

MAPPING LITERARY MATERIAL IN THE INDONESIAN LANGUAGE AND LITERATURE TEXTBOOK IN *KURIKULUM MERDEKA* FOR HIGH SCHOOL LEVEL

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ABSTRACT

This study aims to map the literary material contained in the textbook *Cerdas Cergas Bahasa Indonesia* for the Independent Curriculum (*Kurikulum Merdeka*) for high school. The study focuses on the form, type, and depth of the literary material presented in the textbook and its suitability to the learning outcomes of the *Kurikulum Merdeka*. This study uses a qualitative descriptive method with content analysis techniques. Data include texts, learning activities, and literary project assignments contained in the textbook for grades X, XI, and XII. The results show that the literary material in the textbook covers various genres, including poetry, short stories, novels, drama, and literary reflective texts. The material is presented with a contextual and integrative approach that emphasizes appreciation, interpretation, and creative expression of students. However, there is an imbalance in the proportion between classical and modern literature, as well as limited exploration of regional literary works and digital contemporary literature. In conclusion, this textbook has implemented the spirit of the Independent Curriculum, which emphasizes experience-based literary learning and humanitarian values. However, it needs content enrichment and cross-cultural appreciation activities to make literature learning in high school more holistic and relevant to current developments.

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INTRODUCTION

Education is a fundamental and crucial aspect of national development. Through education, students are equipped with the knowledge, skills, and values needed for life in society, the nation, and the state. The curriculum used in schools is also a crucial instrument that determines the direction of education, as it outlines objectives, materials, learning strategies, and assessments that must be implemented by teachers and students. According to Sudjana (2009), a curriculum is an educational program provided by schools to teach students toward the development of whole human beings. Therefore, curriculum change is an adaptive effort in responding to changing times.

The *Kurikulum Merdeka*, Indonesia's newest curriculum, is designed to provide teachers and students with the flexibility to develop learning processes tailored to the needs, context, and characteristics of their respective schools. In the Merdeka Curriculum, Indonesian language learning is positioned as a subject that emphasizes not only language skills but also prioritizes literary appreciation as a means of character building, strengthening cultural identity, and enhancing critical thinking skills. As stated by Nurhadi (2018), literature is a medium that can foster emotional sensitivity, social empathy, and self-reflection in students. Therefore, the position of literary material in the curriculum is highly strategic and needs to be systematically mapped.

In the context of language skills, literary learning is closely related to intensive listening activities, namely the skill of carefully, critically, and deeply understanding the content of texts heard or read. Intensive listening plays a crucial role because it enables students to grasp the values, messages, and language styles contained in literary works, so that they not only enjoy the beauty of language but are also able to criticize and interpret deeper meanings. Tarigan (2008) describes listening as a receptive language skill, which is the foundation for mastering other language skills. This means that the success of literary appreciation in learning depends heavily on students' ability to listen to literary texts intensively and in a focused manner.

In carrying out learning activities, students need materials to study. One of these is a textbook. A textbook is a source or material specifically designed to guide and facilitate the learning process at various levels of education (Farhana et al., 2021; Magdalena et al., 2020; Nurdyansyah & Fahyuni, 2016). Textbooks present information, concepts, theories, and practical applications regarding a particular subject or topic (Susanto et al., 2023). The main purpose of textbooks is to help students understand, master, and apply the subject matter according to the applicable curriculum (Angraini et al., 2022). The existence of textbooks in learning cannot be separated because textbooks play a crucial role as learning resources, both for teachers and students (Nuryasana & Desiningrum, 2020). This means that the quality of textbooks determines the quality of learning outcomes. Quality textbooks will improve the quality and outcomes of learning. The National Education Standards Agency (BSNP) establishes criteria for textbook quality, including content suitability, language suitability, presentation suitability, and graphical accuracy. According to Prastowo (2019), textbooks contain several main components: title, core material or core competencies, supporting information, exercises, and assessment aspects. Furthermore, textbook content must be structured based on core competencies determined by the applicable curriculum.

The textbook *Cerdas Cergas Bahasa Indonesia* for senior high school students in grades X, XI, and XII of the Independent Curriculum is presented as an important medium to achieve the above objectives. The textbook *Cerdas Cergas Bahasa Indonesia* is a textbook or pedagogical book designed to guide and facilitate the learning process of Indonesian language and literature at the elementary and secondary levels of education. This book is aimed at helping students understand and develop Indonesian language skills comprehensively, including reading, writing, listening, speaking, and literary appreciation. This book presents various texts, including literary texts, which can be used as intensive listening materials as well as discussion materials. However, it is important to examine the extent to which the literary material in the book is relevant to the competencies expected in the curriculum, both in terms of the completeness of the types of literary works, the depth of analysis, and the portion of listening skills presented. This is in line with Tarigan's (2009) opinion that textbooks must be in accordance with educational objectives and student needs, both in terms of content, structure, and presentation methods.

The main objective of this research activity is to map the literary material contained in the textbook *Cerdas Cergas Bahasa Indonesia*, so that we can know the types of literary works presented, the depth of discussion, and their suitability to learning outcomes. In addition, this research also seeks to examine the extent to which the book provides space for intensive listening activities, which are very important for developing students' analytical skills, appreciation, and critical thinking skills. Through this mapping, teachers are expected to obtain a clearer picture of the portion and scope of literary material in the textbook, so they can develop more appropriate learning strategies.

The benefits of this research are felt not only by teachers and students, but also by publishers and authors of the textbooks concerned. Teachers can use the research results as a reference in planning more creative and contextual literature lessons. Students will gain a more meaningful learning experience as they interact with literary works while simultaneously practicing intensive listening skills. For publishers, the results of this research can serve as evaluation

material to refine the content of future textbooks to better align with learning needs. Therefore, this literary material mapping activity is expected to contribute to improving the quality of Indonesian language and literature education at the high school level in accordance with the Merdeka Curriculum.

A similar study to the topic of Mapping Literary Material in the textbook *Cerdas Cergas Bahasa Indonesia* for High School is the study by Fatonah et al. (2024) in *Pendas* (Scientific Journal of Elementary Education) entitled "Mapping Literary Genres in Textbook B entitled Indonesian Language, Independent Curriculum in Elementary Schools." This study maps literary genres in Indonesian language textbooks for elementary school students and identifies text types such as fables, fairy tales, children's short stories, and poetry. The differences with this study are the different levels (elementary), the object of which is the elementary school textbook, not Smart and Intelligent, and of course, the focus on mapping children's genres, not adolescent/adult literary material.

In addition, Ginanjar et al. (2025) in the *Stilistika* journal entitled "Analysis of the Contents of the Smart and Intelligent Indonesian Language and Literature Textbook for Class X" also assessed the appropriateness of the content and its suitability with the Independent Curriculum. The point is to examine the material's compliance with learning outcomes, accuracy, and completeness. The difference with this study is that it does not focus on mapping literary material in detail (genre, distribution, proportion), only discusses one class (X), does not cover high school as a whole and is more directed at quality review, not genre mapping.

In the *Didactic Journal* written by Astuti and Umayana (2025), entitled *Analysis of Short Story Teaching Materials in Indonesian Language Textbooks for Senior High School Grade XII*, the focus is on discussing the suitability of short story material with the Independent Curriculum. The differences with this study are its very narrow scope (only short stories, not all literary material), its limited scope (only for grade XII), its lack of mapping for grades X–XII, and its lack of a comprehensive discussion of the distribution of literary genres.

METHOD

This research uses a qualitative descriptive approach with a content analysis design which aims to systematically describe the types, forms, and depth of literary material in textbooks.

The research object includes all books on textbook *Cerdas Cergas Bahasa Indonesia* for the *Kurikulum Merdeka* high school level, while the research sample is focused on books for grades X, XI, and XII published by the Ministry of Education, Culture, Research, and Technology.

The research instrument is in the form of a content analysis sheet containing categories and indicators for mapping literary material based on genre (poetry, prose, drama), literary language form, literary time, literary learning skills, and learning types.

The data collection procedure involved reading, selecting, and recording all sections of the textbook containing elements or activities related to literary learning. Data analysis was conducted in three stages: data reduction, data presentation, and conclusion drawing. Data validity was maintained through repeated checks and peer discussions to ensure accurate and objective mapping results.

RESULT AND DISCUSSION

Based on the analysis of literary material in the textbook *Cerdas Cergas Bahasa Indonesia* for high school grade X, XI and XII, the results can be seen in table.

Table 1, Mapping Literary Material in *Kurikulum Merdeka* Textbooks for grade X

No	Kelas/Bab/ Judul Bab	Sub-bab	Keg. ke-	Genre			Wujud Bahasa Sastra		Kala Sastra		Keterampilan Berbahasa					Tipikal Pembelajar an	
				Pr	Pu	Dr	L	T	Tr	M	M1	M2	M3	B/M	E	R	
1	X/Bab 2/Mengun gkapkan Kritik	A. Mengevaluasi Pesan dari Menyimak Teks Monolog Lawakan Tunggal	1	√			√		√	√	√	√				√	



Lewat Humor	B. Menentukan Struktur Teks dari Menyimak Monolog Lawakan Tunggal dan/atau Anekdote	1	√		√	√	√	√	√
	C. Menilai Akurasi Kritik Sosial yang Disampaikan dengan Membandingkan Beberapa Isi Teks	1	√		√	√	√	√	√
	D. Menggunakan Kaidah Bahasa untuk Menyampaikan Kritik	1	√		√	√	√		√
	E. -								
	F. Mengubah Teks Anekdote ke dalam Bentuk Komik Potongan (Comic Strip)	1	√		√	√		√	√
2 X/Bab 3/ Menyusuri Nilai Cerita Lintas Zaman	A. Mengidentifikasi Ide dan Makna Kata dalam Teks Hikayat	1	√		√	√	√		
	B. Menganalisis Karakterisasi, Plot, dan Nilai pada Hikayat dan Cerpen	2			√		√		
	C. Menulis Cerpen Berdasarkan Nilai dalam Hikayat	1	√		√	√		√	√
	D. Membuat Presentasi Berupa Video Gerak Henti	1	√		√	√			√
	E. Mempresentasikan Cerita Pendek dengan Media yang Tepat	1	√		√			√	√
3 X/Bab 6/ Berkarya dan Berekspre si melalui Puisi	A. Mengidentifikasi Diksi dalam Teks Puisi yang Dibacakan	1	√		√		√	√	√
	B. Menginterpretasi Pendapat Pro/Kontra dalam Teks Diskusi dan Menilai Efektivitas Diksi, Rima, dan Tipografi dalam Teks Puisi	1	√		√	√	√	√	√
		2			√	√	√		√
	C. Menilai Tema dan Suasana dalam Puisi	1	√		√	√	√	√	√
	D. Menyajikan Musikalisasi Puisi secara Kreatif	1	√		√	√		√	√



E. Menulis Resensi Buku Antologi Puisi secara Logis dan Kritis	1	√	√	√	√	√	√
F. Menyajikan Pembacaan Puisi dengan Ekspresif dan Kreatif	1	√	√	√	√	√	√
	2	√	√	√	√	√	√

Table 2, Mapping Literary Material in *Kurikulum Merdeka* Textbooks for grade XI

No	Kelas/Bab/ Judul Bab	Sub-bab	Keg. ke-	Genre			Wujud Bahasa Sastra		Kala Sastra		Keterampilan Berbahasa					Tipikal Pembelajar an		
				Pr	Pu	Dr	L	T	Tr	M	M1	M2	M3	B/M	E	R		
1	XI/Bab 4/ Menulis Puisi yang Menginspi rasikan Adanya Kesempat an untuk Semua	A. Menemukan Tema dan Pesan dalam Cerpen yang Menginspirasi	1	√				√		√		√					√	
			2								√						√	
			3									√					√	
		B. Mengenal Unsur- unsur Puisi	1		√			√		√		√						√
			2									√						√
			3									√						√
			4									√						√
		C. Menulis Puis Berdasarkan Cerpen	1		√			√		√		√						√
			2									√						√
			3									√						√
			4									√						√
		D. Persiapan Musikalisasi Puisi	1		√			√		√	√							√
2												√				√		
3												√	√			√		
2	XI/Bab 5/ Mengenal Keberaga man Indonesia lewat Pertunjuk an Drama	A. Perbedaan Drama, Puisi, dan Prosa	1		√			√		√		√					√	
			2														√	
		B. Unsur-unsur Pembangun Pertunjukan Drama	1		√			√		√		√						√
			2									√						√
		C. Menulis Naskah Drama Berdasarkan Cerita Pendek	1		√			√		√		√						√
			2									√						√
		3	1		√			√		√		√		√				√
			2									√						√
		D. Mempersiapkan Pertunjukan Drama dengan Tema Tertentu	1		√			√		√		√						√
			2									√						√
E. Mempromosikan Pertunjukan Drama melalui Pamflet	1		√			√		√		√						√		
	2									√						√		

Table 3, Mapping Literary Material in *Kurikulum Merdeka* Textbooks for grade XII

No	Kelas/Bab/ Judul Bab	Sub-bab	Keg. ke-	Genre			Wujud Bahasa Sastra		Kala Sastra		Keterampilan Berbahasa					Tipikal Pembelajar an	
				Pr	Pu	Dr	L	T	Tr	M	M1	M2	M3	B/M	E	R	
1	XII/Bab 6/ Menulis	A.- B.-															

Praktik Baik dan Cerita tentang Lingkungan	C.- D.- E. Menulis Cerita Pendek Bertema Lingkungan F. Menulis Indah dengan Gaya Bahasa	√	√	√	√	√
		√	√	√	√	√

Notes

Pr	Prosa	T	Tradisional	B/M	Berbicara/Memirsra
Pu	Puisi	M	Modern	E	Eksploratif
Dr	Drama	M1	Menyimak	R	Responsif
L	Lisan	M2	Membaca		
T	Tulisan	M3	Menulis		

Based on the data in table 1-3, the discussion is divided into several parts, namely as follows:

Literary Genre

Prose dominates literature learning in grades 10 and 12. In grade 10, prose appears in the form of fables and short stories (Chapters 2 and 3), while in grade 12, prose is expressed through writing short stories on environmental themes (Chapter 6). This dominance of prose aligns with prose's flexible character in containing moral values, social criticism, and contextual issues (Nurgiyantoro, 2013).

Poetry appears intensively in Chapter 6 of Grade 10 and Chapter 4 of Grade 11. The activities listed in the table show that poetry is not only studied theoretically, but also through creative practices such as musicalization, expressive reading, and poetry writing. This confirms the function of poetry as a vehicle for developing aesthetic sensitivity and self-expression (Waluyo, 1995).

Drama is focused on Chapter 5 of Grade 11. Based on the table, drama learning encompasses scriptwriting, performance preparation, and performance promotion. This pattern demonstrates that drama is used as a collaborative and communicative learning medium that demands active student involvement.

Form of Literary Language.

Hutomo (1991) distinguishes literature based on its form of delivery: oral literature and written literature. Oral literature is a work of literature that lives and develops through spoken tradition, transmitted verbally from one generation to the next, and is highly dependent on the social context and performance situation. Conversely, written literature is a work of literature conveyed through written media, has a relatively fixed form, and allows for rereading and deeper textual analysis. According to Hutomo, this difference in form is not only technical but also has implications for the way literature is interpreted, the process of inheritance, and the social function of literature. Oral literature emphasizes performative aspects, collectivity, and spontaneity, while written literature emphasizes text structure, linguistic aesthetics, and individual reflection.

Based on the mapping of literary material in the textbook *Cerdas Cergas Bahasa Indonesia*, written literature appears to be dominant at all levels of class X, XI and XII. This can be seen from the many learning activities that focus on reading and writing literary texts, such as reading sagas, short stories, poetry and drama scripts, as well as writing short stories, poetry, literary reviews and reflective texts.

This dominance of written literature aligns with Teeuw's (1984) view that written literature allows for the development of structural and semiotic analysis because texts are stable and can be studied in depth. Nurgiyantoro (2013) also emphasized that written literature is the primary medium for literature learning in schools because it facilitates the evaluation of intrinsic elements, themes, values, and moral messages.

Although written literature is more dominant, textbooks also consistently present oral literature through various learning activities. Oral literature is evident in listening to monologues, anecdotes, poetry reading, poetry musicalization, drama performances, literary discussions, and work presentations. Hutomo (1991) emphasizes that oral literature cannot be separated from performative elements, namely voice, intonation, gesture, and social interaction. This aligns with drama and poetry reading lessons, which require students not only to understand the text but also to convey meaning through oral expression and movement.

Finnegan, in Nurgiyantoro (1993), states that oral literature has communicative and collective power because it directly involves the audience. In the context of textbooks, this is evident in drama performances and poetry musicalizations, which position students as both actors and interpreters of literary works. Thus, literature is understood not merely as text, but as a cultural event.

Mapping literary forms in textbooks shows that oral and written literature are not positioned separately, but rather complement each other. Written literary texts often serve as the basis for oral literary activities, for example, short stories adapted into drama or poetry read and set to music. Waluyo (1995) also emphasized that poetry has two main dimensions: the textual dimension and the sonic dimension. Therefore, poetry learning that stops only at analyzing the text will miss the aesthetic aspect of its oral nature. This textbook has accommodated this view through poetry reading and musicalization activities.

Literary Period

Based on the Literature Period (Traditional and Modern), it shows the integration between traditional and modern literature. Traditional literature is represented through hikayat texts in grade X. The presence of hikayat functions as a means of introducing the nation's cultural and historical values. Modern literature dominates in short stories, contemporary poetry, anecdotes, drama, and environmental-themed short stories. This combination shows that textbooks do not break with old literary traditions, but link them to the current context, so that literary learning is contextual and relevant.

Language Skills

All language skills are integrated in literature learning. Listening appears dominant in solo comedy monologues, poetry readings, and text discussions. Reading is used to understand fables, short stories, poetry, and drama texts. Writing is the most frequently used skill, particularly in short stories, poetry, reviews, and drama scripts. Speaking/listening is realized through presentations, poetry readings, drama performances, and performance promotions. The integration of these four skills demonstrates that literature is used as a comprehensive language learning medium, not just as reading material.

In the 10th grade section, all language skills—listening, reading, writing, and speaking—were actively engaged. Students not only read and comprehend fables but also wrote short stories and presented them visually. This activity demonstrated a multimodal approach to literacy. Literary works were understood and expressed through various media.

Special Learning

Typical Learning (Exploratory and Responsive) literary learning activities are dominated by two main approaches. Exploratory, seen in the activities of identifying elements, analyzing values, and interpreting the meaning of literary works. Responsive, seen in the activities of assessing, responding, and creating literary works in various forms. This approach places learners as active subjects who not only understand the text, but also respond to and creatively produce literary works. The typical literary learning in question is of course in line with the independent learning program, namely literary learning that is no longer monotonous and curbs the freedom of thought and creativity of teachers and students. To create literary learning that is not monotonous during teaching and learning activities (KBM), a teacher can use various typical learning.

The Exploratory and Responsive learning method emphasizes that learning activities are participatory and encourage students' activeness in exploring cultural and moral values in literary works. The above is in accordance with the opinion of Nurgiyantoro (2013), who states that prose is the richest genre in the exploration of character, conflict, and moral values. This is why prose learning is suitable for practicing critical analysis as well as assessing social messages. Semi (1993) also emphasized that prose is very effective as a medium to build interpretive skills and

social sensitivity. Chapter 2 directs students to analyze social criticism in humor and turn it into comics. This is in line with the idea that prose is easily transformed into other forms such as the above opinion. Gorys Keraf (2007) states that verbal ability involves logic and rhetoric. This can be seen in Chapter 2, which is a material about Anecdotes that is very strong in the oral aspect. Activities include understanding monologues, performing a single joke, and listening to social criticism. In addition, Tarigan (2008) places listening as a basic skill of message comprehension. In Chapter 2, it is also effective in honing oral communication, according to the communication standards of the Independent Curriculum.

Implications of the Independent Curriculum

The learning activities listed in the table include identifying ideas and meanings of words, analyzing characterizations and plots, writing short stories based on the value of stories, and presenting works in the form of videos. This activity shows a balance between appreciative (analyzing) and productive (writing and presenting) skills. Pedagogically, this describes the transition from understanding old texts to the creation of new texts, in accordance with the spirit of the *Kurikulum Merdeka* which emphasizes creativity and reflection on values. Hikayat is an old literature that is full of moral values. Teeuw (1980) categorizes *hikayat* as traditional literature full of didactic value. Sedyawati (2007) also stated that old literature contains local wisdom that is relevant to build character.

The material in class X, Chapter 6 with the theme "Work and Expression through Poetry" shows a variety of activities that include identifying diction, assessing themes and atmospheres, musicalizing poetry, and writing poetry anthology reviews. This activity shows an approach to aesthetic appreciation as well as creative production. The poetry musicalization activity is proof of the integration between literature and performing arts, which is in line with the spirit of Pancasila student profiles to develop cultural expression and collaboration.

From Chapter 6, it appears that the textbook not only emphasizes the ability to analyze elements of poetry such as diction and rhyme, but also on creative activities, such as writing and reading poetry expressively. This activity will make students practice in meaning, linguistic diction, rhetorical skills, and beauty. This is in line with the opinion of Waluyo (1995) who stated that poetry trains language sensitivity, concentration of meaning, and aesthetic ability. Keraf (2004) emphasized that diction selection is the core of rhetorical ability.

The activity of writing poetry anthology book reviews expands students' critical literacy insights from simply enjoying beauty to the ability to assess the quality of works. This reflects a more comprehensive direction of literary learning, namely understanding, appreciating, and producing.

In class XI, Chapter 3 is titled "Exploring the Value of the Nation's History through Short Stories". The material emphasizes the integration between literature and the nation's historical values. Students are invited to analyze the elements of short story building, identify the value of life in the work, write short stories based on daily experiences, and write reviews of friends' works. These activities show a contextual and reflective learning direction. Literature is a medium to foster social and moral awareness.

Furthermore, in Chapter 4 of class XI entitled "Writing Poetry that Inspires Opportunities for All" shows activities ranging from getting to know the elements of poetry, writing poems based on short stories, to musicalization. This chapter highlights the intertextual approach, which is the ability to relate one genre to another (short story to poem). This approach is important because it shows that literary works are not separate entities, but rather interconnected and inspiring between types. This hones the creativity as well as the social sensitivity of students.

Chapter 5 presents the theme "Getting to Know Indonesia's Diversity through Drama Performances" whose activities include understanding the differences between prose, poetry, and drama, writing drama scripts based on short stories, preparing performances, and promoting them through pamphlets. This chapter highlights collaborative and performative aspects, as students are directly involved in the production and staging of works. The dominance of Speaking/Watching and Exploratory shows that learning is geared towards hands-on practice and creative performance, not just theory.

According to Teeuw in Nurgiyantoro (2018), drama is the most communicative form of literature because it is supported by oral, movement, and visual. The activities of preparing performances, promoting dramas, all require verbal and public communication. Nurgiyantoro (2018) stated that the drama trains multimodal communication. With this multimodal communication, students learn in several forms of media. According to (Sugiarti et al., 2024), in the

Ghancaran journal entitled "The Dynamics of the Application of Multiliteracy Learning with an Ecological Perspective: A Narrative Inquiry Study" states that multiliteracy learning can be carried out by utilizing a variety of multimodal learning resources, such as text, images, and videos. It is used to improve students' skills in understanding and managing information. Thus, students are able to add to their knowledge in a complete way.

Suyatno (2009) refers to drama as an active and collaborative learning strategy. The table shows the activities of preparing for the performance, writing the script, and promoting the performance of the play through pamphlets. This is consistent with collaborative theory in literary learning. So all sub-activities emphasize drama as a medium of expression, collaboration, and communication which is certainly very much in line with the learning goals, namely so that students are active and collaborative.

In material XII, Chapter 6 entitled "Writing Good Practices and Stories about the Environment" it can be seen that the focus of learning is to write short stories with environmental themes and write beautifully in a language style. This mapping indicates that at the end of high school, students are directed to combine literary skills with social and ecological responsibility. This material is relevant to the global issue of sustainable education and strengthening the character of *Pancasila* students in the aspect of caring for the environment and critical reasoning.

Overall, based on the table, the book *Smart and Fit for Indonesian Language and Literature* has implemented the theory of Indonesian literature in real terms. The table shows a balanced pattern of literary learning between appreciation, analysis, and creation. The textbook consistently contains three main genres (prose, poetry, drama) with a progressive variety of contexts from traditional to modern. In addition, it also displays modern and traditional multiliteracy, strengthens communication skills through textual, oral, visual, and digital, provides a wide creative space through poetry, drama, and short stories, so that it is very suitable as an object of research on literary implementation.

Each chapter integrates four language skills and emphasizes exploratory and responsive learning. The implication for teachers is the need to design literacy activities and creative projects based on this table so that students not only understand the literary form, but also interpret the values of humanity, diversity, and sustainability contained in it.

Typical learning also looks varied, namely exploratory and responsive learning. Hosnan (2014) states that exploratory learning is at the core of the scientific approach of the 2013 & Merdeka Curriculum. Joyce & Weil (quoted by Suyono & Hariyanto, 2017) stated that exploration increases creativity and problem-solving. Meanwhile, Sardiman (2012) stated that responsiveness is an indicator of active behavior in learning.

The Genre Mapping in the book is very complete. This shows that books adhere to the theory of literary variety as a vehicle for multiliteracy by Nurgiyantoro (2013). Multiliteracy integration is also very strong. Project-based learning is obvious, for example the creation of comic strips, poetry musicalization videos, drama performances, promotion through pamphlets, and others. This is in line with the theories of PjBL Hosnan (2014) and Wena (2009). In addition, it is also seen that the balance of 4C skills seems concrete, namely Critical thinking in assessing moral values, social criticism analysis, Creativity in poetry, drama, short stories, Communication in monologues, discussions, dramas, and collaboration in projects. All of this meets the profile of *Pancasila* Students (Ministry of Education and Culture, 2021).

As the Decree of the Curriculum and Education Assessment Standards Agency Number 008/H/KR/2022 that Indonesian Language Subjects aim to help students develop language skills with various multimodal texts (oral, written, visual, audio, audiovisual) for various purposes (genres) and contexts; and literacy skills (language, literature, and creative critical reasoning) in learning and working (Curriculum Standards and Education Assessment Agency, 2022). Therefore, this Indonesian subject textbook shows that multiliteracy learning contributes to the development of students' language skills, namely reading, writing, listening, and speaking. In addition, multiliteracy learning also has a positive impact on students' language skills at each level of the language unit.

CONCLUSION

The mapping of literary material in the textbook *Cerdas Cergas Bahasa Indonesia* shows a comprehensive, integrative, and tiered learning design from grades X to XII to develop language skills as well as literary appreciation in cognitive, affective, and creative aspects. This learning accommodates prose, poetry, and drama genres in a balanced manner through the introduction of traditional works such as fables to contemporary modern works presented in an integrated manner with four main language skills and a multimodal approach. Through typical exploratory and responsive project-based learning, literary material is connected with cultural, historical, and environmental values as a vehicle for character formation and the realization of the Pancasila Student Profile.

The presentation of the material follows a progressive spiral learning path, with grade 10 focusing on the analysis of classical values and works, grade 11 on creative production and performance, and grade 12 on reflection on social sensitivity and ecological issues. Theoretically and pedagogically, the integration of oral and written literary traditions in this book supports holistic learning that positions literature as a living cultural and literacy practice within social interactions. Thus, the Independent Curriculum encourages students to understand, appreciate, and create literary works critically, creatively, and contextually in accordance with current developments.

However, this study is limited to the analysis of a specific textbook and does not examine its practical implementation in classroom settings; therefore, it is recommended that teachers adapt and contextualize the materials through interactive and reflective learning strategies to maximize student engagement and learning outcomes.

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