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Students' and Teachers' Experiences with Dirancara Qur'an Media in Elementary Qur'an Reading: A Qualitative Case Study

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ABSTRACT

Learning to read the Qur'an in elementary school requires students to connect letter recognition, pronunciation, and repeated reading practice, yet teacher-centered instruction offers limited opportunities for direct interaction with learning materials. This qualitative case study examined the implementation and perceived pedagogical value of Dirancara Qur'an, a locally developed multimodal medium that combines audiovisual presentation with manipulable hijaiyah-letter blocks, in a fourth-grade Qur'an reading class at SD Negeri Mojokambang 1, Jombang, East Java. Data were collected through semi-structured interviews with the Qur'an teacher and selected students, classroom observations, and documentation, and were analyzed using reflexive thematic analysis. Four themes emerged: making Qur'anic symbols more concrete through multimodal representation, learning through manipulation and active participation, collaborative interaction and enjoyment, and implementation constraints. Participants valued being able to move, rearrange, and correct letters, and students used the recitation as a model for reading the blocks. However, engagement was uneven and depended on teacher guidance, group organization, sufficient lesson time, reliable equipment, and durable materials. The study contributes a classroom-based account of a hybrid medium and suggests that multimedia learning theory may be extended to settings that combine screen-based and physical representations. Further research should involve several schools, longer observation, and designs that test learning outcomes.

Keywords: Dirancara Qur'an, Elementary Education, Learning Media, Multimodal Learning, Qur'an Reading

INTRODUCTION

Reading the Qur'an is a core component of Islamic religious education in Indonesia, particularly in the elementary years, when students build the foundational skills for decoding Arabic script. Learning to read involves more than memorizing hijaiyah letters. Students must distinguish visually similar letters, recognize their positional forms, associate written symbols with the correct sounds, combine letters into meaningful sequences, and gradually develop accuracy and fluency in recitation. These processes demand sustained practice and appropriate instructional support, particularly because students enter the classroom with different levels of prior exposure to Qur'anic reading. Teacher-centered instruction remains common in this context. Teacher explanation and modelling are indispensable, but a lesson in which students mainly observe letters on a board or in a textbook gives them few opportunities to handle the

learning material directly. The choice of instructional media has therefore become an important concern for teachers of Qur'an reading.

Research on multimodal and digital learning offers a useful starting point for this concern. A systematic review of 19 studies found that the most frequent contribution of multimodal research in schools was the development of learning materials, ranging from manual tools to smartphones (Ekowati et al., 2024). Within Islamic Religious Education, Susanti et al. (2024) reviewed 36 articles and concluded that digital and social media can make teachers' instruction more interactive, accessible, and engaging, while Azman et al. (2024) examined Islamic education teachers' perspectives on digital technology transformation. These studies show that technology-supported media attract considerable scholarly interest. However, technology does not improve learning simply because it makes instruction more attractive or interactive. Its value depends on how it is designed and used, and the existing studies say little about how a specific medium operates once it is placed in an actual Qur'an reading lesson.

The pedagogical logic of combining visual and auditory representations is explained by the Cognitive Theory of Multimedia Learning (CTML). According to Mayer (2020), learners process pictorial and verbal information through partially separate channels, each of limited capacity, and meaningful learning depends on selecting relevant information, organizing it, and integrating it with prior knowledge. From this perspective, multimedia is valuable not because it contains several technological components, but because its representations support the same learning goal and encourage meaningful learner activity. The principle is directly relevant to Qur'an reading, where students must see an Arabic letter while building an accurate association between its written form and its pronunciation. It also provides a reasonable basis for examining whether the audiovisual component of a learning medium helps students connect symbols with sounds.

Physical manipulatives add a further dimension to this discussion. A scoping review of 102 studies in early and primary education found that manipulatives have been used in mathematics, literacy, and science to support hands-on learning, but that the evidence is mixed and depends on age appropriateness, instructional guidance, the physical properties of the materials, and alignment with learning objectives (Byrne et al., 2023). A quasi-experimental study with 87 fifth-grade students similarly reported higher mathematics achievement when concrete and virtual manipulatives were combined than under traditional instruction (Siller & Ahmad, 2024). These findings are relevant to Qur'an reading because hijaiyah letters are symbolic forms that some elementary learners find difficult to distinguish, order, and remember. A movable letter allows a student not only to see a symbol but also to touch it, compare it with another symbol, and place it within a sequence, which turns part of the task from visual observation into physical interaction.

Dirancara Qur'an is a locally developed learning medium that combines audiovisual materials with manipulable hijaiyah-letter blocks. Instead of only observing letters in textbooks, on worksheets, or on the board, students watch and listen to a presentation of the letters, then handle, arrange, and read the corresponding blocks in groups under the teacher's guidance. The instructional sequence therefore moves from teacher explanation and audiovisual exposure to group activity, block manipulation, letter arrangement, and guided reading. This hybrid design also raises a theoretical question. CTML was developed mainly to explain learning from screen-based multimedia, so its principles may need adaptation when learners also work with physical objects. Examining how teachers and students experience the combination of audiovisual and tangible components can therefore refine the way CTML is applied to multimodal learning environments in Qur'an reading instruction.

Despite this potential, research on educational media in Indonesia leaves an important gap. Many studies concentrate on development procedures, expert validation, feasibility scores, and learning outcomes. Bulkani and Adella (2022) and Daryanes et al. (2023), for example, developed animation-based and interactive learning media for school instruction, and Ariyani and Nurdyansah (2024) combined expert validation with pre-test and post-test comparisons in an Islamic elementary school. Such studies are useful for establishing whether a medium meets development criteria or whether scores change. They provide less information about what happens during classroom implementation, namely how teachers use the medium, which components students perceive as useful, how students interact with physical materials and with one another, and what practical constraints emerge during lessons. This gap matters because the pedagogical value of a medium depends on classroom conditions as much as on its design.

A qualitative perspective is well suited to this gap. A qualitative case study makes it possible to examine a learning medium as a classroom practice rather than only as a product, and to understand participants' experiences, interpretations, and interactions within a specific educational setting. The approach is particularly appropriate when a locally developed medium is used in an authentic classroom and when the research concerns how teachers and students experience its use rather than whether it produces a statistically measurable effect. In this respect, a qualitative design complements development and effectiveness studies by explaining the processes and conditions that numerical outcomes cannot show.

The present study therefore examines the implementation and perceived pedagogical value of Dirancara Qur'an in fourth-grade Qur'an reading instruction at SD Negeri Mojokambang 1, Bandarkedungmulyo, Jombang, East Java. The study does not attempt to establish that the medium causes improvements in reading achievement. Instead, it focuses on how teachers and students experience the medium during classroom activities, with particular attention to the relationships among multimodal representation, physical manipulation, student participation, peer interaction, teacher facilitation, and implementation constraints.

Accordingly, the study addresses four research questions: (1) How do teachers and students describe the implementation of Dirancara Qur'an in fourth-grade Qur'an reading instruction? (2) How do students experience its visual, audiovisual, and physical components? (3) What forms of student participation and interaction emerge during its use? and (4) What challenges do teachers and students encounter during implementation? By answering these questions, the study contributes a contextualized account of a locally developed Qur'an learning medium. It also discusses how CTML can be extended to hybrid learning environments that combine screen-based and physical representations, which offers practical guidance to teachers and developers of Qur'an learning media.

METHOD

This study employed a qualitative descriptive case study to examine the implementation of Dirancara Qur'an in fourth-grade Qur'an reading instruction. The case was bounded by the use of the learning medium within one classroom at one school. A case study design was chosen because it allows a contemporary practice to be examined in its real setting through several sources of evidence, and because the study concerned participants' experiences, classroom processes, and implementation challenges rather than causal effects (Creswell & Creswell, 2023). The study therefore did not test whether the medium improved students' reading achievement.

The study was conducted in a fourth-grade Local Religious Content class at SD Negeri Mojokambang 1, Bandarkedungmulyo, Jombang, East Java, where Dirancara Qur'an had previously been introduced and trialed. The participants were one Qur'an/Local Religious Content teacher, who delivered the lessons with the medium, and a group of fourth-grade students who took part in the learning activities. They were selected purposively because they had direct experience of using the medium in the classroom and could therefore describe its implementation and their own responses to it.

Data were collected through semi-structured interviews, classroom observations, and documentation. The interviews explored the teacher's and students' experiences of the medium, its perceived benefits and difficulties, classroom management, and suggestions for improvement. An interview guide structured each conversation while allowing the researcher to ask probing questions, and follow-up questions were used to move from general statements to concrete descriptions. For example, when a student said that the blocks made learning "easier," the researcher asked what specifically had become easier, and when the teacher described students as "more active," the researcher asked which observable behaviors supported this assessment. Classroom observations complemented the interviews by focusing on student attention, the manipulation and arrangement of hijaiyah blocks, peer interaction, teacher guidance, students' verbal responses, and reactions to the audiovisual materials. Documentary data comprised photographs, instructional materials, teaching modules, trial records, expert comments, and revision records. These documents were used to describe the sequence of learning activities and to check participants' accounts against the recorded implementation, which supported the triangulation of the three data sources.

The data were analyzed using reflexive thematic analysis (Braun & Clarke, 2021). The analysis moved through familiarization with the data, coding, theme development, theme review, and interpretation. The initial codes included visual recognition, auditory support, physical manipulation, letter arrangement, enjoyment, confidence, peer interaction, teacher guidance, repeated practice, classroom management, limited time, technical problems, and material durability. These codes were organized into four themes: making Qur'anic symbols concrete through multimodal representation, learning through manipulation and active participation, collaborative interaction and enjoyment, and implementation constraints. Consistent with the reflexive approach, the themes were treated as interpretations constructed through sustained engagement with the data, not as topics that emerged on their own from it (Braun & Clarke, 2021).

Several strategies were used to strengthen the trustworthiness of the findings (Creswell & Creswell, 2023). Credibility was supported by triangulating interview, observation, and documentary data and by comparing participants' accounts with observed classroom behavior. Dependability was supported by an audit trail that recorded coding decisions, theme development, and methodological reflections. Transferability was addressed by describing the setting, the medium, and the lesson sequence in enough detail for readers to judge whether the findings apply to other contexts.

FINDINGS AND DISCUSSION

The analysis produced four themes, which together answer the four research questions. The first question concerns implementation. In the lessons with Dirancara Qur'an, the teacher began with an explanation of the material, followed by audiovisual exposure and a period in which students observed the learning components. Students then worked in groups to manipulate and

arrange the hijaiyah blocks, and the lesson ended with guided reading of the arranged letters. This sequence framed the experiences described below. The first two themes address how students experienced the visual, audiovisual, and physical components (RQ2), the third addresses participation and interaction (RQ3), and the fourth addresses the challenges of implementation (RQ4).

The first theme, making Qur'anic symbols more concrete through multimodal representation, emerged from the participants' contrast between the medium and lessons based on textbooks or teacher explanation. The teacher valued the medium because it presented the same content through visual information, audiovisual presentation, and physical objects at once, as the following account shows:

> "Biasanya anak melihat huruf hijaiyah dari buku atau papan tulis. Dengan Dirancara Qur'an, mereka tidak hanya melihat. Mereka bisa mendengar penjelasannya, kemudian melihat hurufnya, dan setelah itu memegang serta menyusun huruf tersebut." (Teacher)
>
> (Usually, students see hijaiyah letters in a book or on the board. With Dirancara Qur'an, they do not only see them. They can hear the explanation, see the letters, and then hold and arrange the letters.)

The teacher did not describe the audiovisual component as a substitute for direct instruction but as an additional representation of the same content. A student drew a similar contrast between ordinary lessons and the medium:

> "Kalau biasanya saya hanya melihat tulisan. Di sini hurufnya bisa diambil dan dipindah. Jadi saya lebih mudah melihat urutannya." (Student)
>
> (Usually, I only look at the writing. Here, the letters can be taken and moved. So, it is easier for me to see the sequence.)

Both accounts link the perceived usefulness of the medium to the relationship between representation and action: students could change an arrangement instead of merely looking at it. The audiovisual component was also described as a bridge between written symbols and sounds, and students used the recitation as a model for their own reading:

> "Kalau ada suara bacaannya, saya bisa mengikuti. Setelah mendengar, saya mencoba membaca huruf yang ada di balok." (Student)
>
> (When there is the recitation sound, I can follow it. After listening, I try to read the letters on the blocks.)

This account shows a sequence in which students listened first and then attempted to read, which is consistent with the lesson design described above.

The second theme concerned physical interaction with the hijaiyah blocks. Students had to identify letters, select the appropriate blocks, and arrange them according to the material, which changed part of the lesson from passive observation into decision-making and manipulation. The teacher explained the consequence of this change for participation:

> "Ketika anak menyusun huruf, mereka harus memperhatikan huruf apa yang dicari dan di mana posisinya. Jadi mereka tidak hanya menunggu saya menjelaskan." (Teacher)
>
> (When students arrange the letters, they have to pay attention to which letter they need and where it belongs. So they are not simply waiting for me to explain.)

Students also described the activity in terms of enjoyment and the freedom to correct mistakes:

> "Saya suka bagian menyusun huruf karena seperti bermain puzzle. Kalau salah, bisa dilepas dan disusun lagi." (Student)
>
> (I like arranging the letters because it is like playing a puzzle. If it is wrong, we can take it apart and arrange it again.)

The possibility of taking an arrangement apart meant that students did not have to produce a correct response on the first attempt, and recognizing an error could lead directly to a physical correction. The observations were consistent with these accounts, because students touched, moved, compared, and rearranged the letters while working with the blocks. Participation was nevertheless uneven. Some students needed prompting before they began, and the teacher described how she handled this:

> "Tidak semua anak langsung aktif. Ada yang masih menunggu temannya. Jadi saya tetap harus memberikan arahan dan membagi kesempatan." (Teacher)
>
> (Not every student becomes active immediately. Some still wait for their friends. So I still need to provide guidance and distribute opportunities.)

This account shows that the blocks created an opportunity to participate, but that the teacher remained responsible for distributing it.

The third theme concerned collaboration and enjoyment. The classroom activity was organized in groups, and students gathered around the blocks and discussed how to arrange them. The teacher saw group work as a source of interaction in which students took different roles:

> "Kalau berkelompok, anak-anak saling bertanya. Ada yang tahu hurufnya, ada yang membantu mencari, dan ada yang menyusun." (Teacher)
>
> (When they work in groups, the students ask one another questions. One student may know the letter, another helps find it, and another arranges it.)
>
> Students described the social side of the activity in similar terms:
>
> "Lebih menyenangkan kalau bersama teman. Kalau saya lupa hurufnya, teman saya membantu." (Student)

(It is more enjoyable when I work with friends. If I forget a letter, my friend helps me.)

These accounts suggest that the medium served as an object around which interaction took place, and not only as a learning aid for individual students. Collaboration also created difficulties for classroom management, which the teacher addressed by structuring the activity:

"Kalau kelompok terlalu ramai, beberapa anak menjadi kurang fokus. Jadi saya harus mengatur giliran dan siapa yang bertugas menyusun." (Teacher)

(When the group becomes too noisy, some students lose focus. So I have to organize turns and decide who is responsible for arranging the letters.)

Enjoyment and engagement therefore appeared to depend on the chance to act, to interact, and to receive immediate feedback, and they required teacher intervention to be sustained.

The fourth theme covered the constraints that participants identified despite their generally positive perceptions. The first was time. The teacher reported that the medium needed enough time for explanation, demonstration, group formation, manipulation, and evaluation:

"Media ini sebenarnya menarik, tetapi waktunya harus cukup. Kalau waktunya pendek, anak baru mulai menyusun sudah harus selesai." (Teacher)

(The medium is actually interesting, but there needs to be enough time. If the lesson is short, the students have just started arranging the letters when the activity already has to end.)

The second constraint was technical. The audiovisual component relied on a laptop and a projector, and the trial records noted occasions when the laptop froze. The teacher pointed to the need for a contingency:

"Kalau perangkatnya bermasalah, bagian audiovisual menjadi terganggu. Jadi harus ada alternatif kalau laptop atau proyektor tidak bisa digunakan." (Teacher)

(If the equipment has a problem, the audiovisual part is disrupted. So there needs to be an alternative if the laptop or projector cannot be used.)

The third constraint was the durability of the physical materials. Expert feedback highlighted this point because students handle the blocks repeatedly:

"Balok huruf harus kuat karena anak-anak akan sering mengambil dan memindahkannya. Kalau mudah rusak, penggunaannya akan terbatas." (Expert)

(The letter blocks need to be durable because students will frequently take and move them. If they are easily damaged, their use will be limited.)

The fourth aspect was the teacher's continuing role. The medium did not remove the need for instruction. The teacher's work shifted toward explaining, demonstrating, monitoring, questioning, correcting, and managing the classroom, as she explained:

> "Media ini membantu, tetapi guru tetap harus mengarahkan. Anak-anak perlu diberi contoh cara menggunakannya dan bagaimana membaca huruf yang disusun." (Teacher)
>
> (The medium helps, but the teacher still needs to guide the students. They need to be shown how to use it and how to read the letters they arrange.)

Taken together, the four themes describe Dirancara Qur'an as a pedagogical tool that depends on teacher guidance and on classroom conditions, and not as a self-sufficient instructional system.

This study examined how teachers and students experienced Dirancara Qur'an in fourth-grade Qur'an reading instruction. The findings indicate that its pedagogical value lies in the interaction among multimodal representation, physical manipulation, student participation, peer collaboration, and teacher facilitation. The medium did not replace conventional instruction. It added a learning environment in which students could see, hear, touch, move, arrange, and read Qur'anic symbols. This interpretation agrees with research showing that interactive and multimodal media can make Islamic education more engaging while their value depends on how they are used in the classroom (Ekowati et al., 2024; Susanti et al., 2024).

The first theme, which shows how the medium made Qur'anic symbols more concrete, supports the view that multimodality works as an instructional design principle, not as the simple addition of media formats. In Dirancara Qur'an, the visual, audiovisual, and physical components served the same activity. Students met the letters visually, listened to their pronunciation, and then worked with physical representations of them, which shortened the distance between seeing a symbol and attempting to read it. Ekowati et al. (2024) found that qualitative designs made up about three quarters of the 19 multimodal studies in their review, which underlines the value of examining how learners experience several modes in real classrooms. Faqihuddin and Muflih (2024) likewise reported that teachers regarded combinations of text, images, audio, and video as helpful for understanding abstract religious concepts. The students' use of the recitation as a reference for reading is consistent with the principle in Mayer (2020) that coordinated verbal and visual representations help learners build integrated mental models. The findings also qualify the principle, because more modes do not automatically produce better learning. A long audiovisual presentation that leaves little time for reading practice would not necessarily improve the lesson, so the audiovisual component should stay brief and work as a model for the student activity that follows it.

The medium also speaks to the theory itself. CTML was developed mainly to explain learning from screen-based multimedia, whereas Dirancara Qur'an combines an audiovisual presentation with objects that students handle. In this study the screen supplied the auditory model and the visual form of the letters, and the blocks gave students a way to act on those representations. Participants described the two as one sequence, in which listening led to reading and arranging, and they did not treat them as separate activities. This pattern suggests that physical manipulation may extend the selecting, organizing, and integrating processes that CTML describes, since students had to select a letter, decide its place in a sequence, and check the result. The present data cannot show that such processes occurred, and the CTML principles

may need adjustment for tangible materials, for example regarding the cognitive load of handling objects while listening. The hybrid design nevertheless offers a useful case for future theoretical work.

The second theme, learning through manipulation, is consistent with research on physical manipulatives. Byrne et al. (2023) described manipulatives as concrete objects that support hands-on learning in several domains, including literacy, and concluded that their value depends on how they are built into instruction. Siller and Ahmad (2024) reported higher mathematics achievement among elementary students taught with concrete and virtual manipulatives together than among those taught conventionally. Dirancara Qur'an applies the same principle to Qur'an reading by turning Arabic letters into objects that students can organize. The students' comparison of the blocks to a puzzle matters because it points to a cycle of trial, feedback, and reconstruction. When a sequence was wrong, students could take it apart and rebuild it, which linked the recognition of an error to its correction. The observations of students touching, moving, and rearranging the letters offer some support for this reading, although they remain general and do not establish that learning occurred through trial and correction. The physical activity also mattered only because it was tied to recognizing and sequencing the letters. In this respect the medium differs from digital media, where interaction usually means tapping or navigating a screen, since students could reposition a letter, compare two objects side by side, and see the result of a change. For this reason, Dirancara Qur'an is better described as a hybrid, multimodal medium than as a digitalization of Qur'an learning.

The participation and collaboration described in the third theme need to be read with care. The observations and accounts showed students becoming more involved when they had a task that required them to arrange the blocks, but they also showed students who waited for their peers or for the teacher. Engagement should therefore be understood as the outcome of interaction and not as a property of the medium. The medium created opportunities, and task design, teacher prompting, grouping, and classroom management determined whether students used them. Studies of digital technology in Islamic Religious Education make a similar point. Mintasih et al. (2024) found that gaps in infrastructure and in teachers' digital skills limited how interactive technology could be used, and Faqihuddin and Muflih (2024) identified limited technological knowledge, time constraints, resistance to change, and reliance on lecture methods as obstacles. Although Dirancara Qur'an is not wholly digital, the same logic applies. Collaboration was a source of help and enjoyment for students, but noisy groups lost focus, and the teacher had to organize turns and decide who arranged the letters. In a class where students differ in prior reading ability, more confident students may dominate the blocks while others only watch. Teachers could therefore assign rotating roles such as letter finder, letter arranger, reader, and checker so that the manipulation is shared more evenly.

The fourth theme, which combines the teacher's role with practical constraints, shows that the potential of the medium and its feasibility are different matters. The teacher remained central. Pronunciation cannot be left to a medium, so the teacher still modelled correct reading, listened to students' attempts, identified errors, and gave corrective feedback. The findings therefore support Mintasih et al. (2024), who identified teacher competence as a central factor in technology integration. Interactive activities also need transition time for explanation, distribution of materials, group formation, monitoring, reading, and evaluation, so the medium may require more lesson time than a conventional explanation. This is not a weakness in itself, but it means that teachers should select learning objectives that suit the format and allow sufficient time. The audiovisual component depended on equipment, which echoes the

infrastructure barriers reported by Faqihuddin and Muflih (2024) and Mintasih et al. (2024). The physical component should therefore remain usable when the equipment fails. Material durability matters for the same reason, since the blocks are handled repeatedly and should be strong, lightweight, safe, washable, and easy to store, in line with the observation in Byrne et al. (2023) that the physical features of manipulatives affect how they work in the classroom.

The findings must also be separated from claims about learning outcomes. The development trials associated with the medium recorded rising mean scores, from 58 to 70.6 in the first trial and from 68.8 to 91.3 in the second, with N-Gain values of 0.30 and 0.721. These figures do not show that Dirancara Qur'an caused the improvement, because the teaching modules, question types, and ice-breaking activities changed between the trials, and students may have become more familiar with the material and the test format. The qualitative design cannot establish causal effects either. It can, however, offer a possible account of why the medium may be useful, since students interacted directly with Qur'anic symbols, rearranged letters, listened to pronunciation models, worked with peers, and received teacher feedback. Studies of effectiveness, such as the pre-test and post-test comparison in a technology-based interactive medium in an Islamic elementary school (Ariyani & Nurdyansah, 2024), answer a different question from the one posed here. They ask whether a medium produces measurable differences, whereas this study asks how it is experienced and implemented, and testing whether these activities produce greater learning than another approach would require a quasi-experimental or experimental design.

These findings have several practical implications. Dirancara Qur'an is best treated as a complementary medium within a sequence that runs from teacher modelling and audiovisual exposure through student observation, letter arrangement, and guided reading to corrective feedback and repeated practice. The blocks should be used when physical arrangement directly serves recognition, sequencing, comparison, correction, or reading practice, and not merely because they are attractive. The medium may be particularly suited to selected purposes, such as introducing similar-looking hijaiyah letters, practising connected letters, reviewing harakat, building short Qur'anic phrases, and formative review. Audiovisual materials should be concise, and the physical component should work without equipment. Teachers should plan time, grouping, and role allocation in advance, as the discussion of the third and fourth themes indicates.

The study has limitations that should be considered when interpreting its findings. It was conducted in a single elementary school, so the findings depend on that context and should not be generalized to all schools. The implementation period was relatively short, and longer observation would show whether students' engagement and teachers' practices are sustained over time. As a qualitative study, it does not establish the causal effectiveness of the medium. Future research could address these limitations through longer observation across several schools, analysis of student work, video recordings of classroom interaction, and experimental or quasi-experimental tests of learning outcomes.

CONCLUSION

This qualitative case study examined how a teacher and fourth-grade students experienced Dirancara Qur'an in Qur'an reading instruction at SD Negeri Mojokambang 1, Jombang. Four themes emerged. First, combining visual, audiovisual, and physical representations made Qur'anic symbols more concrete for students. Second, the manipulable hijaiyah blocks encouraged participation through identifying, arranging, correcting, and reading letter

sequences. Third, group work supported peer interaction and made the lessons more enjoyable, although it required careful organization by the teacher. Fourth, implementation was shaped by limited lesson time, classroom management, dependence on equipment, and the durability of the blocks. The medium did not replace the teacher, whose explanation, modelling, monitoring, and correction remained essential throughout the lessons.

The study contributes to the literature on Qur'an learning media in two ways. Empirically, it offers a classroom-based account of a locally developed medium, which complements the development and effectiveness studies that dominate this field by showing how the medium was used and which conditions shaped its use. Theoretically, it describes a hybrid design that joins screen-based audiovisual representation with physical manipulation, and it suggests that the Cognitive Theory of Multimedia Learning may be extended to learning environments in which students handle objects as well as watch and listen. The findings also show that the value of the medium comes from the relationship among its components, the teacher's facilitation, and the classroom conditions, and not from technology or physical materials alone.

These conclusions should be read within the limits of the study. The research was conducted in one school over a short period and was not designed to establish causal effects, so the findings describe participants' experiences and do not show that the medium improves reading achievement. Dirancara Qur'an may therefore be regarded as a potentially useful complementary medium for elementary Qur'an reading, provided that teachers allow sufficient time, structure group roles, and keep a backup for the audiovisual component. Future research should examine the medium across several schools and over longer periods, analyze student work and video recordings of classroom interaction, and test its effect on reading outcomes through quasi-experimental or experimental designs.

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