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Representation of Creative Dimension in Material Exercises in Indonesian High School Textbooks

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Abstract

Indonesian language learning faces challenges in developing materials that are not only informative but also stimulate creativity, because the greater focus on the effectiveness of teaching methods neglects the integration and measurement of creative dimensions in teaching materials. This article analyzes the elements and subelements of the creative dimension and the criteria used to identify and measure the presence of the creative dimension in material exercises. This type of research is qualitative descriptive with a content analysis approach, focusing on three elements of the creative dimension. The data source is the Indonesian language textbook “*Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X*”, the object of study includes verbal units in relevant material exercises. The data analysis stage, namely data collection with listening and note-taking techniques, data reduction, data categorization, and drawing conclusions. Testing the validity of data by triangulating sources, methods, and theories. The theory used is Bloom's Taxonomy Theory. The results of the study showed that there were 32 data with 34 creative dimension element loads in the book. This shows that the book has attempted to balance the three elements of the creative dimension and the assessment criteria are clear and measurable with a simple scale.

Keywords: Textbook, Creative Dimension, Scale Criteria, Material Exercise, Pancasila Student Profile

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Abstrak

Pembelajaran Bahasa Indonesia menghadapi tantangan dalam mengembangkan materi yang tidak hanya informatif tetapi juga merangsang kreativitas, karena fokus yang lebih besar pada efektivitas metode pengajaran mengabaikan integrasi dan pengukuran dimensi kreatif dalam bahan ajar. Artikel ini menganalisis elemen dan subelemen dimensi kreatif dan kriteria yang digunakan untuk mengidentifikasi serta mengukur keberadaan dimensi kreatif dalam latihan materi. Jenis penelitian ini kualitatif deskriptif dengan pendekatan analisis isi, berfokus pada tiga elemen dimensi kreatif. Sumber data berupa buku teks Bahasa Indonesia “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X”, objek kajian mencakup unit verbal pada latihan materi yang relevan. Tahap analisis data, yaitu pengumpulan data dengan teknik simak dan catat, reduksi data, kategorisasi data, dan penarikan simpulan. Menguji keabsahan data dengan triangulasi sumber, metode, dan teori. Teori yang digunakan yaitu Teori Taksonomi Bloom. Hasil penelitian menunjukkan bahwa terdapat 32 data dengan 34 muatan elemen dimensi kreatif dalam buku tersebut. Hal ini menunjukkan bahwa buku tersebut telah berupaya menyeimbangkan ketiga elemen dimensi kreatif dan kriteria penilaian memiliki kejelasan dan terukur dengan skala sederhana.

Kata kunci: *Buku Teks; Dimensi Kreatif; Kriteria Skala; Latihan Materi; Profil Pelajar Pancasila*

Introduction

Indonesian language learning has an important role in shaping the communication and literacy skills of students in Indonesia (Iryanto, 2021). Although various methods and approaches have been applied, there are still challenges in developing learning materials that are not only informative, but also stimulate creativity. This is evident in the results and discussion of research by Fahrudin et al. (2021) who suggested that learning tends to focus on the effectiveness of teaching methods, but aspects of creativity in teaching materials, especially textbooks, still receive less attention. This gap raises the question of how the creative dimension can be integrated and measured in Indonesian textbooks to improve the quality of learning.

Based on this gap, it is necessary to understand that the creative dimension in text learning not only provides information but also guides learners to develop their originality. Text originality should be an important aspect of the Indonesian Language Education curriculum (Rusnaini et al., 2021). This should be clearly and accurately explained, such as discussing questions, roles and actions (Damayanti et al., 2023). In the context of textbooks such as Cerdas Cergas, the existence of the creative dimension is not just a claim, but must be identified objectively. This identification seeks a multi-information process in both qualitative and quantitative forms (Hadi & Nadlifah, 2023). This is crucial given the role of textbooks as the main source of learning, not only providing knowledge but also inspiring creativity. Text analysis helps learners explore, interpret or create their own unique stories. In line with Hadi & Utami (2019) research that textbooks shape children's personalities for the better, there is cognitive balance, instilling concepts-ethos embedding the reality of critical reasoning at once, and can serve as a model or inspiration.

Understanding and implementing this creative dimension effectively, it is necessary to refer to a complete conceptual framework, namely Bloom's Taxonomy. Bloom's Taxonomy, introduced in 1956 by Benjamin Samuel Bloom and his colleagues, is a revolutionary conceptual framework in education that maps the structure of levels of competence across three main domains of human intelligence: cognitive (mental and intellectual processes), affective (attitudes, values, and emotions), and psychomotor (physical and motor skills) (Magdalena et al., 2020). Bloom's taxonomy lies in its ability to provide a complete framework for planning, implementing and evaluating learning, facilitating the holistic development of learners (Rita et al., 2021). This theory becomes the basis for analyzing how material exercises in textbooks can encourage learners to

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build their own knowledge through creative activities, emphasizing the importance of balanced competency development in all three domains for a positive impact on learners' overall development.

Based on initial observations of the Indonesian language textbook “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” shows the existence of elements of the creative dimension in various material exercises, such as in the element “generating original ideas”, it was found that there was an activity comparing 2 different texts. The activity invites learners to understand the differences between the two texts and then express an opinion with reasons and evidence. This successfully describes the elements in dimension 6 that refer to Bloom's taxonomy by using the words understand (cognitive domain, C2), compare (cognitive domain, C4), and express an opinion (affective domain, A3).

The importance of creativity development is in line with the need for 21st century skills that learners need to master to face the challenges of life in facing the demographic bonus in 2035 and the vision of a golden Indonesia in 2045. Creativity here becomes a complex phenomenon that can be applied in various fields, such as multi-media, multi-platform, and multi-tasking. It is proven in research by Sistiana (2018) that a challenge in this creative industry era is that children's literature is able to provide the reality of educational value in the world of literature. To evaluate creativity, clear and objective criteria must be used, such as practice questions, worksheets demonstrations, and experimental sheets. This is relevant to the research of Nuryani et al. (2024) that some criteria that can be used include Likert scale, multiple choice scale, thurstone scale guttman scale, differential scale, and interest measurement..

The urgency of research on this creative dimension is reinforced by several previous studies on the profile of Pancasila students who have been studied by Hadi & Nadlifah (2023), Adi & Harsono (2024), Kriswidyasari et al. (2024), and Rangga et al. (2023) with the results of the study stating that the content of the dimensions of the Pancasila learner profile in the student textbook was found. These studies are relevant to this research because the research by Hadi & Nadlifah (2023) and Adi & Harsono (2024) examined the realistic values of critical reasoning elements of the Pancasila Learner Profile which focused on the dimensions of “critical reasoning” and “creative” in Indonesian language textbooks, while the research conducted by Rangga et al. (2023) and Kriswidyasari et al. (2024) have relevance to this study, namely in the results of their research which prove that Indonesian language textbooks contain all the content of the Pancasila Student Profile.

Based on this background, considering the findings of these studies and identifying gaps that still need to be researched, the author is interested in conducting research on the representation of the creative dimension in the material exercises in the book “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X”. The purpose of this study is to analyze the elements of the creative dimension and analyze the criteria used to identify and measure the presence of the creative dimension in the exercise material in the book.

Method

This type of research is descriptive qualitative with a content analysis approach. This research focuses on three main elements of the creative dimension of the Pancasila Student Profile including generating original ideas, producing original works and actions, and having flexibility of thinking in finding alternative solutions to problems. The research data source is the textbook “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” first printing in 2021, with the object of study covering verbal units including, words, phrases, sentences, and complete discourse on relevant material exercises. Data analysis in this study was carried out through several stages based on

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Sugiyono (2013)s method, namely data collection, data reduction, data categorization, and conclusion drawing. Data collection was carried out using listening and note-taking techniques. Furthermore, the collected data were reduced by simplifying and selecting relevant information then grouped according to the needs of the analysis. In the categorization stage, the data were grouped based on specific criteria that refer to the creative dimension indicators. These criteria include instructions that encourage the generation of new ideas, assignments for making creative products, and questions that ask for various alternative answers for each element of the creative dimension. Finally, conclusion drawing, where the findings are interpreted to answer the research objectives. Data validity in this study used triangulation tests, namely sources, methods, and theories (Moleong, 2018). Source triangulation was conducted by verifying the consistency of the representation of the creative dimension from the learners' book. Method triangulation combined the listening and recording techniques with document analysis. Theory triangulation used several theoretical perspectives in interpreting the data, particularly Bloom's Taxonomy in language learning.

Result and Discussion

The analysis of the book “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” found 32 data with 34 contents of creative dimension elements in the material exercises. The following distribution of creative dimension elements found in this study is presented visually as shown in Figure 1.

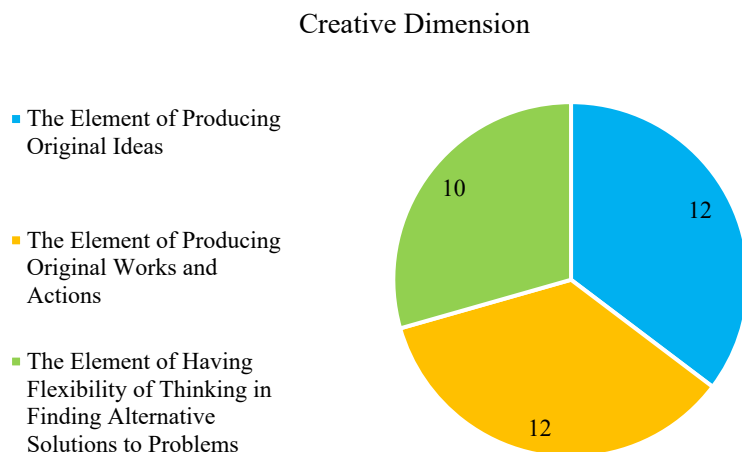


Figure 1. Creative Dimension Elements in Material Exercises

In Figure 1, the element of producing original ideas with code (G-ORI) has 12 contents, the element of producing original works and actions with code (KT-ORI) has 12 contents, and the element of having flexibility of thinking in finding alternative solutions to problems with code (KB) has 10 contents. In the book, each chapter has complete language skills from listening, reading, speaking, and writing. In addition, at the end of the chapter is equipped with a reading journal and reflection that makes the textbook worthy as one of the reference books for students and educators when learning Indonesian.

Element of Creative Dimension in Practice Materials

The analysis of the three elements cannot be separated from the fundamental understanding of the creative dimension itself. The creative dimension is the sixth dimension that is important in

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Indonesian language learning to encourage learners to think innovatively and produce original works in various types of forms both fiction and nonfiction because ideas are needed in developing multidimensional literacy skills to face challenges in the digital era. This is in line with the study of Hasmi et al. (2023) that the Ministry of Education and Culture in Regulation of the Minister of Education and Culture No. 22 of 2020 concerning the Strategic Plan of the Ministry of Education and Culture for 2020-2024 has sought to strengthen character education through the Pancasila Student Profile to form Indonesian students with personalities who are able to implement the values of Pancasila in everyday life. The following is an analysis of the elements of the creative dimension in the exercise material.

a. Elements of Generating Original Ideas

This element in the creative dimension has a developmental flow for grade X at the end of phase E, namely generating diverse ideas to express their thoughts and/or feelings, assessing their ideas, and thinking about all the risks by considering many perspectives such as ethics and human values when their ideas are realized. This flow becomes one of the guidelines in making textbooks so that character education is conveyed through material exercises. The following is an analysis of the creative dimension in the material exercises on the element of generating original ideas.

- (1) “.... Setelah itu, *identifikasikanlah bagian-bagian teks laporan hasil observasi tersebut menggunakan tabel seperti pada contoh sebelumnya....*” (D-1/G-ORI-1/1: 7)

The data presentation (D-1/G-ORI-1) shows an exercise on the text material of the observation report (LHO) which focuses on identifying and analyzing the text structure. This exercise encourages learners to understand the text about Tonggeret through preparing tables to identify and analyze factual information systematically. This process involves cognitive (C1-identifying, C4-analyzing) and affective (P2-composing) domains, which are relevant to the element of generating original ideas. Table setting helps students understand text patterns and relationships between sections in a structured way, strengthening comprehension and creative thinking skills.

- (2) “*Ubahlah informasi berikut menjadi kutipan tidak langsung. Lalu, tuliskanlah sumber kutipan tersebut sesuai dengan aturan!*” (D-2/G-ORI-2/1: 19)

The data (D-2/G-ORI-2) contains the element of producing original ideas in the material exercise, which invites students to reformulate the information in their own language while maintaining the original meaning. The data has a cognitive level, namely C2-understanding. The material exercise involves a cognitive process where learners must understand the meaning of the information given and be able to restate it in their own way. The exercise is relevant to the element of generating original ideas because in transforming information learners are required to use their own understanding and language to convey the same meaning of the given information.

- (3) “*Susunlah kerangka laporan sesuai dengan sistematika umum sebuah teks laporan observasi,*” (D-3/G-ORI-3/1: 21)

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Then, in the data (D-3/G-ORI-3), the application of elements is found in the exercise of learning material for the text of the observation report with the activity of compiling the report outline. The exercise directs learners to organize report writing according to a systematic system that includes a general definition, description per section, and description of benefits. The cognitive level in this exercise is C6-creating in the form of compiling an outline. The material exercise is relevant to the element of producing original ideas because in writing a report, students are required to express their ideas and ideas according to a systematic system in order to be able to compile a report that matches the data obtained.

- (4) “.... Lalu, *identifikasi*kanlah hal-hal berikut dari lawakan tunggal yang kalian simak.” (D-4/G-ORI-4/2: 29)
- (5) “*Tuliskan* kalimat yang menggunakan majas *sindiran* pada dialog di atas, lalu tentukan apa jenis majas yang dipakai?” (D-5/G-ORI-5/2: 39)

The quotations in data (D-4/G-ORI-4) and (D-5/G-ORI-5) in the material exercise contain cognitive domain CI, namely identifying in the form of analyzing the components of a single joke and the types of figures of speech that have been listened to. The application of elements in data (D-4/G-ORI-4) is found in anecdote text learning materials through listening and identifying single jokes, which directs students to pay attention to the reading of single jokes, then identify important aspects such as themes, problems faced, elements of humor, and messages conveyed. In the data (D-5/G-ORI-5), the application of elements is found in the exercise of learning material on majas through the activity of identifying and analyzing sarcasm in dialogue, which directs learners to find sentences that contain sarcasm and determine its type based on an understanding of the characteristics of majas. This process increases the cognitive domain of learners from C1 to C4, namely analyzing in the form of determining the type of majas. Both exercises are relevant to the element of generating original ideas, as learners are required to develop their own understanding of various aspects of one-liners and differentiate between types of innuendo based on their characteristics.

- (6) “*Uraikan* plot cerita dalam teks Hikayat si Miskin....” (D-6/G-ORI-6/3: 60)
- (7) “*Analisis*lah nilai-nilai yang terkandung dalam Hikayat Si Miskin seperti contoh di atas.” (D-8/G-ORI-8/3: 68)

Exposure data (D-6/G-ORI-6) and (D-8/G-ORI-8) in the material exercise contains the C4 cognitive domain, namely analyzing. In data (D-6/G-ORI-6), the hikayat text learning material exercise directs students to describe the plot of the Hikayat Si Miskin story by compiling the chronology of the story in the form of a chart. Meanwhile, in data (D-8/G-ORI-8), the learning material exercise focuses on analyzing the values contained in Hikayat Si Miskin. Both exercises are relevant to the element of producing original ideas because they involve the process of identifying the sequence of events to be arranged chronologically and understanding the values in the saga based on learners' interpretations.

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- (8) “Sebelumnya, *bacalah cerpen* Tarian Pena berikut. Lalu, *bandingkanlah karakterisasi dan plot* antara cerita Hikayat Sa-ijaan dan Ikan Todak,” (D-7/G-ORI-7/3: 63)

Data presentation (D-7/G-ORI-7) is the application of elements found in the learning material exercise of comparing hikayat and short story with the activity of comparing characterization and plot. The exercise directs learners to read the short story Tarian Pena then compare the characterization and plot between the story of Hikayat Sa-ijaan and Ikan Todak, Hikayat the Poor, and the short story. The cognitive levels in this exercise are C4-analyzing and C5-evaluating in the form of comparing. The material exercise is relevant to the element of producing original ideas because in comparing characterization and plot, learners are required to understand, analyze, and evaluate the differences and similarities between the saga and short story based on their understanding.

- (9) “..... *Identifikasi dan tuliskan unsur-unsur kebahasaannya.*” (D-9/G-ORI-9/4: 100)
- (10) “...., kalian dapat *berlatih untuk menemukan ide pokok dan ide penjelas dalam teks biografi* pada kegiatan menyimak....” (D-10/G-ORI-10/5: 124)

Data presentation (D-9/G-ORI-9) and (D-10/G-ORI-10) in the material exercises contain cognitive domain C1-remembering, namely identifying. In data (D-9/G-ORI-9), the application of the element is found in the practice of learning materials for negotiation texts with reading activities and identifying linguistic elements in groups (4-5 people). Meanwhile, in data (D-10/G-ORI-10), the application of the element is found in the biography text learning exercise with the activity of listening to the reading of Ki Hadjar Dewantara's biography text to find the main idea and explanatory idea. Both data are relevant to the element of producing original ideas because learners are required to understand and find the linguistic elements in the negotiation text through group discussion, as well as understand the information listened to identify the main and supporting ideas according to their understanding.

- (11) “Selain teks rekon di atas, kalian juga dapat *berlatih menganalisis teks untuk menemukan gagasan, pemikiran, dan pesan* terkait tokoh Mohammad Hatta dalam bentuk kegiatan memirsa video.” (D-11/G-ORI-11/5: 129)
- (12) “....., kemudian *tentukan jenis citraan dan efeknya bagi pembaca.*”(D12/G-ORI-12/6: 165)

Sajian Data presentation (D-11/G-ORI-11) and (D-12/G-ORI-12) in the material exercises contain cognitive domains C1-identifying and C4-analyzing. In the data (D-11/G-ORI-11), the recount text learning material exercise is carried out through activities to analyze the text using video media, which directs students to find ideas, thoughts, and messages related to the figure of Mohammad Hatta. Meanwhile, in data (D-12/G-ORI-12), the practice of learning materials for poetry texts involves analyzing the imagery and its effects by reading the poetry excerpts carefully to determine the type of imagery used and

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its impact on the reader. Both data develop the ability to generate original ideas, as learners are required to understand and identify important ideas from both the video and the poetry text, then infer the ideas, messages, and effects of the imagery based on their understanding and perspective.

b. Elements of Producing Original Works and Actions

This element in the creative dimension has a developmental pathway for grade X at the end of phase E, which is to explore and express their thoughts and/or feelings in the form of works and/or actions, as well as evaluate them and consider their impact and risks for themselves and their environment using various perspectives. This flow becomes one of the guidelines in making textbooks so that character education is conveyed through material exercises. The following is an analysis of the creative dimension in the material exercises on the element of producing original works and actions.

- (13) “Ubahlah informasi berikut menjadi kutipan tidak langsung. Lalu, *tuliskanlah sumber kutipan tersebut sesuai dengan aturan!*” (D-2/KT-ORI-1/1: 19)

In the data (D-2/KT-ORI-1), the material exercise with the activity of turning information into an indirect quote also contains the element of producing original works and actions. The exercise directs learners to change sentences while still following the rules of academic writing and the rules of correct source writing. The material exercise contains the C3-applying cognitive domain in the form of applying linguistic rules. The material exercise is relevant to the element of producing original works and actions because learners are required to produce indirect quotations in their own way but still according to the applicable rules.

- (14) “*Kembangkanlah kerangka yang telah disusun menjadi suatu teks yang padu....*” (D-14/KT-ORI-2/1: 21)

While the data presentation (D-14/KT-ORI-2), the application of elements is found in the exercise of learning material for the text of the observation report with the activity of developing the outline into a cohesive text. The exercise directs learners to develop an outline by paying attention to the linguistic rules characteristic of observation report text. The material exercise contains the C6-creative cognitive domain in the form of developing text. The material exercise is relevant to the element of producing original works and actions because learners are required to produce a complete report text based on the outline that has been prepared by paying attention to the characteristics of the text being studied.

- (15) “*Tentukanlah cerita yang akan kalian tuangkan dalam komik tersebut. Pada kegiatan sebelumnya, ...*” (D-15/KT-ORI-3/2: 44)
- (16) “*Buatlah sketsa gambar. Kalian dapat menggambar sendiri komik yang kalian buat....*” (D-16/KT-ORI-4/2: 45)
- (17) “*Buatlah papan cerita (storyboard) sederhana dengan memuat alur kejadian....*” (D-19/KT-ORI-7/3: 77)

Data presentation (D-15/KT-ORI-3), (D-16/KT-ORI-4), and (D-19/KT-ORI-7) contain cognitive domain C6-creating, such as in determining the story, sketching, and designing the plot and narrative of the storyboard, as well as psychomotor domain P2, namely producing visual works. In data (D-15/KT-ORI-3) and (D-16/KT-ORI-4), the application of elements is found in comic learning material exercises with activities to determine stories based on anecdotal texts that have been made before and sketch images, either manually or using photos, to illustrate students' creativity. The material exercise in data (D-19/KT-ORI-7) also shows the application of similar elements in visual text learning through the activity of creating storyboards, which directs learners to express visual and narrative ideas in a storyboard format that includes the flow of events and narration of each scene. These three exercises are relevant to the element of producing original works and actions, as learners are required to create unique comic works according to their individual creativity.

- (18) “...., *buatlah sebuah naskah lawakan tunggal yang mengangkat tema fenomena sosial yang terjadi di sekitar kalian.*” (D-17/KT-ORI-5/2: 48)

The data (D-17/KT-ORI-5) the application of elements is found in the exercise of learning material for a single comedy script with the activity of writing a script with the theme of social phenomena. The exercise directs learners to understand the terms in a single comedy script and then put them in the form of a script with the theme of social phenomena around them. The material exercise contains the cognitive domain of C6-creating in writing the script and C5-evaluating in choosing social phenomena. The material exercise is relevant to the element of producing original works and actions because learners are required to write their understanding of social issues in the form of humor through a single comedy script.

- (19) “*Ubahlah kutipan Hikayat si Miskin ini menjadi bahasa cerpen yang lebih populer. Gunakanlah konjungsi urutan waktu dan berbagai majas untuk mengembangkannya.*” (D-18/KT-ORI-6/3: 73)
- (20) “...., *kalian dapat berlatih menyusun sebuah teks negosiasi berbentuk narasi dengan memperhatikan kaidah penulisan dan tanda baca yang tepat.*” (D-20/KT-ORI-8/4: 104)

In the data presentation (D-18/KT-ORI-6) and (D-20/KT-ORI-8), the application of elements is found in the practice of learning materials for hikayat text and negotiation text. In the first data, the activity of turning a saga into a modern short story directs learners to express creativity using conjunctions and majas in developing the story, while in the second data, the activity of composing negotiation texts in the form of narratives helps learners express their understanding of negotiation by paying attention to proper writing rules and punctuation. These two exercises contain the cognitive domain of C3-applying in the use of conjunctions, majas, and writing rules, and C6-creating in developing stories or composing texts. They are also relevant to the element of producing original works and actions, as learners are required to create new works that match their creativity and the prescribed rules.

- (21) “*Tuliskan pengertian biografi dan sumbernya dalam isian tabel berikut!*”
(D-21/KT-ORI-9/5: 115)
- (22) “*Tuliskan pengertian puisi tersebut dan sumbernya dalam tabel berikut!*”
(D-24/KT-ORI-12/6: 163)

Whereas in the data (D-21/KT-ORI-9) and (D-24/KT-ORI-12) in the material exercise contains cognitive domain C2-understanding in the form of explaining the meaning and C1-identifying in the form of finding the source. The application of elements in both data was found in learning material exercises for biography texts and poetry texts with activities to write down definitions and sources. Both exercises direct learners to express their understanding of the concepts of biography and poetry in the form of structured writing. The material exercise is relevant to the element of producing original works and actions because in writing the definition of biography and poetry along with the source, learners are required to express their understanding and search in the form of writing in their own language.

- (23) “*Untuk menguji pemahaman, kalian juga dapat menuliskan kembali informasi atau hal-hal penting tentang Ki Hadjar Dewantara dalam bentuk sebuah rangkuman atau ulasan tentang tokoh.*” (D-22/KT-ORI-10/5: 123)
- (24) “*.... Buatlah sebuah laporan buku dalam bentuk infografik, analisis tulang ikan (fishbone), atau peta pikiran.*” (D-23/KT-ORI-11/5: 154)

The data presentation (D-22/KT-ORI-10) and (D-23/KT-ORI-11) in the material exercises cover the cognitive domain of C4-analyzing, namely identifying important information, as well as C6-creating in compiling biography summaries and making infographics. In data (D-22/KT-ORI-10), the application of learning elements is found in the exercise of summarizing important information about Ki Hadjar Dewantara, which directs learners to process and express their understanding in the form of a summary or review. Furthermore, data (D-23/KT-ORI-11) features an activity to create a book report in the form of an infographic, which encourages learners to analyze the features, exemplars, and inspirations of the character, then express them in creative visuals. These exercises are relevant to the element of producing original works and actions as learners are challenged to process information, summarize, and create visual works based on their understanding and analysis.

c. Element of Having Flexibility of Thinking in Finding Alternative Solutions to Problems

This element of the creative dimension has a developmental flow for grade X at the end of phase E, which is to experiment with various options creatively to modify ideas according to changing situations. This flow becomes one of the guidelines in making textbooks so that character education is conveyed through material exercises. The following is an analysis of the creative dimension in the material exercises on the element of having flexibility of thinking in finding alternative solutions to problems.

- (25) “*Ubahlah informasi berikut menjadi kutipan tidak langsung. Lalu, tuliskanlah sumber kutipan tersebut sesuai dengan aturan!*” (D-2/KB-1/1: 19)

In the data (D-2/KB-1), the exercise on the material of the observation report text with the activity of turning information into indirect quotations also contains elements of having flexible thinking in finding alternative solutions to problems. The exercise directs learners to reconstruct information with a different language style but still maintains the original meaning. The material exercise contains the cognitive domain, C6-create in the form of producing a new indirect quotation. The exercise is relevant to the element of having flexibility in thinking because in changing the quotation, learners are required to think flexibly and explore alternative ways of conveying the same information.

- (26) “*Mengubah laporan hasil observasi ke dalam format kreatif yang dapat dipublikasikan di media cetak maupun elektronik.*” (D-25/KB-2/1:22)
- (27) “*Jika tidak dapat membuat video gerak henti, kalian dapat mempresentasikan cerpen yang dibuat dalam bentuk drama, panggung boneka,*” (D-32/KB-9/3: 79)

Then, in data (D-25/KB-2) and (D-32/KB-9), the application of learning elements is found in activities that encourage learners to create creative works and show flexibility of thinking. In data (D-25/KB-2), the practice of learning material for the text of observation report involves the activity of transforming the report into a creative format that can be published in print or electronic media. Meanwhile, in data (D-32/KB-9), the short story text learning material exercise directs learners to present short stories in various creative forms, such as drama, puppet stage, or other performance media. These two exercises contain the cognitive domain of C6-creating, in the form of producing creative works, and the psychomotor domain of P5-naturalizing in adapting and presenting works. The exercises are relevant to the element of having flexibility of thought as learners are challenged to find alternative solutions and ways of presenting that appeal to different platforms or audiences.

- (28) “*Gantilah penggunaan majas pada dialog di atas dengan menggunakan kalimat kalian sendiri!*” (D-26/KB-3/2: 39)

In the excerpt in data (D-26/KB-3), the application of elements is found in the dialog text learning material exercise with the activity of replacing the use of majas. The exercise directs learners to find various alternative expressions to replace the majas in the dialog. The exercise contains the cognitive domain, namely C4-analyzing in identifying figures of speech and C6-creating in producing new sentences, as well as the affective domain A2-responding in expressing personal ideas. The material exercise is relevant to the element of having flexibility in thinking in finding alternative solutions to problems because learners are required to develop the ability to express the same meaning in different ways, showing adjustments in language use.

- (29) “*Selain dalam bentuk tertulis, teks eksposisi laporan kalian dapat juga dituangkan dalam bentuk infografik yang menarik.*” (D-27/KB-4/2: 41)

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Data presentation (D-27/KB-4), the application of elements is found in the exercise of exposition text learning materials with the activity of pouring reports in the form of infographics. The exercise directs learners to transform the exposition text into an interesting infographic. The exercise contains cognitive domain C6-create in selecting and organizing visual and textual elements, and psychomotor domain P4-articulate in integrating various visual and textual skills. The material exercise is relevant to the element of having flexibility of thinking in finding alternative solutions to problems because learners are encouraged to find various creative ways to visualize information, showing adjustments in presenting exposition text content.

(30) “Ubahlah cerita yang kalian miliki ke dalam naskah komik....” (D-28/KB-5/2: 44)

In the data excerpt (D-28/KB-5), the application of elements is found in the story text learning material exercise with the activity of turning the story into a comic script. The exercise directs learners to adapt the story to comic format by selecting and arranging key scenes. The material exercise contains the cognitive domain, namely C4-analyzing and C6-creating in choosing various alternatives to produce comic scripts, as well as the psychomotor domain P4-articulating in coordinating stories and visuals. The material exercise is relevant to the element of having flexibility of thinking in finding alternative solutions to problems because learners are required to think flexibly in selecting and composing key scenes to adapt the story to a limited comic format.

(31) “Gunakanlah isian pada tabel kalian untuk membuat ringkasan cerita yang terdiri atas minimal 200 kata.” (D-29/KB-6/3: 55)

The data content (D-29/KB-6) presented, the application of elements is found in the story text learning material exercise with the activity of making a summary of the story from the table entries. The exercise directs learners to organize table information into a narrative summary. The exercise contains cognitive domains, namely C4-analyzing in finding various patterns of summary development, and C5-evaluating in selecting important information. The exercise is relevant to the element of having flexibility of thinking in finding alternative solutions to problems because learners are encouraged to find various ways to connect and present information from tables into narrative summaries.

(32) “Ubahlah kutipan Hikayat si Miskin ini menjadi bahasa cerpen yang lebih populer....” (D-30/KB-7/3: 73)

(33) “.... Susunlah teks biografi singkat berdasarkan infografik tersebut.” (D-33/KB-10/5: 146)

In data (D-30/KB-7) and data (D-33/KB-10), the application of elements is seen in exercises that encourage learners to change the format of the text creatively. In data (D-30/KB-7), the exercise directs learners to adapt the language of saga into the language of popular short stories by utilizing time sequence conjunctions and various figures of speech. Meanwhile, in data (D-33/KB-10), learners are asked to compose a biography text based on information in an infographic. Both exercises involve higher-order cognitive domains,

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namely C4 (analyze) and C6 (create), as they encourage learners to understand, interpret and produce new texts. These exercises are also relevant to the flexibility of thinking element, as learners are challenged to find alternative approaches to organizing and presenting information in a more interesting and contextually appropriate style.

(34) “Rangkailah satu per satu foto yang telah diambil sehingga menjadi cerita yang utuh...” (D-31/KB-8/3: 78)

Data presentation (D-31/KB-8), the application of elements is found in the story text learning material exercise with the activity of assembling photos into a video story. The exercise directs learners to combine various media (photo, video, audio) to tell a story. The material exercise contains the cognitive domain, namely C6-creating in combining various media elements to produce visual stories, as well as the affective domain A4-organizing in compiling the storyline. The exercise is relevant to the element of having flexibility of thinking in finding alternative solutions to problems because learners are encouraged to explore various ways of presenting multimedia stories by combining photos, videos and audio.

Criteria for Identifying and Measuring the Presence of Creative Dimension Elements in the Training Materials

The criteria for identifying and measuring the creative dimension in the exercise materials used in the “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” book are very diverse. The tools to identify and measure the presence of this in the textbook are the Likert Scale and the Guttman Scale. According to Fernandes & Akhrani (2022), the Likert Scale is a type of attitude measurement scale to classify data based on value, status or quality that produces graded answers, while the Guttman Scale is one type of attitude measurement scale that is dichotomous / binary (only 2 choices) and is used to get firm answers from students. The scale used in the textbook is the answer options “good, enough, less” and “yes or no”. The following are the criteria found in the textbooks that can be used to identify and measure the presence of the creative dimension in the exercises.

Tabel 3.5 Tabel daftar periksa penulisan cerpen

No	Pertanyaan	Ya	Tidak	Tindak Lanjut
Isi				
1	Apakah ceritanya menyajikan sesuatu yang baru atau hanya merupakan pengulangan dari cerita-cerita sebelumnya?			
2	Apakah karakter tokoh dan konflik-konfliknya saling memperkuat atau malah bertolak belakang?			
3	Apakah latarnya relevan dengan konflik atau peristiwa yang diceritakan?			

Figure 2. Criteria for Identifying and Measuring

No	Pertanyaan	Ya	Tidak	Tindak Lanjut
Sistematika penyajian				
1	Apakah pembukanya menarik dan menimbulkan kepenasaranan pembaca?			
2	Apakah alurnya jelas, tidak berbelit-belit?			
3	Apakah bagian-bagiannya mengusung tema yang sama atau ada yang menyimpang?			
4	Apakah bagian-bagiannya, seperti orientasi, komplikasi, evaluasi, resolusi, dan kodanya sudah lengkap dan padu?			
Bahasa				
1	Apakah paragraf-paragrafnya sudah padu, setiap paragraf mengusung satu peristiwa/konflik yang sama?			
2	Apakah kalimat-kalimatnya sudah efektif?			
3	Apakah pilihan katanya, seperti konjungsi dan kata-kata lainnya sudah benar?			
4	Apakah ejaan dan tanda bacanya sudah tepat?			

Figure 3. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figures 2 and 3, the scale criteria (yes or no) are used to follow up on short story writing. The book presents specific criteria for identifying and measuring the creative dimension in material exercises, especially in short story writing. In Table 3.5, the short story writing checklist contains three criteria: content, systematic presentation, and language. These criteria can identify and measure creativity in short story writing. In addition to the checklist, the textbook also provides guidelines for creating a story outline using concept maps and writing steps that can be a reference for students.

Tabel 4.18 Daftar periksa hasil menulis teks negosiasi

Perihal	Ya	Tidak	Bagian yang Direvisi
Terdapat kesalahan penulisan huruf besar dan huruf kecil
Terdapat kesalahan penulisan tanda baca
Terdapat kesalahan penulisan kata
Terdapat kesalahan penulisan kata serapan
Terdapat kesalahan pilihan kata
Terdapat kesalahan struktur kalimat
Terdapat kesalahan penempatan kalimat dalam paragraf
Terdapat kesalahan penempatan paragraf
Struktur negosiasi terdiri atas orientasi, pengajuan, penawaran, dan persetujuan

Figure 4. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 4, the book displays Table 4.18 which contains a checklist of the results

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of writing a negotiation text using a scale (yes or no) with an additional column for the part that needs revision. The criteria presented in this table reflect the technical aspects of writing. In addition, the criteria also encourage learners to think creatively in composing effective and persuasive negotiation texts. The criteria actively revise the parts that need to be improved, as indicated by the column “Revised Parts”. This shows that the textbook does not only focus on the final result, but also on the creative process of improving the writing.

Tabel 5.18 Tabel Isian Daftar Periksa Hasil Tulisan Biografi

Perihal	Ya	Tidak	Bagian yang Direvisi
Terdapat kesalahan penulisan huruf besar dan huruf kecil
Terdapat kesalahan penulisan tanda baca
Terdapat kesalahan penulisan kata
Terdapat kesalahan penulisan kata serapan
Terdapat kesalahan pilihan kata
Terdapat kesalahan struktur kalimat

Figure 5. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 5, the scale criteria (yes or no) is used to indicate the sections that need revision. The book in Table 5.18 entitled “Biography Writing Checklist Table” presents specific criteria to identify and measure the creative dimension in the biography text writing exercise. The criteria presented in this table reflect various technical and creative aspects of biography writing. The exercises presented in the book encourage learners to not only focus on the technical aspects of writing, but also develop their creativity in composing interesting and effective biography texts. Learners are expected to identify areas that need improvement and actively revise their writing.

Tabel 5.19 Tabel Isian Penilaian Presentasi Teks Biografi Antarteman

No.	Perihal	Aspek	Baik	Cukup	Kurang	Saran/ Masukan
1.	Sistematika	Kelengkapan bagian pembukaan Kelengkapan bagian isi Kelengkapan bagian penutupan	...	...	...	...
2.	Kejelasan	Penguasaan materi Ketepatan suara dan intonasi Ketepatan bahasa	...	...	...	...
3.	Penampilan	Kesesuaian pakaian Ketepatan sikap tubuh Ketepatan ekspresi dan tatap mata	...	...	...	...
4.	Penggunaan Media	Kemampuan menguasai media Ketepatan materi pendukung Ketepatan pemilihan media	...	...	...	...

Figure 6. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 6, the scale criteria (good, sufficient, and deficient) are used to indicate the aspects of assessing peer biography text presentations. The criteria in Table 5.19 entitled “Table of Contents for the Assessment of Biography Text Presentation Among Friends” presents the

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assessment of students' ability to present biography text coherently, logically, and creatively. The aspects assessed include systematics, clarity, appearance, and use of media. These criteria enable the measurement of learners' creativity in presenting biography texts coherently, logically, and creatively.

Tabel 6.27 Tabel Periksa Hasil Resensi

Perihal	Ya	Tidak	Bagian yang Direvisi
Terdapat kesalahan penulisan huruf besar dan huruf kecil
Terdapat kesalahan penulisan tanda baca
Terdapat kesalahan penulisan kata

Figure 7. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 7, the scale criteria (yes or no) is used to indicate the parts that need revision. The criteria in Table 6.27 “Check Table for Review Results” presents the revision or improvement of writing including several things, namely the accuracy of writing uppercase and lowercase letters, words, writing punctuation, writing words, and so on. The criteria can identify and measure creativity in producing accurate, interesting, and meaningful reviews, so it is effective in measuring and developing students' creative abilities in the context of review writing.

Tabel 6.16 Tabel Penilaian Antarteman Pentas Musikalisasi Puisi

No.	Aspek	Baik	Cukup	Kurang
1.	Penafsiran puisi	....	....	....
2.	Komposisi musik	....	....	....
3.	Keselaran harmoni bunyi	....	....	....
4.	Vokal dan penghayatan	....	....	....
5.	Penampilan	....	....	....
6.	Kreativitas	....	....	....
Jumlah				
Saran/Masukan/Apresiasi:				
.....				
.....				

Figure 8. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 8, table 6.16 “Peer Assessment Table for Poetry Musicalization Performance” in the textbook, assessment criteria using a scale (good, sufficient, and insufficient) are used to identify and measure the creative dimension in the poetry musicalization material exercise. These criteria cover important aspects such as poetry interpretation, music composition, harmony of sound, vocals and appreciation, performance, and explicitly include creativity as one of the aspects assessed. Through this peer assessment, learners are not only trained to appreciate literary works in the form of poetry musicalization, but also encouraged to develop their creativity in understanding poetry, creating appropriate musical compositions, and performing interesting performances. This criterion is effective in identifying and measuring the various creative dimensions of learners, from literary understanding to the expression of poetry musicalization performance.

Tabel 6.30 Tabel Tanda Penilaian Pembacaan Puisi

No.	Aspek	Baik	Cukup	Kurang
1.	Penghayatan/penjiwaan	....	....	....
2.	Ekspresi/mimik wajah	.....	.....	.....
3.	Gerak tubuh	.....	.....	.....
4.	Lafal/artikulasi	.....	.....	.....
5.	Tekanan	.....	.....	.....
6.	Jeda	.....	.....	.....
7.	Intonasi	.....	.....	.....
Jumlah				
Saran/Masukan/Apresiasi:				
.....				
.....				

Figure 9. Criteria for Identifying and Measuring Creative Dimension in the Material Exercises

Based on Figure 9, table 6.30 “Poetry Recitation Assessment Marks Table” in the textbook, assessment criteria using a scale (good, sufficient, and deficient) are used to identify and measure the creative dimension in poetry recitation exercises. These criteria include aspects that encourage creativity such as Figurery, facial expressions/Figures, gestures, memorization/articulation, stress, pauses, and intonation. Through this specific assessment, learners are not only required to read the poem technically correctly, but also encouraged to express their understanding and interpretation of the poem creatively through various elements of the creative dimension. These criteria are effective in identifying and measuring learners' creativity in the context of appreciation and presentation of literary works, especially in poetry reading.

The creative dimension in the exercise material in the book “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” includes three elements. First, in the idea generation element, learners are encouraged to develop independent thinking through identification, analysis, interpretation, and development of essay outlines. This element is relevant to the findings of Manurung et al. (2023) who stated that creative thinking requires the exploration of new ideas supported by experience and in-depth knowledge. Secondly, the element of producing original works and actions was prominent in exercises such as multi-genre text production and text form transformation, in line with the view of Mery et al. (2022) that risk-taking is key in producing creative work. Third, the element of flexibility of thinking in finding alternative solutions is integrated in activities such as text transformation and the use of creative media, as stated by Widia et al. (2020) on learners' ability to think freely, make choices, and try flexible approaches in solving problems.

The application of creativity in education has a significant impact on the development of learners' abilities, in line with the research of Rangga et al. (2023) which emphasizes that the current Pancasila Learner Profile is very relevant in the modern era which demands the ability to compete in producing valuable products. The application of these three elements shows that the textbook has supported the development of cognitive, affective and psychomotor skills holistically. For example, the activity of compiling a report outline includes higher-level cognitive skills (C6 - Creating), while the activity of writing a social issue-based comedy script involves affective responses (A2 - Responding). In the psychomotor domain, the activity of creating comic storyboards includes visual and narrative coordination (P5 - Naturalization). This is in line with the theory of Bloom's taxonomy by Benjamin Samuel Bloom in research by Magdalena et al.

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(2020) which suggests a balance between cognitive, affective, and psychomotor domains in learning.

The assessment criteria in this book use simple scales such as “yes or no” and “good, enough, less”. Its advantage lies in clarity and ease of application, but its limitation is that it is less able to capture the complexity of the higher dimensions of creativity. Penelitian Adi & Harsono (2024) research reinforces this view by emphasizing that creativity requires a more in-depth evaluation because it involves aspects of critical and innovative thinking. Therefore, this study recommends the development of more holistic assessment criteria to support the measurement of creativity as a whole.

Creativity in the context of independent curriculum education has a complex and broad scope. According to Wati & Al Hudawi (2023), the three elements of the creative dimension play an important role in developing students' creativity potential optimally. Meanwhile, according to Muhartini et al. (2023) expand this understanding by emphasizing that creativity is not only limited to the ability to create new products, but also includes communication and thinking skills. The study of Ulandari et al. (2019) corroborates this by suggesting that creativity involves the process of searching for various alternative answers, where students are able to produce various solutions to one problem. Therefore, creative characters make learners more useful, able to create original results from themselves, and able to produce work (Kriswidyasari et al., 2024).

This research complements and finds new things from previous studies that examine the Pancasila Student Profile, such as research conducted by Mery et al. (2022), Manurung et al. (2023) Kriswidyasari et al. (2024), Wati & Al Hudawi (2023), Hasmi et al. (2023), and Adi & Harsono (2024) with a special focus on analyzing practice materials in Indonesian textbooks. The findings show that the book “Cerdas Cergas Berbahasa dan Bersastra Indonesia Kelas X” has contributed to supporting the objectives of the Pancasila Learner Profile, particularly in the creative dimension. In addition, the Bloom's Taxonomy approach used provides clear guidance for educators to identify and measure creative elements in a structured manner. In addition, through the evaluation of assessment criteria, this study provides recommendations for improving the quality of material exercises by balancing technical aspects and creativity in supporting creative learning and relevant to the needs of the independent curriculum.

Conclusion

This study found 34 elements of the creative dimension in the Cerdas Cergas Bahasa dan Bersastra Indonesia Class X book, consisting of generating original ideas, producing original works, and flexibility of thinking. The book shows an effort to balance the creative elements, although the element of generating original ideas needs to be improved. Assessment criteria using simple scales such as “yes or no” and “good, fair, poor” proved effective but fell short of capturing the complexity of creativity. These findings provide practical guidance for educators to make optimal use of teaching materials, while encouraging the development of more innovative assessment instruments to support an independent curriculum and creative learning.

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