

Visualization of 'Monyet dan Burung Manyar' Folklore in Pop-Up Media Format to Enhance Children's Attention During Storytelling Sessions at Sanggar Kukuruyuk

I Gede Adi Sudi Anggara^{1*}, Ni Wayan Virga Septia Purnama Sari², Dwi Novitasari³

^{1,2,3} Visual Communication Design, Faculty of Business and Creative Design, Indonesian Institute of Business and Technology

*Correspondence author: adi.sudianggara@instiki.ac.id

Article Info

Received:
April 11, 2026

Revised:
April 18, 2026

Accepted:
April 20, 2026

Keywords

Folklore;
Pop-up Book;
Storytelling Media;
Children's Attention;
Design Thinking.



©2025. The Author(s).
Published by Pusat Penerbitan
LP2MPP Institut Seni Indonesia
Bali. This is an open-access
article under the [CC-BY-4.0](https://creativecommons.org/licenses/by/4.0/)
license.

Abstract

This research aims to design an interactive storytelling medium in the form of a pop-up book titled "Monyet dan Burung Manyar" to address the issue of low attention spans and lack of visual engagement among children at Sanggar Kukuruyuk during storytelling sessions. The study employs the Design Thinking methodology, encompassing five structured stages: empathize, define, ideate, prototype, and testing. Data were gathered through qualitative methods, including in depth interviews with the founder of Sanggar Kukuruyuk, direct observations of children aged 7-11 years, and literature reviews regarding paper engineering mechanisms and Tantri folklore. The resulting pop-up book features five distinct paper engineering movements transformation, pull-tab, internal stand-up, rotary, and flaps systematically designed to visualize the moral values of the story. Validation by media and material experts yielded an average score in the "Very Good" category, while field testing, conducted through direct behavioral observation and post-test questionnaires utilizing the AIDA (Attention, Interest, Desire, Action) model, confirmed that the visual engagement and tactile nature of the pop-up elements significantly increased children's focus, excitement, and memory retention during storytelling activities. This research demonstrates that integrating paper engineering into traditional folklore media provides a more immersive and multisensory educational experience. It suggests that pop-up books serve as a highly effective alternative for educators to maintain children's cognitive engagement and preserve local cultural heritage in non-formal learning environments.

1. INTRODUCTION

Character education in early childhood is a crucial foundation for the formation of a nation's moral and identity. Character education is fundamentally aligned with moral education, serving as a vital approach to directing the younger generation toward becoming virtuous individuals through the cultivation of positive values (Anggara et al., 2019). One of the most effective traditional educational instruments for conveying values of virtue is through oral traditions or storytelling (Candrika, 2019). In the midst of rapid digital technology development and massive

exposure to gadgets, the greatest challenge for educators and parents today is maintaining children's attention toward conventional educational messages. Children's literacy is often sidelined by instant visual content; therefore, innovative learning media is needed to bridge traditional narratives with the visual needs of today's generation.

In the context of local Balinese culture, the tradition of *Satua* or folklore plays a strategic role as a medium for transmitting moral values. One non-formal educational institution that consistently preserves this tradition is Sanggar Kukuruyuk. Founded in 1973 by the maestro of oral tradition arts, Made Taro, this studio focuses on children's character education through a play-based approach. The operational foundation of this studio relies on the "3M" method: *Mesatua* (storytelling), *Megending* (singing), and *Meplalian* (playing). Through the integration of these three activities, Sanggar Kukuruyuk strives to revive the stories of *Tantri Kamandaka*, which are rich in wisdom but remain entertaining for children (Guna, 2020).

However, the effectiveness of storytelling activities in the field is inseparable from the role of supporting media. Based on direct observations conducted at Sanggar Kukuruyuk, a phenomenon of ineffective child attention was discovered during storytelling sessions. The atmosphere of activities in open areas often becomes less conducive; some children appeared distracted and losing interest when the storyteller only used text-based books without adequate illustrations. This media limitation is a serious obstacle, especially for children in the back rows who find it difficult to capture visual details. The use of conventional storybooks dominated by thick text causes children to feel bored and find it difficult to abstract the moral messages within the story.

The gap between audience needs and media availability is further emphasized by quantitative data obtained from a preliminary survey conducted in 2025 involving 40 children aged 7-11 years at Sanggar Kukuruyuk. The survey indicated that the majority of children (82.5%) expressed a high preference for illustrated storybooks. Interestingly, data shows that 95.5% of these respondents had never heard the tale of "Monyet dan Burung Manyar", indicating a knowledge gap regarding local cultural literacy that needs to be filled with more interactive media packaging.

The solution to these problems lies in the design of interactive media based on paper engineering, namely the pop-up book. The use of interactive media is considered capable of helping transform abstract concepts into more concrete forms for children (Indriany et al., 2025). Pop-up storybooks have an inherent advantage in the form of three dimensional effects that appear when the page is opened, which psychologically can trigger visual surprise and curiosity in children. Recent studies have demonstrated that the implementation of pop-up books as learning resources significantly increases student motivation and creates a more engaging learning environment (Nisa & Kurnia, 2025). Furthermore, in the context of cultural education, the integration of pop-up books has proven effective in enhancing students' understanding and appreciation of local heritage and diversity (Rutbatul et al., 2025).

This research employs a Design Thinking approach to ensure that the resulting visual solution is truly centered on user needs. The stages of empathize, define, ideate, prototype, and testing are applied to design the pop-up book "Monyet dan Burung Manyar," adapted from the ancient *Tantri Kamandaka* script. Overall, this design aims to revitalize storytelling methods at Sanggar Kukuruyuk through communicative and educational visual media, ensuring that Balinese oral traditions remain relevant to the younger generation.

2. METHODS AND THEORY

This research employs a mixed-method approach, combining qualitative and quantitative data to ensure a comprehensive understanding of the design problem and the effectiveness of the

proposed solution (Sugiyono, 2018). The qualitative method involves gathering in-depth insights through interviews, direct observations, and documentation, while the quantitative method utilizes questionnaires to measure audience preferences and validation scores. The research was conducted at Sanggar Kukuruyuk, located at SD Negeri 8 Dauh Puri Denpasar.

2.1 Methods

Design Thinking is considered appropriate for this research and design because it is human centered, allowing for both subjective and objective perspectives in decision-making (Yuwono & Indrajit, 2020). The Design Thinking approach consists of stages including empathize, define, ideate, prototype, and test.

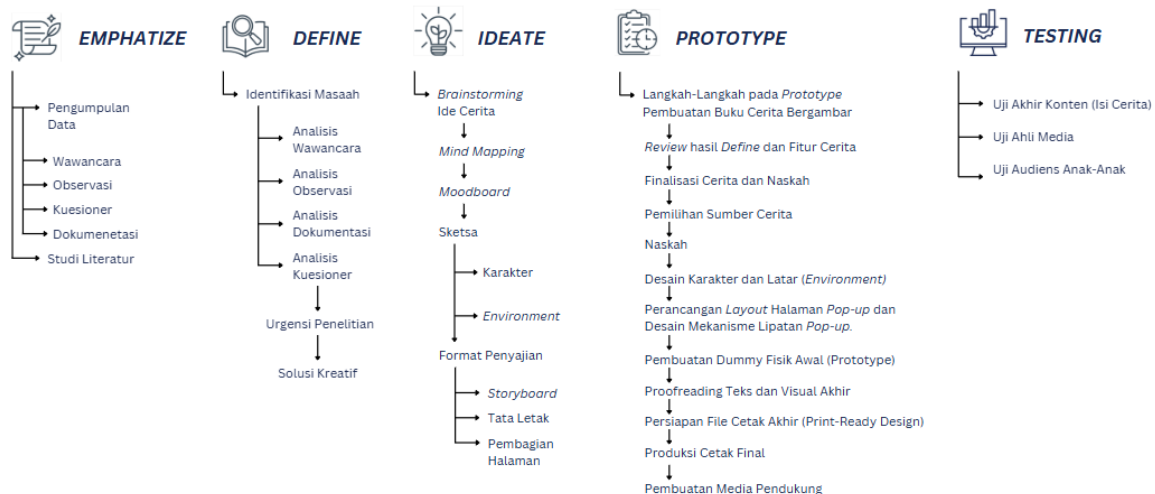


Figure 1. Design Thinking Methods
(Source: Research Team, 2025)

- 1) **Empathize:** This stage focused on understanding the core needs of children at Sanggar Kukuruyuk through interviews with Made Taro and Tarayana Amada, direct observation, and literature studies. The findings revealed that children experience a rapid decline in attention span after 10 minutes of purely verbal storytelling. The identified core need was a tangible, interactive visual stimulus capable of breaking the monotony and encouraging active physical participation to sustain their cognitive focus.
- 2) **Define:** Insights from the empathize stage were analyzed to identify the specific problem: a lack of visual engagement and limited attention spans among children during traditional storytelling sessions.
- 3) **Ideate:** Brainstorming and mind mapping were conducted to develop the story concept, character designs, and page layouts. The selection of "Monyet dan Burung Manyar" as the primary narrative was determined based on its strong moral values.
- 4) **Prototype:** This stage involved the physical creation of the pop-up book using various paper engineering mechanisms such as parallel V-folds, floating layers, and pull-tabs. Supporting media, including finger puppets and character stickers, were also developed during this phase.
- 5) **Testing:** The final stage involved evaluating the prototype. Expert validation was conducted using Likert scale questionnaires by two content experts and one media expert. Subsequently, audience field testing was carried out with 40 children aged 7-11 years at Sanggar Kukuruyuk, utilizing the finalized pop-up book. The data were analyzed using a mixed method approach, calculating the percentage of engagement based on the AIDA evaluation model to measure Attention, Interest, Desire, and Action.

2.1 Pop-Up Book and Paper Engineering

Picture books are visual communication media that combine narrative text with illustrations to help readers abstract events. According to Nurgiyantoro in Sari (2026), picture books are reading materials that display verbal narrative text accompanied by supporting illustrations that strengthen each other. The main elements of a picture book including visual elements, story elements, and text elements.

- 1) **Visual Elements:** Function to attract attention and visualize the atmosphere and events.
- 2) **Story Elements:** The core message or moral values with a clear plot structure (exposition, conflict, resolution).
- 3) **Text Elements:** Act as a supporting narrative that must be aligned with the illustrations to create a cohesive reading experience. Picture books exploit a complex relationship where words can add to, expand, or interpret images, and vice-versa. This medium is crucial for early childhood to expand vocabulary and aid in understanding concepts through concrete, non-abstract forms.

According to Ives (2009) paper engineering comprises fundamental mechanisms designed to facilitate motion, depth, and visual transformation. These mechanisms are classified into two primary categories:

- 1) **Structural Pop-ups:** These include Parallel Pop-ups, which utilize elements rising parallel to the background at a 90 degree angle for stability, and Pop-Outs, which emerge at a 180-degree opening to create a dramatic three-dimensional volume through internal support systems.
- 2) **Movable Mechanisms:** This category involves Pull-tabs for horizontal or sequential sliding motion and Rotary Wheels for rotating visual changes. Ives clarifies that while these are often associated with pop-ups, they function primarily through sliding or circular movement rather than 3D transformation.

At an advanced level, paper engineering allows for the integration of multiple techniques, such as the cross-fade mechanism, which enables the transition between two images within a single frame. Mastery of folding principles, tab connections, and angle variations is essential for developing interactive narrative media that enhances children's engagement through tactile and visual surprise (Ives, 2009).

To support the technical analysis in the Results and Discussion section, this study incorporates several specific paper engineering mechanisms as defined by Hiner (1985) in (Sari, 2026).

- 1) **V-Fold Mechanism:** This is a fundamental technique where visual elements are folded into a "V" shape and attached to the center fold of the page. It creates a dramatic three dimensional structure that pops up automatically as the page opens.
- 2) **M-Fold Mechanism:** Consisting of a four-sided fold forming an "M" shape, this technique allows for more complex and varied movement.
- 3) **Floating Layers Mechanism:** This mechanism places illustration elements so they appear to float above the base surface of the book. Connected via small supports, these layers open parallel to the main plane, providing an immersive sense of depth and directing the child's focus to key story elements.

2.3 Tantri Folklore: Narrative Analysis and Moral Values of 'Monyet dan Burung Manyar'

Folktales, or oral prose narratives, constitute a fundamental form of oral folklore in Indonesia. Etymologically, the term derives from "folk," denoting a collective group, and "lore," referring to cultural knowledge inherited across generations. According to Danandjaja (1994), folklore is

fundamentally defined as a collective cultural expression that is traditionally disseminated and passed down through generations, often existing in various versions. To systematically categorize these narratives, Aarne and Thompson classify folktales into four primary groups: ordinary folktales, jokes and anecdotes, formula tales, and animal tales, where animals are depicted with human-like reasoning and speech (Yulianeta et al., 2022).

A quintessential representation of these animal tales within the archipelago's literary repertoire is the Tantri stories. Originating from India, these tales have spread extensively and resonated profoundly in Java and Bali. Their primary appeal lies in their timeless moral values, which remain highly relevant and valuable today despite being narrated for over two millennia (Pasek, 2006; Taro, 2015).

Within the Balinese context, Candrika (2019) emphasizes that native *satua* constitutes the literary cultural identity of the society, employing the native language as the principal medium to transmit humanistic, cultural, and social values. Although classical Tantri narratives are distinct from native Balinese *satua*, they have been deeply integrated into the region's literary heritage. Classified as classical prose originally written in the Kawi language, Tantri stories are highly revered for their rich humanistic teachings that serve as guiding principles for life (Wirani, 2016). One of the most prominent of these classical adaptations is the ancient Tantri Kamandaka manuscript. According Dian et al. (2024), this manuscript encompasses strong intrinsic elements, including a distinct plot, characterization, and atmospheric setting. The narrative structure follows a frame story format, beginning with the tale of Ni Diah Tantri, the daughter of Patih Bandesuarya from the Patalinagantun Kingdom. Known for her peerless beauty and wisdom, she was presented to King Aisuaryadala. To captivate the king and convey virtuous values, she narrated various animal fables every night.

Among these narratives is the tale of "Monyet dan Burung Manyar," which explores the intricate relationship between skill and arrogance. The story highlights the value of diligence and craftsmanship through the Manyar bird's nest-building ability, while simultaneously addressing the moral failings of arrogance and derogatory communication as the bird mocks the monkey's inability. This provocation leads to a conflict that illustrates the destructive consequences of uncontrolled anger, culminating in the destruction of the nest. The story reaches its resolution as a Priest (Pandita) advises the Manyar bird on the wisdom of selectivity, emphasizing that noble teachings should not be wasted on those unwilling to listen (Sawitri, 2011). Academically, this folklore serves as a vital foundation for character education, utilizing visual media to transfer these complex values of humility, diligence, and emotional control to children (Anggara et al., 2019).

3. RESULTS AND DISCUSSION

1.1 Result

This section explicitly presents the objective outcomes of the applied Design Thinking process, including the complete physical realization of the interactive pop-up prototype. Additionally, it highlights the quantitative evaluation data systematically obtained from content experts, media experts, and direct audience testing at Sanggar Kukuruyuk.

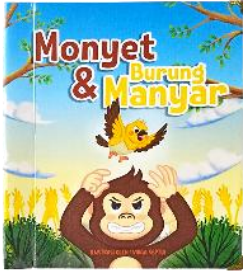


3.1.1 Prototype Realization


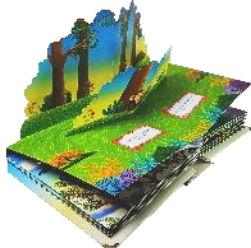


The design process successfully culminated in the creation of a physical interactive medium: a 21x21 cm pop-up storybook titled "Monyet dan Burung Manyar." This specific dimension was deliberately selected to ensure ergonomic handling for children aged 7 to 11 years, while utilizing





highly durable paper materials capable of withstanding active physical interaction. The final prototype consists of a hardcover and 10 sequentially designed main scenes. The visual prototype meticulously integrated specific paper engineering mechanisms not merely for aesthetic appeal, but to dynamically represent the narrative structure and emotional arcs of the Tantri fable. For instance, structural pop-ups utilizing the fundamental V-Fold mechanism were strategically applied in the introductory Scene 1 and the concluding Scene 10. This technique effectively constructed a dramatic depth of field, establishing an immersive three-dimensional forest environment that instantly captures the audience's attention.

Furthermore, a sophisticated combination of the M-Fold and V-Fold mechanisms was utilized in Scene 3 to depict the Manyar bird's dynamic wing movement. This specific mechanical integration visually emphasizes the character's pride and emerging arrogance regarding its craftsmanship. Additionally, the Floating Layers mechanism was deliberately implemented in Scene 7 to illustrate the climax of the conflict. By layering the visual elements tier-by-tier, this technique vividly dramatized the structural destruction of the nest, providing a concrete visual representation of the monkey's intense rage and the didactic consequences of the characters' actions.

Table 1. Visual Prototype and Paper Engineering Mechanisms per Scene
(Source: Research Team, 2025)

Scene	Book Visual	Pop-Up Mechanism	Description	Alignment with Children's Needs
Cover		Hard Cover	Displays the title typography and main character illustrations using a bright color palette to attract children's initial attention.	Bridges the initial attention gap by providing an immediate, vibrant visual stimulus to engage children before the verbal storytelling begins.
Scene 1		V-Fold Mechanism	Visualizes the deep Balinese forest setting. This mechanism creates an immediate depth of field when the book is first opened.	Captures declining attention through sudden dynamic motion (visual surprise).
Scene 2		Floating Layers	Introduces the Manyar bird building its nest. The nest element appears to float, directing children's focus	Translates the abstract moral concept of "diligence" into a tangible visual representation, which is highly

			toward the character's diligence.	suitable for children in the concrete operational learning stage.
Scene 3		M-Fold & V-Fold Mechanism	Displays the dynamic movement of the Manyar bird's wide-open wings, representing its pride and emerging arrogance regarding its craftsmanship.	Captures declining attention through sudden dynamic motion, utilizing a visual surprise to actively maintain cognitive engagement.
Scene 4		Pull-Tab	Depicts the freezing Monkey. The pull-tab mechanism allows children to interact physically, simulating the monkey shivering in the cold.	Accommodates children's kinesthetic needs and encourages active physical participation by allowing direct tactile interaction with the medium.
Scene 5		M-Fold & V-Fold Mechanism	The Manyar bird begins to mock the Monkey. The parallel construction visually separates the hierarchy between the high position of the bird and the low position of the monkey.	Concretely visualizes abstract social hierarchies and the negative trait of arrogance, aiding cognitive comprehension for early childhood audiences.
Scene 6		Floating Layers	Highlights the Monkey's growing anger. The background elements are simplified to focus the audience on the character's emotional shift.	Sustains cognitive focus specifically on the character's emotional shift by deliberately minimizing background visual distractions.

<p>Scene 7</p>		<p>Multiple Layers</p>	<p>Climax. The Monkey destroys the nest. The debris is layered tier-by-tier to dramatize the structural destruction and the intensity of the monkey's rage.</p>	<p>Helps concrete operational children visualize abstract concepts, such as structural destruction and uncontrolled anger, clearly and effectively.</p>
<p>Scene 8</p>		<p>V-Fold Mechanism</p>	<p>The Manyar bird flies away crying for help. The pop-up movement adds a dynamic and dramatic effect to the hurried flapping of its wings.</p>	<p>Re-engages children's attention post-climax through dynamic structural movement, ensuring continuous visual stimulation.</p>
<p>Scene 9</p>		<p>V-Fold Mechanism</p>	<p>The appearance of the Priest (Pandita) delivering advice. The Priest figure dramatically pops out to emphasize authority, presence, and wisdom.</p>	<p>Visually reinforces the presence and authority of a moral figure, facilitating the concrete transfer of didactic values and wisdom.</p>
<p>Scene 10</p>		<p>V-Fold Mechanism</p>	<p>The closing scene shows the Manyar bird reflecting on the Priest's advice. The visual composition is designed to be calmer, soothing the emotional tension after the climax.</p>	<p>Provides a calming visual resolution, creating a conducive psychological state for children to internalize and reflect on the story's moral lessons.</p>

3.1.1 Expert Validation Outcomes

Prior to field implementation, the prototype underwent feasibility testing by content (material) and media experts. The quantitative data, measured using a Likert scale, focused on narrative accuracy and technical design. The content expert assessment involved two evaluators to assess the alignment of the story with the Tantri Kamandaka manuscript and the clarity of moral values. The first content expert is Made Taro, a maestro of oral tradition, yielded a score of 92%, while the second content expert, Tarayana as a cultural arts teacher at Sanggar Kukuruyuk, yielded a score of 100%. Both scores are categorized as "Very Good."

Furthermore, the media expert assessment Purwa Andhika, evaluating the Visual Communication Design (VCD) principles, illustration quality, and the mechanical function of the paper engineering resulted in a score of 84% (categorized as "Very Good").



Figure 2. Expert Validation Outcomes
(Source: Research Team, 2025)

3.1.2 Audience Testing Data

Field testing was conducted with 40 children aged 7–11 years at Sanggar Kukuruyuk using the AIDA (Attention, Interest, Desire, Action) evaluation model (Soewardikoen, 2021). The implementation involved a storytelling session using the pop-up book. Observational data recorded a significant decrease in distracted behaviors compared to previous sessions that utilized conventional books. Post-test questionnaire results indicated an overall average score of 91.5%. Specifically, the data showed high emotional engagement and visual preference, confirming that the interactive pop-up format successfully captured attention, maintained interest, sparked the desire to interact with the media, and prompted active participation during the storytelling process.



Figure 3. Audience Testing Data
(Source: Research Team, 2025)

1.2 Discussionya

The primary objective of this study was to design an interactive storytelling medium capable of enhancing children's attention while effectively conveying the moral values of the Tantri folklore.

The findings from the prototype realization and testing phases confirm that the pop-up book format successfully addresses the gap identified in the initial observation.

3.2.1 Technical Efficacy of Paper Engineering

The high validation scores and positive audience response indicate that the integration of paper engineering techniques functioned as an effective visual stimulus. The objective data from the audience testing correlates with the theoretical premise that interactive 3D mechanisms (such as the M-Fold and Floating Layers) create continuous "visual surprises." These surprises actively maintain children's cognitive engagement, and suitable for children in the concrete operational stage (Piaget, 1964). This outcome aligns with the findings of Nisa & Kurnia (2025) who asserted that interactive physical media transforms children from passive listeners into active participants, thereby significantly extending their attention span in non-formal educational settings. The physical interaction required to open the pages and witness the structural pop-outs proved far more engaging than static, text heavy conventional books.

3.2.1 Visual Transfer of Moral Values

The "Very Good" rating from the material expert confirms that the intrinsic elements of the Tantri folklore were not compromised during the visual adaptation. The design successfully translated the abstract didactic values of the story into concrete visual representations suitable for children in the concrete operational stage. For instance, the use of the Multiple Layers mechanism in the climax scene effectively visualized the destructive consequences of the monkey's anger and the Manyar bird's arrogance. Visual media is a highly effective instrument for transferring character education; the concrete behavioral modeling shown in the illustrations allows children to internalize the values of humility and emotional control more effectively than purely oral storytelling methods.

3.2.1 Limitations and Future Research Directions

While the study demonstrates significant practical implications for cultural preservation and early childhood education, it acknowledges certain limitations. The primary constraint lies in the physical durability of the paper mechanisms. Although designed with durable materials, paper engineering remains susceptible to wear and tear when subjected to repeated, unsupervised physical interaction by young children.

Future research should address these physical limitations by exploring the use of more resilient, synthetic materials for pop-up construction. Additionally, subsequent studies could investigate hybrid learning approaches, such as integrating Augmented Reality (AR) technology with physical pop-up books to provide a durable, supplementary layer of interactivity. Furthermore, to transcend physical constraints entirely and reach a broader audience, future developments should explore adapting this specific Tantri narrative into a 2D episodic animated film. Transitioning from paper engineering to an animated film format would not only resolve the issue of media longevity but also offer a dynamic, highly accessible visual platform for character education, ensuring the continuous preservation of local folklore in the digital era.

4. CONCLUSION

This research aimed to address the decline in children's attention during traditional storytelling sessions at Sanggar Kukuruyuk by designing an interactive pop-up book titled "Monyet dan Burung Manyar." The findings confirm that the strategic integration of paper engineering mechanisms such as V-folds, pull-tabs, and floating layers, successfully transforms the didactic Tantri folklore into a highly engaging, multisensory educational medium. Quantitative outcomes strongly validate this success, with material and media expert evaluations reaching up to 100%

and 84% respectively, alongside an outstanding audience feasibility score of 91.5% based on the AIDA (Attention, Interest, Desire, Action) model. These results explicitly answer the research objective, proving that visual interactivity significantly extends children's cognitive and emotional engagement.

The significance of these findings extends to both theoretical and practical domains. Scientifically, this study contributes to Visual Communication Design by demonstrating how physical interactivity bridges the gap between abstract moral concepts (such as diligence and the perils of arrogance) and the concrete operational learning needs of early childhood. Practically, the resulting pop-up book, alongside the finger puppets, provides educators and oral tradition practitioners with a functional, real-world tool to effectively instill character education in non-formal learning environments.

While the interactive medium proved highly effective, the study acknowledges the inherent limitations regarding the physical durability of paper-based mechanisms when subjected to continuous, unsupervised use by young children. Consequently, future research should explore the utilization of resilient synthetic materials or the integration of Augmented Reality (AR) to create a durable, hybrid educational experience. Furthermore, to transcend physical constraints entirely, adapting this Tantri narrative into a 2D episodic animated film would serve as a vital direction for future exploration, ensuring broader accessibility.

Ultimately, the main takeaway of this research underscores a critical approach to cultural innovation: the preservation of local folklore like the Tantri Kamandaka requires more than mere archiving; it demands continuous visual reinvention. By marrying traditional Balinese narratives with interactive design engineering, this study proves that ancient wisdom can remain vibrantly relevant, preserving its moral legacy for the modern generation.

Furthermore, a critical evaluation of this innovation must acknowledge a potential theoretical risk: the degradation of the oral tradition's originality. While the pop-up format significantly enhances visual engagement, over reliance on fixed visual representations could potentially limit the children's independent imagination, which is traditionally fostered by the purely verbal nuances of 'satua'. Therefore, this interactive pop-up book is positioned not as a replacement for the traditional storyteller, but rather as a supplementary pedagogical tool designed to bridge the initial attention gap before deeper verbal engagement can occur.

REFERENCES

- Anggara, I. G. A. S., Santosa, H., & Udayana, A. A. G. B. (2019). Character Education And Moral Value In 2d Animation Film Entitled "Pendeta Bangau." *Capture : Jurnal Seni Media Rekam*, 10(2), Article 2. <https://doi.org/10.33153/capture.v10i2.2449>
- Candrika, L. Y. (2019). *Tantangan Budaya Literasi Di Era Digitalisasi: Peranan Dongeng Lokal Dalam Memperkaya Literasi Nasional*.
- Danandjaja, J. (1994). *Folklor Indonesia: Ilmu Gosip, Dongeng, dan lain-lain*. PT Temprint.
- Dian, N. S. C., Sidhartani, S., & Putri, M. T. G. (2024). Perancangan buku cerita bergambar Kera dan Burung Manyar sebagai visualisasi kisah pada naskah Tantri Kamandaka. *Cipta*, 2(3), Article 3. <https://doi.org/10.30998/cipta.v2i3.2802>
- Guna, I. G. M. D. (2020). *Made Taro Mendongeng dan Bermain Sepanjang Waktu (Revisi)*. Pustaka Ekspresi.
- Hiner, M. (1985). *Paper Engineering: For Pop-up Books and Cards*. Tarquin Publications.

- Indriany, D., Saidah, K., & Basori, M. (2025). Pengembangan Media Pop Up Book pada Materi Sistem Tata Surya Berorientasi pada Keterampilan Ilmiah bagi Siswa Kelas VI Sekolah Dasar. *CENDEKIA: Jurnal Ilmu Sosial, Bahasa dan Pendidikan*, 5(1), 332–342. <https://doi.org/10.55606/cendekia.v5i1.3541>
- Ives, R. (2009). *Paper engineering & pop-ups for dummies*. Wiley Pub.
- Nisa, S. K., & Kurnia, I. R. (2025). Pengembangan Pop-Up Book Sebagai Sumber Belajar Untuk Meningkatkan Motivasi Siswa Pada Pembelajaran Tematik Di Sdn Cicau 02. 7(1).
- Pasek, I. M. (2006). *Carita Tantri*. Yayasan Dharma Sastra.
- Piaget, J. (1964). Part I: Cognitive development in children: Piaget development and learning. *Journal of Research in Science Teaching*, 2(3), 176–186. <https://doi.org/10.1002/tea.3660020306>
- Rutbatul, N., Nur, F., Indah, A., Atika, V., & Arbain, M. (2025). Pengembangan Media pembelajaran Pop Up Book Materi Keragaman Budaya Indonesia Kelas IV Sekolah Dasar. 6(1).
- Sari, N. W. V. S. P. (2026). *Perancangan Buku Cerita Bergambar Pop-Up berjudul "Monyet dan Burung Manyar" sebagai Media Mendongeng di Sanggar Kukuruyuk* [Tugas Akhir]. Institut Bisnis dan Teknologi Indonesia.
- Sawitri, C. (2011). *Tantri Perempuan yang Bercerita*. PT Kompas Media Nusantara.
- Soewardikoen, D. W. (2021). *Metodologi Penelitian Desain Komunikasi Visual* (Revisi). PT Kanisius.
- Sugiyono. (2018). *Metode Penelitian Bisnis Pendekatan Kuantitatif Kualitatif Kombinasi Dan R&D*. Alfabeta.
- Taro, M. (2015). *Kisah-Kisah Tantri*. Sanggar Kukuruyuk.
- Wirani, I. A. S. (2016). Nilai Pendidikan Karakter Dalam Naskah Tantri Kamandaka. *PRASI*, 11(01). <https://doi.org/10.23887/prasi.v11i01.10972>
- Yulianeta, Y., Yaacob, A., & Lubis, A. H. (2022). The Development of Web-Based Teaching Materials Integrated with Indonesian Folklore for Indonesian Language for Foreign Speakers Students. *International Journal of Language Education*, 6(1), 46. <https://doi.org/10.26858/ijole.v6i1.22957>
- Yuwono, A., & Indrajit, R. E. (2020). *Pengantar Konsep Dasar Design Thinking*. ANDI.