

Effectiveness Learning Cooperative *Talking Type Chip* To Improve Student Achievement

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Abstract

Traditional clothing is an essential part of a community's cultural identity. For the Nias people, traditional clothing serves not only as body covering but also has aesthetic value and symbolic meaning, reflecting courage, honor, and social status. The colors, motifs, and decorations of Nias traditional clothing reflect the beauty of art and the philosophy of life passed down through generations. However, the changing times and the influence of foreign cultures have led to a decline in the younger generation's understanding of the meaning inherent in traditional clothing. Traditional clothing is now more often viewed as merely ceremonial attire, rather than as a symbol of identity and cultural values. This situation demands in-depth research to uncover the aesthetic meaning and cultural values inherent in traditional Nias clothing, so that it can serve as a basis for the preservation and development of local culture in the future.

Keywords: Talking Chip Cooperative Learning, Student Learning Achievement

INTRODUCTION

The ethnic diversity of North Sumatra has now influenced the development of ornamental motifs within each tribe. Often, a single piece of cloth is adorned with motifs from various ethnic groups in North Sumatra. Likewise, the ornamental motifs or decorative motifs of each ethnic group have sometimes been stylized and deformed, losing their original characteristics. This is true whether applied to fabrics, souvenirs, or decorations in modern buildings such as airport terminals, hotel lobbies, government offices, or other public spaces (Rosmiati & Hutabarat, 2019).

Each ethnic group in North Sumatra has its own distinct motifs and colors, further enhancing the richness of its artistic heritage. All of these ornamental motifs and colors were originally born from the thoughts of the community as a form of expression of their interaction with nature, humans, and God. Ornaments are pictograms or pictorial language to express the soul. Therefore, it is necessary to collect various ornamental motifs from all ethnic groups in North Sumatra and uncover the philosophical meaning of each ornament (Saragi, 2015: 76).

Culture and tradition are a heritage that deserves to be preserved by every community or resident of a region, producing icons or characteristics of a region. Indonesia is an archipelago that has a rich diversity of cultures, tribes, customs, tourism, and more. The Nias tribe is one of the tribes in North Sumatra, located west of the Indonesian island of Sumatra. Nias has very

beautiful natural attractions so that its beauty has reached international countries. Many foreign tourists visit Nias just to enjoy the stunning natural panorama of Nias, one of which is surfing. According to Sunaryo, culture is the totality of human property and the results of human efforts (achievements) created by the power of the soul and by the process of mutual influence between the power of the soul and between the souls of one human being and another (Warsito, 2012).

Meanwhile, according to Koentjaraningrat (1986: 180), culture is the entire system of ideas, actions, and human works in the context of social life, which are made human property by learning. The definition according to Koentjaraningrat emphasizes that culture that exists in human beings or is unique to humans has at least three dimensions of existence, namely: (1) ideas, values, norms, regulations, human thoughts and so on or called patterned activities (actions) of humans in society or called social systems (social systems) (3) objects made by humans (Nurdin, Sembiring, Phongsavath, Rahmawati, & Hutabarat, 2022).

The distinctive characteristic of the Nias people is their fair skin, both men and women. One such example is Nias Island (Tano Niha). Nias Island boasts unique cultures and traditions that are still preserved to this day. One such tradition is traditional Nias clothing. Traditional Nias clothing is generally worn during special ceremonies, such as weddings and cultural performances like stone jumping. Traditional Nias clothing can also be worn during pre-wedding photoshoots before the wedding to signify the sacred and traditional nature of the marriage (Hutabarat, 2021).

Each color in Nias traditional clothing has its own philosophy and meaning, namely gold (yellow) depicts the glory of power, wealth, and greatness, red depicts blood and courage, black depicts sadness, fortitude, and vigilance, and white depicts holiness, purity, and peace. Traditional clothing for men was made from natural materials, namely processed grass fibers, while traditional clothing for women was made from woven grass or tree bark fibers and decorated with large earrings and brass bracelets. Traditional Nias clothing can be worn by children, teenagers, adults, and the elderly. Accessories worn when wearing traditional clothing include a vest for men, a skirt for women, a kalabubu (neck bracelet), a garland (crown) for men, gold earrings, and a necklace for women (Suci Rahmadani, 2021).

Traditional Nias clothing is called "Baru Oholu" for men and "Baru Ladari" or "Baru Isitö" for women. Traditional clothing is usually red or yellow and combined with black and gold. In ancient times, the people of Nias did not have access to textiles such as cotton. They made clothing from tree bark or by weaving bark fibers or grass. Men's clothing consists of a waistcoat that is basically brown or black and decorated with yellow, red, and black ornaments. Women's clothing consists only of a piece of cloth wrapped around the waist and no top, but is decorated with coiled brass bracelets and large earrings. The bark of the oholu tree is used to make loincloths (saombö) and vests (baru oholu) for men. Vests can also be made from bast fiber, called isitö. It is believed that anyone who wears clothing woven from isitö fiber will gain strength. Lower-quality jackets and vests are made from grass fiber, called ladari. Isitö fiber is also used to weave skirts (u'i) and women's clothing. Soft cotton (afasi niha), which is rarer, can be spun and woven to cover specific areas (Harbeng Masni, Zuhri Saputra Hutabarat, Lili Andriani, 2010).

LITERATURE REVIEW

Nias-made cotton clothing (afasi niha) was extremely rare and available only to the nobility. Over time, foreign fabrics arrived in Nias, and many people began using new materials. Women abandoned their knitted garments and began wearing dresses made of cotton and calico, even silk, for the nobility. More diverse colors began to be used, particularly red and yellow, with decorative details in black and gold. To complete the grandeur and splendor of a grand ceremony (Owasa/fa'ulu), an adult male must wear a weapon at his waist. The Tolögu and Gari si so rago were highly favored by nobles, commanders, and soldiers. Weapons or ornaments often featured monster heads (Lasara) or carvings of terrifying wild animals, depicting a person's might, ferocity, and power (Rosmiati, Sembiring, Rahim, Pudjaningsih, & Hutabarat, 2022).

Nias traditional clothing brings a number of benefits rooted in the strength of cultural heritage and harmony. [1] respecting history and cultural heritage, this traditional clothing is not just clothing but a symbol of respecting the ancestral heritage that has been passed down from generation to generation. By wearing it, the couple not only displays the beauty of traditional clothing, but expresses their appreciation for the values, beauty, and wisdom embedded in ancestral traditions. [2] enriching identity and pride, traditional clothing not only shows the beauty of traditional clothing, but enriches identity and a sense of pride in origin and cultural richness. [3] increasing family and community involvement, the traditional procession in a wedding not only unites the bride and groom but also the family and community who play an active role (Almaududi, Simarmata, Hutabarat, & Tefu3, 2023).

Traditional attire carries profound historical values and encourages respect for cultural diversity. By incorporating it into a wedding, couples not only celebrate their love but also preserve cultural richness and serve as a bridge between the past, present, and future. This is a living tribute to invaluable cultural heritage, making marriage not only a promise of love but also a vehicle for preserving noble values. The character values embodied in the three basic colors of Nias women's traditional wedding attire represent intelligent character values embodied in "tough character" in a whole and effective life (Lase 2023). These character values need to be taught to students in particular and society in general. Tough character consists of the values of meticulousness, carefulness, patience, self-control, discipline, tenacity/never giving up, hard work, skill, productivity, value-added orientation, courage to sacrifice, resilience, courage to take risks, and maintaining K3. Also, the character of faith and piety to God Almighty, as well as the character of honesty (Lase, 2022).

In the patterns of traditional wedding clothes, there are also character values related to: (1) the struggle for life and courage depicted in the Ni'ohulayo pattern shaped like a sharp spear tip; the spear is used for hunting which is hunted until it is caught; this proves that the Nias people are individuals with a warrior mentality, hard-working and brave character based on truth (Choirunnisa, 2023; Fauzi, 2024); (2) the greatness and nobility that have been achieved by parents in the tradition symbolized by the Ni'otawöla pattern, which means; Nias people have a noble mentality and not a servant mentality but have a high sense of self-confidence in the midst of society (Fatimatuzzahro et al. 2023); (3) unity and mutual cooperation in the Ni'osalafiga pattern resembles the selusur magai plant with its selusur being able to create interconnected bonds or can be called loyalty; This means that Nias people have a loyal attitude, are loyal to their husband/wife, and do not betray their friends (Magdalena, 2023); (4) a mental attitude of diamonds, gold and wealth; this means that Nias people do not

have a poor mentality but a rich mentality like diamonds and gold, a motto still used by Nias people today, namely it is better to die than be ashamed; that is the attitude of Nias people in fighting (Makupiola, 2024).

Ornaments and accessories are an important part of Nias traditional clothing. Men's clothing often features metal ornaments such as large necklaces, bronze bracelets, and beaded or gold belts. These accessories symbolize a person's social status; the more elaborate and heavy the jewelry, the higher their standing in society. Meanwhile, women wear small crowns, long necklaces, and gold bracelets as symbols of prosperity and family honor. The motifs on the fabric or carvings of Nias traditional clothing serve not only as visual decoration but also have strong symbolic value. These motifs typically depict nature, mythological animals, or geometric shapes that symbolize balance and harmony. Some motifs even have direct links to the traditional Nias beliefs of honoring ancestral spirits. Therefore, each garment worn during traditional ceremonies is believed to possess its own spiritual power (Hutabarat, 2021).

Besides being worn in traditional ceremonies, Nias traditional clothing also plays a significant role in the arts, particularly in traditional dances such as *the Maena* and *Faluaya*. Dynamic dance movements are enhanced by contrasting colored clothing adorned with metal ornaments. The jingling sound of metal jewelry during the dance adds a musical element that enhances the aesthetics of the performance. Modernization has impacted the existence of Nias traditional clothing. On the one hand, globalization has diminished interest among young people in traditional clothing, citing its perceived antiquity. However, on the other hand, preservation efforts have emerged through the introduction of traditional clothing in cultural activities, schools, and fashion shows. The local government and traditional communities are now actively encouraging local artisans to continue producing traditional clothing as a form of preserving the culture-based creative economy (Riady & Hutabarat, 2023).

Amidst changing times, Nias traditional clothing has undergone adaptations to the modern fashion world. Several local designers have incorporated traditional elements such as distinctive Nias motifs and colors into contemporary designs. This innovation broadens cultural meaning without abandoning its traditional roots. This adaptation also serves as a strategy to introduce Nias identity to the national and international arena. Preserving Nias traditional clothing depends not only on artisans or traditional institutions, but also on cultural education in schools. Through learning activities and cultural festivals, the younger generation is introduced to the philosophy and values behind their traditional clothing. This is crucial so that traditional clothing is not only worn for ceremonial occasions but also understood as a symbol of identity and regional pride (Rosmiati & Hutabarat, 2023).

The Nias community's awareness of the value of their ancestral heritage is growing, particularly following documentation and cultural research by academics and the local government. Digitization efforts and publications through media and the internet have also helped expand knowledge about the uniqueness of this traditional clothing. Thus, Nias traditional clothing now serves not only as a symbol of the past but also as part of a continually evolving future identity. The development of tourism on Nias Island has also had a positive impact on the preservation of traditional clothing. In various cultural tourism events such as *the Ya'ahowu Festival*, Nias traditional clothing is always the main icon displayed to domestic and international tourists. Community participation in these events not only showcases the beauty of traditional clothing but also introduces the philosophy and noble values contained

within it. Thus, traditional clothing serves as an educational tool as well as a means of promoting regional identity on the global stage (Hutabarat, Lela, Masni, & Pratiwi, 2024).

However, preserving traditional clothing requires support from the government and the community. According to Saragi (2021), preservation is not enough just by wearing traditional clothing at special events; it must also be accompanied by cultural education so that the younger generation understands the philosophy behind it. Without such understanding, traditional clothing will become merely an empty symbol devoid of spiritual or social meaning. It is also crucial to instill a collective awareness that traditional clothing is a cultural asset with creative economic potential. With proper management, traditional clothing can become a superior regional product that not only has aesthetic value but also provides economic benefits for artisan communities (Riady & Hutabarat, 2023).

The accessories that complement Nias men's attire are no less important. On their heads, they wear *the Sa'oba*, a crown or pointed headdress made of gold-plated metal, symbolizing leadership and majesty. However, perhaps the most famous is *the Kalaabubu*, a large torque necklace that coils rigidly around the neck. Historically, *the Kalaabubu* was made from coconut shell or brass and was only worn by warriors who had proven their bravery, often associated with the tradition of *mangai binu* (headhunting) in the past (Yusdi Andra, Denny Denmar, 2020).

The material used for *the Öroba Si'öli* is typically high-quality woven fabric or velvet, intricately decorated. Gold embellishments, beads, and intricate embroidery are applied to create a luxurious and elegant look. The layers of fabric and the way they are worn are carefully arranged to demonstrate the refined character of a Nias woman. The use of Nias traditional clothing, both *Baru Oholu* and *Öroba Si'öli*, is now reserved for important moments. This attire must be worn during traditional wedding ceremonies (*Fahimba*), welcoming guests of honor, cultural festivals, or when performing traditional dances. One occasion where this attire is most prominent is during the *Fataele* or War Dance performance (Meivanda & Zuhri, 2024).

In the modern era, Nias traditional clothing faces both challenges and opportunities. Although no longer worn daily, it is experiencing a revitalization as a strong symbol of cultural identity. The local government and indigenous communities actively promote it at festivals, tourism events, and as formal attire for important occasions. Many contemporary designers have also begun incorporating distinctive Nias motifs, such as the *ni'o* (rosette) or *lasara* (mythological creature), into modern fashion, bridging ancestral heritage with contemporary tastes (Mayasari et al., 2024).

Preservation efforts are key to ensuring this heritage doesn't disappear. In various art studios and even in local school curricula, an introduction to traditional clothing and its meaning is being introduced. The regeneration of artisans, both weavers and metalworkers who create accessories, is being continuously encouraged. Thus, traditional Nias clothing is not merely a memento of the past displayed in museums, but remains vibrant and relevant, a source of pride for the younger generation of Nias, affirming their identity amidst the tide of globalization (Rosmiati & Hutabarat, 2019).

Besides serving as a symbol of identity, Nias traditional clothing also plays a crucial role in the belief and spiritual systems of its people. In traditional Nias beliefs known as *fahombo* and ancestral spirit worship, traditional clothing is believed to possess certain magical powers that protect the wearer from evil spirits (Halawa & Zai, 2022). Metal ornaments attached to the

clothing, such as bronze bracelets and belts, are believed to ward off negative energy. Therefore, in a spiritual context, Nias traditional clothing is not merely decorative, but also serves as a medium between humans and the supernatural world (Dacholfany, Ikhwan, Budiman, & Hutabarat, 2024).

The philosophical meanings embedded in Nias traditional clothing also demonstrate the close relationship between humans and nature. The carved motifs and colors on the clothing are often inspired by the shapes of surrounding flora and fauna, such as birds, ocean waves, or plants native to Nias. According to Saragi (2021), "the ornaments on traditional North Sumatran clothing, including Nias, reflect the philosophy of balance between nature and human spirituality." This interpretation aligns with the Nias people's outlook on life, which upholds harmony between humans, nature, and ancestors (Masni & Hutabarat, 2019) and (Agustina & Hutabarat, 2023).

RESEARCH METHOD

The research method used in this study of the diversity of Nias traditional ornaments and clothing is descriptive qualitative. Qualitative descriptive research aims to describe and analyze in-depth cultural phenomena occurring in society, particularly in the context of the meaning, symbols, and philosophical values contained in traditional clothing and ornamental motifs of the Nias ethnic group as part of North Sumatran culture. This study uses a descriptive qualitative method with an ethnographic approach. Data were obtained through the following stages:

1. Planning

This research was designed to provide a deeper understanding of the traditional clothing of the Nias people. This research stems from the growing lack of understanding among the younger generation about regional cultural heritage, particularly the traditional clothing that defines the Nias ethnic identity. It is hoped that this research will rediscover the noble values contained within it, highlighting the importance of preserving local culture.

2. Implementation

- a. Preparation stage: conducting preliminary studies by searching literature and written sources related to Nias culture and traditional clothing.
- b. Data collection stage: researchers conducted direct observations of the shape, color, material, and ornaments of traditional clothing used in various traditional activities, such as weddings, welcoming guests, or traditional ceremonies.
- c. Data analysis stage: Data obtained from the field is based on main themes. Analysis is conducted using data presentation and drawing conclusions.
- d. Data compilation stage: carried out by compiling the results of observations, interviews and data analysis to be made into a systematic report.

3. Research Framework

Nias traditional clothing is a cultural heritage with high symbolic, social, and aesthetic value. However, modernization has led to a decline in the younger

generation's understanding of the meaning and function of this traditional clothing, necessitating research to understand its cultural values.

RESULTS AND DISCUSSION

The research results show that Nias traditional clothing is a cultural heritage with high aesthetic, social, and spiritual value. Every element of this traditional clothing, from the colors and motifs to the accessories, contains philosophical meaning that reflects the outlook on life and character of the Nias people. Gold symbolizes glory and power, red represents courage and enthusiasm for life, black symbolizes steadfastness and vigilance, while white reflects purity and peace. These four colors serve not only as visual decoration but also contain moral values that guide the lives of the Nias people (Lase, 2023).

In terms of form and materials, Nias traditional clothing demonstrates the community's technical ability to process natural materials into high-value works of art. In the past, clothing was made from tree bark and grass fibers, which later evolved into woven fabrics and modern textiles. This demonstrates a process of cultural adaptation to changing times without abandoning traditional values. The ornaments adorning the clothing, such as carvings, metalwork, and beads, serve not only as decoration but also as symbols of social status and spiritual protection for the wearer (Halawa & Zai, 2022).

Besides its aesthetic value, Nias traditional clothing also serves a social and educational role. This attire serves as a medium for strengthening cultural identity and instilling character values such as courage, hard work, and loyalty (Makupiola, 2024). Socially, the use of traditional clothing during ceremonies and cultural activities creates a sense of togetherness and strengthens relationships among community members. Preservation efforts are also carried out through cultural education in schools, local festivals, and collaborations between artisans and young designers who adapt traditional elements into modern fashion (Saragi, 2021).

Further discussion shows that Nias traditional clothing serves not only as a symbol of the past but also as a means of cultural preservation in the era of globalization. Modernization presents both challenges and opportunities for the preservation of local culture. With the growing interest in traditional clothing in the context of tourism and the creative industry, Nias traditional clothing has now become an important part of the regional identity and cultural tourism attraction of North Sumatra. The local government and indigenous communities continue to play an active role in maintaining the sustainability of this culture through promotion, digitalization, and strengthening the tradition-based creative economy (Mursyid, Adriani, & Hutabarat, 2024).

Thus, the results and discussion of this research confirm that Nias traditional clothing is not merely an aesthetic symbol, but rather a representation of noble values passed down through generations. This clothing embodies the harmonious relationship between humans, nature, and ancestors, while also reflecting the resilience of the Nias people's culture in maintaining their identity amidst the tides of modernization and globalization (Sembiring, Masni, Rahim, Zahar, & Hutabarat, 2024).

CONCLUSION

Based on the results and discussion, it can be concluded that Nias traditional clothing is an important symbol of the cultural identity of the Nias people, which is rich in aesthetic, philosophical, and spiritual values. Every element of traditional clothing, from the colors, motifs, to accessories, reflects the character and outlook of the community, such as courage, honor, fortitude, and purity. This traditional clothing also functions as a medium for cultural education, strengthening social solidarity, and becoming a means of preserving ancestral values. Although modernization brings challenges to its existence, the Nias people have succeeded in adapting by combining traditional elements into contemporary fashion, making traditional clothing not only a heritage, but also part of the creative economy and promotion of cultural tourism in North Sumatra.

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