

DEVELOPMENT OF LOCAL CULTURE - BASED ARTS EDUCATION: STUDY OF BUTON WOVEN FABRIC MOTIFS

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ABSTRACT

This study aims to document and analyze the form of woven fabric motifs produced in Sula'a Weaving Village, with the goal of contributing to the development of local culture-based art education. The study uses a qualitative descriptive approach with direct observation methods, in-depth interviews, and visual documentation. The analysis technique involves data reduction, data presentation in narrative and visualization forms, and drawing conclusions based on field findings. The study's findings show that geometric patterns and plant and animal patterns on woven fabrics have meanings that are related to tradition and social class. These meanings are aesthetic, educational, and symbolic. Motifs such as horizontal lines and checkered patterns reflect harmony, loyalty, responsibility, and relationships with nature. This research also found that traditional patterns have changed over time to use geometric ideas like shifting, mirroring, and rotation to make them look better without losing the original culture's features. It also suggests ways to bring back traditions by using these patterns in the creative and tourism industries. The study's findings show that woven fabrics should be kept as a cultural heritage and that people should value local cultural goods more, even as they become more modern. This can help with the growth of arts education that is based on local culture. In addition, the results of this study can be a medium for learning, local wisdom, and character building of students in schools.

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1. INTRODUCTION

Woven fabric is one of the cultural heritages that has high artistic, historical, and social value in Indonesia (Semuel et al., 2022; Tena et al., 2023). Among the various types of traditional fabrics, Buton woven fabric has a uniqueness in terms of motifs or patterns, which reflect the cultural identity of the Buton people. Each woven fabric motif not only functions as decoration but also becomes a medium for cultural communication, a symbol of tradition, and a manifestation of human relations with nature. Arif (2021) state that traditional tools create Buton woven fabric, which

incorporates natural materials like locally spun cotton into yarn. Natural colors such as black from patchouli leaves, red from betel nuts, and yellow from turmeric enrich the aesthetics of the fabric while reflecting the richness of Buton's natural resources.

Woven fabric is one of Indonesia's cultural heritages that is not only known for its techniques and variety of patterns but also reflects its function and meaning in people's lives (Zakir et al., 2022; Khusniati et al., 2023). Woven fabric depicts customs, culture, and habits that are part of the identity of the Indonesian nation. Geographical differences in Indonesia also influence the diversity of traditional textiles, which reflect the different lifestyles of each tribe (Parameswara et al., 2023).

In fine arts, form observes, carries meaning, and performs structural functions within an art object. In works of art, form acts as a symbolic language to visualize and emphasize ideas or concepts (Baigutov, 2024). Fine arts, which can only be enjoyed with the sense of sight, cannot be realized without form. In the book *Philosophy of Beauty*, art is understood as an objective form of the imagination of nature and the human mind (Schiller, 2024). The structure of points, lines, colors, planes, and compositions, which the five senses can concretely capture, manifests this form. Craft art forms that engage the sense of sight encompass a variety of aesthetic elements, providing a genuine visual encounter. Fine art forms can be divided into several types, such as geometric, organic, representational, and abstract forms. Geometric forms include regular patterns such as circles or triangles, while organic forms refer to irregular natural forms, such as leaf patterns. Representational forms imitate real objects, while abstract forms are non-representational but have certain aesthetic value. In addition, elements of fine art such as lines, space, color, texture, and composition are important elements in creating works of art. Lines create basic structures, space provides depth, color adds aesthetic appeal, texture gives the impression of a surface, and composition creates harmony in the work. For example, color is used to support the character of objects and themes, either as symbols, media of expression, or decorative elements without specific associations (Prastiawan, 2017). All of these elements contribute to the unity and balance that make works of art captivating and meaningful.

A motif is the basis or main element of a pattern or decoration that has a symbolic meaning (Prahmana & D'Ambrosio, 2020; Ding & Kolosnichenko, 2024). Motifs in weaving are the main elements of a picture design that reveal the signs or symbols behind it. Elements like strokes, color, and texture form motifs, frequently reinforced by lines and masses to establish unity. In addition, decorative motifs that refer to decorative elements have a role in beautifying art objects (Chuprina et al., 2021; Nowakowski, 2024), such as floral, faunal, geometric, and figurative ornaments, which depict the beauty of nature or human life.

Floral decorative motifs depict plant patterns, often used in arts such as batik and embroidery, with asymmetrical pattern balance through repetition of elements (Ilyas, 2021). Fauna decorative motifs reflect animals while maintaining their original forms. Geometric decorative motifs, which are the oldest type, rely on elements such as lines and planes to create complex patterns, such as tumpal, double gyres, meanders, and kawung (Sabatari, 2011). Tumpal symbolizes fertility and strength, while the kawung

motif reflects the seeds of the sugar palm tree. On the other hand, figurative art depicts humans through the symmetrical simplification of forms, resulting in harmonious and meaningful patterns (Ilyas, 2021). These decorative motifs not only provide beauty but also deep meaning to the objects being decorated.

In the midst of globalization, the existence of Buton woven fabrics faces major challenges, especially in terms of preserving the values contained in their motifs. The younger generation tends to be less aware of the philosophy behind woven fabric motifs (Nardiati et al., 2023; Liliweri et al., 2024). Indeed, the community's customs and beliefs closely align with the symbolic meanings of these motifs. Slamet (2017) revealed that Buton woven fabric motifs are often inspired by natural elements in the surrounding area, such as the "bhia yitanu" motif, which symbolizes soft ash from burning land, or the "bhancana kaluku" motif, which is shaped like coconut leaves. Each motif is not only a visual aesthetic but also conveys moral and spiritual messages that are important to preserve. In addition to being a cultural identity, Buton woven fabrics also play a role in the economic and tourism sectors.

Trianus & Giriwati (2020) explained that the inauguration of the Sula'a Weaving Village as a cultural tourism destination not only supports the preservation of tradition but also opens up opportunities for local communities to market woven products directly to tourists. Support from the government and local communities is an important factor in ensuring the sustainability of the weaving tradition amidst the challenges of modernization. We can divide the motifs of Buton woven fabrics in the Sula'a Weaving Village into two main categories: geometric motifs and flora-fauna motifs. Arif (2021) stated that geometric motifs such as "Kasopa" and "Kumbaea" represent social stratification and harmony, while flora-fauna motifs such as "Katamba Gawu" and "Labbu" reflect the relationship between society and the natural environment. However, in-depth documentation of the form of the motif and its symbolic meaning is still limited. This adds to the urgency of research to identify, document, and introduce the richness of Buton woven fabric motifs to the wider community and the impact on arts education.

The primary goal of this study is to document and analyze the woven fabric motifs produced in Sula'a Weaving Village, with the aim of contributing to the development of local culture-based art education. To answer this question, this study uses a qualitative descriptive approach with direct observation methods, in-depth interviews, and visual documentation. Observations were conducted to understand the process of making woven cloth, while interviews were conducted with local weavers to explore the definition of the form of the Buton woven cloth motif.

In addition, the purpose of this study is to document various forms of Buton woven cloth motifs and understand the philosophical values contained in them, especially in the world of art education. Furthermore, this study aims to provide strategic recommendations for efforts to preserve woven cloth as a cultural heritage, both through motif innovation and the development of cultural tourism. This study is based on the hypothesis that Buton woven cloth motifs not only have aesthetic value but also become a symbol of cultural identity that connects the Buton people with their traditions and

environment. This study is unique because it gives detailed information about the meanings of woven fabric patterns that haven't been looked at in this way before. Thus, we expect the results of this study to support the preservation of Buton woven cloth and enhance appreciation for local cultural heritage.

2. METHOD

This study uses a qualitative descriptive approach to explore the form of Buton woven cloth motifs in the Sula'a Weaving Village, with a focus on the development of local culture-based arts education. As expressed by [Creswell & Creswell \(2017\)](#), this approach allows researchers to understand cultural phenomena holistically through direct observation, in-depth interviews, and documentation. The motifs studied represent the richness of local culture inspired by natural elements, such as flora and fauna. [Arif \(2021\)](#) emphasized that these motifs have a function beyond aesthetics, reflecting the cultural values and beliefs of the local community.

We chose the Sula'a Weaving Village, a cultural tourism destination, as the research location. We collected data through observation, interviews, and visual documentation to understand the making process and the symbolic meaning of cloth motifs. [Creswell & Poth \(2016\)](#) emphasized the importance of this technique to obtain factual and relevant data. Data analysis was carried out using the Miles & Huberman ([Ridder, 2014](#)) method, including data reduction, narrative presentation, and drawing conclusions, so that the results of the study provide an in-depth picture of the motifs and philosophical values of Buton woven cloth.

3. RESULTS AND DISCUSSION

Results

Geometric Motif Form

From generation to generation, the geometric motifs on Buton woven fabrics display regular patterns. This motif is closely related to the symbols of customs and social stratification in Buton society, thus becoming an important element that confirms cultural identity.

1. Geometric Motifs for Women (Bhia Kasopa Yitanu)

Buton woven cloth is one of Indonesia's cultural heritages that is rich in philosophical values. The straight line motifs in one direction on this cloth are specifically worn by women as a symbol of a straight heart, loyalty to God, and an important role in maintaining the family. Horizontal geometric motifs that have been passed down from generation to generation are used in various traditional events, symbolizing harmony, gentleness, and continuity, while also reflecting the role of women as guardians of family integrity and a symbol of fertility.

With the development of the times, weaving craftsmen continue to innovate to maintain the sustainability of traditional woven cloth. A variety of new motifs, such as Kambeano Bunga, are increasingly in demand, especially for big events, thus supporting

the preservation of this tradition. Some typical motifs for women with horizontal line patterns are Kasopa, Labu, Katamba Gawu, and Kumbaea, each with its own uniqueness.

a. Kasopa

The Kasopa woven fabric motif has a distinctive pattern in the form of vertical lines that are arranged repeatedly and parallel, stretching from the top to the bottom of the fabric. This pattern gives a neat, orderly, and symmetrical impression, creating a harmonious and elegant appearance. The color combination used in this motif is very contrasting and striking, including blue, black, red, green, purple, and golden yellow. The following is the shape of the Kasopa fabric in Figure 1.



Figure 1. Kasopa Woven

b. Kumbaea

Kumbaea woven cloth is one of the cultural heritages that has a special position in Buton society, especially used by the Kaomu (noble) class with the Wa Ode gela. This horizontal line pattern is arranged neatly and harmoniously, with a combination of dominant black and striking golden orange colors, giving an elegant and magnificent impression. The shiny effect on the thread provides an intriguing visual dimension and emphasizes the aesthetic value of this cloth. The following is a model of Kumbaea woven cloth in Figure 2.



Figure 2. Kumbaea Woven

c. Katamba Gawu (Katamba Fish)

Katamba Gawu woven cloth is one of the traditional works of art that has high cultural value and is used by women from the Walaka (middle class) class in the social structure of Buton society. Horizontal lines, in a harmonious combination of dark blue, light blue, white, and black, dominate the motif of Katamba Gawu woven cloth. Katamba Gawu woven cloth is presented in Figure 3 below.



Figure 3. Katamba Gawu Woven

d. Labu

The Labu motif woven cloth typical of Sula'a Weaving Village displays horizontal striped patterns with a dominant color of light green, dark green, and yellow that blend harmoniously. The Labu woven cloth is presented in Figure 4 below.



Figure 4. Labu Woven

2. Geometric Motif Shapes for Men (Bhia Kolau)

Geometric motifs on Buton woven fabrics for men are dominated by checkered patterns or a combination of vertical and horizontal lines, symbolizing strength, stability, and responsibility. This pattern reflects the balance of men's roles as leaders and protectors of the community, while also helping to build beneficial relationships with God (Hablum Minallah) and fellow human beings (Hablum Minannas). This motif is usually worn in traditional ceremonies or formal events. Examples of checkered motifs typical of men include Labu, Kambana Mokolona, Katamba Gawu, Samasili, Tambaga, and Kambana Bontu.

a. Labu

The woven Labu cloth with a checkered motif is one of the traditional cultural heritages of the Buton people, which is full of aesthetic and philosophical values. The motif of this cloth is dominated by a checkered pattern formed from a combination of horizontal and vertical lines with green, yellow, and black colors. The motif of the woven Labu cloth for men and women has a complementary meaning, reflecting harmony in the relationship between husband and wife. The woven Labu cloth is presented in Figure 5.



Figure 5. Labu Woven

b. Kambana Mokolona (Orange Blossom)

The Kambana Mokolona, or Orange Blossom, woven fabric motif has a pattern consisting of a combination of vertical and horizontal lines that form geometric squares.



Figure 6. Kambana Mokolona Woven

c. Katamba Gawu

Katamba Gawu motif woven fabric has a dominant pattern in the form of horizontal and vertical lines that form a checkered pattern with the main color of blue in various gradations, from light blue to dark blue.

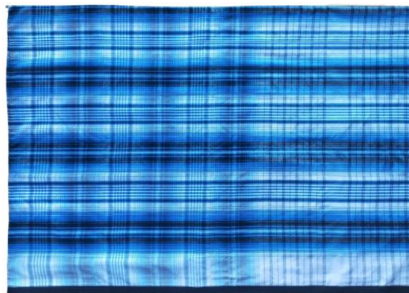


Figure 7. Katamba Gawu Woven

d. Samasili (Main Cloth)

Samasili woven cloth (main cloth) is used by men in the Kaomu group or with the title Ode and traditional figures and has a distinctive pattern in the form of squares.

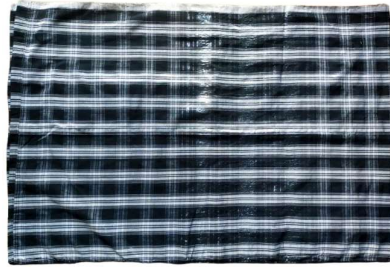


Figure 8. Samasili Woven

e. Tambaga (Copper)

Woven fabric with a tambaga (copper) motif has a distinctive pattern in the form of a dominant pink color combination with touches of black, red, and a little white accent that forms a firm checkered pattern.



Figure 9. Tambaga Woven

f. Kambana Bontu

Kambana Bontu (mangrove) motif woven cloth has a distinctive pattern in the form of vertical and horizontal lines that form a regular checkered pattern. The dominant colors seen on this cloth are red, yellow, orange, brown, and white.



Figure 10. Kambana Bontu Woven

3. Geometric Motif Form Development

The development of geometric motifs in Buton woven fabrics utilizes geometric principles, such as shifting, rotating, mirroring, and dilating. Shifting creates a harmonious repeating pattern, while rotating produces a dynamic pattern. Mirroring strengthens the element of symmetry, while dilating provides variation in the size of the motif without changing its basic shape. These principles not only enhance the aesthetics of woven fabrics but also reflect the application of the concept of symbolic geometry in design.

With the application of strong cultural values, Buton woven fabrics not only function as works of art but also as expressions of community identity. Some examples of development, flora, and fauna motifs used in Buton woven fabrics include Jara-jara, Lawa, Lambuno Oani, Kanedole, Kabamba, and Lakoda. Figure 10 presents the following motifs, respectively.



Figure 10. Jara-jara, Lawa, Lambuno Oani, Kanedole, Kabamba, and Lakoda

Flora and Fauna Motif Forms

Traditional woven fabrics are part of Indonesia's cultural heritage, especially in the Sula'a Weaving Village, Buton. The process of making woven fabrics has varying levels of complexity, depending on the motifs and patterns, such as Kumbaea, Samasili, Bhancana Kaluku, Kambampuu, and Katambagawu. Each motif requires special techniques and skills, reflecting the complexity of local culture.

The flora and fauna motifs on Buton woven fabrics illustrate the close relationship between society and the natural environment. Floral motifs, such as flowers and leaves, symbolize fertility, beauty, and harmony. These motifs are often used in fabrics for life celebrations, such as weddings and births.

Meanwhile, fauna motifs, such as birds and fish, reflect the coastal life of Buton. Birds symbolize freedom and courage, while fish depict abundance. Typically, men use these motifs on fabrics during traditional celebrations or maritime activities.

The motifs of woven fabrics developing flora and fauna include Kambeano Bunga, Tawana Kaladi, Katomi-Tomi, and Lakolo-kolopua, each of which has a symbolic meaning and reflects the local wisdom of the Buton community. The following is a presentation of the tenun fabric motifs of flora and fauna in sequence in Figure 11.



Figure 11. Motifs of woven fabrics developing flora and fauna

Discussion

This research section shows the uniqueness of Buton woven cloth motifs that reflect the cultural identity of the local community as well as its aesthetic and philosophical values, as well as local cultural values in education. Geometric and flora-fauna motifs in Buton woven cloth represent social stratification, customs, and the relationship between humans and nature. The results of the study document various motifs, such as Kasopa, Kumbaea, Katamba Gawu, and the development of motifs such as Lawa and Lakolo-kolopua, which not only have visual beauty but also deep symbolism.

The findings show that Buton woven cloth motifs not only reflect aesthetics but also function as a medium for cultural communication, as well as being a medium for learning, local wisdom, and character building. This study strengthens the view that traditional cloth can reflect the relationship between customary values and beliefs with the daily lives of the community ([Satrianegara et al., 2021](#); [Fatmawati, 2021](#); [Arif 2021](#)). There is a gap in the analysis because there isn't enough documentation and study of Buton woven cloth motifs. Previous research has focused more on how they look without going into detail about their shape in terms of color and pattern. This study fills the gap with a structured qualitative descriptive approach, combining in-depth interviews and visual documentation.

The sustainability of woven fabrics as a cultural heritage faces the challenges of globalization, such as the decline in the understanding of the younger generation towards the philosophy of fabric motifs ([Semuel et al., 2022](#); [Parameswara et al., 2023](#)). This study emphasizes the importance of revitalizing traditional motifs through design innovation and integration of cultural values in the economic and tourism sectors, as well as a medium for learning, local wisdom, and character building in schools ([Kusnadi, 2023](#); [Widowati & Wakid, 2024](#)). Thus, preservation efforts not only maintain tradition but also open up new opportunities for local economic development and

curriculum formation in education, as seen in the Sula'a Weaving Village as a production center and cultural tourism destination.

4. CONCLUSION

This study concludes that Buton woven fabrics, especially in Sula'a Weaving Village, have a wealth of motifs that depict the philosophical, educational, and symbolic values of the Buton community. Traditional geometric patterns like Kasopa and Kumbaea show how people are ranked in society and how they get along with each other. Geometric development patterns like Lawa and Kanedole show how strong cultural and educational values are put into practice. Finally, flora and fauna patterns like Lakoda and Lakolo-kolopua show how the community interacts with nature and how local traditions are taught. The findings of this study emphasize that Buton woven fabrics are not only products of fine art but also expressions of cultural identity that reflect the values of community life. By using geometric and philosophical design ideas in fabric production, this study makes a theoretical contribution by showing how important it is to record traditional patterns to protect cultural heritage. Additionally, schools can use woven fabrics as a medium for learning, local wisdom, and character building.

This study also recommends further development through the exploration of new motifs that are relevant to the modern context without abandoning traditional values. This discovery makes it possible to do more research on how traditional fabrics can be used to teach culture, build national identity, and help local arts education that is based on culture.

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