



Scaffolding on the use of loose parts in post-pandemic learning for age 5-6 years old

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Abstract

Scaffolding in early childhood learning is one of the teachers' efforts in optimizing the development of children to comply with ZPD (Zona Proximal Development). This research aims to know the form of scaffolding performed by teachers in the use of Loose Parts media consisting of four stages, namely exploration, experimentation, creative and building the meaning and purpose of playing during the learning process at Integrated Early Childhood Education (PAUD Terpadu) Aisyiyah Nur'aini unit two Yogyakarta. The method used qualitative descriptive approach. The research subjects were 15 teachers with 4 teachers as informants selected through purposive sampling techniques. The researchers used triangulation techniques for data validation and Miles and Huberman models for data analysis. The research tools used are an unstructured interview guide, an observation guide, and a documentation guide. Research results show scaffolding on the use of Loose Parts media in learning related exploration stage, experimental stage, creative stage and stage building meaning and play objectives adapted to the objectives of each stage and condition of the child. All these stages are related to each other. Later on this study, it was found that learning at PAUD Terpadu Aisyiyah Nur'aini unit two Yogyakarta began to be directed using learning with the concept of the project, the Reggio Emilia model and mixed with literacy-based learning. With this research, it is hoped that teachers can provide the right scaffolding for the child during play activities so that the child's creativity develops optimally.

Keywords: *Loose Parts, scaffolding, early childhood*

INTRODUCTION

Loose Parts can be one of the media choices in learning that can provide a hands-on experience for children. Loose Parts itself is a breakdown component that can be used according to the ideas, interests and ideas of the child freely. Loose Parts are open play media, interesting, can be manipulated or created according to the ideas, interests, ideas and thoughts of the child and are components that exist in the area of the surrounding environment (Puspita, 2019). Loose Parts is present as a material that can be manipulated by the child so that ideas can be stimulated to optimize the potential of the child will emerge (Siantajani, 2020). Loose Parts are not built-in media or factory-made media.

Items such as wood, stone, plastic, used items are examples of Loose Parts components. Loose Parts are divided into 7 types: natural materials, plastic, metal, wood and bamboo, thread

and fabric, glass and ceramic and packaging containers (Haughey in Mastuinda et al., 2020). Different types of loose parts can be used as a replacement for educational games. Loose Parts can help solve the problem of the absence of APE in learning (Retnowati, 2021). However, based on interviews, teachers sometimes point out the difficulty of using loose parts into creations that can attract the attention of the child. The use of Loose Parts in learning is assessed as effective in growing children.

Loose Parts is very effective in building early thinking skills in children, such as critical thinking, creative, and problem-solving abilities (Muntomimah & Wijayanti, 2021). In the use of Loose Parts there are process of experimentation, exploration and fun playing using Loose Parts according to the creativity and imagination of the child (Gull et al., 2019). Mainly there are 4 stages in using loose parts that are exploration, experimentation, creative and building meaning and purpose of play (Haughy in Siantajani, 2020). Loose Parts effective for developing children's thinking abilities (Shabrina & Lestaringrum, 2020).

Each step requires the help of the teacher and the cooperation with the child. If the stage is done with the right help and good collaboration between the child and the teacher, then the child's development and abilities will be optimal. The help of teachers can help children improve skills and gain knowledge. Scaffolding consists of three phases: environmental provisions; explaining, reviewing, and restructuring; and developing conceptual thinking (Vygostky in Khadijah, 2016). Scaffolding environmental provisions are implemented by teachers using Loose Parts at the time of the exploration stage by arranging the play environment. For scaffolding explaining, reviewing, and restructuring is also done at the exploration stage by giving the child the opportunity to observe, ask, and the teacher helps by giving ideas. On the other hand, scaffolding developing conceptual thinking is carried out by the teacher when entering the experimental stage.

The need for transmission systems and learning mechanisms to child learning understanding due to lack of understanding in online learning (Widyaningsih, 2021). Loose Parts that emphasize freedom in the child according to the child's curiosity and ideas both in the use of loose parts as well as in the learning phase using Loose parts and utilizing the surrounding environment can be a new atmosphere in learning for the child. Based on the results of the interview, PAUD Terpadu Nur'aini Yogyakarta is one of the institutions in the city of Yogyakarta that has used Loose Parts in its study since 2019. During the pandemic, learning was done online using Loose Parts of the equipment available at home. After the pandemic PAUD Terpadu Nur'aini unit two Yogyakarta implemented and developed learning using more diverse Loose Parts. The development was done to provide new experiences in post-pandemic learning so that it would be more enjoyable for children.

Previous research showed that a teacher of PAUD Terpadu Nur'aini has a positive perception of knowledge, way of thinking, feelings, experiences, and behavior about the use of Loose Partss media in the learning process. In addition, teachers at PAUD Terpadu Nur'aini have obtained information about Loose Parts through seminars and training (Hikmah, 2021). Researchers are interested in learning more deeply about the forms of scaffolding performed by teachers in play activities with Loose Parts during the post-pandemic learning process.

METHOD

This research is a type of descriptive qualitative research with the aim of revealing the various uniqueness that exists in individuals, groups, and/or organizations in daily life in a comprehensive, detailed, in-depth, and scientifically responsible manner (Sukidin in Siyoto & Sodik, 2015). This research approach, selected with the aim of obtaining describe or describe an event, event or phenomenon without engineering and what is in detail and in depth related to scaffolding in the use of media Loose Parts related to the four stages of exploration, experimentation, creative and building meaning and purpose of playing in PAUD Integrated Aisyiyah Nur'aini unit 2 Yogyakarta.

The data obtained during the study was taken directly by the researchers to the field for six months. To obtain real data the researchers involved the subject of research is the teacher in PAUD Aisyiyah Terpadu Nur'aini unit 2 Yogyakarta. The informants in this study were four teachers selected using purposive sampling techniques with teaching criteria in the age 5-6 years, engaged in the learning process and using Loose Parts in their learning. The participants in this study are the Head of School and Deputy Head of the School of Curriculum. Data collection techniques use observations, interviews and documentation. The instruments developed include an observation guide, an unstructured interview guide, and documentation that describes the learning process carried out by teachers with scaffolding using Loose Parts media. During data collection with the instrument, the researchers first asked about the readiness of the informant and the participants in the study, and the researcher also ensured that all the information provided would be used as appropriate. Data validation uses triangulation techniques which are data validation techniques using different data collection techniques from the same source. Data analysis uses Miles and Huberman with stages of data reduction, data display, and conclusion drawing.

RESULTS AND DISCUSSION

The term loose parts was first used in 1971 by an architect named Simon Nicholson in his work entitled "How to Cheat-the Theory of Loose Parts". Loose Parts means material that can be opened, separated, made one back, brought, combined, balanced, moved and used alone or combined with other materials in the form of natural or synthetic materials (Gull et al., 2019). In English, Loose Parts means discharge. Loose Parts is a material that can be moved and freely used in a variety of ways according to the child's wishes (Flannigan & Dietze, 2018). Loose Parts is a mindset with a process-oriented approach where conversations emerge and make meaningful learning (Smith-gilman, 2018). Based on the previous expert opinion, it can be concluded that Loose Parts is a material that can be used freely according to the child's desire to adapt meaningful learning during the learning process.

Learning using Loose Parts has four stages: exploration stage, experimental stage, creative stage and stage building meaning and purpose of play (Haugher in Siantajani, 2020). This is in line with the previous opinion of Gull et al., (2019) that in the use of Loose Parts children will go through a process of experimentation, exploration and fun play in accordance with their creativity and imagination. Each stage requires the help of the teacher and the cooperation between the teacher with the child in order to grow the child's imagination and ideas and ideas can be optimal. The teachers should be an expert observer for children, understand their level of learning and consider steps to meet the child's needs individually (Khadijah, 2016). In the theory of Vygotsky, the help given by the teacher to the child is called scaffolding (Papalia et al., 2008). Scaffolding is the temporary support given by teachers, parents or others to the child to do the task until the child can do it independently. The results of research and discussion on scaffolding in the use of Loose Parts media can be described as follows:

Exploration Stage

The exploration stage is the initial stage in which the child is freed to explore the environment around the child according to his or her desire (Choirun, 2017). Exploration is an activity that can give the child the opportunity to see, understand, feel and subsequently can make something interesting for the child (Rachmawati & Kurniati, 2010). At this stage of exploration, the teachers covered arranging Loose Parts, introducing loose parts and engaging in the preparation of Loose parts as the help the teacher gave the child to explore.

At the exploration stage in arranging Loose Parts, the majority of teachers say by providing loose parts that are diverse, interesting, not monotonous, should be clear about their intentions and purposes and based on the shadows or predictions of the teacher. The teacher also added considerations made when arranging loose parts, the teacher said the consideration

made is Loose parts arranged should not be placed in one position assuming above or below, stand out, have different colors and shapes so that stimulates development and grouped according to the type of Loose Parts. To develop ideas in the layout of Loose Parts, tailored to what is imagined, the concepts to be achieved and the objectives of play, discuss with fellow teachers, from handbooks or storytelling books, and follow training.

Interview with Mrs. S:

“...The objectives are tailored to the core competence, basic competence and the objectives to be achieved. Suppose the concept of shape or color is achieved, then the teacher provides Loose Part with a variety of shapes and colors. Then the teacher avoided the use of slices and glue when arranging loose parts and replacing with other materials.”

In line with Luken et al., (2011) said that in designing a learning needs to be tailored to desires and needs. According to the Siantajani (2020) children should vary by having a variety of textures, shapes, colors, weights and sizes to enrich the child's sensory experience. Then arranging loose parts is better in places that are not crowded so as not to collide with the Loose Parts pattern itself. Next, set the Loose Parts in a place that the child can easily see, pay attention to the composition of color, shape, size and balance when arranging the loose parts.

The teacher then explains the items outside the Loose Parts components that are added in the form of photos, pictures and storybooks. The teacher also mentioned how to determine the number of Loose Parts used there are no special rules, for class B children the number is free, not too much or little and can be for children to play. The results of the interview with I and S are as follows:

Interview with Mrs. I:

“Spaces outside the Loose Part component added may be like pictures or photos for a child's idea”

Interview with Mrs. S:

“Outside the Loose Part component added may be based on the results of discussions and items in the warehouse. Like a picture or storybook or playdough.”

In line with Siantajani's (2020) opinion, teachers can add inspiration in the form of story books, photos, pictures, cards, and so on in the layout of Loose Parts. Then Anisabela & Rahminawati (2022) also submitted that the quantity, material, size and shape should be taken into account in choosing the Loose Parts to be used. For more clearly related arrangements can be seen through figure 1 below.



Figure 1. Loose Parts arranged by the teacher

In introducing Loose Parts, the teacher gives an opportunity to observe Loose parts that have been arranged since the child came to school. Then the teacher uses the storybook chosen by the child to associate with the theme or material to be presented. The teacher also said the child was given a chance back to observe the Loose Parts together as the play was done. Children will be allowed to walk around, negotiate and decide what to play with. This is in line with Siantajani's opinion (2020), saying that to introduce Loose Parts, teachers can first invite children to observe the arrangement of Loose parts that have been arranged and provided. Wardhani et al., (2021) also added that when early learning using Loose Parts teachers will explain and show the materials that have been arranged by teachers to arouse the interest of the child.

The observation of the arrangement of Loose Parts is carried out at the beginning of the exploration stage with the aim of providing education to the child related to play tools that can be used during play activities. the child can reflect objects of various textures, colors, shapes, and sizes so that the child is satisfied with the desire of the year. Through this stage, the child also learns to understand play strategies, prepare toys, and introduce toys. With the teacher giving the opportunity to the child to observe the order of play, without realizing the teacher triggers the child's curiosity and stimulates his creativity (Rachmawati & Kurniati, 2010).

During the introduction, the teacher also gave open questions and used the book to give the child ideas to awaken the child's interest with Loose Parts. When the child is observing Loose Parts, the teacher quietly observes the child and does not disturb the child while occasionally taking a photo or making notes if necessary and answering the child's questions. Teachers say the child feels happy, enthusiastic, curious, immediately explores and looks at the Loose Parts provided. This is in line with the opinion of Sit et al., (2016) to stimulate children to express their ideas and speak teachers can start by giving opening questions. For more clearly related introductions can be seen through figure 2 below.



Figure 2. Children are given the opportunity to observe Loose Parts

Related to involving children in composing Loose Parts, that teachers need to involve children to change the arrangement of Loose parts as an attempt to build child awareness of loose parts by discussing whether it is necessary to add, reduce, or shift existing loose pieces. However, teachers have other ways to involve children in arranging loose parts. Teachers say how to involve the child is to invite the child to choose what activities will be played and what tools and materials will be used through reflection or discussion together and then the teacher will arrange according to the agreement. Furthermore, the teacher explains how to involve what is done, by asking the child to give suggestions, ideas or ideas related to activities and any Loose Parts that the child wants or needs through discussion or reflection. The teacher will arrange according to the child's wishes before the child comes to school. This is supported by the opinion of Luken et al., (2011) that in the process of designing learning, teachers can ask for opinions and gather ideas from children related to whatever should be in the design of learning. Sit et al., (2016), also suggested that children need to be invited to design learning activities and can bring materials from home to stimulate their creativity. For more clearly related involvement can be seen through figure 3 below. For more clearly related involvement can be seen through the image 3 below.



Figure 3. The teacher and children discuss activities, tools and materials needed

Supporting the results of observations, interviews with teachers namely Mrs. I and Mrs. A, explain the bondage of the child in the exploration stage with:

Interview with Mrs. I:

“Teachers do not involve the child in the preparation of the Loose Part design, never let the child arrange itself, but the teacher feels that there is a need for a reflection of the play activities that they want to do and discuss the loose part that is used.”

Interview with Mrs. A:

"The teacher involves the child in the moment of reflection, not when he speaks. Teachers ask the children what they want to play, ask the kids what they need tomorrow. Then the teacher prepares according to the child's wishes."

Teachers then explain when the child explores teachers just observe, allow the child to explore, be a facilitator or give a provocation if necessary. Next, the teacher explains how to let the child explore by letting the child freely create something according to his wishes, his imagination and allowing the child to explore. According to Munawar et al., (2019), when the child explores the teacher acts only as a facilitator and arranges objects aimed at inviting the child to play. Anisabela & Rahminawati (2022) added that teachers can stimulate children's ideas, organize Loose Parts and free children to create to start the game with Loose Parts. Based on the results, the scaffolding that the teacher performs at the exploration stage aims to get the child to know the surrounding environment and to catch a sense of curiosity. Teachers will provide and adjust the assistance given to the child according to the situation of the child.

Experiment Stage

The experimental phase is the second phase after the child has explored the environment according to the desire of the year in the previous stage of exploration. At this stage, the child begins to create work based on the ideas and ideas of the child. Muiz (in Khadijah, 2016) submitted that experiment is an experimental activity by observing the experimental process. Rachmawati & Kurniati (2010) suggested that early childhood experiments are simple experiments such as how children know a process and why something can happen that will then produce a solution according to the ideas and ideas of the child. At the experimental stage, teachers include supporting and encouraging children to experiment. Form support for the child by giving examples or sentences of provocation according to the results of the interview with I as follows:

"By giving provocative sentences, or if we don't prepare a loose part outside that we've arranged to be free to take a child."

As well as the results of the interview with Mrs. G, which reinforces the opinion of Mrs. S:

"Suppose you give the child an example as an idea, provide a loose part and the child is free to take the Loose part outside what the teacher has arranged."

The support given to experiment is by providing Loose Parts that are diverse and free to take away Loose parts that have been arranged before and give the example to the child. The findings were supported by Luken et al., (2011) who presented a challenging environment and interesting and open material that would invite children to ask, explore and experiment so

that children are willing to investigate, with learning demikan more meaningful and more motivating. Next, the teacher gives the child free time to play Loose Parts as a form of support for the child to experiment. Teachers say they don't limit the child's time to complete the work. If the child's work is not completed in one day, then the child is allowed to continue tomorrow. Then the child also determines the length of time it takes to complete the work and change the theme. Hurlock (in Sit et al., 2016) said the excitement given to a child should not be arranged in such a way as to cause limited free time for the child to play with ideas, concepts, and try in new forms. Hurlock (in Sit et al., 2016) said the excitement given to a child should not be arranged in such a way as to cause limited free time for the child to play with ideas, concepts, and try in new forms.

Another support is to give the child space to play. Teachers will free the child to play anywhere, not directing and flexible so the child can try freely. It is in agreement with Retnowati (2021), that an environment that can facilitate children to interact freely and comfortably will provide possibilities that make children inventors. For more clarity regarding support can be seen through the results of interviews with Mother I and Mother A as well as Figure 4 below.

Interview with Mrs. I:

"Teachers don't limit how long a child will finish the work. The child decides if he has finished playing or if he still wants to continue. The teacher always asks the child to continue or finish. If it is done that day, if it is not done, it will be continued the next day until the child feels that the work is done."

Interview with Mrs. A:

"Teachers give incentives differently, there are children who need support, there is a child who needs support little there are kids who do not need support. If the child is ready to play, let go, or given a provocation. For children who do not want to experiment, modeling is given."



Figure 4. The teacher gives freedom of time and space for children to experiment

The child is encouraged to experiment, namely by giving provocative sentences using open sentences, images and by giving modeling to the child. Then the teacher builds questions, namely by asking questions using what words, asking the child's opinions and ideas, and encouraging the child to create work based on the child's answers using Loose Parts. Siantajani (2020) proposes provocation as an invitation to move forward by stimulating the response or action given. Then Munawar et al., (2019) suggested that provocation can be developed

through open questions (open ended question). The open question sentence can start with what, why, and how. Imagine what happened? what have you tried? and what have You made of this thing? The teacher then explains what needs to be paid attention to in giving a boost to the situation and giving a provocative phrase according to its level, inviting a friend or modeling. Children do not have the desire to experiment. Teachers say to observe the child first, then given a provocative phrase or modeling according to the child's needs.

The results are supported by the opinion of Siantajani (2020) that put forward things to pay attention to, namely, pay attention first to the situation of children playing, when children are playing using Loose Parts then let children continue to do their activities. The arrival of a teacher in the midst of a child's activity can just shift the child so that the idea of the child becomes obstructed. The second does not expect the right answer from the child, when doing a provocation then the response of the child is not seen as right or wrong, but is heard and the teacher fishing further so that the child's idea develops. The third provocative questions given to the child come from the child's response. When asking questions, the teacher does not have to prepare questions that will be asked to the child. When the child asks, the teacher is not obliged to answer, but the teacher can ask the child so that the child finds the answer to the question. This is supported by Beloglovsky's opinion (in Nadhifah, 2021), that when children are playing with Loose Parts, the role of adults in supporting language development is to expand language and support the improvement of their ability to communicate ideas by asking open questions and using descriptive language. Then Safitri & Lestarinigrum (2021) also argued that when the child is playing using Loose Parts then the teacher should ask questions to stimulate the creative child to answer with a variety of answers without the teacher directing one of the specific answers, the teacher should be ready to give answers to the child and the teacher should give the child an opportunity to do thinking activities before asking or answering questions. For more clearly related impulses can be seen through the figure 5 below. For more detailed information, see image 5 below.



Figure 5. The teacher gives provoking sentences to children

Based on the results, the scaffolding given at the experimental stage aims to get the child to conduct the experiment according to his ideas and ideas. The help provided by the teacher is the time, place and open questions that come from the child. In line with Santrock

(2011)'s opinion, asking questions whose nature is investigative is the best way to shape scaffolding and help children build more advanced thinking skills. The more it feels that the child has been able to do without help, the necessary guidance is also reduced according to the child's needs.

Creative Stage

The creative phase is the third phase after the exploration and experimentation phase. Supriadi (in Rachmawati & Kurniati, 2010) stated that creativity is the ability of a person to give birth to new things, both ideas and works that are different from existing ones. According to Nurjanah (in Retnowati, 2021) creativity is the ability in thinking to formulate new ideas and combine them with old ideas and then combine them to form an understanding. At this creative stage, what teachers do includes growing and developing children's creativity.

At the creative stage, the teacher cultivates the creativity of the child by providing activities that are not boring, giving the child the opportunity to try, sharing experiences with other children, providing a storybook and a comfortable environment for the child. Teachers explain what needs to be taken into account in growing children's creativity, namely the need for patience, let the child experiment first, pay attention to the provocative sentences given and provide a variety of Loose Parts. Interview with Mrs. S:

"Teachers, environment and influential friends. If a child is given LKA, opens books, paints and draws, then the child will get bored because he can't explore. If you use the Loose Part, the child can freely create what he thinks. Children will share experience with each other, teachers do not limit as long as there is a constructed concept. Materials have an impact as well."

The results are in line with the opinion of Harun & Rahardjo, (2022), the application of Loose Parts in effective learning in dealing with saturation in early childhood. The results are in line with the Siantajani (2020) opinion of fostering children's creativity by understanding and encouraging creativity, creating a creative environment, providing creative material and working in groups. The environment also plays a role in fostering children's creativity.

Rachmawati & Kurniati (2010) put forward the environmental conditions of children have a great influence in developing children's creativity. Creativity will die and not develop if the environment is not supportive. Teachers also explain how to build a pleasant environment by providing a clean environment, away from crowds, noiseless, spacious, having sufficient lighting and teachers are not brought to the atmosphere of children. Suryana & Rizka (2019) suggests that a pleasant atmosphere can be created by giving children the bright colors they like. In accordance with the opinion of Rachmawati & Kurniati (2010) which says that the

environmental conditions created to cultivate the creative soul are a) an environment with clean and healthy conditions, b) an epic arrangement of the space with adequate lighting and colors that can stimulate the mind and feelings, c) not full of unnecessary items and images that disturb and d) adequate ventilation. The playground should also be designed to stimulate children's creativity.

The way teachers design a playground for the child is by discussing with the other teachers, the room is made beautiful, attractive, not too many large items or squeezed and pictures so that the child freely moves and makes it easy for the kid to take Loose Parts. The findings are supported by Casey & Carter's opinion (in Wardhani et al., 2021) that class settings can be adjusted to avoid potential problems and develop the availability of support for children to interact according to their choices and wishes. Next, the teacher provides group activities. The way the teacher planned the division of children's groups is to release according to the child's wishes, ask the child or offer and ask the child questions. But there are those who use the scroll to keep the child from getting bored. This is in line with Yus (2011)'s opinion that through group work will help the development of theory, children supported for dialogue, criticism, comparison, holding hypotheses, and problem solving. Consistent with the opinion. Rahardjo, (2019) also suggests that loose parts will encourage children to interact, make meaningful conversations and will encourage children to appreciate each other's conversations in their group. The loose part talks will grow a sense of mutual respect in the multicultural classroom For more clearly related cultivating creativity can be seen through the figure 6 below.



Figure 6. Classrooms designed by the teacher

To develop creations creatively, teachers ask questions that originate from the child's work or children's answers. The form of the question is a higher question or analysis. Teachers also challenge the child and ask him to add his work to develop his creativity. In addition, the teacher reinforces the ideas or work of the child. The way to do this is by discussing with the child, asking questions such as possible causes and consequences of the child's work.

The statement is in line with the results of an interview with Mrs. I:

In order to stimulate the child, the teacher pushes the child who once was just trying to be to a higher level, the professor asks what the child is doing, then the teacher gives a challenge so that the child adds to his work. The question is being analyzed."

In line with previous opinions, the results of the interview with Mrs. S:

“...give questions and add higher questions. Teachers stimulate the child so that he can do something else, not stop at one, not feel satisfied quickly so that the child develops according to what he thinks.

Creative thinking is the essence of high-level thinking (Nurlaela et al., 2019). In Bloom's taxonomy theory (in Luluk, 2017) there are six classifications: knowing (remembering), understanding, applying, analyzing, evaluating, creating. The last three levels are analyzing, evaluating, creating, including high-level thinking. For more clearly related to developing creativity can be seen through the figure 7 below.



Figure 7. The teacher gives challenges to children



Figure 8. Children's works

Teachers who are able to develop creativity, then the teacher has actually been able to stimulate the child to the upper limit of Vygotsky's ZPD concept. ZPD or Proximal Development Zone is a vygotky term for a series of tasks that are difficult to master children alone but can be achieved with the help of others (Khadijah, 2016). Santrock (2011) argues that the lower limit of ZPD is the level of skills attained by the child independently, while the upper limit is an additional responsibility that the child can attain with the help of other people who know. Based on this view, ZPD can be described as the middle line between the lower limit which is the minimum level that a child can reach independently with the upper limit that is the higher level of the child's minimum ability that can be achieved with the help of a more competent person.

Teachers who are able to stimulate children to reach the upper limit of ZPD require experience. Teaching experience affects the professionalism of teachers by 33.6% (Wiranti, 2021). There will be a difference between teachers who are accustomed to stimulating children by asking questions in the form of analysis, evaluating and creating with unaccustomed

teachers. Horowitz et al., (in Santrock, 2011) said what questions might be asked like what do you model? Why do you think like that? What next do you need to do? And how can you connect them? Based on these results, at this creative stage, the help provided by the teacher covers the environmental conditions and questions of higher level so that the child is able to produce new work.

Building Meaning and Purpose of Playing Stage

Based on the results of the interviews at the stage of building the meaning and purpose of play related to the use of Loose Part media in learning about assessing, the researcher obtained the results of how the teacher reflected that the child had been creative well, the way the teacher reflected that the child had achieved the goal of playing, references for assessing child development, follow-up carried out by the teacher if the child has not been able to understand the meaning of creation well, follow-up carried out by the teacher if the child has not been able to achieve the goal of playing well, follow-up carried out by the teacher if the child has been able to understand the meaning of creation well, and follow-up carried out by the teacher if children have been able to understand achieving the goal of playing well.

The statement is in line with the results of an interview with Mrs. I:

“Looking at the concept that the child understands. Assessment done during the learning process. Teachers reflect what the child’s abilities have achieved.”

In line with the opinion, the results of the interview with Mrs. G added:

“Communicating with the child, the child is asked to tell a story or can by looking at the assessment records during the learning process and results of work.”

Rahmah (2013) says meaningful learning is the process of linking new information to relevant concepts present on cognitive structures that include previously studied facts, concepts, and generalizations. The goal of playing is to optimize all aspects of child development (Pratiwi, 2017). Teachers can witness the progress of the child’s development in which the child can define the environment around him and optimum growth. This stage requires sensitivity and agility to be able to see that the child has been able to build meaning and the goals of play.

Teachers explain how to reflect that the child has created well by seeing the child answer questions, tell his work, make anecdotes, and by seeing how the child uses Loose Parts. Then the teacher also explains how to reflect that the child has achieved the goal of play by looking at what concepts the child already mastered, assessments during the learning process, through anecdotal records, and comparative documentation. In line with the opinion of Anisabela & Rahminawati (2022) said that at the stage of building the meaning and purpose of the game is usually evaluated to see the progress of the child's development in which the child

can manipulate around him with the game that has been done. Yus (2011) argues that documentation can be used as an assessment and consideration to do something. Documentation relates to the child's processes and work where the child's images can be visualized when the child is engaged in an experience, the words they use when discussing, the feelings, and the interpretation of the child's experience through visual media presented as a graphical presentation of learning. Yus (2011) also adds that the assessment process can be done by observing, documenting, analyzing, and studying what a child learns.

Teachers then explain references to evaluate the development of the child, all teachers answer the Standards for Child Developmental Achievement (STPPA), core competence, basic competence and learning access from the results of discussions that become references in evaluating child development. The statement is in line with the results of an interview with Mrs. I:

“The teacher’s reference to assessing the development of the child is STPPA, if it has not reached StPPA it means it is not able to reach the goal.”

In line with the previous opinion, the results of the interview with Mrs. A:

“Well, there’s a little bit of it, but it’s also a bit of a little boy, Stoppy. But if now the assessment is more using anecdotal records so according to the reach of the child only, more liquid.”

The Standards for Child Developmental Achievement (STPPA) can be a reference for teachers to see the achievement of certain abilities that children want to (Suminah et al., 2018). The teacher also explains the follow-up done both for children who have not yet been able to understand the creation of Loose Parts and the goal of the game and the child who has been capable of understanding the creations of the loose parts and achieving the aim of the play.

Teachers explain the follow-up that is done if the child has not been able to understand the creation of Loose Parts or the goal of play by seeing first which abilities the child is not able to quantify, then giving open questions, provocative sentences, fishing the child to tell the story, guiding slowly and intensely compared with other children and if necessary can call experts or cooperate with the university according to the need. Whereas for children who have been able to understand the creation of Loose Parts and the goal of playing the teacher gives higher questions according to the condition of the child, asking the child to tell and give a challenge. This is supported by the opinion of Rachmawati & Kurniati (2010) that teachers need to be aware that each child is unique and unique, each different so that teachers can accept the diversity of their behavior and work and do not impose will. For more clarity related building meaning and purpose of the game can be seen through the figure 9 below.



Figure 9. The teacher invites children to reflect their activities

Based on these results, the scaffolding given to the teacher at this stage is adjusted to the results of evaluation and assessment obtained by the teacher during the learning process. At this stage, the form of assistance provided is aimed at ensuring that the child is able to relate the experience at the previous stage as one of the forms the child has been able to build meaning and the goal of play.

Research Finding

During the research process, the researchers found the use of Loose Parts in the PAUD Integrated Aisyiyah Nur'aini unit two began to be directed towards the concept of the project. This is obtained on the basis of interviews, observations, documentation in the previous stages and further interviews related to project learning. Tani et al., (2017) presented the project as a method of giving a live learning experience that trains children to solve problems through day-to-day activities that are constructive and focused on children's play, which can be done individually or in groups. Teachers say when children are directly involved in discussions or reflections about what activities they want to do and what materials or loose parts they want to play, they will feel happy, enthusiastic, enthusiastic and give a lot of suggestions.

At the exploration stage, it was found that in involving the preparation of Loose Parts, teachers involved the child in planning the activities they wanted to do and determining the tools and materials Loose parts wanted to use. At the experimental stage, teachers provide support such as providing unlimited time for the child in completing the work, spacious rooms and diverse Loose Parts that the child can play according to their ideas and ideas. At the stage of building the meaning and purpose of play, the teacher evaluates whether the child has been able to understand the meaning or the goal of learning during the learning process, emphasizing the reflection done by the teacher during the process of learning, either through the story of the child related to his work, the child's answers, anecdotal records or the results of his work.

The results of further interviews with teachers related to the teacher's learning project explained that the learning project in PAUD Terpadu Aisyiyah Nur'aini unit two started with the use of stories books that were subsequently offered and selected children. Teachers and children discussed the story together. Teachers and children later together create a concept

map related to what activities will be done or what they want to be done. Then the child will be offered to make in a group or independently. When children play, they are allowed to do whatever they want. This learning activity is centered on the child and the teacher only accompanies, directs and gives provocative sentences to the child. Furthermore, the teacher explains that giving provocative sentences can no longer be developed and there is still a lot of time available, then the teacher will encourage the child to make other work.

The results are in line with Setiasih's opinion (in Tani et al., 2017) that there are three stages in project learning, namely the preparation stage, the development stage and the culmination stage. The preparation stage for the implementation of a project is the stage in which the teacher prepares a learning plan that is tailored to the theme or sub-theme to be used as a project and prepares the required learning media. The next developmental phase in project learning is to involve the child directly in previously planned activities so that the child gains a concrete understanding, on answers to questions in the previous phase. At the developmental stage, the forms of activities carried out such as exploration activities through observations, interviews, and experiments. Then the construction activity or making the work according to the theme of the project and playing the role. The final culmination stage is the final stage or closing activity of the project. At this culmination stage, children in their small groups each communicate the knowledge and skills they have acquired during the study of the project topics to other group friends, teachers, children from other classes, and parents.

Sulistiyati et al., (2023) also submitted opinions regarding the learning stages of the project, i.e. initiation, development and conclusion. The initial stage is an exchange of views between the child and the teacher to capture the child's interests, dig the child's curiosity, and raise the events around the child that need to be presented so that the child is aware of the things in himself and the environment. At this early stage, teachers need to observe the child so that they can capture what the child's ideas, interests and needs are. Then the teacher mapped the thread theme into several topics for the project to be done. Search for sources that are relevant to the project, apply the child's wishes, such as books, videos or local visits, and raise problems or questions that will inspire the child to find out. The next stage of development, the teacher accompanies the child in conducting a series of investigative processes. This activity is done by the child to respond to the desire to know and solve the problems faced. Teachers provide facility support and document children's activities. The final phase is the conclusion, at which the teacher reflects on the things that support and hinder the success of the next project, ensures the continuity of the good things and the application of the new knowledge acquired by the child through the project activities into his daily life, and

communicates the findings during the project and discusses them so that the child captures the message from his learning experience. Based on both opinions, it can be concluded that in the learning project, teachers need to dig the interests, ideas and desires of the child, evoke the child's curiosity, then design the learning and prepare the materials as interesting as possible. After that, the child is given the opportunity to freely try the ingredients provided according to his or her taste. The teacher only acts as an observer and facilitator for the child. The last is to reflect on the processes that have been done before, to think about sustainability and to ensure the knowledge acquired.

Another finding was that the Aisyiyah Nur'aini Integrated PAUD unit two also used Reggio Emilia's learning model and integrated it with literacy-based learning. The teacher mentioned the concept of project learning carried out at the Aisyiyah Nur'aini Integrated PAUD unit two, namely using the Reggio Emilia combined with literacy-based learning. The teacher also mentions the purpose of the project learning carried out in which emphasizes the development of creativity, cooperation and independence for children. The teacher then mentioned that regarding the implementation plan for learning and the current assessment of the Integrated PAUD Aisyiyah Nur'aini unit two there is no fixed form yet because it is still in the experimental, adjustment and evaluation stages. These results are in accordance with the opinion of Yus (2011) who put forward the Reggio Emilia model believing that children have unlimited abilities. In Reggio Emilia learning children must be respected, children are not empty vessels and have potential, have 100 languages, have the right to be creative and be heard (Sasmita et al., 2022). Then Sasmita et al., (2022) said that Reggio Emilia teachers need to act as facilitators, provide a foothold and provide opportunities for children to play freely. The teacher also positions him as a partner, collaborator who is in charge of listening to children, and managing the environment (provocation, invitation).

CONCLUSION

Based on the description of the results of the research and discussion, it can be concluded that scaffolding in the use of Loose Parts media in learning is one of the efforts that teachers can make when accompanying children to play. The form of scaffolding can be seen from the exploration stage through the arrangement of playing tools, giving children the opportunity to observe and ask questions regarding playing tools. At this stage scaffolding aims to trigger children's curiosity so as to bring out creativity. Whereas in the experimental stage the form of scaffolding is carried out by the teacher by giving time, place and open questions for children to develop playing ideas. The teacher also does not limit the time for composing play ideas that day, but the teacher gives the opportunity for children to continue their play

ideas the next day until the child feels that there is nothing more to be developed. For the creative stage, the form of scaffolding provided by the teacher is an opportunity for children to try each other, share experiences with other friends, and provide story books and a comfortable environment so that children can stimulate their creativity in building play ideas. In the final stage, namely building the meaning and purpose of the game, the scaffolding form is carried out by the teacher by inviting children to reflect on the play ideas they have composed. All of these stages are interrelated with one another. In this study, it was found that learning at the Integrated PAUD Aisyiyah Nur'aini unit two Yogyakarta began to be directed to use learning with the project concept, the Reggio Emilia model and combining it with literacy-based learning.

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