Responding to Islamic religious conducts: Situating morality through critical reading literacy task on cartoons for Indonesian EFL muslim learners

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ABSTRACT

Due to terrorism and muslim discourse, Islamic outfits receive negative images by other muslims. Therefore, there is a need to engage muslim university students with critical reading literacy to situate morality. Through the task, the students play two important roles: text participants and text analysts. In this study, cartoons were used as materials for exercising critical reading, and eliciting students' responses to beliefs, values, identities, and ideologies inherent in the cartoons. Anchoring in Critical Discourse Analysis through semantic and critical practices, the participants involved in stages of exercising critical literacy on cartoons as an attempt to situate Islamic morality. The tasks enable learners to sharpen their understanding of how the society works as different systems, and to invigorate their self-view on the awareness that human constantly changes identity. The results of the study reveal that the task enables learners to reflect, react, and posit themselves as muslims and global citizens.

Keywords: Cartoon; critical reading literacy; Islamic religious conduct; morality

INTRODUCTION

The understanding of what is wrong or right constitutes morals. Stengel and Tom (2006) broadly define morality as that which concerns *right relationship* and that which is *worth doing*. However, in educational context, teaching morality in classroom is still problematic and controversial (Brown, 1997; Lapsley & Yeager, 2012; Shabaan, 2005) as it is seen as a subjective, subversive, and debatable agenda. Nevertheless, morality promotes social justice, sensitivity to others, and care for dilemmas and differences (Bajovic & Elliot, 2011; Tuana, 2007). As different cultural groups hold different moral values and beliefs, it is suggested that learners can be tolerant and sensitive to others which could be reached by holding on critical literacy (Brown, 1997; Janks, 2010, 2017). Critical literacy helps learners see that this world is layered with many different views.

This highlights the idea that enabling students to see the different views, to grow understanding-based reasons to guide ones' conduct and to project who they are as a *self* with embodied belief and as a global citizen as they relate to others is paramount.

Indonesia is one of countries with muslim majorities in which there are a large number of young generations; more than half of the population is less than 30 years old, about one third is younger than 14 (Suryana et al., 2010). In Indonesia, 200 million muslims – 88% of the population – constitute the largest muslim population world-wide. On the basis of some spreads of discourses, muslim is usually understood to be categorized into two; pious or devout muslims or usually referred to white or *santri* and less devout or nominal muslims who are usually referred to red or *abangan* (Nilan, 2006; Kamil et al., 2011). These two

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dichotomies put muslims as if they are in two opposite sides. This paper reports how some muslim students situate morality within the issue of Islamic religious outfits as they engaged in the designed task evaluating it. Outfits as a religious conduct are cultural and symbolize identity (Amrullah, 2008). This study makes a case for female and male Islamic religious outfits as a symbol of identity that is jeopardized to be connected to terrorism by fellow muslims themselves. This concern has driven this present study. Exercising on how the texts are meant and what the texts do to readers, cartoon-mediated task helps students situate morality as it is layered within world's construction. The article begins with the conflicting issues on Islamic religious outfits, and a theoretical framework of morality as a dialogical social interaction through critical reading literacy on cartoons. Following data collection from learning artefacts, teachers' journal, and interview, the results of the study are presented, accompanied with discussions of the use of cartoons for teaching Islamic morality. To guide this study, some research questions are:

1. In what ways do cartoons-mediated tasks help students as muslims and global citizens situate morality of Islamic religious outfits?
2. What are the students' responses to the cartoons for situating morality task as they engage in the task?

Conflicting Islamic discourse
Under Islamic teachings, women and men are told to dress that guards their modesty and lower their gaze (Surah Al-Ahzab 24:30-31). Women, as it is described in Surah An-Nur 33:59 and Al-Ahzab 24: 31, must cover their private parts (*awrah*) by drawing their veils into their bosoms and lengthen their garments (An-Nur 33:59). Some scholars recommend of hiding all body parts but the eyes. For elderly woman, the rules are relaxed provided they make not a wanton display of their beauty (Al Ahzab 24:60). Women can show their awrah to their *mahram* only – those are their husbands, or their fathers, or their husband's fathers, or their sons, or their husband's sons, or their brothers, or their brothers' sons, or their sisters' sons, or their womenfolk, or what their right hands rule (slaves), or the male servants who do not feel sexual desire, small children who have no sense of the shame of sex (An-Noor 24:31). Meanwhile for men, being modest is referred to the *sunnah* (records of words, action, and silent approvals of Prophet Muhammad) as it is explained by Imam Nawawi from Syafii's school of thought. It is suggested that men are not allowed to do *isbal* (lengthening and trailing clothing below ankle) for showing arrogance. Trousers without isbal are one which lets the ankle seen. There is no explanation on the type of trousers' cuffs or bottoms whether they are tight or loose. Growing beard (*lihya*) and cutting mustache are *sunnah* as it is retold by Imam Muslim and Imam Bukhari. In this study, the religious outfits are meant to refer to dresses; *jilbab* or *kerudung* (women's head

coverings) with *cadar* or *niqab* (face-veil), *dark colored gamis* (both men's and women's long gown similar to cloak), loose shirts or robes (*jalabiyyah*), turbans (*imamah*), beard (*lihya*), three-quarter length Muslim trousers –usually above the ankle and loose in the bottoms or termed by Indonesians as *celana cingkrang*.

The image of such outfits is stigmatized and negatively associated with extremists, and radical as it is made to justify harassment, and misconstrue the Islamic outfits and practices. Saluz (2007) reported that one of her Indonesian respondents who chose to wear black or dark blue *gamis* and a long veil with *cadar* stated that her appearance was associated with radicals or extremists (Kamil, et al., 2011). The discourse of terrorism is closely associated with muslims (Jackson, 2007). Culcasi and Gokmen (2011) show that men with beard have been represented by the U.S media as "the dangerous other" and have been embedded in the discourse of fear, danger and terror, therefore, posing a conclusion that removal of beard symbolizes modernization, westernization, and liberation. This indicates that people, especially muslims without beard are safe. Francis (2016) says, that post 9/11, Islam has been increasingly viewed with suspicion in Europe and in Western countries. Further, he says that it downs to label Islam into two dichotomies: bad Islam which usually refers to extremist and good Islam as moderate. Hickman, Thomas, Silvestri and Nickels (2011) contends that because Islam has been associated with terrorism, the practice and identity is perceived to be potentially endangering and Islam community is under suspicion.

Framing cartoons mediated tasks: Situating morality through critical reading literacy
To read is to function four roles; to break code, to make meaning, to use text, and to understand how the text works and does something to the readers (Freebody & Luke, 1990; Ludwig, 2003; Luke, 1992). In the critical tradition of understanding text, a reader shall place a text as never neutral, ideologically laden as it represents one point of view while silencing "others". Therefore, a reader should be able to perform him/herself as a text participant, in which he/she uses his/her background, personal experience to engage in the meaning systems of the text discourse. Readers as text participants must account for individual knowledge construction (structural, political, historical and cultural understanding), and the sociocultural contexts of production, as well as reception, of multimodal texts (Serafini, 2012). Additionally, as a text analyst, he/she should be able to interrogate the text and find answer(s) of what the text does to him/her. This includes an ability to consider the production of images and multimodal texts and the intended audiences (Serafini, 2012). Some led questions to ask suggested by Comber (2007) are:

a. Who/ what is represented in the text?
b. Who/ what is absent/ presented?
c. What is the author trying to make you believe?

d. How is language used in specific ways to convey ideas in the text?

e. How could this text be rewritten to convey a different idea?

In this study, the texts used to exercise criticality are cartoons. Images like cartoons are defined as "rhetorical devices, persuasive communication analogous to print editorials and op-ed columns that are intended to influence readers, part of the democratic tradition that requires an informed electorate knowledge about issues and candidates" (Caswell, 2004, p. 15). They are texts which are purposeful and opinion-based (Chambers, 2013; Sani, Abdullah, Abdullah, & Ali, 2012), compact, shared, discussed, and arguable which require critical understanding on the presented view(s). Now, they are not only found in printed mass media, but also created and published online. Cartoons as images are powerful in nature; even, they are more powerful than words. Burton (1990 as cited in Naghy, 2010) states that meanings are best captured through images than words because people feel like they are looking at real people when they are looking at images.

Anchored in critical reading literacy, this study employs Critical Discourse Analysis (CDA) to comprehend cartoons to situate morality. CDA in this study works on problematizing text. As seeing is believing (Lacey, 1998), the representations of muslim characters in the cartoons to be associative to terrorists are seen as threatening to how muslims appreciate Islamic religious conducts. Using CDA notions, readers armed with critical reading contribute to raising awareness of readers' own bias and prejudices (Feldman, 2002). In this study, in order to be able to situate Islamic morality, readers should use their personal Islamic background and experiences to participate in a text's understanding. They weigh or evaluate perspectives by carefully studying the characters and their roles and images, evaluate the claim in the caption made by the cartoonists, and weigh the evidence used to support the claim. Cartoons are used as initiations to the issue of muslim's potrayal regarding the outfits. Students are to see their own and gauge other perspectives toward muslims.

METHOD
Research design
This study is a teacher research approach (Crookes, 1993; Mertler, 2006) to investigate the cartoons as materials for the designed tasks and the appropriateness of the task regarding the issue raised. Cochran-Smith and Lytle (1993) define teacher research as a "systematic, intentional inquiry by teachers about their own school and classroom work" (pp. 23–24). It enables teachers to study their classrooms and improve their practices while at the same time contribute to theory construction about the process of teaching and learning. Informed by this justification, this designed cartoon reading-based materials for Indonesian muslims college

students are to arm them with critical perspective of seeing the world, with promotion to intra-cultural awareness, to be able to weigh what is considered right conducts, to place morality in social practices without loosing its roots of universal goodness and religion, and to speak for it in a vibrant tolerant tone. The cartoons were randomly taken from Google which were searched under some keywords namely Islam, cartoon, terrorist, and terrorism. There were no other criteria on how the cartoons were selected than the cartoons represented figures with the conflicting outfits.

Context and participants
The cartoon-mediated task was assigned to nine voluntarily participated muslim college students from East Java Indonesia. There should be 12 students; however, three of them withdrew their participation because they could not match their schedule with the sessions. The students were eight females and one male who were 21 to 22 years old. They were majoring English literature in an English department of a public university in East Java and at their senior year, having proficiency between post-intermediate and pre-advanced, and preparing for their undergraduate thesis writing. They have taken 4 reading classes consecutively in their freshmen and sophomore years, and were familiar with issues of discourse and the constructs. The last mentioned requirement was taken into consideration due to the fact that previously I made an effort to field-try out the materials for 34 second semester of freshmen; however, they did seem confused about how to read the cartoons because their critical discourse skill was not instilled yet. The five female participants' *jilbab's* style was following trendy veils with outfits that actually can be worn without veils. Meanwhile, one female participant was wearing a long veil, and the other two were not wearing any veil at all, but wearing long trousers such as jeans and fabric materials and shirt with long sleeves. The male participant in this study happens to never wear the mentioned outfits and practices such as wearing *gamis,* and *isbal* or *celana cingkrang* and growing beard.

Instructional activity
The activities, as can be seen in Table 1, were structured in three phases that reflect semantic and critical practices adapted from Freebody and Luke (1990), Freebody, Ludwig and Gunn (1995), and Luke and Freebody (1999).

Data collection and analysis
Empirical data of this study include the students' written works on tasks, in-class discussion notes, and interviews which were made shortly after the phases ended and were then transcribed. The students' works were treated as learning artefacts representing their experiences when working on the tasks. The written tasks enabled them to tract their own progress of changing and growing perspectives toward the issue of Islamic religious outfits. In-class discussion notes were subjects to analyze along with the interviews to confirm individual

and group thoughts. Using qualitative content analysis (Mayring, 2000), all data were treated as portrayals of students' experiences and understanding which were explored for clarified meanings and actions. All data were read and re-read along with actions and experiences described from the interviews (Widodo, 2014). The data were tabulated and coded based on theoretical background of critical reading literacy and morality. All tabulated data were categorized based on extracts with shared themes highlighting words from the transcripts to capture key or the emergent themes. The emergent themes were organized and classified in relevance with the research questions. The themes were:

what I thought, what some other think, and *what I think now*. The themes were selected because they give voice to students' experiences and beliefs. In data interpretation, lexical resources were applied to discern data. For instance, *"These are iconic characteristics of muslim/ muslimah in Middle Eastern world. By these iconic characteristics, people can judge certain people having these characters as muslim, or even the radical one, the doer of certain accidents like terrorism"* was classified as the first theme "What I thought". This is because the student did not consider yet the voice which was not represented in the cartoons.

Table 1. Teacher and student in-class activities

Phase	Theory (practices)	Teacher's activity(ies)	Students' activity(ies)
Phase 1 (Initiation)	Semantic practice (visual, and textual meaning making and interpretation)	a. Introducing the discourse of photos and cartoons (their similarities and differences and their meaning) b. Asking students' interpretation toward the appointed cartoons	a. Distinguishing discourse of photos from cartoons of the related issue of religious outfits b. Making meaning of cartoons' form c. Making literal and inferential interpretation based on their social and cultural experiences
Phase 2 (Response and discussion)	Semantic and critical practices	a. Exploring why students hold such interpretations b. Scaffolding why "other"/ (cartoonists) hold such views	a. Doing intertextuality to come up with possible reasons of whose voice is included and excluded through the representations of the characters b. Finding why the characters are portrayed in stereotyped ways.
Phase 3 (Situating the stance)	Moral practices	a. Scaffolding stance(s) of religious outfits as right or wrong.	a. Analyzing and weighing different perspectives b. Finding what they missed c. Taking stance(s) d. Reflecting identity as muslims and global citizens

FINDINGS AND DISCUSSION
Findings and discussions are presented through themes appeared during the phases of the implementation of the task.

What I thought
In the first phase (see Table 1), students were introduced to the Islamic religious conducts: *gamis* and *cadar*,

having beard *(lihya)*, and *celana cingkrang* by showing them four photographs in Fig. 1 below. There was no particular purpose to choose these photos over other similar photos, unless they provide images of muslim women and men with the identified outfits. The photographs aim at situating religious conducts in real life shoots of pictures and preparing students to the issue.

Figure 1. Various muslim dresses
(i)   Indonesian girls are having discussion at the campus park (personal collection)
(ii) Muslim men's outfit (personal collection)
(iii) Muslim men in group (taken from http://teknologi.inilah.com/read/detail/2149984/bercelana-cingkrang-sunah-atau-sekadar-mode)
(iv) Muslim men in group (taken fromhttp://www.thestudentroom.co.uk/showthread.php?t=3363817

The following (student vignette #1 and #2) were some of their meaning making toward the photos before they had the cartoons representing the outfits while student vignette number 3 and 4 were those after they saw Fig. 2.

This is a picture of syar'i girls. The three girls are wearing different styles of clothing.   Girl on the left side covers all of her body from head to toe. **(Student vignette #1)**

A group of Islamic men. They are in a talk. **(Student vignette #2)**

These are iconic characteristics of muslim/ muslimah in Middle Eastern world. By these iconic characteristics, people can judge certain people having these characters as muslim, or even the radical one, the doer of certain accidents like terrorism. **(Student vignette #3)**

These symbolize fear. They represent radical muslim symbols. They belong to "tatfiri" group who easily put "kafir"label to those who are not like them. They who do not understand Islam. **(Student vignette #4).**

Figure 2. Issues of conflicting Islamic religious outfit (taken from http://aswaja-new.blogspot.com/2013/05/jenggot-celana-cingkrang-dan-cadar.html)

As reflected from the excerpts, the students showed disfavour of the outfits. Fig. 2 inflicted their held belief toward how those issues (beard, *gamis* and *cadar,* and *celana cingkrang*) related to terrorism. This beginning of the disclosure of perspectives toward the conflicting Islamic outfits is a phase to start exploring multiple perspectives as a basic builder of critical literacy.   One of interesting facts is their similar comments, mentioning that people with the identified outfits in Fig. 2 were from the Middle East. They clarified that this was because Indonesian muslims usually wore other types of clothes like what they were wearing. When they were in a religious activity such as performing prayers, or *pengajian* (recitation) Indonesian muslims wore *baju koko* (a typical clothe worn by Indonesian muslim men that has mandarin collar), sarong (a large tube of fabric which is worn by wrapping it to the waist), and *songkok* (cap) for men, and long dress or two pieces of clothes (a top and a skirt or trousers with simple hijab) for women. This suggests

that they perceived Middle East muslims as the "different others". They also questioned the appearance and showed disapproval as these muslims carry fear. One of female students told a story that she had a neighbour who wore such clothes (black/ dark blue *gamis* and *cadar*) and she expressed how she felt worried and scared because of the portrayals of such figures which were usually closely related to extremists and terrorists. This observation strengthens a negative view held by a muslim to other muslims. In this step, they have not arrived on the ability of evaluating text which considers who is the voice being represented in this 'issue' and who is not. However, this step is crucial because it explores the aspects of the learners' known reality as they clarify their own attitudes and values (Morgan, 1997, 1998). The awareness of this underlying attitude and values would help readers realize how they encode power structure and roles they play in the processes of reading the world (Freire and Macedo, 1987).

After discussing the photographs, I introduced them to some samples of cartoons from some Indonesian newspapers. The objective was to make them understand the nature of cartoons for example cartoons make use of some resemblances of the real figure into their drawing and put an issue related to the figures. Cartoons are opinion-based, and made to represent hot social issues that represent a voice. The students were given 5-10 minutes to study the cartoons and make quick interpretations of the messages that the cartoonists wanted to convey to the readers. At this point, students understood how cartoons were operated in meaning.

In the next meeting, the students were given 2 cartoons depicting figures with the identified Islamic religious conducts. They were assigned to interpret the messages of the cartoonists and predict the messages. The cartoons were shown in Figures 3 and 4. One of the students observed:

The cartoon in figure 3 shows the picture of muslim men of Afganistan nationality. It shows the stereotype that Afghanistan belongs to one of countries known as the doer of a suicide bomb. It is written in the picture that there is a school, a formal institution, teaching how to be a terrorist, especially how to do suicide bomb. The most interesting thing from the picture is the man with bomb is considered as muslim. The picture describes the men wearing surban, having thick beard as muslim identity. **(#Student vignette #5)**

The students' interpretations toward Islam indicate that Islam is associated with terrorism and muslims are terrorists. They made such conclusions by seeing the writing of "terrorist", the bomb, the writing "Afghanistan", and the appearance of the characters in the cartoons (beard and *gamis*). One of the students observed that Fig. 4. depicted *TransAtlantic Aircraft plot* in 2006. By looking at how the doer of the bombing was represented, the student mentioned that the outfits are associated with terror. They made this view suggestion on the basis of the image and words used by

Figure 3. Example of cartoon with the "conflicting issues" 1 (Source: http://www.barenakedislam.com/wp-content/uploads/2012/03/terrorist-school.gif,

Figure 4. Example of cartoon with the "conflicting issues" 2 (Source:http://www.bradfitzpatrick.com/weblog/category/cartoons/page/3/

the cartoonists. At this stage, the students exercised their meaning making by questioning visual and textual structures of the text and attending how those were used to convey meaning. They exercised to grasp the impact or feel of an image to them, the social interactions carried in the images and how those were delivered through specific signs and meaning system of the creators (Bamford, 2003). To discuss about the impact or feel the cartoons have toward how they see the issue of the conflicting outfits, I rose some questions such as "what do you feel when seeing the cartoons?", and "why do they feel so". They expressed their concern that the cartoons seemed to reflect a stereotype on muslims, that Arab people or muslims are juxtaposed as terrorists only by their appearance. Reflecting from my note, one of them mentioned that when she went online using a certain search engine to explore images under two keywords namely *terrorist* and *cartoons,* she found that most figures representing terrorists in cartoons were middle-east men and women with the identified outfits. Most of the students began to sense that there could be a reason why terrorists were most likely chosen to be represented as muslim with such outfits.

What some other think
The objective of the second phase (see Table 1) is to unfold the cartoonist's motivation to create such figures within a specific discourse. The students explore why they and "other" (the cartoonists or readers who have similar stance to the cartoons) have such perspectives. They unveiled some available perspectives or meaning makings, and how those perspectives affected the interpretations toward the cartoons. In this phase the students were facilitated to find answers of why Islam is closely connected to terror, and muslims are closely related to terrorism. Besides, this phase also enables students to see from different angles of what makes "other" think that Islam and muslims are related to terrors. Essentially, this part is to see their own view of Islamic religious conducts and to make them aware of what they have in mind about the identified Islamic outfits.

To reach the goals, I raised some questions during the class discussion such as "why do the cartoonists

draw such representations?", "why do you have such perspectives?". Some of the answers were:

"Related to several attacking incidents including 9/11, Boston marathon bombing, attack on Charlie hebdo newspaper office, and many other terrorism activities, it is not surprising that several media and TV X have reported that those activities are related to Islam, muslim, and those who regarded as Islam. ..however there were several (or several more) terrorist attacks done by non-muslim group, but the media did not seem to cover those news. The same thing will not happen when a muslim has committed or is involved in terrorism ..." **(Student vignette #6)**

"... bombings (US embassy in Kenya, WTC and Pentagon, Boston Olympiad, Charlie Hebdo office) and acts (ISIS) make the relationship between western countries and muslims gets worse. Those bombings and terrors done by muslims are reported by media. The role of media in shaping or framing that and how they relate those with muslims have shaped and influenced the public in the way they react to that events and the way they think about muslim. **(Student vignette #7)**

Reflecting from the students' opinions, they reviewed different perspectives about bombings, terrorism, muslim, and how these events were brought into discussions. Through extensive reading on references about this issue to notice whose point of view was voiced and which one was left, how the symbols were used to get across the messages, and how the message has been affected by what has been left or presented, the students rehearse and sharpen their visual and critical literacy. Some possible explanations of why people chose to believe that terrorists were characterized by the outfits were for instance because they want to show people what has been done by terrorists which is correlated with muslim and suicide bomb, to make readers more aware of some communities related to terrorism, to tell readers that Islam and muslims are dangerous, to influence public opinion regarding the issue, to lead people to the belief that muslims are just like what is expressed in the picture. At this point the students interrogate multiple perspectives (McLaughlin & DeVoogd, 2004) to come to an awareness that various realities may not be

represented and sometimes they are not represented right. From their observation, they mentioned that people who do bombing are not always muslims. Referring to my researcher note while in classroom, they noted something on the issue of *gamis* and *cadar*. While they searched in the Internet under carton and terrorist key words for references to try to answer the questions, they noticed that the depictions of female muslims with the mentioned outfits were closely used in satirical comments with a sense of downgrading the outfits. For example people find women with *cadar* who were photographed silly because nobody can really tell who she is. They also noticed that the portrayals were mostly used in the context of bombings. On the basis of this finding, the students noticed that texts are not neutral, and not equally valued. This was what caused conflict. They realized that they needed to read more texts to check the truth, to consider things like power and media, and media representations and intentions, to consider purposes of any texts. These findings suggest that research (finding references) extends knowledge as students exercise their view in relation to other different views. Drawing from the students' observations, the students now grow a sense of understanding about the complexities of issues, of sensitivity towards suffering and unfair judgment. Tuana (2007) explains this part as moral imagination of which it is central to build moral agency because it contains an ability of being ethical.

What I think now

At this phase (see Table 1), the students were to identify whether having beard, wearing *gamis* and *cadar*, and trousers that let the ankle be seen for men are right or wrong. After discussing their perspectives toward Islam and some world views, and identifying various available interpretations derived from the cartoons, and doing readings to texts and images as tools to evaluate what happens in the world, what really happens within themselves (their belief on issues of Islamic religious conducts), they requested to take a stance and define what right and wrong is. Some of their reflection obtained from the learning artefacts were:

> *" In my opinion, having such appearances is not wrong...because they follow sunnah. What makes this appearance wrong is when it is mistakenly used, for example wearing cadar to cover their violent action like carrying bombs".* **(Student vignette #8)**

> *"By considering several sunnah in Islam, having beard, wearing cadar and gamis are not wrong because they do the sunnah. If people relate them with terrorists, I think that is wrong since not all of them are terrorists. People should understand that being different is not wrong. They should look deeper before they judge. Several media in western countries play very important role in shaping people's thought, that is why people should consider many things before they judge the issue after reading it".* **(Student vignette #9)**

Generally, the students ended the task with enhanced consciousness about the complexities of the issue, for instance there are also non-muslims who do bombings; however, the news covering this is minimum. By having this in mind, they become more aware on how they view authority, power, and social values. They realized that morality is a socially constructed entity (Widodo, Perfecto, Van Canh, & Buripakdi, 2018). They began to grasp that their understanding on the conflicting Islamic outfits was a result of situated cultural practice. Indonesians muslims' way of clothing is different from how muslim in the cartoons is portrayed. As this difference is strange to them, they see the "outfits" risky. From this sense of difference, students exercise their view to question basic assumptions of a society, in this case their own assumption as Indonesians in relation to a society in particular the values of clothing others may have. By the end of the phases, all students conclusively said that having Islamic religious conducts is not wrong. What is wrong is the actions (terror, bomb). It is so unlucky that Islam is stereotyped as a religion of fear. Furthermore, they showed me all the addresses of digital sources they read in order to improve and develop their understanding of the issue of Islamic religious conduct. Their readings covered sources published by well-known academic publishers, various text genres like blogs and websites, TV news, opinion-based and academic texts published in the books and well reputable journals. This suggests that they did intertextuality, reading cross-references, to support and weigh claims making them aware that the world is constructed by different perspectives. These represent a voice and at the same time silence other voices as well. Furthermore, they felt sorry for themselves that they hold such an imbalance perspective, hastily claiming muslims who wear *gamis, cadar*, and *isbal*, and growing beard are related to extremists or terrorists.

CONCLUSION

This teacher-research study shows that the designed task help leaners situate morality in Islamic religious outfits. First, it makes contribution on providing empirical accounts on how instruction in moral teaching about controversial issue (Evans, 2017) is applied and managed in classroom context under critical reading. Cartoons as materials assist students to evaluate different perspectives. Paying attention to semantic (visual and textual meaning making) and critical practices allows students to critically see how language is used to convey the intended meaning, and reveal how certain framing is presented. Second, the task accommodates experiences of changing perspective toward Islamic outfits. This suggests that the task mediates self-reflection in having a muslim identity. Critical reading aids to develop awareness of their own cultural values and to hold on to it in a proper way, avoiding blind stancing which leads to failure of best representing self as both a world citizen and a muslim.

Two practical implications can be drawn from the findings of this study. First, exploring why they as

readers and "other" have different ways of seeing an issue makes learners cautious to see other perspectives and their own perspectives. The teacher may scaffold students to see and weigh opinions, to go beyond hasty assumptions when commenting and judging people's perspectives. The teacher can give an example of navigating in the Internet to find references that both the pros and cons of the cartoon's depiction of meaning. Second, the teacher may give sufficient time for students to value their answers and perspectives toward the issue (in the cartoons), and to study other perspectives as well. In this regard, the teacher could make it as a take home assignment. This allows students not to rely on surface reading.

As this study took a small number of students, how this mediated task works in a bigger number of students will be worth investigating. This study was also assigned to muslim learners to aim for intra-awareness among muslims that hold prejudices toward Islamic religious outfits. Another aim, for example targeting non-muslim students to promote inter-awareness between muslim and non-muslim could extend this work.

ACKNOWLEDGMENT

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