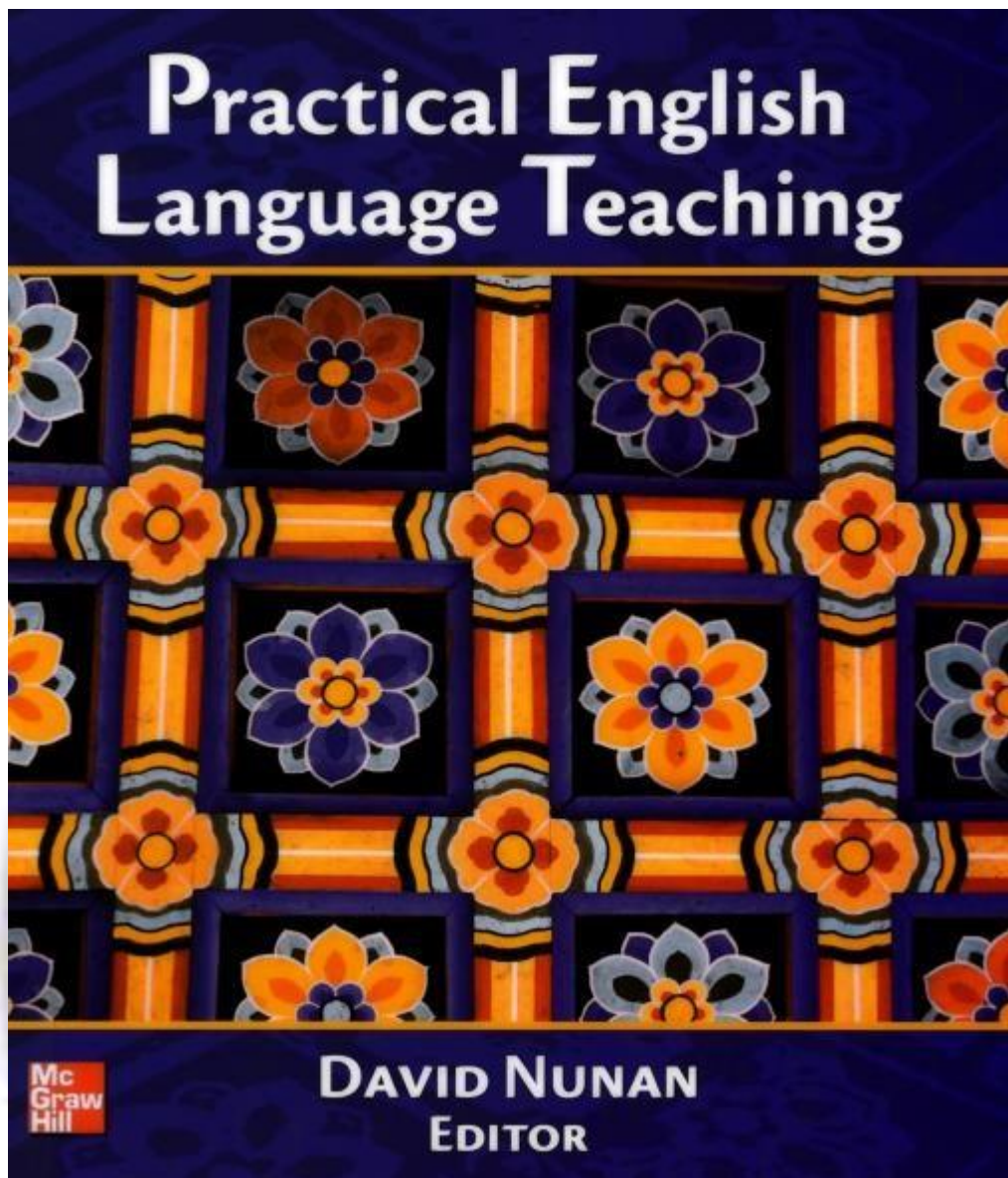
pembelajaran yang terdapat gambar di dalamnya dan siswa juga lebih menyukai belajar secara berkelompok dari pada belajar secara individu. Hal lain yang menunjukkan minimnya hasil belajar siswa, yaitu seperti dalam proses pembelajaran tepatnya siswa dalam mengerjakan tugas yang diberikan oleh guru, siswa cenderung menyalin atau mencontek pekerjaan milik temannya tanpa ingin mencoba menjawab dengan kemampuannya sendiri. Keadaan kelas dalam proses belajar juga sering tidak kondusif sehingga dapat mengganggu kegiatan belajar siswa yang lainnya. Hal tersebutlah yang harus diatasi sehingga perlu diadakannya inovasi dalam proses pembelajaran salah satunya dengan mengimplementasikan media pembelajaran yang kreatif dan inovatif.

Sesuai dengan temuan yang telah dibahas bahwa siswa cenderung lebih tertarik menggunakan media pembelajaran yang terdapat gambar di dalamnya dan dilihat dari proses belajar guru yang cenderung lebih menggunakan metode ceramah. Hal ini membuktikan bahwa dari pihak guru sangat memerlukan media pembelajaran yang sesuai dengan karakteristik siswa tersebut. Oleh karena itu dirasa perlu dilakukan pengembangan suatu media pembelajaran yang tentunya belum pernah dikembangkan sebelumnya di sekolah khususnya di kelas tersebut dan yang terpenting media pembelajaran tersebut dapat dimanfaatkan sebagai sumber belajar pendamping LKS.

salah satunya dalam mata pelajaran Ilmu Pengetahuan Alam (IPA). Selain itu akan membantu guru dalam kegiatan belajar siswa supaya lebih mudah dalam mengimplementasikan contoh secara lebih konkret. *Pop-Up Book* dapat di desain sesuai dengan kebutuhan materi yang harus diajarkan oleh siswa dan tentunya dengan memperhatikan bagaimana langkah-langkah pembelajaran siswa tersebut. Keunggulan dari *Pop-Up Book* yaitu dapat memvisualisasikan gambar menjadi lebih menarik. *Pop-Up Book* dapat digunakan sebagai bahan ajar siswa secara individu maupun secara berkelompok dan *Pop-Up Book* bersifat praktis dan dapat menambah semangat serta minat siswa dalam belajar karena dapat memvisualisasikan konsep dalam pelajaran kedalam bentuk gambar 3 dimensi. Tampilan *Pop-Up Book* menjadi salah satu keunggulan karena tampilannya yang unik dan berbeda dengan media pembelajaran berbentuk dua dimensi yang lainnya. *Pop-Up Book* ini memiliki dimensi gambar yang dapat timbul ketika halaman dibuka.

Pengembangan media pembelajaran berbasis *Pop-Up Book* menggunakan model ADDIE yang terdiri dari lima tahapan yaitu (1) Analysis (kegiatan menganalisis kebutuhan peserta didik), (2) Design (merancang media pembelajaran berbasis *Pop-Up Book*), (3) Development (mengembangkan media pembelajaran berbasis *Pop-Up Book* yang

Nunan (2003)



be vocabulary? What do learners need to learn about them?

Should the names of products like *Pepsi*, *Vim*, *Big Mac*, and *Toyota* be counted as part of a learner's vocabulary?

- *Are the words in italics the same words or different words?*

Should *neutral* as in *neutral gear* be counted as the same word as *neutral* as in a *neutral country*?

Should *government* be counted as the same word as *govern*?

Should *hard work* be counted as a part of *hard* or *work* or as a separate piece of vocabulary?

Multiword units

Words are clearly vocabulary, but what about groups of words like *absolutely fantastic*, *at once*, *in a minute*, *portable TV*, *the United States of America*? If learners want to use language fluently and want to sound like native-speakers, they need to be able to put words together quickly in typical combinations (Pawley and Syder, 1983). Research on very large collections of language use like the British National Corpus show that although there are many possible ways of putting words together, language users have preferred ways of doing this (Kennedy, 1992). That is, we typically say *There's no answer* rather than *There isn't an answer*, *heavy rain* rather than *severe rain*, and *take medicine* rather than *have medicine* or *drink medicine*.

There are many ways of learning these typical combinations including deliberately learning them as units, deliberately searching for them in texts, learning the patterns they are based on, and picking them up incidentally through large quantities of language input. For people beginning to learn a language, Palmer (1925) noted that "the most fundamental guiding principle [for] those who are anxious to be proficient in foreign conversation ... is this: *Memorize perfectly the largest number of common and useful word-groups!*"

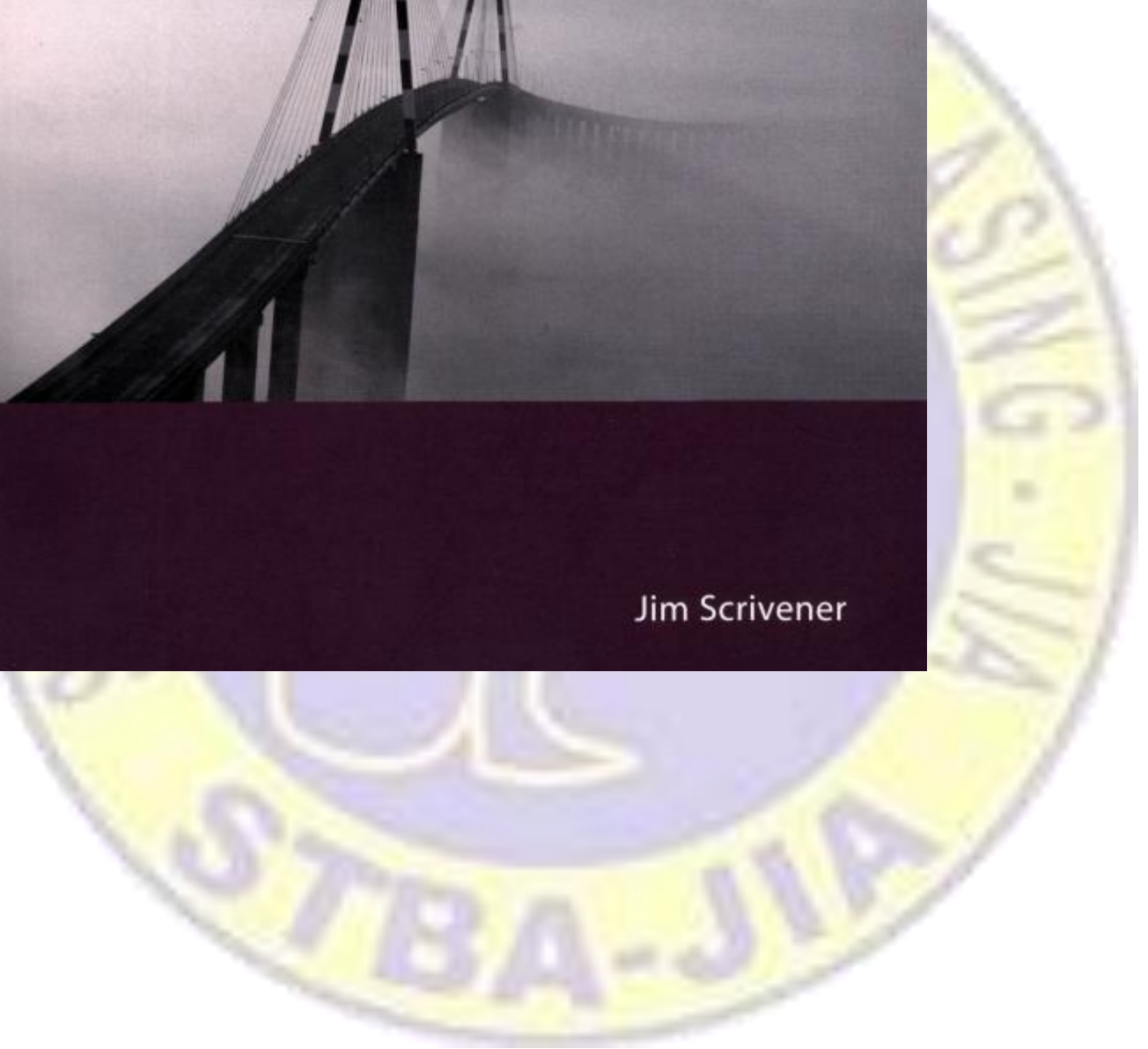


Scrivener (2005)

Learning Teaching



Jim Scrivener



pass seem more separable, i.e. we can think of lots of alternative words that could equally well go in front of *exam*. All the same, it's clear that *pass* very often goes together with *exam* (as do *fail*, *take*, *enter* and a few other words). These are all common **collocations** with *exam*, i.e. words that typically go together with that word. These are not fixed lexical items, but probable, common collocations.

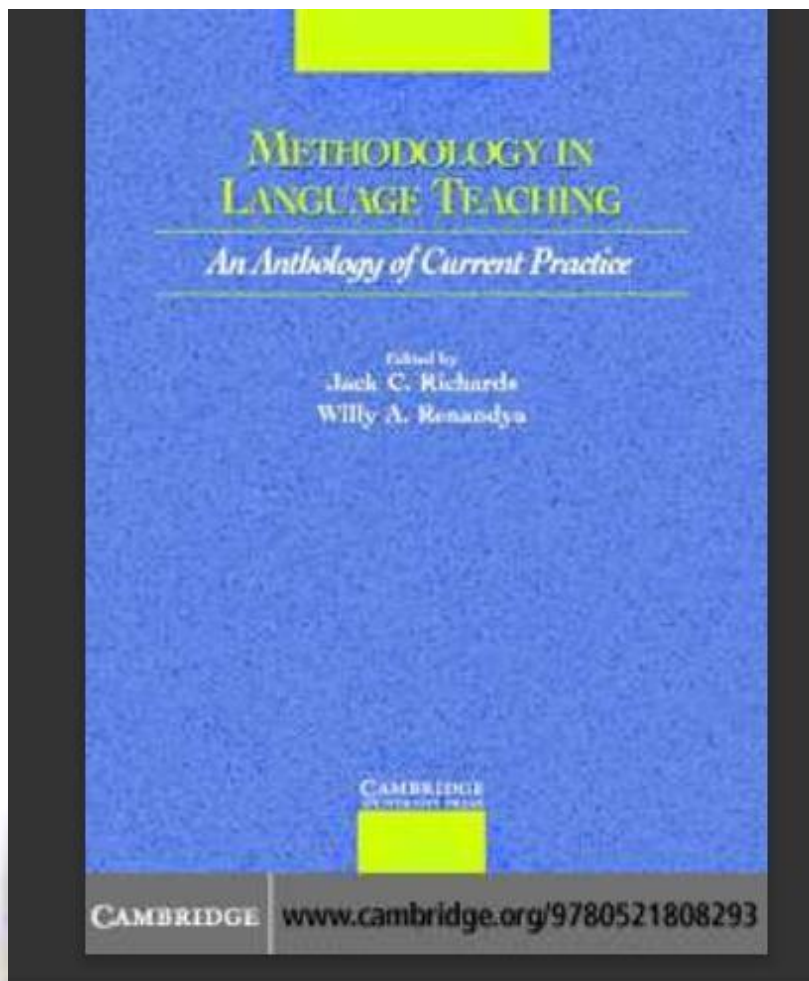
A more difficult problem is provided by expressions such as *It's up to you*. Is this a single lexical item, or is it a sentence that a speaker (knowing the rules of grammar) constructs afresh every time he needs it? Consider some other examples: *It's all the same to me*, *What on earth ...*, *minding my own business*, *funny you should say that*, *Sorry I'm late, wouldn't you rather ...*, *it'll do*, etc. These items would probably not be found in most dictionaries, but, all the same, they do seem to have an element of being fixed items, in the same way that individual words do. It is now generally believed that native speakers do not construct expressions of this type word by word, but rather extract ready-made **chunks** of language from an internal store and then put them together with other language items in order to express complete meanings. ■

Lexis, vocabulary and grammar: a summary

- **Vocabulary** typically refers mainly to single words (e.g. *dog*, *green*, *wash*) and sometimes to very tightly linked two- or three-word combinations (e.g. *stock market*, *compact disc*, *sky blue*, *go off*).
- The concept of **lexis** is bigger. It refers to our 'internal database' of words and complete 'ready-made' fixed/semi-fixed/typical combinations of words that we can recall and use quite quickly without having to construct new phrases and sentences word by word from scratch using our knowledge of grammar. Lexis includes:
 - a) traditional single-word vocabulary items;
 - b) common 'going-together patterns' of words (e.g. *blonde hair*, *traffic jam*). These frequent combinations are known as **collocations**;
 - c) longer combinations of words that are typically used together as if they were a single item (e.g. *someone you can talk to*, *on-the-spot decisions*, *I'd rather not say*). These longer combinations (which a few years ago would probably not have been considered as anything remotely related to vocabulary) are commonly referred to as **chunks** or sometimes as **multiword items**. (Categories b and c are both classed as **lexical items**.)
- **Grammar** refers to the generalisable patterns of the language and to our ability to construct new phrases and sentences out of word combinations and grammatical features (verb endings, etc.) to express a precise (and probably unique) meaning.

We could argue that *collocations* and *chunks* occupy an intermediate zone between *vocabulary* and *grammar* (see Figure 11.1).

Ricard and Renandya (2002)



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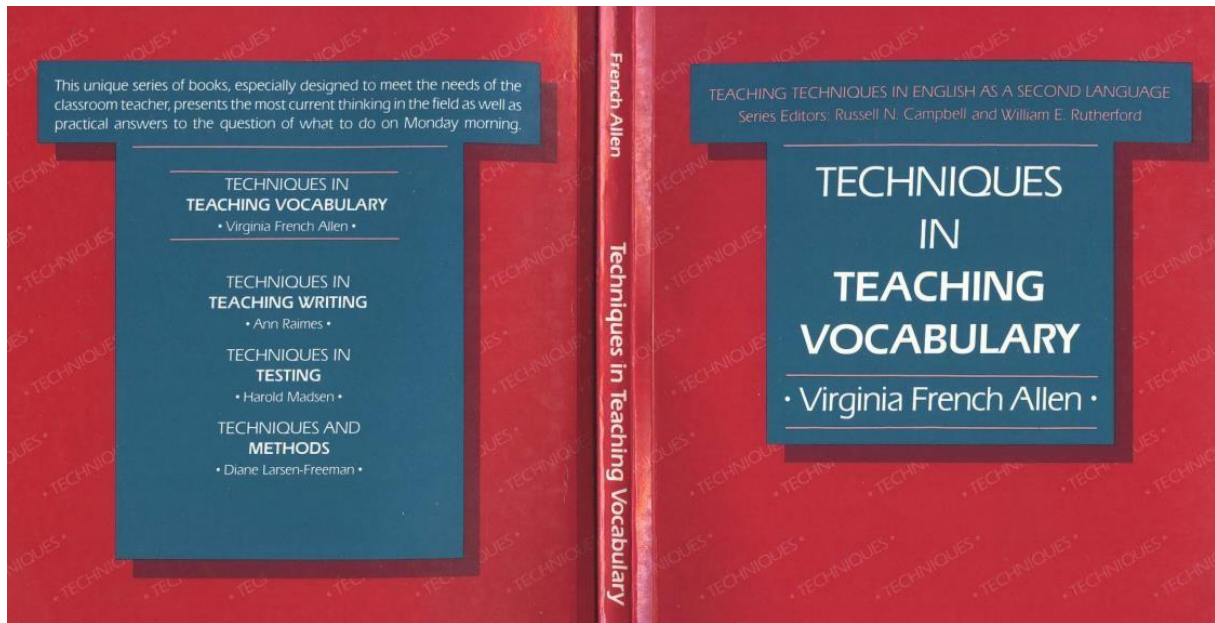
TEACHING VOCABULARY

INTRODUCTION

In the past, vocabulary teaching and learning were often given little priority in second language programs, but recently there has been a renewed interest in the nature of vocabulary and its role in learning and teaching. Traditionally, vocabulary learning was often left to look after itself and received only incidental attention in many textbooks and language programs. Thus, although the course curriculum was often quite specific about aspects of teaching such as grammar, reading, or speaking, little specification was given to the role of vocabulary. The status of vocabulary now seems to be changing. For one thing, the notion of a word has been "broadened" to include lexical phrases and routines, and it has been suggested that in the initial stages of learning these play a primary role in communication and acquisition. In addition, access to lexical corpora has made it possible for applied linguists to access huge samples of language in order to find out how words are used, both by native speakers and by second language learners. Such research has enabled applied linguists to identify common patterns of collocation, word formation, metaphor, and lexical phrases that are part of a speaker's lexical competence. The papers in this section discuss the role of vocabulary in teaching and learning.

Vocabulary is a core component of language proficiency and provides much of the basis for how well learners speak, listen, read, and write. Without an extensive vocabulary and strategies for acquiring new vocabulary, learners often achieve less than their potential and may be discouraged from making use of language learning opportunities around them such as listening to the radio, listening to native speakers, using the language in different contexts, reading, or watching television. Research on vocabulary in recent years has done a great deal to clarify the levels of vocabulary learning learners need to achieve in order to read both simplified and unsimplified materials and to process different kinds of oral and

Allen (1983)



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in a retrieval system, or transmitted, in any form or by any means,
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of vocabulary in programs that prepared teachers—during a time when teachers were getting a good deal of help with other aspects of language instruction. We will summarize the reasons here:

1. Many who prepared teachers felt that grammar should be emphasized more than vocabulary, because vocabulary was already being given too much time in language classrooms.
2. Specialists in methodology feared students would make mistakes in sentence construction if too many words were learned before the basic grammar had been mastered. Consequently, teachers were led to believe it was best *not* to teach much vocabulary.
3. Some who gave advice to teachers seemed to be saying that word meanings can be learned *only* through experience, that they cannot be adequately taught in a classroom. As a result, little attention was directed to techniques for vocabulary teaching.

Each of those beliefs about vocabulary is true to a certain extent. It is true that too much time has been devoted to vocabulary in many classrooms. Often so much time goes into explaining the new words that there seems to be no time for anything else. That, of course, is unfortunate. Students who do not learn grammar along with vocabulary will not be able to use the language for communication. Even material in which all the words look familiar may be impossible to understand if the grammatical constructions have not been learned. The following paragraphs, for instance, contain very easy vocabulary; yet the meanings of the sentences cannot be grasped without a substantial knowledge of grammar:



Hiebert and Kamil (2005)

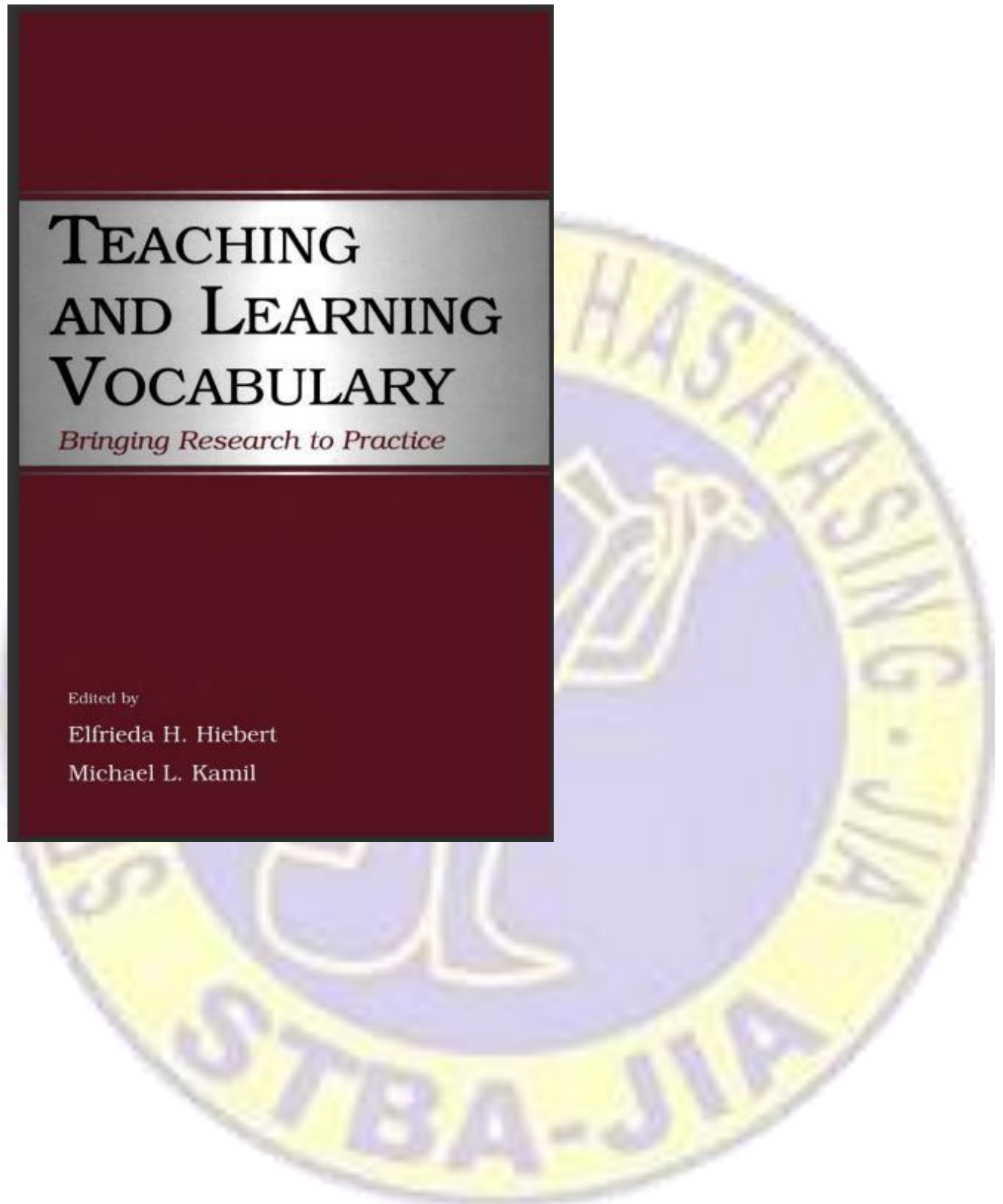
TEACHING AND LEARNING VOCABULARY

Bringing Research to Practice

Edited by

Elfrieda H. Hiebert

Michael L. Kamil



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A first consideration in delineating the construct of “vocabulary” in research and practice is that individuals have various types of vocabulary that they use for different purposes. Failure to distinguish among the different kinds of vocabulary can lead to confusion and disagreement about both research findings and instructional implications. Generically, vocabulary is the knowledge of meanings of words. What complicates this definition is the fact that words come in at least two forms: oral and print. Knowledge of words also comes in at least two forms, receptive—that which we can understand or recognize—and productive—the vocabulary we use when we write or speak.

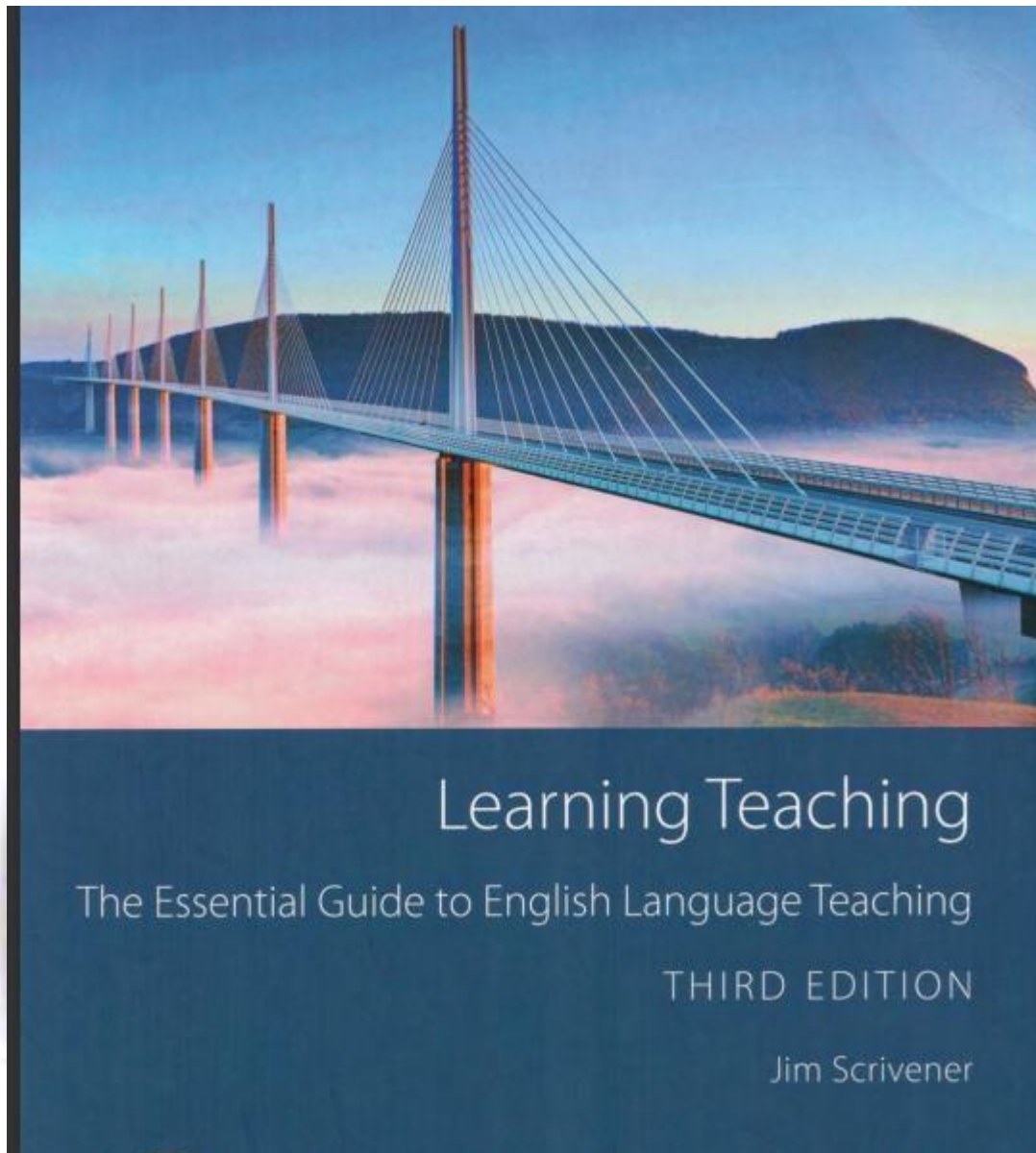
Oral vocabulary is the set of words for which we know the meanings when we speak or read orally. Print vocabulary consists of those words for which the meaning is known when we write or read silently. These are important distinctions because the set of words that beginning readers know are mainly oral representations. As they learn to read, print vocabulary comes to play an increasingly larger role in literacy than does the oral vocabulary.

Productive vocabulary is the set of words that an individual can use when writing or speaking. They are words that are well-known, familiar, and used frequently. Conversely, *receptive, or recognition, vocabulary* is that set of words for which an individual can assign meanings when listening or reading. These are words that are often less well known to students and less frequent in use. Individuals may be able assign some sort of meaning to them, even though they may not know the full subtleties of the distinction. Typically, these are also words that individuals do not use spontaneously. However, when individuals encounter these words, they recognize them, even if imperfectly.

In general, recognition or receptive vocabulary is larger than production vocabulary. And, as noted earlier, for beginning readers, oral vocabulary far outstrips print vocabulary. This is one of the determining factors in shaping beginning reading instruction. Beginning reading instruction is typically accomplished by teaching children a set of rules to decode printed words to speech. If the words are present in the child’s oral vocabulary, comprehension should occur as the child decodes and monitors the oral representations. However, if the print vocabulary is more complex than the child’s oral vocabulary, comprehension will *not* occur. That is, the process of decoding a word to speech does nothing more than change its representation from visual print to oral speech. If it is not in the child’s vocabulary, it is simply an unusual collection of speech sounds. The details of this “theory” of vocabulary and reading instruction can be summarized in the following way: *Comprehension is a function of oral language and word recognition.* That is, comprehension of print is a result of the ability to decode and recognize words and oral language knowledge. There are two intermediate steps, though. The first is the link between decoding and oral language.



Scrivener (2011)



- words connected with the same location or event (eg shop words, wedding words);
- words that have the same grammar and similar use (eg adjectives to describe people, movement verbs);
- words that can be used to achieve success in a specific task (eg persuading a foreign friend to visit your town).

Task 8.2 Grouping lexical items for teaching

Think of one or two other ways to group lexical items for teaching.

Presentation techniques for lexis

If you just want to quickly convey the meaning of one or more lexical items, there are a number of ways you could do that. The most common technique probably involves a presentation–practice route:

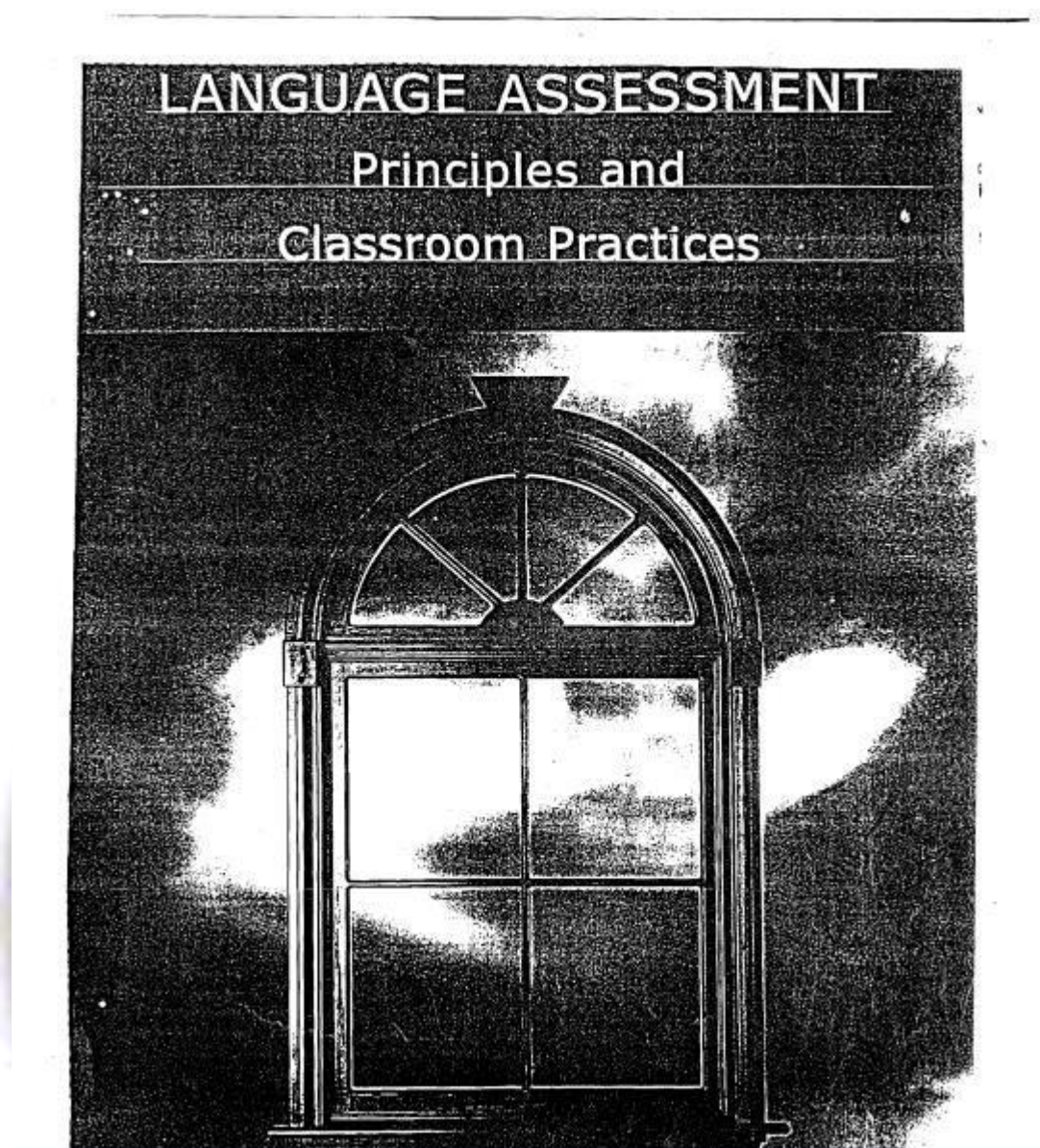
- Present: you first offer some cues, pictures or information about the target items and elicit the words from students or model them yourself. You will need to check that learners have understood how they are formed, what they mean and how they are used.
- Practise: you then get the students to practise, eg by repeating items, using them in short dialogues, etc.

These techniques are similar to those used in the present–practise section on grammar (see Chapter 7, Section 2).

Alternatively, there are many other ways to convey meaning. For each lexical item in the following random list, I've suggested a different way that you could help students begin to learn the meaning.

<i>gloves</i>	Mime putting them on.
<i>disgusting</i>	Mime (eg smelling old food) and make a facial expression.
<i>swimming</i>	Translate it.
<i>café</i>	Draw a quick sketch on the board or show a flashcard or picture in a book.
<i>often</i>	Draw a line. Mark <i>never</i> at one end and <i>always</i> at the other. Mark points along it: <i>usually, rarely</i> , etc.
<i>chase</i>	Get two or three students to act it out.
<i>frightened</i>	Tell a personal anecdote.
<i>crossroads</i>	Build a model with Cuisenaire rods or toy construction bricks.
<i>window sill</i>	Point to the object.
<i>exploitation</i>	Explain the meaning (with examples).
<i>hope</i>	Read out the dictionary definition.

Brown (2004)



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Table 6.1. Observable performance of the four skills

	Can the teacher directly observe . . .	
	the process?	the product?
Listening	No	No
Speaking	Yes	No*
Reading	No	No
Writing	Yes	Yes

*Except in the case of an audio or video recording that preserves the output.

the listening performance itself is the *invisible, inaudible* process of internalizing meaning from the auditory signals being transmitted to the ear and brain. Or you may argue that the product of listening is a spoken or written response from the student that indicates correct (or incorrect) auditory processing. Again, the product of listening and reading is not the spoken or written response. The product is within the structure of the brain, and until teachers carry with them little portable MRI scanners to detect meaningful intake, it is impossible to observe the product. You observe only the result of the meaningful input in the form of spoken or written output, just as you observe the result of the wind by noticing trees waving back and forth.

The productive skills of speaking and writing allow us to hear and see the process as it is performed. Writing gives a permanent product in the form of a written piece. But unless you have recorded speech, there is no *permanent* observable product for speaking performance because all those words you just heard have vanished from your perception and (you hope) have been transformed into meaningful intake somewhere in your brain.

Receptive skills, then, are clearly the more enigmatic of the two modes of performance. You cannot observe the actual act of listening or reading, nor can you see or hear an actual product! You can observe learners *only while* they are listening or reading. The upshot is that all assessment of listening and reading must be made on the basis of observing the test-taker's speaking or writing (or nonverbal response), and not on the listening or reading itself. So, all assessment of receptive performance must be made by inference!

How discouraging, right? Well, not necessarily. We have developed reasonably good assessment tasks to make the necessary jump, through the process of inference, from unobservable reception to a conclusion about comprehension competence. And all this is a good reminder of the importance not just of triangulation but of the potential feasibility of the assessment of comprehension ability. The actual

**MODEL ADDIE
(ANALYSIS, DESIGN, DEVELOPMENT, IMPLEMENTATION AND
EVALUATION) DALAM PEMBELAJARAN PENDIDIKAN AGAMA
ISLAM**

***ADDIE (ANALYSIS, DESIGN, DEVELOPMENT, IMPLEMENTATION
AND EVALUATION) MODEL IN ISLAMIC EDUCATION LEARNING***

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Abstrak: Seorang guru atau *learning designer* perlu menguasai 2-5 model desain pembelajaran. Oleh karena itu, dikenal beberapa desain pembelajaran yang salah-satunya bersifat instruksional. Dalam hal ini perlu diketahui tentang model generik dari suatu sistem desain pembelajaran, salah satunya model generik ADDIE. Model tersebut akan dikaitkan dengan pembelajaran PAI. Penulis melakukan pendekatan kualitatif dengan penelitian library research. Pada tulisan ini penulis menemukan bahwa ADDIE ini merupakan model generik yang dapat diterapkan dalam pendidikan. ADDIE sendiri merupakan akronim dari *Analysis, Design, Development, Implementation* dan *Evaluation* yang dapat diterapkan secara prosedural, siklikal dan integratif. Pendekatan yang dilakukan penulis menggunakan ADDIE procedural yang menuntut guru untuk melakukan langkah-langkah sesuai dengan urutan. Pembelajaran PAI dapat diketahui progres dan pembelajaran dapat tervalidasi dengan baik karena adanya langkah-langkah yang tersusun.

Kata kunci: Model ADDIE, Pembelajaran PAI, Prosedural

Abstract: A teacher or learning designer needs to getting of best of 2-5 instructional design models. There are several learning designs, one of which is instructional. In this case, it is necessary to know about the generic model of a learning design system, one of those is the generic ADDIE model. The model will be linked to Islamic Education learning. The author uses a qualitative approach with library

research research. In this paper, the author finds that ADDIE is a generic model that can be applied in education. *ADDIE itself is an acronym for Analysis, Design, Development, Implementation and Evaluation which can be applied procedurally, cyclically and integratively. The approach taken by the author uses the procedural ADDIE which requires the teacher to take steps in order. Islamic Education learning can know the progress and learning can be well validated because of the arranged steps.*

Keywords: ADDIE model, Islamic Education Learning, Procedural

PENDAHULUAN

Pembelajaran yang baik memperhatikan rencana dan proses pelaksanaannya. PAI sendiri memberikan perhatian penuh pada proses pembelajaran tanpa mengurangi perhatian pada hasil pembelajaran. Oleh karena itu, perlu direncanakan dan dipersiapkan materi pembelajaran dengan rencana yang matang dan didukung model dan metode yang sesuai.

Seorang guru atau juga instruksional learning desainer, dituntut untuk menguasai 2-5 model desain sistem pembelajaran. Sehingga, perlu dikenal beberapa desain sistem pembelajaran instruksional dan dalam hal ini perlu diketahui tentang model generik dari suatu sistem desain pembelajaran. Model generik tersebut biasa dikenal dengan istilah ADDIE (Branch, 2009). Di dalamnya terdapat 5 unsur model yang menjadi tahapan-tahapan penting untuk dilaksanakan.

Filosofi pendidikan dalam penerapan ADDIE ini menjadikan siswa sebagai pusat pembelajaran, inovatif, autentik dan menginspirasi bagi siswa. ADDIE sendiri adalah sebuah proses yang melayani sebagai *framework* pembimbing untuk berbagai kondisi yang kompleks, menyediakan hasil pengembangan pendidikan dan sumber belajar lainnya (Branch, 2009).

Berdasarkan hal tersebut, pada makalah ini bertujuan untuk mengenalkan ADDIE dalam pembelajaran PAI. Karena ADDIE dapat menjadi proses fundamental yang menjadi salah satu sumber pembuatan pembelajaran yang efektif.

METODOLOGI

Metodologi penelitian ini penulis menggunakan pendekatan kualitatif dengan menggunakan metode deskriptif analitis. Teknik pengumpulan data yang penulis gunakan untuk mendeskripsikan dan menganalisis model ADDIE berdasarkan studi literasi-literasi yang diambil dari sumber primer maupun sekunder.

HASIL DAN PEMBAHASAN

Pengertian Model Pembelajaran ADDIE

ADDIE merupakan akronim untuk *Analyze, Design, Develop, Implement dan Evaluate*. Konsep model ADDIE ini menerapkan untuk membangun kinerja dasar dalam pembelajaran, yakni konsep mengembangkan sebuah desain produk pembelajaran. ADDIE merupakan

Novi Engla Sari and Dadan Suryana's research (2019)



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Thematic Pop-Up Book as a Learning Media for Early Childhood Language Development

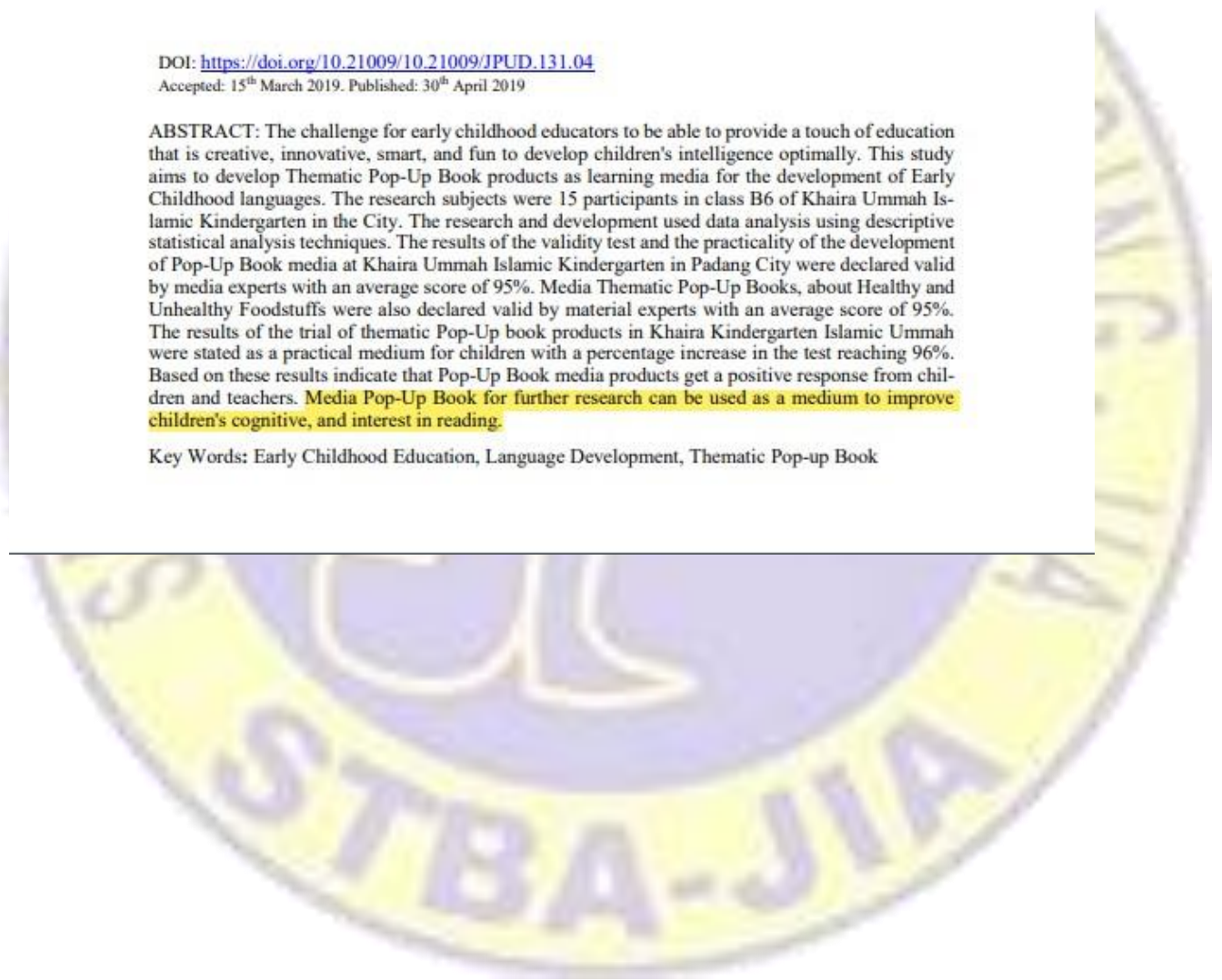
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ABSTRACT: The challenge for early childhood educators to be able to provide a touch of education that is creative, innovative, smart, and fun to develop children's intelligence optimally. This study aims to develop Thematic Pop-Up Book products as learning media for the development of Early Childhood languages. The research subjects were 15 participants in class B6 of Khaira Ummah Islamic Kindergarten in the City. The research and development used data analysis using descriptive statistical analysis techniques. The results of the validity test and the practicality of the development of Pop-Up Book media at Khaira Ummah Islamic Kindergarten in Padang City were declared valid by media experts with an average score of 95%. Media Thematic Pop-Up Books, about Healthy and Unhealthy Foodstuffs were also declared valid by material experts with an average score of 95%. The results of the trial of thematic Pop-Up book products in Khaira Kindergarten Islamic Ummah were stated as a practical medium for children with a percentage increase in the test reaching 96%. Based on these results indicate that Pop-Up Book media products get a positive response from children and teachers. **Media Pop-Up Book for further research can be used as a medium to improve children's cognitive, and interest in reading.**

Key Words: Early Childhood Education, Language Development, Thematic Pop-up Book



The Development of Pop-up Book on the Role of Buffer in the Living Body

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Abstract

The aims of this research were to: (i) develop a *pop-up book* on the role of buffer in the living body for senior high school, and (ii) describe the response of learners and teachers to the developed *pop-up book*. The method of research was a Research and Development (R & D) with a model ADDIE (Analysis, Design, Development, Implementation and Evaluation). Phase of analysis was done by interviewed the teacher and distributed questionnaires to the needs analysis to 26 learners of senior high school, named SMAN 3 Banda Aceh. The design phase included the activities of the material formulation, the determination of media design (theme, colors and images) and manufactured of blueprints *pop-up book* that would be validated. The development phase was done by manufactured of *pop-up book* as designed and carried out feedback from the expert validators. At the implementation stage, the learning process was conducted using the developed *pop-up book* to study the response of learners and teachers on the book. In the evaluation phase, the successfulness of development of a *pop-up book* using ADDIE models was determined. **Based on the results of the feasibility assessment of *pop-up book*, the responses of learners and teachers noted that *pop-up book* has been successfully developed with the average percentage of 94.047 percent and the feasibility of obtaining the category of very decent. The percentage of response learners reached 92 percent and the percentage of chemistry teacher's response was found to be 80 percent. Obtaining this percentage was in excellent condition, so that it could be said that the students and the teacher to respond strongly agreed that the developed *pop-up book* could be accepted as an alternative medium of learning the material role of buffer solution in the living body.**

Keywords: Pop-Up Book, ADDIE, and Response

Branch (2009) ADDIE

Instructional Design: The ADDIE Approach

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Introduction

3

	Analyze	Design	Develop	Implement	Evaluate
Concept	Identify the probable causes for a performance gap	Verify the desired performances and appropriate testing methods	Generate and validate the learning resources	Prepare the learning environment and engage the students	Assess the quality of the instructional products and processes, both before and after implementation
Common Procedures	<ol style="list-style-type: none"> 1. Validate the performance gap 2. Determine instructional goals 3. Confirm the intended audience 4. Identify required resources 5. Determine potential delivery systems (including cost estimate) 6. Compose a project management plan 	<ol style="list-style-type: none"> 7. Conduct a task inventory 8. Compose performance objectives 9. Generate testing strategies 10. Calculate return on investment 	<ol style="list-style-type: none"> 11. Generate content 12. Select or develop supporting media 13. Develop guidance for the student 14. Develop guidance for the teacher 15. Conduct formative revisions 16. Conduct a Pilot Test 	<ol style="list-style-type: none"> 17. Prepare the teacher 18. Prepare the student 	<ol style="list-style-type: none"> 19. Determine evaluation criteria 20. Select evaluation tools 21. Conduct evaluations
	<i>Analysis Summary</i>	<i>Design Brief</i>	<i>Learning Resources</i>	<i>Implementation Strategy</i>	<i>Evaluation Plan</i>

Fig. 2 Common instructional design procedures organized by ADDIE

Sugiyono (2013, p. 142)



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seperti yang juga telah dikemukakan di atas, sangat mempengaruhi proses wawancara, yang pada akhirnya juga akan mempengaruhi validitas data.

B. Kuesioner (Angket)

Kuesioner merupakan teknik pengumpulan data yang dilakukan dengan cara memberi seperangkat pertanyaan atau pernyataan tertulis kepada responden untuk dijawabnya. Kuesioner merupakan teknik pengumpulan data yang efisien bila peneliti tahu dengan pasti variabel yang akan diukur dan tahu apa yang bisa diharapkan dari responden. Selain itu, kuesioner juga cocok digunakan bila jumlah responden cukup besar dan tersebar di wilayah yang luas. Kuesioner dapat berupa pertanyaan/pernyataan tertutup atau terbuka, dapat diberikan kepada responden secara langsung atau dikirim melalui pos, atau internet.

Bila penelitian dilakukan pada lingkup yang tidak terlalu luas, sehingga kuesioner dapat diantarkan langsung dalam waktu tidak terlalu lama, maka pengiriman angket kepada responden tidak perlu melalui pos. Dengan adanya kontak langsung antara peneliti dengan responden akan menciptakan suatu kondisi yang cukup baik, sehingga responden dengan sukarela akan memberikan data obyektif dan cepat.

Uma Sekaran (1992) mengemukakan beberapa prinsip dalam penulisan angket sebagai teknik pengumpulan data yaitu: *prinsip penulisan, pengukuran dan penampilan fisik*.

1. Prinsip Penulisan Angket:

Prinsip ini menyangkut beberapa faktor yaitu: isi dan tujuan pertanyaan, bahasa yang digunakan mudah, pertanyaan tertutup-terbuka-negatif-positif, pertanyaan tidak mendua, tidak menanyakan hal-hal yang sudah lupa, pertanyaan tidak mengarahkan, panjang pertanyaan, dan urutan pertanyaan

a. Isi dan tujuan Pertanyaan

Yang dimaksud di sini adalah, apakah isi pertanyaan tersebut merupakan bentuk pengukuran atau bukan? Kalau berbentuk pengukuran, maka dalam membuat pertanyaan harus teliti, setiap pertanyaan harus skala pengukuran dan jumlah itemnya mencukupi untuk mengukur variabel yang diteliti

b. Bahasa yang digunakan

Bahasa yang digunakan dalam penulisan kuesioner (angket) harus disesuaikan dengan kemampuan berbahasa responden. Kalau sekiranya responden tidak dapat berbahasa Indonesia, maka angket jangan diurus

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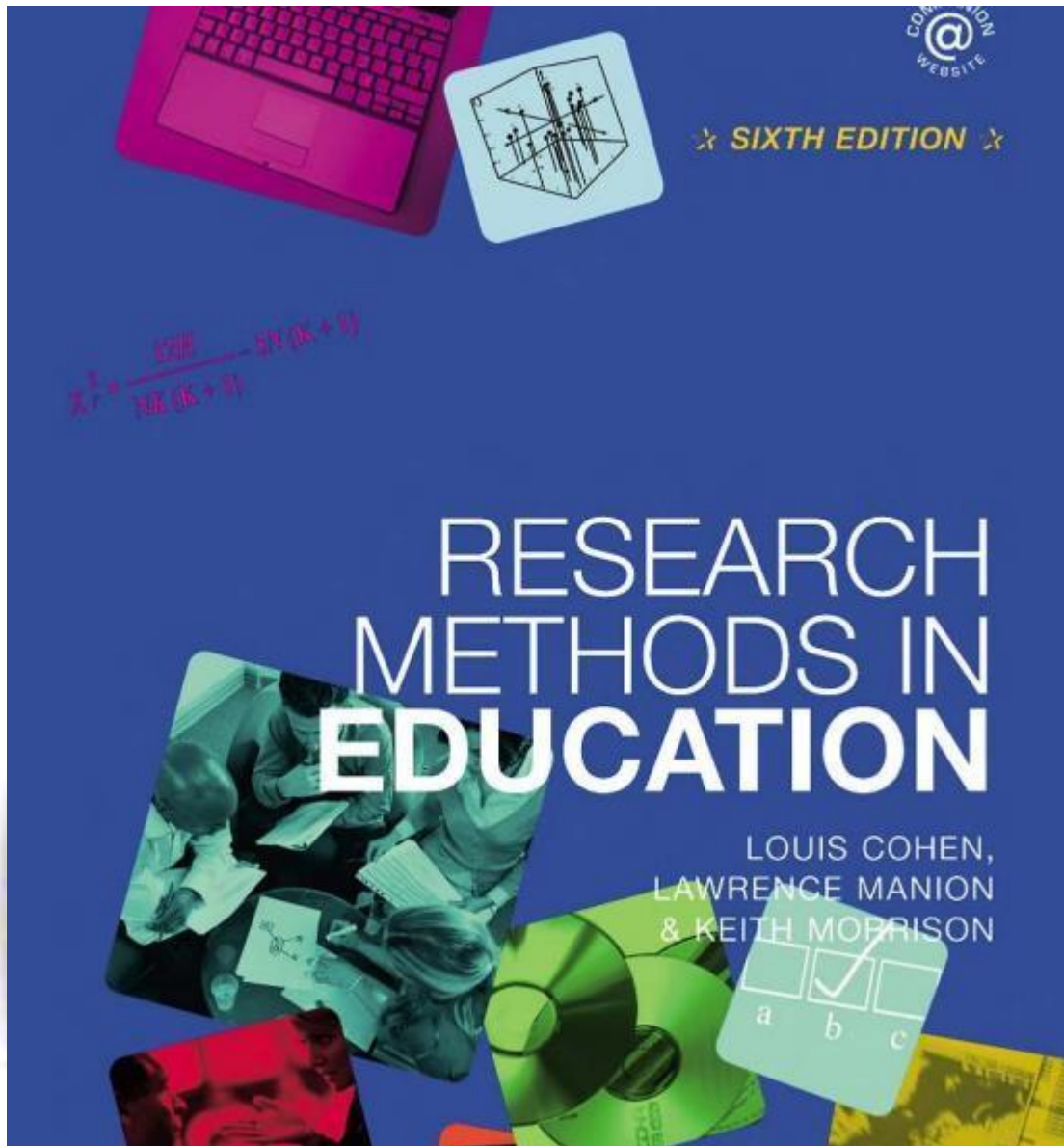
NEEDS ANALYSIS

Lecture notes and summary.
Last updated 7 December 2009

Definitions

1. **Target Situation Analysis.** A study of the situations in which the language is used. This provides a guide as to what language to teach.
2. **Present situation analysis.** What are the students like at the beginning of the course? What is their learning background? For those in institutions this may be known, and very similar. For other classes the background may vary widely.
3. **Lacks analysis (deficiency analysis).** This means what it says. Students are evaluated to see what language they lack. Commonly, a diagnostic test is used in the analysis.
4. **Learning needs analysis (strategy analysis)** in terms of language, learning skills such as autonomy etc
5. **Constraints analysis (means analysis).** The limitations in the actual teaching context are identified.
6. **Pedagogic needs analysis.** A term which groups together ie Lacks analysis, Learning needs analysis, and Constraints analysis (3, 4, and 5 above)
7. **Wants analysis (subjective needs analysis).** The teacher finds out what the learners think they want to learn.

Cohen (2007)



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- the *physical setting* (e.g. the physical environment and its organization)
- the *human setting* (e.g. the organization of people, the characteristics and make up of the groups or individuals being observed, for instance, gender, class)
- the *interactional setting* (e.g. the interactions that are taking place, formal, informal, planned, unplanned, verbal, non-verbal etc.)
- the *programme setting* (e.g. the resources and their organization, pedagogic styles, curricula and their organization).

Additionally, observational data may be useful for recording non-verbal behaviour, behaviour in natural or contrived settings, and longitudinal analysis (Bailey 1994: 244). On the other hand, the lack of control in observing in natural settings may render observation less useful, coupled with difficulties in measurement, problems of small samples, difficulties of gaining access and negotiating entry, and difficulties in maintaining anonymity (Bailey 1994: 245–6). Observation can be a powerful research tool, but it is not without its difficulties, and this chapter exposes and addresses these.

Patton (1990: 202) suggests that observational data should enable the researcher to enter and understand the situation that is being described. The kind of observations available to the researcher lie on a continuum from unstructured to structured, responsive to pre-ordinate. A *highly structured* observation will know in advance what it is looking for (i.e. pre-ordinate observation) and will have its observation categories worked out in advance. A *semi-structured observation* will have an agenda of issues but will gather data to illuminate these issues in a far less predetermined

particularly, an unstructured observation, will be hypothesis-generating rather than hypothesis-testing. The semi-structured and unstructured observations will review observational data before suggesting an explanation for the phenomena being observed.

Though it is possible to argue that all research is some form of participant observation since we cannot study the world without being part of it (Adler and Adler 1994), nevertheless Gold (1958) offers a well-known classification of researcher roles in observation, that lie on a continuum. At one end is the *complete participant*, moving to the *participant-as-observer*, thence to the *observer-as-participant*, and finally to the *complete observer* (see <http://www.routledge.com/textbooks/9780415368780> – Chapter 18, file 18.1.ppt). The move is from complete participation to complete detachment. The mid-points of this continuum strive to balance involvement with detachment, closeness with distance, familiarity with strangeness. The role of the complete observer is typified in the one-way mirror, the video-cassette, the audio-cassette and the photograph, while complete participation involves researchers taking on membership roles (overt or covert) (see <http://www.routledge.com/textbooks/9780415368780> – Chapter 18, file 18.2.ppt).

Traditionally observation has been characterized as non-interventionist (Adler and Adler 1994: 378), where researchers do not seek to manipulate the situation or subjects, they do not pose questions for the subjects, nor do they deliberately create 'new provocations' (Adler and Adler 1994: 378). Quantitative research tends to have a small field of focus, fragmenting the observed into minute chunks that can subsequently be aggregated into a variable. Qualitative research, on the other hand,

Interviewing
The Art of Science

ANDREA FONTANA
JAMES H. FREY

If all the problems of question wording could be traced to a single source, their common origin would probably prove to be in taking too much for granted.

S. Payne, *The Art of Asking Questions*, 1951

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ASKING questions and getting answers is a much harder task than it may seem at first. The spoken or written word has always a residue of ambiguity, no matter how carefully we word the questions and report or code the answers. Yet, interviewing is one of the most common and most powerful ways we use to try to understand our fellow human beings. Interviewing is a paramount part of sociology, because interviewing is interaction and sociology is the study of interaction (see Benney & Hughes, 1956). Thus the interview becomes both the tool and the object, the art of sociological sociability, an encounter in which "both parties behave as though they are of equal status for its duration, whether or not this is actually so" (Benney & Hughes, 1956, p. 142).

Interviewing has a wide variety of forms and a multiplicity of uses. The most common type of interviewing is individual, face-to-face verbal interchange, but it can also take the form of face-to-

face group interviewing, mailed or self-administered questionnaires, and telephone surveys. Interviewing can be structured, semistructured, or unstructured. It can be used for marketing purposes, to gather political opinions, for therapeutic reasons, or to produce data for academic analysis. It can be used for the purpose of measurement or its scope can be the understanding of an individual or a group perspective. An interview can be a one-time, brief exchange, say five minutes over the telephone, or it can take place over multiple, lengthy sessions, sometimes spanning days, as in life-history interviewing.

In this chapter we briefly outline the history of interviewing before turning to a discussion of the academic uses of interviewing. Although the focus of this volume is qualitative methodology, in order to illustrate the full import of interviewing we need to discuss the major types of interviewing—structured, group, and unstructured—as well as

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