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Literacy as Resistance: Critical Framing for Promoting Ecological Awareness

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Abstrak

Kata Kunci:

Pembingkai kritis;
Kerangka pedagogi
multiliterasi;
Ekoliterasi.

Metode pengajaran tradisional di Indonesia sering dipandang usang, namun sebenarnya masih menyimpan praktik berharga yang dapat direvitalisasi ketika dipadukan dengan multimodalitas. Penelitian ini bertujuan untuk mengkaji bagaimana *Critical Framing* (CF) dalam kerangka *Multiliteracies Pedagogy Framework* (MPF) dapat mentransformasi kesadaran ekologis dan kultural melalui pembelajaran bahasa. Penelitian dilaksanakan di Jawa Timur dengan menggunakan studi kasus transformatif yang melibatkan seorang mahasiswa doktoral sebagai dosen dan mahasiswa strata satu di kampus 'hijau'. Data diperoleh melalui observasi kelas, proyek-proyek ekologi, serta artefak multimodal mahasiswa. Temuan menunjukkan bahwa CF mendorong analisis kritis terhadap teks multimodal promosi film, sekaligus membuka ruang bagi mahasiswa untuk mengkaji identitas, ideologi, dan nilai-nilai. Mahasiswa menunjukkan peningkatan kemampuan dalam mengintegrasikan tradisi budaya dengan perspektif ekologi baru serta menghasilkan karya kreatif untuk pariwisata lokal dan kesadaran masyarakat. Penelitian ini menyimpulkan bahwa CF mampu menumbuhkan berpikir kritis, mendukung literasi ekokultural, dan mempromosikan praktik pendidikan berkelanjutan dalam beragam konteks pembelajaran bahasa.

Abstract

Keywords:

Critical framing;
Multiliteracies
pedagogy
frameworks;
Eco-Literacy

Traditional teaching methods in Indonesia are often perceived as outdated, yet they still carry valuable practices that can be revitalized when combined with multimodality. This study aims to examine how *Critical Framing* (CF) within the *Multiliteracies Pedagogy Framework* (MPF) can transform ecological and cultural awareness through language learning. Conducted in East Java, the research adopts a transformative case study involving a Ph.D. student as lecturer and undergraduate learners in a green university setting. Data were generated through classroom observations, ecological projects, and students' multimodal artifacts. The findings demonstrate that CF encourages critical analysis of multimodal texts such as film promotion, while also opening spaces for learners to interrogate identity, ideology, and values. Students showed increasing ability to integrate cultural traditions with new ecological perspectives and to design creative outputs for local tourism and community awareness. The study

concludes that CF fosters critical thinking, supports eco-cultural literacy, and promotes sustainable educational practices within diverse contexts of language learning.

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INTRODUCTION

The rapid spread of information accessed by Generation Z in Indonesia has created new challenges for education. Global popular culture, through digital platforms and mass media, becomes highly dominant in shaping identities (Ahn 2021; Singh 2022; Vorobel, Kim, and Park 2020). In many cases, this dominance tends to reduce the relevance of local wisdom, which is often labeled as old-fashioned or less attractive for young people. Such conditions threaten not only cultural sustainability but also ecological practices that are usually passed down through traditions. If this process continues, there is a real possibility that the younger generation will be disconnected from their roots and local ecological knowledge.

One of the possible ways to overcome this situation is by integrating traditional practices with multimodal approaches. In this regard, the *Multiliteracies Pedagogy Framework* provides an important foundation, especially through the dimension of Critical Framing (CF). CF allows students to read and interpret texts within social, political, and ideological contexts (Bill Cope 2000b; Cope and Kalantzis 2016; Kalantzis 2015). When linked with eco-cultural awareness (Marouli 2021) this approach is not only about language learning, but also about connecting students with their environment and culture. Therefore, language education becomes meaningful when it relates to real-life issues, especially those concerning ecology and cultural heritage.

In the classroom practice examined in this study, sixth-semester students were invited to analyze and design multimodal texts, including a short promotional movie for Indonesian tourism entitled *Jiwa Jagad Jawi*. The lecturer, however, did not position students to simply agree with his interpretation, but encouraged them to question underlying motives, such as whether tourism is promoted merely for economic profit without serious consideration for the environment and local culture. Such dialogue illustrates the four components of multiliteracies pedagogy: situated practice, overt instruction, critical framing, and transformed practice. From these, the focus of this research is on CF, because it explicitly challenges learners to think critically and position themselves in relation to texts.

Several scholars have highlighted the role of multiliteracies in promoting critical literacy and social learning (Attar, 2018; Bill Cope, 2000; Frankel et al., 2016; Kiss &

Mizusawa, 2018). More recently, studies in Indonesia (Misa 2023; Nuvitasari, Retnaningdyah, and Munir 2020) also demonstrated how students could develop critical reading skills through multiliteracies pedagogy. However, there remains a lack of research that connects CF with ecological and cultural perspectives, especially in the context of Islamic green universities. Based on this gap, the purpose of this study is to examine how CF supports language learners in engaging with multiliteracies and at the same time fostering eco-cultural awareness through multimodal projects. In addition, this study aims to contribute to sustainable educational practices that bring together language, culture, and ecology in higher education.

This study aims to integrative approach within the multiliteracy pedagogy framework (Bill Cope, 2000; 2009; 2016; 2015), specifically through critical framing. Critical framing, as part of this framework, serves as an unconscious tool for fostering students' critical thinking by engaging cognitive, social, ideological, and ecological dimensions within literacy education. This study assumes that by implementing critical framing, students can adeptly interpret and analyze the social, ecological, and cultural contexts embedded in textual designs, thereby enhancing their comprehension of the text's broader functions, purposes, and meaning-making (Cope and Kalantzis 2016). Moreover, the study identifies methodological gaps in transformative case study approaches and highlights practical gaps in eco-cultural awareness, aiming to bridge these divides through an integrated approach that enriches both theoretical understanding and practical application in digital literacy.

Critical framing as part of the multiliteracy pedagogy framework, was a critical-thinking strategy of framing that exemplifies cognitive, social, ideological, and ecological dimensions of literacy education. Kalantzis (2015) offered that facilitating students' ability to interpret particular designs' social, ecological, and cultural contexts relied on the practical implementation of situating the real condition of surrounding issues. Students gain competence in understanding the text's general functions, purposes, and meanings due to this revised approach to the multiliteracy pedagogy framework, making causal connections between its design elements and "analyzing functionally" (Kalantzis 2015). Students must investigate the rationale behind why something occurs in 'the story that we live by' (Stibbe 2015). In critical framing, students are instructed to conduct a thorough analysis of designs, examining whose interests the meanings serve (ideology), and taking into account the audience for whom the meanings are intended (Bill Cope 2000a; Misa et al. 2022; Nuvitasari et al. 2020; Olthouse 2013). Learners assess how these meanings align with the cultural, ecological, and social milieu of designs (Cowie and Khoo 2018;

Huh 2016; Ramsey, Hungerford, and Tomera 1981). Additionally, students are required to interpret how the immediate functions, structure, and design elements of the text operate within broader social and cultural frameworks to convey the designer's intended meanings. They must consider whether or not their perspectives are unique, how those perspectives compare to those of others, and what drives those perspectives. For instance, from an industrial perspective, the students should attempt to manage natural resources and maximize the region's potential to advance the nation, aligning with the theme of this study, which focuses on the environment. Language learners are expected to be able to think critically about whether the nature around their homes has been damaged. Of course, they are expected to use a target language, such as questions related to why the environment around us is damaged, what impact this environmental damage has, etc., and its solution to solve that issue.

METHOD

The design of the study was a transformative case study (Omodan 2020; Kangas and Rasi 2021; Mertens 2017) are sought to investigate the critical framing experience. A transformative case study was positioned for this study to capture the transformation of multiliteracy discourse within the class into a student's digital literacy works, which is oriented towards opposing injustice and fostering cultural and ecological transformation. The purpose of the classroom activity is indeed directed toward achieving learning outcomes in making a movie project. Under these contexts, the lecturer divided the students into small groups. The groups are not intentionally formed by the lecturer but rather naturally emerge from the students' experience. In the subsequent sessions, students are given a brief moment to articulate their perspectives in small groups and provided with an opportunity to voice their discussions in front of the class, and given feedback from other students, and become the extraction field notes, audio, and video recordings in half semester.

Provided by Stake in Baxter (2023) the participants consisted of one lecturer and sixteen undergraduate students enrolled in the sixth semester of an Language Education program at a green Islamic university in East Java. The lecturer, referred to by the initials IS, is a 40-year-old male doctoral candidate whose research focuses on identity, culture, and environment. IS is actively engaged in media production, manages a monetized YouTube channel on culture and ecology, and contributes to national online newspapers as a copywriter. His involvement in academic and media communities positioned him as both teacher and researcher in this study. The students, aged 20–21 years, voluntarily

joined the project and signed consent forms after the researcher explained the purpose and scope of the study. Ethical clearance was obtained to ensure that all data would be used exclusively for academic purposes while maintaining confidentiality.

The lecturer organized the classroom into naturally formed small groups without assigning members directly. Over the course of a half semester, students engaged in structured lesson sequences adapted from Mills (2006), which guided them in producing an ecological and cultural awareness movie project. Data were collected through field notes, classroom observations, audio and video recordings, and students' multimodal artifacts. Table 1 presents the sequence of classroom activities:

Meeting	Cultural Awareness Movie-Making
	View a Short Promotional Movie
1.	The lecturer guides students to analyze critically and functionally the cultural awareness movie " <i>Jiwa Jagad Jawi</i> "
	Critiquing Movies
2.	The lecturer gives positive feedback first and then gives multiple contexts or alternative points of view.
	Situating the field context
3.	The students visit the ecological issues at the damaging field and bring them to the eco-cultural heritage near the university
	Storyboard
4.	Discuss the plan for the movie plot, scenes, and characters, Movie title.
	Set Decoration and Documentation
5.	Plan & create location, stage, costume, make-up, and list material
	Filming process
6.	Take video set/s using a tripod while controlling lighting, Close-ups & long shots
	Digital Editing
7.	Special effects, subtitles, title pages, combined video, music background & sound.
	Presenting
8.	The students present their project in front of the class, and other students can give feedback before showing their movie in the media

Table 1. Lesson Sequence for Cultural Awareness Movie Project

The analysis followed a qualitative case study approach, focusing on thematic interpretation of classroom interactions and multimodal artifacts. Data from field notes, recordings, and student projects were transcribed and coded to identify patterns related to critical framing, cultural integration, and ecological awareness. Triangulation was applied by comparing multiple data sources (classroom dialogue, student outputs, and researcher observations) to ensure trustworthiness. Member checks were also conducted, where preliminary interpretations were shared with participants for validation.

RESULTS AND DISCUSSION

The study entailed a comprehensive analysis of teaching and learning practices conducted by educators, focusing on the integration of critical framing as one of the key elements of multiliteracy pedagogy. Subsequently, the findings indicated that the

incorporation of critical framing effectively permeated the classroom teaching and learning processes, intertwining with other components of the multiliteracy pedagogy framework. This immersion indirectly prompted learners to engage in critical thinking regarding environmental issues in their surroundings and to reproduce meaning-making in product design concerning Quality Education. In accordance with findings from observing the class, this research gained multiple themes below;

Analyze the movie

In the classroom, the first meeting (Analyze the Movie) involved a comprehensive and critical examination of the short promotional movie '*Jiwa Jagad Jawi*', which portrays a traveler's self-discovery journey through Indonesia, emphasizing eco-cultural wisdom. The session began with the lecturer guiding students through a detailed scene analysis, focusing on how the movie depicted Indonesian cultural elements, traditional ceremonies, landscapes, and local communities. Students were divided into small groups to discuss and interpret these scenes, exploring the portrayal of identity, ideology, and societal values within the movie. Group discussions were lively, with students offering diverse perspectives on how the movie represented Indonesian culture and the ideologies embedded in its narrative.

The lecturer then facilitated a reflective discussion, encouraging students to critically construct the cultural meanings and implications of the movie's storyline. For example, the lecturer stops the complicated scene and asks what the students think and what is going to happen next scene, where the main character is in the middle of darkness, ignorance, never-ending misery, and pain. The lecturer asked the students, as Indonesian people, to relate this context to their everyday activity. "if you feel sad, in pain, or lost, as Javanese people, or ... what are you gonna do?...". This question directly labels the student's identity as Javanese. Some students innocently answered "Self-healing by visiting Jogja". This group attempted to position themselves as travelers exploring the beauty of Jogjakarta, examining the multimodal design in the movie, and including location maps in each scene. Another group responded by positioning themselves as the main character searching for self-identity, which is revealed when the main character discovers their true self in Jogja. For those reasons, the lecturer introduces the ideological term "*Suro Diro Joyodiningrat Lebur Dening Pangastuti*" which means all forms of malice or hardness in the human heart can only be penetrated by gentleness, tenderness, and compassion grounded in faith in the Almighty God. These terms infer the next scene from the movie resolution "Let all the suffering only be my strength." The lecturer introduced

the ideological term in reflecting the eco-Javanese ethic that, as Javanese people, they cannot escape from life's problems. To face these problems, do not avoid them, but confront them and turn weaknesses into strengths.

The lecturer explains why Javanese people are so friendly and always smiling, even when meeting strangers. Javanese people consider smiling as a form of charity. The lecturer connects this to the nature of Javanese people, who are generous, known as "*Sedekah Bumi*" or offering to the earth. Like the sun that keeps shining, rivers that keep flowing, and trees that keep bearing fruit and providing shade, this value fosters harmonious social relationships between humans and nature.

The students were guided to analyze the Javanese promotional movie "*Jiwa Jagad Jawi*" as the representation of "identity" by examining whose interests are served by its meanings or "ideology" and considering the intended audience. They explored how these meanings relate to the eco-cultural and "Social Value" of the movie's design. Furthermore, the class discussion interpreted how the immediate functions, structure, and design elements of the movie worked within larger social and cultural contexts to communicate the intended meanings of the moviemaker.

Deliver Multiple Series of Questions

The lecturer employed Multiple Series of Questions to frame students' critical analysis of environmental issues and local problems surrounding the university. This approach aimed to scaffold students' analytical focus and interaction with the content presented. During the classroom sessions, the lecturer often used clickbait questions to initiate discussions on environmental issues. One such instance was observed when the lecturer asked, "Why should we care about the impact of tourism on our local environment?" This question was designed to provoke students' critical thinking and encourage them to analyze the effects of tourism through an eco-cultural Javanese ethics perspective. For example, the lecturer gives a challenge to the students to make a subjective evaluation of the movie

Video Transcript 2

"Lecturer : A beautifully crafted plot, revolving around a traveler with a self-discovery journey, this movie's motive must be to invite travelers to explore Indonesia and find their true selves through the eco-cultural wisdom of the Indonesian land. What do you think, Do you agree with me?

Tirta: That's right Sir, I do agree

Lecturer: Interesting. What about you, Sarah? What do you think?

Saiful: I think it's worth watching. The movie beautifully showcases Indonesian culture and the journey of self-discovery through the lens of eco-cultural wisdom.

Lecturer: That's a valuable insight. Now, let's dive deeper. Who do you think should watch this movie? Riska?

Anggun: I believe travelers and tourists should watch it. It gives them a deeper understanding of our culture and the significance of places like Jogja.

Lecturer: you don't have to!..., there is always a dual assumption of everything. You don't have to agree with me or the author, .. always ask a big question in your mind, WHY? The goal might be to commodify the tourism sector, without any regard for the environment and culture in Indonesia..."

This discussion highlights how a series of questions was effective in stimulating students to respond but the lecturer's motives were not to stop but to counter learners' expectation in appreciating the movie. The lecturer criticized the movie for having motives that were not purely environmental. He even connected it to the tourism conditions in the Mojokerto area, which was also the main subject of the students' project. The lecturer provided an example by showing photos of hot spring tourism during and after a flood through the following PowerPoint



Fig. 1: Hot spring spot the flood and post-flood

Figure 1 was shown to the students with the context that economic motives are very likely to occur even during a flood disaster. The lecturer explained: "Even in the worst conditions, commodification exists. The disaster relief provided to residents is only temporary. The benefits of hot spring sources are not enjoyed by the residents but by the leaders who significantly contribute to restoring tourism conditions." This approach aligned with the principles by delivering scaffold questions in different learning contexts, starting with positive feedback and then offering multiple perspectives. The power interconnectedness of logic was evident in how it prompted students to critically examine and discuss local environmental issues, fostering a deeper understanding of the complexities involved. This pedagogical strategy not only enhanced students' analytical skills but also empowered them to become agents of change in their communities.

Denaturalize the Perspective

Denaturalize the Perspective plays an important role in this study by encouraging students to critically analyze and contemplate new possibilities within existing understanding. As highlighted by the New London Group (1996) a critical frame "denaturalizes" the traditional perspective of the world, enabling students to better critique and explore new possibilities. Throughout the classroom activities, Video Transcript 2 was

evident in how the lecturer engaged with cultural and environmental issues. They were challenged to denaturalize and make strange again what they have learned and mastered to get better critique and contemplate new possibilities; new environments and cultural contexts. This process fostered a deeper understanding of addressing issues of power and politics.

Video Transcript 2

Lecturer: Alright class, today we're going to dive deeper into the environmental issues presented in the movie "Jiwa Jagad Jawi" and compare them with the real condition of Mojokerto tourism...I want you to think critically and challenge what you've learned. What do you think about the movie's sponsorship and its implications?

Saiful: I noticed that the movie had the "Wonderful Indonesia" logo, which indicates it was sponsored by the Ministry of Tourism. This makes me wonder about the motives behind the movie.

Qonita: the movie might be more of a promotional tool for tourism rather than an unbiased documentary. The government's involvement could mean the movie only highlights the positive aspects to attract tourists.

Amar: It makes me question the authenticity of the information presented. If the goal is to promote tourism, the movie might overlook or gloss over some issues that tourists might face or ignore certain cultural complexities.

Lecturer: Exactly. Now, considering the data on tourism in Mojokerto, what did you find?

Hikam: We found that the government's data on tourism in Mojokerto is quite limited and often outdated. This makes it hard to get a clear picture of the current tourism landscape.

Lecturer: How did this discovery influence your approach to the project? Riska?

Riska: It motivated us to go directly to Mojokerto to gather our data. We wanted to highlight the unique aspects of Mojokerto's tourism and promote environmental awareness based on up-to-date and firsthand information.

Lecturer: What about others...

Titra: We discovered that many unique tourist spots in Mojokerto aren't well-documented. We also found that locals are very supportive of promoting environmental awareness.

Devinta: Our findings reinforced the importance of promoting sustainable tourism. We decided to advocate openly for environmental protection and awareness as key aspects of Mojokerto's tourism appeal.

Anggun: By promoting environmental awareness, we hope to attract tourists who are not only interested in the cultural and historical aspects but also in preserving the natural beauty of Mojokerto. This can lead to more sustainable tourism practices."

The scaffolding process implemented by the lecturer had a significant impact on the students' deep critical analysis. The students critiqued the video for having government attributes, such as the "Wonderful Indonesia" logo, indicating it was sponsored by the Ministry of Tourism. They also noted that the government's data on tourism in the Mojokerto area is limited and tends to be outdated. As a result, the students decided to engage directly with the field to highlight the unique eco-tourism spot of Mojokerto while promoting environmental awareness. The students openly took a stance to advocate for environmental promotion. In promoting critical thinking and innovation among students. By challenging traditional perspectives and encouraging students to contemplate new possibilities, constructivism enhances students' ability to engage deeply with educational content and to contribute meaningfully to ongoing educational initiatives. This approach not only prepares students for academic success but also equips them to address real-world challenges in innovative ways.

Challenging Dominant Paradigms

The lecturer guided students to critically analyze what initially appeared to be a cultural text by deconstructing its narrative framework and examining its ideological foundations, thus initiating a learning experience grounded in the local ecological context. The goal of this denaturalization process was to make familiar discourses seem foreign or neutral, so that students were less likely to immediately trust stories, news, or information from social media. The lecturer used the promotional film *Jiwa Jagad Jawi* in October 2023 to encourage students to question their assumptions and demonstrate how the media plays a strategic role in constructing national identity, transforming nature into a product, and shaping aesthetic cultural narratives. Students were encouraged to re-evaluate the interplay between tourism, environmental degradation, and political interests by juxtaposing the film with real-life experiences in Mojokerto.

In an exchange, the lecturer asked, "What do you think about who sponsored the film, what are their motives, and what does it mean?" Tirta said, "I noticed the film has the 'Wonderful Indonesia' logo, which is sponsored by the Ministry of Tourism." Icha also commented, "This film is probably more of a marketing tool than a documentary." Bagus added criticism: "This film may ignore real problems faced by tourists, such as trash because the tour went viral, or damage due to trampling on plants, or ignoring local cultural norms held dear."

The lecturer then shifted focus to the students' own situation: "Now, looking at tourism data in Mojokerto, what did you find?" Hikam said, "Government data... on their website... when I make reports or submit programs, it's often out of date or not updated, sir. Yesterday's KKN (community service program), I saw the infographics on the website, they were old and outdated." Tirta said, "We found many unique places that weren't recorded. People in the area are very supportive of promoting eco-friendly tourism rather than just mining and destroying the environment." Adel said, "We openly support efforts to raise public awareness of the environment as part of Mojokerto's tourism image by bringing in tourists who care about more than just history and culture. They should also care about protecting nature." These conversations demonstrate how removing state-sponsored media products from their natural state changes how people react, from passively accepting them to critically questioning them. The students shifted from discourses of aesthetics and representation to an investigation of political motives, data integrity, and the intentional and hidden curation of information. This crucial shift encouraged them to conduct autonomous fieldwork and formulate counter-narratives emphasizing ecological sustainability and community engagement. The shift from textual

analysis to concrete environmental action demonstrated the effectiveness of critical pedagogy in fostering contemplation and agency. Through this process, the students began to see their role not as consumers of culture but as active environmental sponsors of a new ecotourism landscape.

What unfolded in this classroom was more than an exercise in media criticism. It was an illustration of how power operates through discourse, by shaping what can be said, by whom, and in what form it will be recognized as truth. By reframing a state-produced promotional film in the language of local ecological ethics, the lecturer effectively reoriented the boundaries of legitimate knowledge. Truth here was not treated as a neutral commodity but as something that requires the right cultural register to gain authority. Within this framework, students were not simply dismantling a media text; they were also learning how certain narratives acquire legitimacy while others remain invisible. The act of questioning official data, uncovering unrecorded sites, and foregrounding community-led eco-friendly tourism became a way of reclaiming the space where truth is produced and validated. In this sense, the discussion challenged the discursive structures that allow environmental exploitation to be reframed as cultural celebration.

Synthesizing the Design

Transform the Design enhances students' ability to innovate and create multimodal designs that promote local tourism and reinforce eco-local cultural wisdom. By stepping away from traditional perspectives, students are encouraged to critique and contemplate new possibilities within diverse cultural and environmental contexts. This process fosters a deeper understanding of both global and local perspectives. The multimodal design used was a combination of documentary and interactive video, incorporating elements of videography, music, interviews, and cinematic footage. Here is an example of a video produced by the students: <https://youtu.be/5-t94RXNAQ>.

The video is very well-made and has a complete narrative. It begins by introducing the bustling life of Mojokerto residents in traditional markets, places of worship, town squares, historical sites in Trowulan, waterfalls, pine rainforests, and mountains. The next part of the narrative covers the typography of Mojokerto and the cultural heritage of Majapahit, the largest kingdom in Indonesia. The complication scene is introduced with a narration about environmental destruction by miners, featuring video evidence of the damaged environment. It includes interviews with affected residents and their struggle to voice their concerns about the destruction in Jabung village to President Jokowi by walking 758 km. The climax shows the successful closure of one of the mines. Finally, the

resolution involves planting 60,000 productive trees such as avocado, cashew, and kaliandra, along with educating the residents about the economic benefits of these sustainable trees. This initiative aims to shift the residents' professions from stone mining and tree cutting to utilizing and selling productive crops through the local cooperative.

In the video, the design transformation is not only multifaceted and unique but also transcends practical design to emphasize the importance of environmental literacy. This is evidenced by the discussions involving students, the Student Executive Board of UNIM, BEM Raya Mojokerto, the Environmental Student Activity Unit, representatives from middle and high schools across Mojokerto, environmental enthusiast communities, village officials, police, military personnel, and representatives from the Mojokerto Regent's office. During the discussion, one student expressed their thoughts, saying, "I was unaware of the environmental impact experienced by the residents, the forests, and the surrounding areas. Without directly witnessing the real conditions, this information would have been a passing trend for me. This activity has changed my perspective on the environment."

Owning new multimodal designs for promoting local tourism and reinforcing the wisdom of eco-local culture for Quality Education. The integration of the Transformative approach into the Multiliteracy Pedagogy Framework supports the development of student's critical thinking and design skills. Engaging students in the creation of multimodal designs, and transforming the practical theories prepares them to contribute meaningfully to local and global communities, aligning with the goals of Quality Education and Sustainable Development meaningful to local and global communities, aligning with the goals of Quality Education and Sustainable Development.

CONCLUSIONS

This study supports and extends the New London Group's theory of multiliteracies, emphasizing situated practice, overt instruction, critical framing, and transformed practice (Bill Cope 2000a; Ilmi, Retnaningdyah, and Munir 2020; Mertens 2009, 2017). The findings align with these theoretical principles, particularly the effectiveness of critical framing (Marouli 2021; Nuvitasari et al. 2020) in enhancing students' critical thinking and environmental awareness (Boehnert 2015; Curdt-Christiansen 2020; Hashemzadeh 2016; Larijani 2010; Saifulloh and Anam 2022). However, it challenges the assumption that mere exposure to environmental content is sufficient for deep learning, underscoring the necessity of critical framing to navigate the overwhelming influx of information consumed by Generation Z (Yang, Chuang, and Chen 2024). This challenge is the key in

the Indonesian context, where popular culture often overshadows local wisdom and traditional education.

The role of higher education students as agents of change, supports the statement that younger generations are naturally motivated towards environmental advocacy. This study confirms that students possess an inherent motivation to engage with environmental issues, which can be effectively harnessed through critical pedagogical strategies as mentioned in previous theories, by Campbell et al., (2021) and Putri, (2018), that environmental education should also be deeply rooted in local contexts and practices to be effective. This study bridges this gap by integrating local wisdom and traditional education into its pedagogical approach, offering a more holistic educational strategy.

In this study, a sixth-semester lecturer engages students in creating a multimodal text, a short promotional movie for Indonesian tourism titled 'Jiwa Jagad Jawi'. This movie catalyzes discussions on cultural and environmental awareness. The lecturer encourages students to critically analyze the movie, questioning its motives and the potential commodification of tourism without regard for environmental and cultural sustainability. This discussion exemplifies the pedagogy of the New London Group (NLG), focusing on situated practice, overt instruction, critical framing, and transformed practice.

Critical framing, a key component of multiliteracies pedagogy, empowers students to analyze and interpret texts within various contexts; social, cultural, political, ideological, and value-driven. It involves denaturalizing perspectives to enable deeper critique and exploration of new possibilities. This approach is crucial for Language Learners as it facilitates their ability to understand and articulate issues in the target language, fostering both linguistic and critical thinking skills. The classroom activity centered around the movie 'Jiwa Jagad Jawi' demonstrates the practical implementation of critical framing. The lecturer's approach includes guiding students through a comprehensive scene analysis, encouraging them to interpret the cultural and ideological elements embedded in the movie. The discussion prompts students to question the authenticity of the movie's representation of Indonesian culture and its potential bias due to government sponsorship. This critical perspective is further enhanced by comparing the movie's depiction with the real condition of tourism in Mojokerto, emphasizing the importance of firsthand data collection and environmental advocacy.

The transformative nature of this pedagogical approach is evident in the students' active engagement with the local community and their creation of a multimodal promotional video for Mojokerto's tourism. This video not only highlights the cultural and environmental aspects of the region but also addresses the impact of environmental

destruction and the efforts to promote sustainable tourism practices. The students' firsthand experiences and interactions with local stakeholders reinforce the importance of ecological literacy and advocacy.

This study demonstrates the practical efficacy of using multimodal texts and critical framing to foster environmental awareness and advocacy among students. Creating a promotional video for Mojokerto's tourism by the students provides a replicable model for educators aiming to integrate environmental education into their curricula through multimodal and critical pedagogical strategies. The practical application of critical framing in the classroom activity centered around the movie 'Jiwa Jagad Jawi' exemplifies how this approach can be used to foster deep, critical engagement with environmental issues. The lecturer's use of scaffolded questions and positive feedback encouraged students to engage deeply with the content, questioning the motives behind the movie's representation of Indonesian culture and tourism.

Theoretically, the study extends the NLG's multiliteracies framework by showing its applicability in environmental education. The use of critical framing to analyze cultural and environmental representations in the movie 'Jiwa Jagad Jawi' illustrates how multiliteracies can address contemporary issues like environmental sustainability and cultural preservation. This extension of the theory highlights the importance of integrating critical framing into environmental education to enhance students' ability to critically analyze and interpret complex issues. This finding supports Kalantzis and Cope's (Bill Cope 2000a; Kalantzis 2015) hypothesis that critical framing enhances students' understanding of the social, ecological, and cultural contexts of various designs.

Methodologically, the study introduces a transformative case study approach that combines traditional and multimodal educational methods. This approach validates the use of critical framing in environmental education and promotes active, experiential learning. The students' engagement with the local community and their firsthand experiences in creating a promotional video underscore the value of real-world contexts in educational practices. This methodological contribution provides a framework for other educators to integrate critical framing and multimodal approaches into their teaching practices, enhancing the effectiveness of environmental education.

Conceptually, the study highlights the intersection of critical framing, multiliteracies, and eco-cultural awareness. By integrating these concepts, the study presents a comprehensive approach to environmental education that addresses learning's cognitive, social, ideological, and ecological dimensions. This conceptual integration offers a new perspective on effectively teaching environmental issues, emphasizing the importance of

critical framing and multimodal approaches in fostering deep, critical engagement with environmental content.

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