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Celebrating 40 Years – Valuing cultural diversity and promoting intercultural understanding in a networked world



Mission Statement

AETA, a voluntary non-profit organisation, dedicates itself in this Mission Statement to endeavour to:

1. promote Asian Studies in Australian schools whether as a separate discipline, or as part of studies in other disciplines;
2. publish a journal dedicated to providing appropriate input about Asia to school teachers, as well as being a forum for the dissemination of ideas for improving Asian Studies in Australian schools;
3. publish resources which can be helpful in teaching about Asia in Australian schools;
4. promote and/or participate in conferences, seminars, or other discussions which are aimed at promoting Asian Studies or enhancing their quality
5. make representations to governmental or other bodies regarding Asian Studies courses or their content in school curricula;
6. make representations to tertiary institutions regarding Asian Studies in tertiary courses, particularly for teacher education; and
7. disseminate news about this Association's activities and its views about Asian Studies education through the media and through specialist newsletters and journals.

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Please send to:

The AETA Journal Editor
GPO Box 2393
Sydney NSW 2001

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From the Editor's Desk

I recently came across an article in the Journal of 'Engineers Australia', titled 'CULTURE IS THE KEY TO SUCCESS'. While it dealt extensively on engineering projects in India, the ongoing thread was 'the key to success is having a strong, deep understanding of the cultural differences between Australia and India'. 'It's not just social behaviours but it's the deep cultural expectation. If you understand that. You are more likely to get the best out of the people with whom you are working.'

This demonstrates the need for us to teach our students how to engage with people from different cultures, which requires acknowledgement and respect for differences... the focus of Australia's Engagement with Asia in the National Curriculum.

Dr Marlene Kanga, national President of Engineers Australia, said, 'Knowledge of an Asian language and culture is vital. These fundamental skills and abilities will drive Australia's economic and job growth in the years ahead.' This IS IMPORTANT but remember the National Curriculum states 'It also builds understanding of the diversity of cultures and peoples living in Australia and fosters social inclusion and cohesion which is vital to the prosperity of Australia. "Further to this, it will develop RESPECT and ACCEPTANCE OF ALL HUMANS, in every culture...TRUE GLOBAL CITIZENS NOT JUST successful job applicants!

It is with some concern then that Dr Kevin Donnelly, who has been appointed to review the National Curriculum, wrote in 2011 "Multiculturalism is based on the mistaken belief that all cultures are of equal worth". Teachers can view the Terms of Reference at the STUDENTS FIRST WEBSITE AND THEY MAY MAKE SUBMISSIONS. HAVE YOUR SAY! Go to: <http://www.studentsfirst.gov.au/>

In this Journal, we have crossed the curriculum with units on English, History, Geography and Science....all on Indonesia. Dr Eeqbal Hassim has provided an interesting piece on Islamic education in Indonesia and we welcome his contribution. Two of our regular contributors, David Searle and Ross Mackay have written units on Indonesian History and the World Heritage site of Borobudur. We also welcome some new contributors, Mariane Younis and Christine Cigana both of whom were on the NSW TEV Programme to Java in January 2013. Christine has written an excellent Year 7 English Programme which will help teachers to implement the new National Curriculum and Mariane has produced a Year 7 unit for her visually impaired students. Another new writer for us is Tina Ralevska who with Judy Pilch has written a Stage 3 unit on the Orang utan. These are all classroom teachers just like you. Do you have a unit that you would like to share? Di Dunlop.

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Guangzhou, China. Source: Wikimedia Commons

- 5. The Japanese consume 70% of the world's eel catch but the catch has halved in the last ten years due to overfishing and the price has soared.
- 5. China is looking to cut its pollution by reducing coal consumption and reducing the number of cars on the roads within the next ten years.' Ensuring clean air made economic growth sustainable and increased the ability to fulfil the 'dream of the great renaissance of the Chinese nation' said the State Council. Pollution is the prime cause of social unrest in China where pollution is an increasing health risk. The plan to reduce total coal usage will mean replacing it with natural gas or non-fossil fuels. The cities of Shanghai, Beijing and Guangzhou are expected to restrict the number of vehicle to curb pollution.
- 5. A recent report in India suggests that a more liberal visa regime would boost tourism and earn India \$36 billion by 2020. In 2013, Singapore had double the number of tourists that India had. India's rich heritage and geographical diversity present perfect initial conditions to draw in tourists. This needs to be supplemented with an improvement in infrastructure and a clever tax regime. The result will be a boost for the economy and many new jobs oriented towards the young and women. Government statistics show that tourism creates 78 jobs for an investment of a million rupees as against 45 jobs for manufacturing.
- 5. India is set to overtake China as the world's most populous nation by 2050 and the world population will be 9.7 billion by that time. Currently, the top five countries by population are... China [1.3 billion], India[1.2 billion], USA [316 million], Indonesia [248 million] and Brazil [196 million]. By the middle of the century it is predicted that Pakistan will be number 6.
- 5. Archaeologists have unearthed an ancient city called IDU, in the Kurdistan region of northern Iraq. Cuneiform inscriptions and works of art reveal the palaces that flourished in the city throughout its history, thousands of years ago. The earliest remains date back to Neolithic times when farming first appeared in West Asia. The city thrived between 3,300 and 2,900 years ago.
- 5. The UN's climate body has predicted that Northern India is likely to heat up more than the southern parts of the country. There is growing evidence of the impact of climate change on monsoons in South Asia and the tropical cyclone system in the Bay of Bengal. It is believed that the 'rainy season' will start earlier, last longer and deliver a greater quantity of water.
- 5. The number of 'super rich' in India has grown from 84,000 in 2008 to 153,000 in 2012. Real estate is the greatest source of investment for these people at 27%. Only Hong Kong has a greater percentage increase in the number of 'super rich'.
- 5. In India, three economic groups lag behind in the Millennium Development Goals. Among Dalits, Muslims and tribal groups poverty rates range between 30% and 33% and the gap between these and the national average is increasing.



North Eastern Kurdistan. Source: Wikimedia Commons

Understanding Islamic Education in Indonesia: implications for Australia-Asia engagement between schools



Dr Eeqbal Hassim, Senior Manager,
Curriculum and Research, Asia Education Foundation

Both Australia and Indonesia recognise that we are important to one another and there are strategic reasons for developing closer ties. The feeling is largely mutual, despite recent challenges to our bilateral relations. This essay will not dwell on those reasons or challenges, which are well known and widely publicised. Rather, it aims to develop a more sophisticated understanding of an important aspect of Indonesian society that has implications for Australia-Asia engagement at the schools level.

When it comes to developing Asia-relevant capabilities, Australian schools are best served to focus on one aspect of a particular Asian society at a time, the understanding of which is developed incrementally through the years of schooling. This focus enables a deeper, more meaningful understanding of that Asian society, allowing students over time to uncover what really matters to that society beyond broad knowledge of the Asia region that is customary in many Australian schools.

Focus and time allows for the exploration of diverse perspectives, too, facilitating a more balanced and nuanced understanding of complex issues that might otherwise be glossed over in the classroom. Complexity and discomfort are the best friends of intercultural competence because meaningful transformation tends to lie at the edge of people's comfort zones.

Transformation is a keyword in education. As educators, we teach to transform individuals and societies for the greater good. Similarly, we must teach about Asia in order to alter perceptions and attitudes about the region. Altered perceptions and attitudes lead to new thinking, new action and, most importantly, new ways of engagement.

Our engagement with Indonesia, as it is with many countries in Asia, remains immature and transactional. We relate for strategic purposes, especially when there is perceived benefit to be procured. As a nation, our relationship and engagement with our Asian neighbours must evolve to ensure co-created and sustainable futures for our region. We need to collaborate, despite

any fundamental differences, to solve new challenges facing our world. The world is becoming more and more complex, and we are educating students to face problems that do not yet exist. These problems will require truly cooperative regional and global solutions beyond the confines of our island borders.

Therefore, transactional relationships reflect short-term thinking. We need to foster strong people-to-people bonds through which meaningful collaborations, not just friendly exchange, transpire to conquer shared challenges. Importantly, these bonds must be cognitive-affective; when we relate it is not just about what we think is right, but also what we feel and believe is right. It is the kind of relationship characterised by a sense of empathy and perspective that stops us from passing judgements across cultures.

Successful cross-cultural engagement and interaction has conditions and is linked closely to the well-established 'contact hypothesis' developed by Allport. Most of Allport's conditions have since been confirmed and further developed by scholars and educationalists. These include:

- Equal status between both groups, i.e. no domination; for example, a level playing field in educational dialogue between Australian and Indonesian teachers, recognising different historical backgrounds and religio-cultural heritages
- Common goals pursued through cross-group collaboration
- More than only occasional encounters.

By observing some of these conditions, we can begin to move from transactional engagement to transformational engagement; the kind that positively transforms how and what we think about our Indonesian neighbours, taking us beyond the 'what's in it for us?' mentality. For Australia to relate truly to its Asian neighbours it must break the shackles of transactional and opportunistic engagement, both in word and in deed. Put simply, do we wait for our next door neighbours to drive a flashy car before we speak to them?

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Transformational engagement enables us to develop a more complex understanding of what makes our Indonesian neighbours tick and the diverse perspectives they represent. It is important because of the psychological and emotional distance between our two societies despite the geographical proximity. Once again, think about our own next door neighbours—how would we rate our current engagement?

Tracking back to the need to focus on one aspect of a society we are seeking to understand, this essay will shift its discussion to Islamic education in Indonesia and its implications for Australia-Asia engagement between schools. This discussion will be in the spirit of learning from one another and engagement, not comparison.

Islamic education in Indonesia: multi-faceted and of various shades

Note: The rest of the essay from this point on is based largely on four of my previous publications related to the history of Islamic education and Islamic education in Southeast Asia.

Hassim, E. (2010). *Elementary Education and Motivation in Islam: Perspectives of Medieval Muslim Scholars 750–1400 CE*. Foreword by Professor Andrew Rippin. Amherst, New York: Cambria Press.

Hassim, E. (2010). *Origins of Salafism in Indonesia: A Preliminary Insight*. Saarbrücken, Germany: Lambert Academic Publishing.

Hassim, M. E. F., (2010). Madrasa (Madrasah). In H. K. Anheier & S. Toepler (Eds.), *International Encyclopedia of Civil Society* (pp. 962–968). New York: Springer.

Hassim, M. E. F., (2007). Women, gender and women's religious education: Southeast Asia, East Asia, Australia and the Pacific. In S. Joseph (Ed.), *Encyclopedia of Women and Islamic Cultures* (vol. 6, pp. 223–227). Leiden: Brill.

'Islamic education' is a contested term and is defined in many ways by Islamic educationalists. Some of them view it conceptually as an education based solely on Islamic principles. Others define it pragmatically and broadly as the education of Muslims. The definition I prefer is a combination of both: the education of Muslims led by Muslims based on Islamic principles. The important thing to note with this definition is that Muslims view 'Islamic principles' in different ways across the globe, due not only to cultural and linguistic diversity, but also variations in Islamic legal and theological thinking.

In Indonesia, formal school-based Islamic education exists in many forms. It is largely reflective of the

local context and distinctively conveys the variety of cultures, traditions, languages, and schools of Islamic law and theology at play. The Indonesian language is mostly used, reflecting the unique character of Indonesian Muslim society, but more and more Islamic schools are introducing instruction in English alongside the use of Arabic as the Islamic *lingua franca* for religious studies. In most instances, Islamic schools only develop basic literacy in Arabic, so it is quite common to find students who can recite the Quran perfectly well without necessarily understanding its meanings.

Islamic education in Indonesia is not as predictable as one might think for a Muslim majority country in Southeast Asia. This is what sets Indonesian Muslims apart from their counterparts in Malaysia, Singapore, Brunei and Southern Thailand. What they share, however, is the structural tension of having to accommodate academic disciplines alongside religious studies and character development, thus increasing students' study loads.

So how are these details and the ensuing discussion important for Asia education? One clear example lies in the development of partner-school relationships between Australia and Indonesia, such as those facilitated by the Asia Education Foundation (AEF) BRIDGE (Building Relationships through Intercultural Dialogue and Engagement) project. Some of the Indonesia BRIDGE schools are unmistakably Islamic schools, but to typecast them as being one and the same thing would be erroneous.

For example, there are those that reflect more traditionalist Islamic thought in Indonesia; there is a Muhammadiyah school (modernist by Indonesian standards); some, like Al-Azhar, reflect more contemporary Islamic school models (such as those found in Australia); and there is even one that reflects social reform tendencies (*islah*) inspired by the Muslim Brotherhood (*Ikhwan al-Muslimin*). Hence, gaining a more in-depth understanding of formal school-based Islamic education in Indonesia only serves to enhance the kinds of relationships already occurring, or will occur, between Australian and Indonesian schools.

In Indonesia, there is a very rich system of Islamic schools, and the term *madrasah* (Islamic private school) reflects a modern curriculum combining both religious and 'secular' learning, e.g. Al-Azhar. In contrast, the traditional *pesantren* (Islamic boarding school) mainly taught religion. However, modern *pesantren*, like Pondok Modern Gontor,

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have engaged in curricular reform, incorporating a broad range of secular sciences. More urban Muslims are choosing the new *madrasah* or *sekolah Islam* (Islamic school), which focuses on building Islamic character, within an academic curriculum, rather than disciplinary Islamic studies. In Aceh, the equivalent of *pesantren* is *dayah*, while the word *surau* is used in West Sumatra.

Many of the Islamic schools in Indonesia offer programs that can articulate into post-compulsory/tertiary programs in local and overseas Islamic institutions. Indonesia also has its own dedicated system of State Islamic Universities (UIN), State Institutes of Islamic Studies (IAIN), and State Colleges of Islamic Studies (STAIN). These institutions provide the formal disciplinary study of Islam (as part of specialist or generalist courses) and play a vital role in reforming Islamic religious education in Indonesia through their modern, largely non-denominational approach. Secular studies are also offered at the UIN. Similarly, Muhammadiyah's private university system also offers courses in Islam, among other academic and vocational disciplines. Muhammadiyah is the second-largest mass Muslim organisation in Indonesia (after Nahdlatul Ulama, or NU) with 29 million members, focused on education, welfare and social reform.

Islamic schools in Indonesia have, for a long time, valued the education of girls and young women. Co-education in these schools is much more common place than in parts of the Middle East and South Asia, and it is normal for women to teach boys and for men to teach girls. The first female-only *pesantren*, Pesantren Diniyah Putri Padang Panjang, West Sumatra, was established in 1923 by Rahmah al-Yunusiyah. Since male *pesantren* began accommodating women in the 1930s, many more female-only *pesantren* have emerged. For example Pondok Modern Gontor dedicates four of twelve campuses to girls.

Addressing some *madrasah* (and other Islamic school) misconceptions

Post-9/11, the *madrasah* has suffered gross misconceptions that see the media representing it as the bastion of orthodoxy, backwardness, fundamentalism, extremism and intolerance. While some *madrasah* may fall within this category, the vast majority do not. In the contemporary world, *madrasah* have taken a wide variety of forms. Even in the last 200 years, the *madrasah* has been able to

adapt to the needs of developing Muslim societies, incorporating new branches of religious and non-religious knowledge.

Madrasah is an Arabic word and there are several alternative ways to spell it in English. In Indonesia, *madrasah* is the preferred. Linguistically, it refers to 'a school, college, or academy'. *Madrasah* is derived from the Arabic verb *darasa*, meaning 'to study' or 'to read with attention'.

Interestingly, the *madrasah* did not exist in early Islam. A formal school for Islamic education was not needed during the time of Prophet Muhammad, who, according to Muslim tradition, conveyed the message of the Quran through his words and deeds. People seeking to develop skills in literacy and numeracy were tutored by learned men and women. The mosque was the first 'school' in Islam as early Muslim education consisted largely of religious instruction. Teaching in early Islam was not a professional craft but an act of nobility and piety.

After its rise in the eleventh century, the *madrasah* was initially regarded as a higher education institution. During the late-Abbasid period, the Seljuk vizier, Nizam al-Mulk established one of the first *madrasah* in the Muslim world, the Nizamiyya in Baghdad, to teach the Islamic religious disciplines. Right up to the 18th century, schools for children were not called *madrasah*, but *kuttab*. *Kuttab* is derived from the Arabic verb *kataba*, meaning 'to write', which supports the historical observation that these schools initially taught literacy and some basic arithmetic, alongside basic religious instruction. Generally speaking, students would attend the *kuttab* up to the age of 14.

During the Ottoman period, the *madrasah* became increasingly streamlined and systematic, with a strong element of consistency in the curriculum. This consistency was due mainly to the belief that the faithful and accurate preservation of knowledge is one of the core tenets of Islamic learning. The religious curriculum was considered generally unchangeable as Muslim scholars had stipulated the core areas of religious knowledge that every Muslim needed to know. However, the curriculum for the more 'worldly' disciplines would continue to evolve over time.

Muslim conceptions of *madrasah* as an institution largely for the advanced learning of Islam and, to a lesser extent, the natural sciences and philosophy changed in the 18th century. The later Ottoman period saw rapid modernisation, as well as the introduction

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The 17th Century Sher Dor Madrasah, Samarkand, Uzbekistan
Source: Wikimedia Commons

of Western educational ideas in various parts of the Muslim world, including Southeast Asia. With the introduction of primary and secondary levels of schooling in the Muslim world, the meaning of the term *madrasah* evolved to refer to any school, religious or secular, primary or secondary. Nowadays, the term *madrasah ibtida'iyyah* refers to a primary school and *madrasah thanawiyyah* refers to a secondary school. Both these terms are very common in Indonesia. Hence, with the modern period, the conceptualisation and operationalisation of the *madrasah* has changed significantly.

There are two major challenges for the *madrasah* in the 21st century. First, it has to confront the challenges of an increasing educational 'duality'. This duality did not exist in Islamic education prior to the 18th century, as religion was often taught alongside other subjects.

Nowadays, the challenges presented by this duality are pressing. Religiously trained individuals oftentimes have little appreciation of the complex mechanisms

driving contemporary cosmopolitan societies, while secular trained Muslims do not understand enough of the Islamic tradition. Negotiating this duality is tricky—if the *madrasah* is too inclined towards religious studies, society sees it as hampering progress; if it is too secular, then it goes against the belief that religious instruction is the foundation of every Muslim's education. Nonetheless, Indonesia must count as the majority Muslim society that best addresses this tension, demonstrated by the wide range of Islamic school models that are run by educators with expertise in both religion and more secular studies.

Second, there needs to be more research into the contextual development of the *madrasah* in the 21st century. One approach is to better understand the role of the different types of *madrasah* as well as the societal expectations of these educational institutions. In Indonesia, as in other parts of the Muslim world, not only is the *madrasah* a centre for teaching and learning, but also a think tank that influences a society's worldview, politics, the economy, and the judicial system.

Islamic education – concept and approach

The curriculum duality referred to in the previous section also leads to a tension in pedagogy, between rote learning and the move towards inquiry-based learning. In Islamic schools it is not uncommon to have diametrically opposed pedagogic approaches between religious and academic subjects.

Traditionally, Muslim perceptions of children and how they learn have been shaped heavily by notions of 'etching on stone' (*al-naqsh ala al-hajr*). According to the philosophy of Islamic education, children are born in the state of purity (*fitra*); their hearts and minds are vacant vessels, or blank pieces of slate, that should be fed with as much information as possible prior to puberty, which is when desires, recklessness and forgetfulness take hold. Teaching children to memorise as much of the Quran as possible before the onset of youth is one example of this mindset.

'Etching on stone' is not achieved by any one method of teaching; instead, teachers utilised verbal transmission, repetition, mimicking of behaviour, dictation, copying of manuscripts, and writing practice. Constant drilling was seen as the most effective approach for children to memorise the religious knowledge they were expected to know. Furthermore, larger class sizes provided further momentum for this practice, with rote learning becoming the practical means of transmitting and preserving knowledge.

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Because of this philosophy and approach, Muslim societies have long perceived religious instruction for children as a relatively constant, basic and straightforward exercise. Up till the 20th century, Islamic scholars did not see a need to develop complex pedagogical and curricular approaches beyond the accepted norms. Historically speaking, consistency in the theory and practice of elementary religious instruction may be attributed to how social equilibrium and conformity in religious thought and practice were valued highly in Muslim societies. For the most part, Muslim solidarity was, and still is, greater than any individual, which explains why collective religious orthodoxy tended to triumph over the taboos of rationalism, innovation, creativity and individual expression in Islam. These taboos were seen as the root cause of societal discord and malfunction with respect to religious matters.

Muslim children have always needed to learn the Quran, Arabic, the basic tenets of Islam, and how to practice the obligatory aspects of the faith (such as prayer). The key question now for the *madrasah* is how teaching and learning of the faith needs to evolve to suit current contextual demands. Some schools are already doing this, e.g. the *sekolah Islam* (like Al-Azhar). Even the *pesantren* is evolving, as Islamic educationalists grapple with the need to make Islamic education relevant to students in the 21st century.

Historically, the social context did influence how Islamic education was delivered even when it did not change what was being taught. For example, the growing emphasis on reading, writing and arithmetic as fundamental capabilities, for example, has shaped the development of Islamic education over time. By the eleventh century, some elementary schools had incorporated significant innovations in teaching practice. These were, however, dependent on the creativity of individual teachers due to the absence of teacher training. For instance, some teachers turned to dramatisation and games to engage younger students, and they were also encouraged to use tangible and relevant examples to make concepts more comprehensible.

Nevertheless, a good memory has always been highly valued in Islamic religious circles. The focus on memory is based on the idea that it is necessary for students and scholars to faithfully preserve and reproduce knowledge as ‘the inheritors of the prophets’ (this phrase is based on a saying of Prophet Muhammad). Although books assist in the task of knowledge transmission, the true measure of one’s religious knowledge is not in the amount of books studied, but the amount that has been committed to memory. As such, in Islamic scholarship, bearers of knowledge with a supposedly poor memory were downgraded in their scholarly stature, whereas those with sharp recall were critically acclaimed. This attitude is encapsulated in a well-known adage in Arabic, translated as ‘knowledge is what is kept in people’s chests, not what is written in the lines of books’.

In Islamic education, the central aim of educating children is to raise them in the state of purity (*fitra*), recognising, worshipping and serving God. Other worldly subjects function as means to support and achieve this aim. This underpinning is essential to recognise and understand—it has shaped continuity and change in Islamic education since the advent of Islam.

What does this mean for Australia-Asia engagement between schools?

Learning deeply about what drives another education system allows us to appreciate the many different perspectives on, and approaches to, education in the world today. It helps us understand what drives people in other parts of the world to teach and to learn. Importantly, it enables us to be more careful about passing judgements on other education systems from our points of view.

Knowing that educational worldviews are multi-faceted and invariably different across the globe means that we avoid unfair comparisons. Rather, we should develop an awareness of the kinds of educational worldviews and systems we are engaging with on the world stage in order to learn genuinely from one another, in the spirit of building relationships and strengthening engagement for the common good.

Photo of Dr Eeqbal Hassim courtesy of Asia Education Foundation – http://www.asiaeducation.edu.au/verve/_resources/Eeqbal_forweb.jpg



Let's Learn About Indonesia!– A Stage 4/5 Unit of Work

Mariane Younis
William Rose Special School



UNIT OF WORK – Let's Learn About Indonesia!

OUTCOMES

GEOGRAPHY LIFE SKILLS 7-10:

- LS.9 Investigates differences in life opportunities across a range of environments.
- LS.7 Explores the diversity of Australian communities

OUTCOMES

INDONESIAN LIFE SKILLS K-10:

- LS.MBC.1 Experiences cultural diversity
- LS.MLC.1 Recognises internationally shared signs, symbols and words
- LS.UL.1 Recognises words and phrases in Indonesian

OUTCOMES

VISUAL ARTS LIFE SKILLS 7-10:

- LS.1 Experiences a variety of art making activities
- LS.2 Explores a variety of materials, techniques and processes
- LS.9 Uses a range of materials, techniques and processes to make artworks

Week	Lesson Title	Teaching/Learning Activities	Resources Required
3	<p><i>Where is Indonesia?</i></p> <p><i>What language do they use?</i></p>	<p>Preparation Before Lesson:</p> <p>Set up classroom area with activities including art activities, locate websites on interactive whiteboard. Locate Indonesian music and have music playing in background from 'you tube'.</p> <p>Lesson:</p> <ul style="list-style-type: none"> • Locate Indonesia on Google Earth. • Use the website http://www.asiaeducation.edu.au/sites/goindonesia/index.htm • Look at the map of Indonesia and talk about the 4 islands (Java, Sumatra, Kalimantan and Sulawesi) • Specifically enter into the island of Java. • Select the 'Buddha statue'. Discuss politics. • Go back to map and specifically enter into Sulawesi. • Select the 'flag'. Discuss the colours. • Go back to map and specifically enter into Sumatra. • Select the 'coat of arms'. Discuss religions. • Select the "Buddha statue". Discuss the language. • Complete activities, language worksheets. • Complete flag and coat of arms art work. 	<ul style="list-style-type: none"> • Website opened on Interactive Whiteboard • Google Earth • Worksheets • Paint • Crepe Paper

UNIT OF WORK – Let's Learn About Indonesia!

Week	Lesson Title	Teaching/Learning Activities	Resources Required
4	<i>Indonesia – A Volcanic Country</i>	<p>Preparation Before Lesson: Set up classroom area with activities including art activities, locate websites on interactive whiteboard. Locate Indonesian music and have music playing in background from 'you tube'.</p> <p>Lesson:</p> <ul style="list-style-type: none"> • Locate Indonesia on Google Earth. • Use the website http://www.asiaeducation.edu.au/sites/goindonesia/index.htm • Indonesia is a country that is surrounded by volcanoes. • Use the website http://www.youtube.com/watch?v=F9mJi4QUhW4 • Discuss what is a volcano by first learning about the earth. Use a fruit and cut it in half to demonstrate the 3 layers of the earth (skin = crust, inside = mantle, seed = core). • Use the website http://www.volcano.si.edu/world/region.cfm?rnum=06 to demonstrate just how many volcanoes there are in Indonesia. • Use the website http://www.youtube.com/watch?v=Ak7ecSzS1VQ&list=PL00969F440964CEDB to show an example of a volcano erupting. • Let's make the volcano! Use the 'How to make a homemade volcano, learning 4 kids'. 	<ul style="list-style-type: none"> • Website opened on Interactive Whiteboard • Newspaper • PVA glue • Masking tape • Empty plastic 1 litre bottles • Paint (grey, black, brown) • Foil trays <p>Eruption for 1 volcano:</p> <ul style="list-style-type: none"> • 4 tablespoons bicarbonate soda • 1 cup of vinegar • Red and yellow food dye • Funnel and Measuring cup
5	<i>Animals of Indonesia</i>	<p>Preparation Before Lesson: Set up classroom area with activities including art activities, locate websites on interactive whiteboard. Locate Indonesian music and have music playing in background from 'you tube'.</p> <p>Lesson:</p> <ul style="list-style-type: none"> • Locate Indonesia on Google Earth. • Use the website http://www.asiaeducation.edu.au/sites/goindonesia/index.htm • Look at the map of Indonesia and locate Kalimantan. • Select the animals. Discuss the endangered species. • Use the website http://www.youtube.com/watch?v=zEYnAxGAJrA • Create an Orangutan artwork. Use Block printing, cut wheels, and rollers. • Draw lines across foam using cut wheel and use block printing paint to go over it. Create patterns using 2 foam pieces in orange and brown (the colours of the orangutan). 	<ul style="list-style-type: none"> • Website opened on Interactive Whiteboard • Block paints • Art paper • Cut wheels • Rollers • Foam cut outs

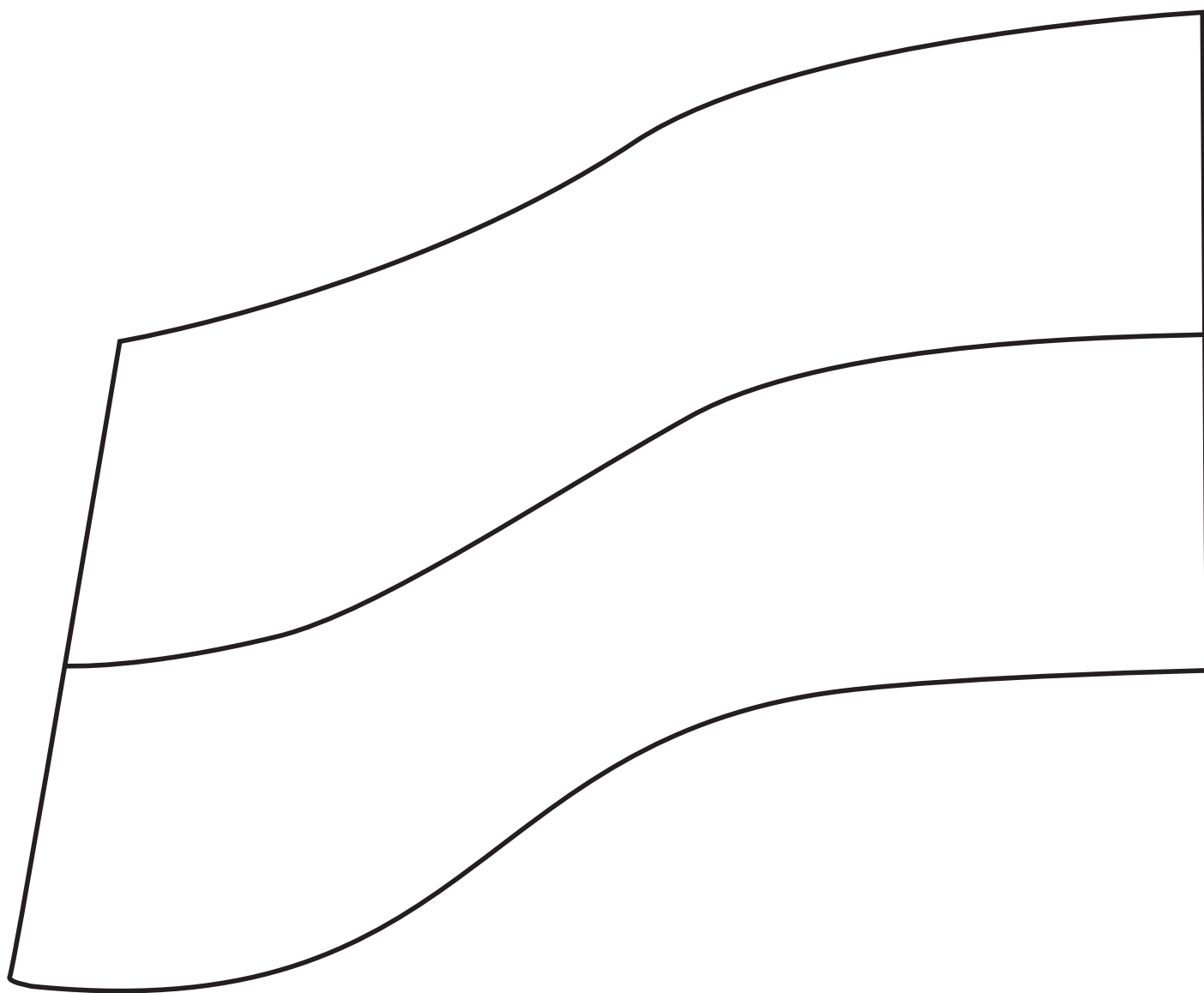
UNIT OF WORK – Let's Learn About Indonesia!

Week	Lesson Title	Teaching/Learning Activities	Resources Required
10	<i>Traditional Music</i>	<p>Preparation Before Lesson: Set up classroom area with activities including art activities, locate websites on interactive whiteboard. Locate Indonesian music and have music playing in background from 'you tube'.</p> <p>Lesson:</p> <ul style="list-style-type: none"> • Use the website http://www.asiaeducation.edu.au/sites/goindonesia/index.htm • Look at the map of Indonesia and locate Java. • Select the 'Welcome sign' • Discuss different types of traditional musical instruments. • Use the website http://www.youtube.com/watch?v=eFZ2-cQnniw to show recycled musical instruments. • Use the website http://www.youtube.com/watch?v=c1AiCTJ9t8g to show traditional musical instruments. • Let's make recycled instruments. 	<ul style="list-style-type: none"> • Website opened on Interactive Whiteboard • Look at recycled music instruments sheets
11	<i>Traditional Games</i>	<p>Preparation Before Lesson: Set up classroom area with activities including art activities, locate websites on interactive whiteboard. Locate Indonesian music and have music playing in background from 'you tube'.</p> <p>Lesson:</p> <ul style="list-style-type: none"> • Use the website http://www.asiaeducation.edu.au/sites/goindonesia/index.htm • Look at the map of Indonesia and locate Sumatra. • Select the 'Welcome sign'. • Look at games played in Indonesia by children. • Play Kelereng with marbles. See Games sheet. • Make a kite (Layang Layang). 	<ul style="list-style-type: none"> • Website opened on Interactive Whiteboard • Look at traditional games sheet

Indonesian Coat of Arms (symbolises strength and creative energy)



Indonesian Flag



RESOURCES – Let's Learn About Indonesia!

Word Cards

Selamat Pagi



Good morning



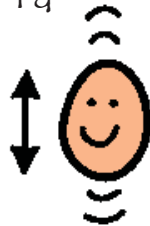
Terima Kasih



Thank you



Ya



Yes



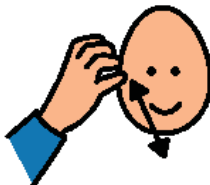
Tidak



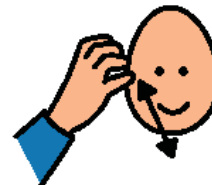
No



Maafkan Saya



I am sorry



Silakan





Please



RESOURCES – Let's Learn About Indonesia!

Name: _____ Date: _____


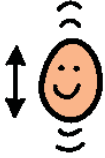



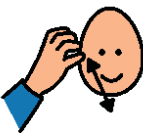


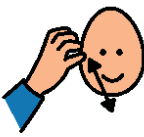

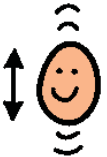

Match the English words to the Bahasa words

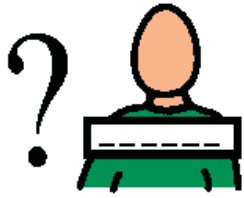
BAHASA 	ENGLISH 
Selamat Pagi	Good morning
Terima Kasih	Thank you
Ya	Yes
Tidak	No
Maafkan Saya	I am sorry
Silakan	Please

RESOURCES – Let's Learn About Indonesia!

Name: _____ Date: _____

Draw a line to match the Bahasa words to the English words

Selamat Pagi 	Yes 
Silakan 	Good morning 
Tidak 	I am sorry 
Terima Kasih 	Please 
Maafkan Saya 	Thank you 
Ya 	No 



Nama saya



My name is



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

Christine Cigana

USING TEXTS TO UNDERSTAND INDONESIA

This unit utilises multimodal texts, novel extracts, poems, advertisements, images and short stories to unpack an understanding of Indonesia.

Students will reflect their understanding of Indonesia through several assessment choices: an e-Journal, peer and self-assessment oral, presentation and creative writing pieces.

Editor's Note: Although this unit was prepared for Stage 4 – Year 7, it could be used with advanced Stage 3 – Year 6 students.



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

Unit: Long Way Up

Stage: 4

Term:

Duration: 9 weeks

Concept: Perceptions

Key Learning ideas:

This unit focuses on the Southeast Asian country of Indonesia, through varied and various types of texts. There is a strong emphasis on writing, reading and viewing with formative assessment tasks throughout the unit.

Overarching question:

How much do we assume we know about Indonesia? What can we learn through the deconstruction of types of texts about this country, a long way up from Australia?

Assessment Modes:

Writing, Reading, Viewing

Assessment Outcomes:

OUTCOME EN4-2

A student:

- effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies (EN4-2A)

Assessment *for* and *as* learning:

Creating a range of imaginative, informative and persuasive texts; analysing how a perspective is shaped in texts through language, form, structure and textual details; handwriting exercises; self and peer evaluation

Summative Assessment task:

Editing, refining and publishing the imaginative response 'Long Way Up' using any eJournal and reflecting on the ways meaning has been created in these texts.



Suggested Texts

Children of The World: Indonesia by Mary Lee Knowlton

Indonesia – Rescue from Tigers. Associated Press 2013

Indonesia Prison Riot Allows Inmates to Flee – 2013, Associated Press

Wrongful arrest for self-defending turtle eggs protector – 2013 WWF Indonesia

HER by Titis Basino

I Burn My Love by Di Serambi

Jogging in Jakarta by Toeti Heraty

The Lost Child by Sitor Situmorang

Mousedeer and Crocodile by John Morris

Ways of viewing and teaching picture books – Public Schools NSW
www.schools.nsw.edu.au/raps/rabbits/pdf/wayspicturetells.pdf

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

NSW BOS Syllabus Outcomes and Content for the new Australian Curriculum:

<p>OUTCOME EN4-1</p> <p>A student:</p> <ul style="list-style-type: none"> – responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN4-1A <p>Content – Students:</p> <p>Develop and apply contextual knowledge</p> <ul style="list-style-type: none"> – interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730) 🌐 🗣️ – analyse how the text structures and language features of persuasive texts, including media texts, vary according to the medium and mode of communication (ACELA1543) ⚙️ 	<p>OUTCOME EN4-2</p> <p>A student:</p> <p>effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies EN4-2A</p> <p>Content – Students:</p> <p>Engage personally with texts</p> <ul style="list-style-type: none"> – discuss and explain the processes of responding and composing, identifying the personal satisfaction and difficulties experienced – recognise the different processes required for responding and composing in a range of forms and media ⭐ – reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view (ACELT1620) 🗣️ ⚙️ 	<p>OUTCOME EN4-8</p> <p>A student:</p> <p>identifies, considers and appreciates cultural expression in texts EN4-8D</p> <p>Content – Students:</p> <p>Engage personally with texts</p> <ul style="list-style-type: none"> – consider the ways culture and personal experience position readers and viewers and influence responses to and composition of texts 🌐 – explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1619, ACELT1626) 🌐 🗣️ ⚙️ 🗣️ <p>Develop and apply contextual knowledge</p> <ul style="list-style-type: none"> – identify and explain cultural expressions in texts, including those about gender, ethnicity, religion, youth, age, sexuality, disability and social class 🌐 ⚙️ – investigate texts about cultural experiences from different sources, eg texts from Asia and texts by Asian Australians, and explore different viewpoints 🗣️ ⚙️ 🌐 – explore the ways recurring stories, eg legends and fairy stories, have been written and rewritten for different contexts and media 🌐
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Week One

- Overview Indonesia – Present background
- Pretesting knowledge base :
 1. Pretest knowledge of students in relation to what they know about Indonesia.
 2. Think, pair, share – Class discussion of what they know and then create a scaffold of common information,
 3. Mapping and discussion of combined known and/or assumed facts.
- Laminate newspaper articles – RESOURCES 3 and 4.
In groups get students to create a list of dot points of: [i] words/phrases that come to mind in relation to what each article is telling the reader concerning life in Indonesia. [ii] is there any bias within the articles? [iii] how do the accompanying photos add meaning to the article?
- Use individually found newspaper articles as part of collation of dot point lists.
- Background Knowledge – research and present – politics, religion, etc:
- Activity – RESOURCE 1: Table, RESOURCE 2: Venn Diagram, RESOURCES 3, 4 and 5: Newspaper articles – Students to bring in a newspaper article relating to Indonesia to share with class
- Where is Indonesia? Where are we? How does its position in the world affect the culture?

Week Two

- Discussion of photographs and representations of life in Indonesia from various sources.
SUSTAINABILITY – Inquiry Based Task, in groups research information and present to class – Indonesian population, culture, religion, class structure, education, lifestyles, employment
- Research and present as a group to the class as a mini oral the following information: Indonesian Population, Indonesian Religion/s, Indonesian Class structure, Indonesian rural lifestyles, Indonesian urban lifestyles, Indonesian employment #, accompany information with multimodal text, ICT , posters, etc.

Week Three

- Read *HER* – An Indonesian Short story, then answer questions. A Teacher's Guide to **Her**: Discussion and Essay Questions, answers for teacher attached to RESOURCE 6. Rewrite the ending of the story in a creative way.
- Read poems – *I Burn My Love*, *Jogging in Jakarta*, answer questions – RESOURCE 6
- *Jogging in Jakarta* – RESOURCE 8
- *The Lost Child* – RESOURCE 9

Week Four

- **Read Picture Book ‘Petualangan Anak Indonesia’** or ‘The Indoventurers’ discuss. Use RESOURCE 10 to develop this activity
- Find at least 10 images of Indonesia, examples attached in **RESOURCE 11**. Write discussion points on a t-chart of similarities and differences in food, dress, and music. This will show the comparison and give the students the ability to draw and write a response to show what they have learnt. Another activity for Pictures Students organised into groups. Each envelope to contain: [i] laminated photos x 10 of different scenes in Indonesian life. [ii] template for a vocabulary list
- Use the BOX OF GOODIES – Provide a box of collected samples of Indonesian items – Map, Hats, Jewellery, Clothing, Poems, Timetable-train/bus, Toys etc. Use a Mind Map in this activity to brainstorm. Brainstorming individually, and as a group. Summarising information, and note taking. Consolidating information from different research sources. Thinking through complex problems. Presenting information in a format that shows the overall structure of your subject.
- Students to use pictures from envelope and create a scaffold of words and phrases that refer to the titles in the table and then infer what could be happening in each of the pictures. Infer from the photos what life is like on those islands. Express how it is different in Australia. Create mindmap/cause-effect chart. Using the Cause-Effect chart write events or circumstances where each object in the box could be found/used etc.

Week Five

- **Define Propaganda:** The art of persuasion. It is the spreading of ideas, information or rumor for the purpose of helping or injuring an institution, a cause or a person. Propaganda is intended to make us accept or approve something without looking closely at the evidence. Most of the propaganda devices utilise emotion and avoid critical thinking.
Seven Types of Propaganda. The seven most common techniques of propaganda used in advertising are: [1] Testimonial, [2] Glittering Generalities [3] Transfer [4] Plain Folks [5] Bandwagon [6] Name Calling [7] Card Stacking
* Your deeper understanding of propaganda devices can: Save you lots of money, assist you in making better political decisions, help you distinguish between fact and opinion, aid you in persuading others.
- **Activity 1:** Hold a class discussion about advertising. Tell students that advertising is a big business and that often, the advertisements that they see on TV cost more to produce than the shows they sponsor. For example, in 2010, some companies paid more than \$80,000 per second for advertising during the 2010 AFL Grandfinal.
2. Ask students to name all of the different kinds of advertising they can think of such as radio, TV, internet, newspapers, magazines, signs, mailings, telephone book, product licensing, brochures, coupons, flyers, clothing logos, etc.
3. Tell students that businesses advertise to create awareness of their product or service so that they can increase sales. Tell them that advertising can be expensive, but that the expense is worthwhile if it increases a company’s profit. Use advertising resources to stimulate discussion. Students complete **RESOURCE 12** and **RESOURCE 13**.

Week Six

- *Malaria and Rice* as topics for Indonesian study. Short answer questions to test knowledge and understanding of importance of rice and danger of malaria to Indonesian population and sustainability.
1. What do the stories tell about life in Indonesia? 2. Read the story to the students. 3. Create a story map – including the beginning, middle, and end. 4. Discuss the characters. 5. Discuss the motivations of the characters in the story. 6. Describe the setting, elements in the rainforests in Bali – **RESOURCE 14**.

Week Seven

- Give each student a copy of *Cicak and Kancil* and arrange the actors in a suitable way on the stage or at the front of the classroom – **RESOURCE 15**. Begin the reading, introducing students to the conventions of Readers Theatre as necessary. Try to encourage actors to be animated. Move students between roles from time to time. It will probably be worthwhile to read the play more than once. In the script, *** indicates a suitable place for music or sound effects. Students read a short play based on the Indonesian folktale *Cicak and Kancil* and complete related activities. Explain to students that they are going to read a short play based on an Indonesian folktale. It will be necessary to ensure that students understand the meaning of the Indonesian words *cicak* and *kancil*. The word *bemo* is also used. A *bemo* is a small Indonesian pick-up truck with benches in the back so that it can be used like a small bus. Choose five students to begin playing the roles in *Cicak and Kancil*. Initially, you may take the role of the narrator yourself. The roles are Narrator, Kancil, Cicak, Cicak Number Two and Cicak Number Three. Select additional students to work with props and sound effects.

Discussion and written work

After the reading, use the following questions as the basis for discussion and writing tasks: 1. What characteristics do cicaks and kancils seem to have? 2. How does it feel to play the role of a cicak or a kancil? 3. Did students expect the play to end in the way it did? 4. What factors affect the quality of the reading? How can it be improved? 5. Does the story have a moral and, if so, what is it?

Week Eight

- **Focus – Oral Indonesian traditional stories.** Read three stories and answer the questions attached – **RESOURCE 16**. Talk about the book's **structure**. Is it a continuous story...or interlocking short stories? Does the time-line more forward chronologically...or back and forth between past and present? Does the author use a single viewpoint or shifting viewpoints? Why might the author have chosen to tell the story the way he or she did—and what difference does it make in the way you read or understand it? Talk about the lesson/ the effect on the creatures in the end. Students are to write a creative response about one character within the setting of the rainforest. **RESOURCE 17: SUSTAINABILITY**

Week Nine

- **Peer and Self Evaluation.**
Students to share their eJournals with class. Peers and student to assess progress before presenting to class and teacher. **RESOURCES 18 AND 19**
[templates can be found in googledocs]

ASSESSMENT

Students throughout the unit are to research, collect and enter details of their JOURNEY through Indonesia by way of different types of texts.

They must enter these points in an ongoing eJournal

They must take one facet of their gained knowledge and understanding of the unit and create THREE of the following:

1. A letter to a friend explaining their insights into several of the composer's texts and the meaning and purpose behind each text chosen
2. Design a map of a physical journey they would take throughout Indonesia. Label what texts could be found in different locations, interesting points of knowledge they have gained from their 'virtual journey through Indonesia' and any other points of interest they wish to add.
3. Choose ONE character from one of the texts studied and tell 'their story' from their own point of view.
4. Choose ONE text and write an alternative ending to that written.
5. Choose ONE item they have added to their box of interesting objects and compose a story of where this object might be found, to whom it belonged, what experiences it encountered..etc



azrianna azmil

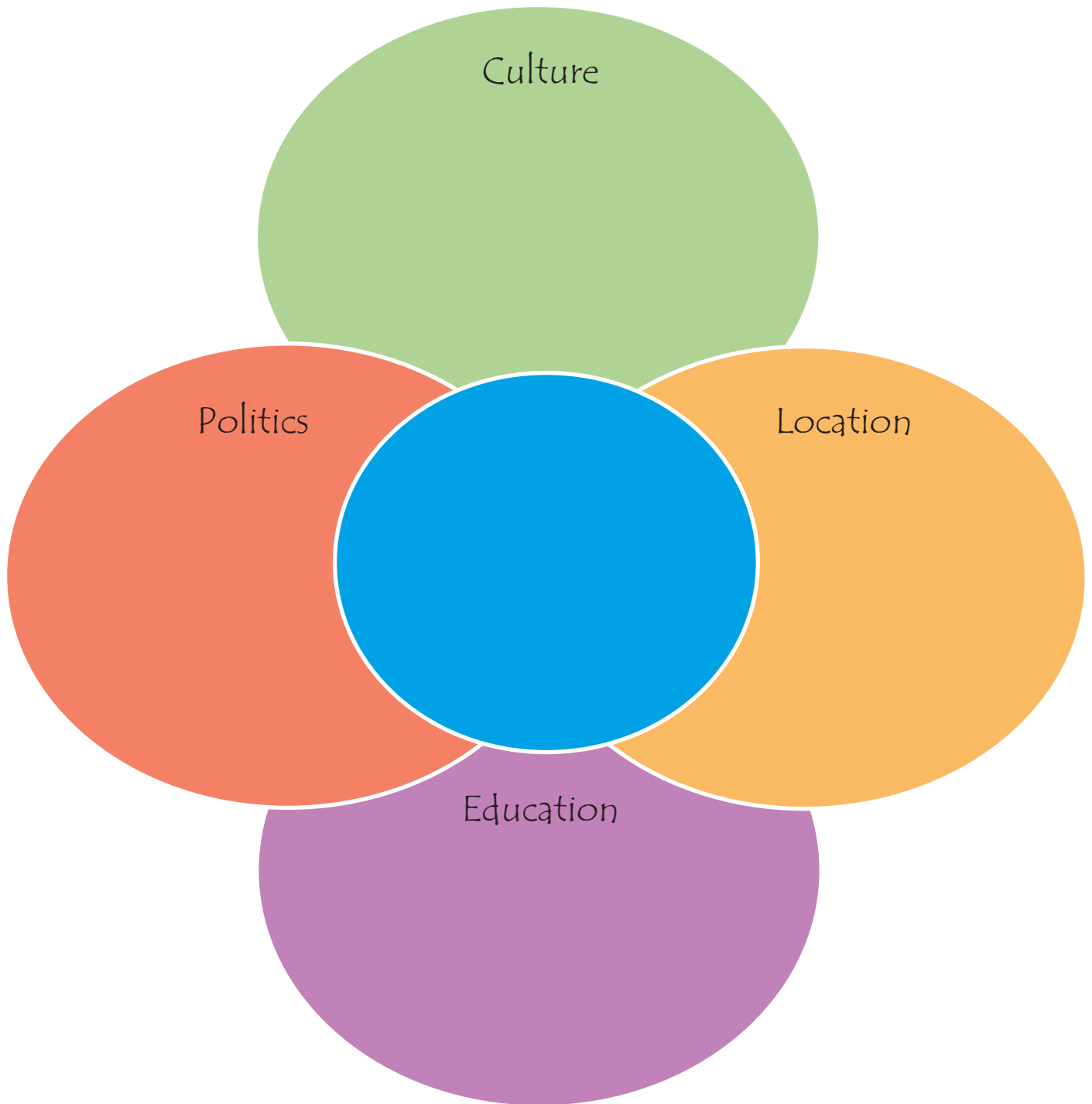
Source: Wikimedia Commons

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 1

People	Culture	Events
Religion	Region	Location
Politics	Classes	Education

RESOURCE 2



RESOURCE 3

WORLD BRIEFING | ASIA

Indonesia: Rescue From Tigers

By THE ASSOCIATED PRESS

Published: July 8, 2013

Rescuers on Monday reached five men trapped in trees by several Sumatran tigers for five days after the angry animals mauled a sixth man to death, the police said. Three tamers managed to drive the tigers away before the men were evacuated from trees in the protected Mount Leuser National Park in Tamiang, an Aceh district neighboring with North Sumatra Province, First Lt. Surya Purba said. The men were looking for rare agarwood — used to make incense and perfume — and accidentally caught a tiger cub in a trap they were using to catch deer for food, said the local police chief, Lt. Col. Dicky Sondani. Five other tigers then attacked the men, Colonel Sondani said. One of the men was mauled to death, while the five others managed to climb into trees. The rescue team needed three days to reach the rugged area, Colonel Sondani said.



RESOURCE 4

BINSAR BAKKARA/ASSOCIATED PRESS



Indonesian Prison Riot Allows Inmates to Flee

By JOE COCHRANE

Published: July 12, 2013

Left: Inmates in a damaged office at Tanjung Gusta prison. Some prisoners set fires to destroy records.

JAKARTA, Indonesia — The Indonesian authorities, including an elite police counterterrorism unit, were scouring the northern city of Medan on Friday for dozens of inmates, including convicted terrorists, who escaped from a penitentiary the night before during deadly rioting that killed five people.

The riot was set off by a power failure and water shortage that disrupted fast-breaking for the Islamic holy month of Ramadan, officials said. Inmates holed up inside the Tanjung Gusta Penitentiary during the violence, which ended on Friday afternoon, were demanding a review of a 2012 government regulation that toughened requirements for paroles and sentence remissions for Indonesians convicted of terrorism, drug and corruption offenses.

About 150 inmates escaped from the medium-security penitentiary after setting fire to prison offices and storming the main gates beginning around 5 pm Thursday, and by Friday afternoon 57 had been recaptured, said Heru Prakoso, a spokesman for the North Sumatra Provincial Police. Nine of the 14 inmates serving sentences for terrorism-related offenses were among those who escaped, he said, and five were captured. Two prison staff members and three inmates were killed during the riots, he said.

“The situation is getting better,” Mr. Heru said Friday afternoon. “The fires are out, the inmates are no longer doing anything dangerous, and the nearby community has resumed normal activities. The North Sumatra police chief has ordered all district police offices in North Sumatra to intensify their patrols to find the prisoners who escaped yesterday.” He said the 14 terrorist inmates were connected either to a secret terrorist training camp in Aceh Province, which lies on the northern tip of Sumatra Island and was raided by the police in early 2010, or a bank robbery in Medan later that year.

Mr. Heru said that Detachment 88, the Western-financed and trained Indonesian police counterterrorism unit, had joined the manhunt. One of the escaped inmates, Fadli Sadama, was convicted of being involved in three bank robberies dating from 2003 to finance terrorist activities, including the 2010 robbery in Medan. Local television reports showed hundreds of soldiers and police officers in riot gear surrounding the prison gates Friday morning, and fires burning inside. By the afternoon, the prisoners remaining inside had allowed the soldiers in to secure the penitentiary and were starting to return to their cells, according to a reporter at the scene.

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 4 *continued*

Analysts said the riot highlighted the crowding and poor conditions in Indonesian prisons as well as mismanagement by the country's Department of Corrections. The power failures and water shortages that began Thursday morning left Muslim inmates with nothing to drink to break their fast later in the day.



Inmates gathered behind the iron gate of the burned prison.

"Tanjung Gusta is terrible because they are overcrowded," said Leopold Sudaryono, law programs coordinator for the Asia Foundation in Jakarta. "They have 2,600 inmates, while the capacity is only 1,000. So if you don't get electricity, that's O.K., but if you don't get water for more than 12 hours and you have to break your fast, it easily stirs up a situation." As the riots were winding down, a delegation of prisoners led by a terrorist convict named Marwan met with Amir Syamsuddin, Indonesia's

minister of justice and human rights, to protest the regulation that toughens the rules under which terrorism, drug and corruption convicts can be released from prison early.

Sidney Jones, a terrorism analyst based in Jakarta, warned that inmates at other prisons could also take action to protest the regulation.

"What the government needs to do is avoid capitulating to violence," she said. "Time after time it's like it takes some massive protest to force them to review a regulation, when there is no reason to review that regulation. There is already a petition to the Constitutional Court to overturn the regulation."

Mr. Sudaryono said the riot leaders burned the penitentiary's registration office, which contained the personal files of all the inmates, including information like photographs and fingerprints, in an effort to help those who escaped elude capture. He said, however, that the information had been backed up on an electronic database in Jakarta, the Indonesian capital, about 1,200 miles southeast of Medan, because the penitentiary was part of a pilot program to create a national corrections database.

"That's the first place they target in any riot," Mr. Sudaryono said. "They figure that if they can wipe it out, they can get some benefit from it."



Police officers stood guard Thursday at the Tanjung Gusta Penitentiary in Indonesia, which rioting prisoners had set ablaze.

RESOURCE 5



Wrongful arrest for self-defending turtle eggs protector

Posted on 22 January 2013

Left: Yanto, nickname Anong, gain data from a nest in a joint patrol with Pokmaswas monitoring group. Data collected will include eggs population, species, percentage of hatched eggs and the failed ones, nest's depth, and other scientific data. © WWF-Indonesia / Dwi SUPRPTI

Coming Thursday, January 31, the court will decide whether Anong is guilty or innocent to a claim to have used violence against a suspected turtle egg poacher.

Recruited a few years ago from a local community, WWF's turtle monitoring assistant Anong regularly monitors Paloh beach in Sambas district, as it is an important turtle nesting beach in West Kalimantan. On August 5 last year, on surveillance along the area called Sungai Ubah that is known for frequent illegal turtle egg poaching, Anong in his small team of three people (Redy – WWF's monitoring assistant and Andy – a member of Pokmaswas which is a local community turtle monitoring group) saw three people arriving to this beach and as the monitoring team was hiding in the bushes, they saw the three men waiting for a turtle to finish laying her eggs and they were erasing traces of the nesting activity. Poachers often remove evidence that there was a nest if they take the eggs.

The patrolling team intervened before the three people could take the eggs and managed to catch one of them after a short pursuit. They asked him about the reason for being on the beach and wanted to take photos of the

suspected poacher. Not collaborating, the poachers attacked Anong and a short fight started and left the suspect, wounded in the head from the camera that hit him, as Anong was trying to avoid his fists. The two parties managed to end the fight and the injured man was taken to receive medical care. Later, the upset uncle of the suspect reported the events to local authorities as Anong having used violence. Anong was put into Sambas jail on November 7.

Since Anong has been in jail, the Ministry of Fisheries and Marine Affairs represented by Directorate General of Marine, Coastal and Small Islands plans to visit him and on January 30 he will receive an award for his work. Also, a local support group was established and their leader Muraizi, appeals actively for Anong to be acquitted of all charges because the testimony by the suspected egg poacher is inconsistent and was changed several times. The testimony of Anong and other witnesses shows that Anong acted in self defense and that the injury was an accident, not an act of targeted violence. The suspect poachers indeed admitted in the court that they have twice poached turtle eggs, and were about to poach again when confronted that evening.

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 5 *continued*

Turtles and all derived products are protected by Law. 5/1990 on the Conservation of Natural Resources and Ecosystems, Law no. 31/2004 juncto Law. 45/2009 on Fisheries, Government Regulation No. 7/1999 on Preservation of Flora and Fauna, and Government Regulation No. 60/2007 on the Conservation of Fish Resources.

Contact: Hermayani Putera, WWF Project Leader of West Kalimantan, hputera@wwf.or.id



*Plastic is very harmful to the environment, especially in this case, for the nesting beach.
© WWF – Indonesia / Dwi SUPRPTI*

RESOURCE 6

HER – An Indonesian Short Story

by Titis Basino

Translated by Florence Lamoureux

Introduction

Titis Basino was born in Magelang, Indonesia on January 17, 1939. After completing secondary school, she graduated from the University of Indonesia in 1962. In 1963 she was introduced to Indonesian readers when one of her short stories was published in the Indonesian literary magazine, Sastra. Ms. Basino continued to write, although family and other personal demands on her time limited her creative output until 1997. She is currently on the faculty of the University of Indonesia and since 1998 has had three books published. In 1999 the government of Malaysia awarded Titis Basino the Mastra prize, a competitive literary award that involved submissions from throughout Southeast Asia. Although Ms. Basino writes on a variety of subjects, she is best known for her stories concerning women and deceptive relationships.

Indonesia is made up of over 13,500 islands. Among these are some of the largest in the world—Borneo, Sumatra, Suluwesi and Java. Over 200,000,000 people live in the archipelago, making it the world's fourth most populous country. We learn from early records that around the fifth century Hindu culture dominated Indonesia. Within the next 100–150 years, Buddhism was introduced and was integrated into daily life. Down through the centuries culture and the arts thrived, and trade within the island chain and abroad increased. Indeed, it was Arabic traders in the twelfth century who introduced Islam to Indonesia. Merchant ships arriving in Indonesia on the monsoon winds would complete their transactions and settle down to wait for the winds to shift, enabling them to sail home. During these layovers the

Muslim merchants introduced Indonesians to their religion, and sultans slowly replaced the powerful rajahs of Java and Sumatra.

Europeans were aware of the goods—spices, silks, perfumes—available in Southeast Asia, but overland journeys were expensive, time consuming, and dangerous. However, Columbus's expedition, proving that ships could sail great distances and return home safely, prompted an interest in accessing the rich markets of Asia by sea. The Dutch came to Indonesia for this purpose in the late 1590s, and they remained a dominant political force there until the advent of World War II in 1941. An interesting consideration is the development of Islam and the Dutch colonial presence. Would Islam have spread throughout Indonesia more quickly and in a purer form had there been no Dutch presence there? Once Indonesia declared her independence from Holland on August 17, 1945, Islam was more evident in Indonesian society. Today Indonesia has the world's largest Muslim population, with about 87 percent of the people practicing Islam.

Islam has five basic pillars. Muslims must: (1) believe in one God—Allah; (2) pray five times each day; (3) help the poor; (4) fast during Ramadan (the ninth month of the year); and (5) if able, make the pilgrimage to the holy city of Mecca. According to the Muslim holy book, the Koran, a man may have up to four wives at any one time as long as he provides equally for each wife. A wife, however, may have only one husband at a time. Although it is not difficult for a man to divorce his wife, it is very difficult indeed for a wife to divorce her husband.

RESOURCE 6 *continued*

HER

Just like that I let him leave. I listened to the steadily fading sound of his car as he drove away. The motor grew fainter and fainter until it was finally drowned out by the children's voices. At moments like that I felt that he accepted the freedom I had given him with too obvious relief.

For a while now he could live without demands from his fussy children and his immature wife. I knew his routine so well. As he came to the bend in the road past our house he would look back at the ten children lined up in front of the door. He would wave at them, but no one would wave back. They well knew that their father was not going to his office, but rather to another home, one where someone else would welcome him with that special warmth a wife reserves for greeting her husband.

The car disappeared into the distance and still the children continued to stare up the road. They seemed mesmerized, waiting there on the chance that he might turn back. I wished there were some way to make them forget these scenes more quickly.

Johan, my eldest son, was the first to break away from the group. He bore a strong physical resemblance to his father, but I was certain that he would never behave like him. He was terribly embarrassed whenever we had guests and they asked him where his dad was. He always got flustered and stammered as he tried to think up some excuse. It's not easy for a child to speak frankly about a painful subject. It was more than he could bear to just come right out and say that his father was with his other wife.

Once or twice he actually lied, but gradually the secret became a farce. Indeed, among those friends who visited us most often our situation had become a main topic of conversation—especially for those who had, or thought they had, the most faithful husbands.

The other children remained by the door, their sober vigil finally broken when one of them pinched another and they scattered in all directions.

Each time he left I felt a terrible loneliness. It

was almost as though I had a wound that left no scar. I tried not let my health deteriorate, however. There was no question about what would become of the children if I were to die. They would be taken to their father's other wife. It was for this reason that I was careful to disguise my emotions and maintain the harmony in our home—a home without my husband. Whether or not the children understood this sacrifice I'll never know; they were too young to express such thoughts. I simply went about life swallowing my pride with my rice.

I did not want my children to think that their mother was too weak to cope. I was determined to appear capable and intelligent in my own right. It was fairly easy for a woman who had yearned to be considered an ideal wife to maintain this charade. I had always been dependent on my husband and because of this I had worked very hard to keep him happy, albeit in vain.

The evening of my husband's second marriage I tried to reason with him. His voice sounded so strange that I could hardly recognize it. It was as though he were a child again.

"So you married her?"

"Yes, why not?"

"Couldn't you have stopped short of marriage? You already have one wife. I can deal with all your needs, can't I?"

"Are you sure of that?"

"Aren't I enough to make you happy? I've already given you children, an organized household, home-cooked meals, immaculate clothes, a warm and ready welcome for you and all your friends. All you've ever wanted I've given you before you've had to ask twice. Think about it." I droned on in my maternal tone while he remained silent, giving no response at all. "Aren't you embarrassed in front of the children?"

"Of course, you're right, but do I have to thank you for all these things? I don't expect you to

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 6 *continued*

understand because you can't look beyond the tremendous effort you've put into this marriage, which nevertheless has failed. I'm not satisfied with this life any longer. I'm tired of waiting for you to take an interest in something, like a club or anything outside of this family. Surely you must be aware that I've been encouraging you to do this for some time. I used to ask you to join me in some activity away from home, but you always laughed at my attempts. You seem to forget that when I fell in love with you, you were an involved and interesting woman."

"Is that the only reason you've taken another wife?"

"No, there are other reasons, but I don't feel that I must itemize them for you. They would be much too painful for you to hear."

"Tell me. I want to hear them." I pushed him on this point even though he was already married and any argument was futile. I wasn't sure why I was pursuing this questioning; it may have been just to annoy him.

"Enough, you must get the picture by now. I give you my promise that I'll never forget our children, but I will go to her—although less frequently than I come here."

"Why does it have to be like that?" I pulled myself together and shut out my despair. Why infrequently? Why at all? It isn't fair.

"Do you accept the fact that I go to her?"

"Why not, if it gives you pleasure?" I stared intently at his bowed head. "Do as you please, and I will remain an ideal wife."

"You are indeed the proverbial good woman."

After that night the word "her" took on a unique meaning in our conversations.

I continued to carry out all of his suggestions, whether for his benefit or mine. At the time he married her we had five children; over the years I gave birth to five more sons.

On the nights when my husband was with me and talked about "her," I listened to him with an odd mixture of patience and dejection. Deep down I begged that he would become tired of

"her," but he never did. I began to be bored with his stories, and I frowned and became sullen each time he started talking about "her." Finally I learned to tune out his chatter and heard almost none of it. There are some things that simply try a person's patience too far.

I had a lot of time after my husband took his second wife, so I joined a woman's club in our city. I was soon appointed to the office of vice-chairperson. It wasn't that I was all that active, but rather that I was the wife of a high official. My husband occupied an important position, and as his wife I received this sort of recognition. I bustled about here and there as a representative of our organization. I felt like a new woman. The longing I usually felt when my husband was with "her" became almost nonexistent. It was easier and easier to welcome him with a smile because I no longer felt so desperately lonely when he was away. At first he was surprised when I greeted him with such enthusiasm. Perhaps he wondered about the contrast to my earlier self-righteousness. But hadn't it been my prerogative to be upset with him each time he left me to go to his younger wife?

Once he questioned my embracing him when he came in, and I answered that I was no less passionate than she was. I even displayed an open-mindedness by saying, "Ah, but isn't it your right to have two, three, even four wives, if you take care of them?"

He became quiet. It appeared that my intimacy had unnerved him. I looked upon it as something normal, as a test. A husband has the right to practice polygamy, and this was a test of my tolerance for it. I devoutly believed that as a woman I was destined to accept and to protect. Had I not believed that, and also considered the fate of my children, I would merely have asked for a divorce and left him.

Sometimes as he lay asleep beside me I felt revolted looking at his bare chest with its sparse sprinkling of hair. It was loathsome to me to think that not only had I embraced him, but also in another bed another woman had caressed this same broad chest. However, moments like that quickly passed. They

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 6 *continued*

vanished when I heard the children stirring and heading for their morning baths. I always got up and met them at the kitchen door.

One morning one of the children announced that his shoes were worn out and that he needed a new pair. Another one asked for a school uniform. I smiled, promising to buy them next month if they were good children and studied hard. In my heart I added: Don't you realize that your father has additional responsibilities now? He has new small mouths to feed and others for whom he must buy clothes and shoes. I kept these thoughts inside and tried to present a cheerful front. I didn't want to burden the children with my problems. I just felt that they were too young to understand the situation so I just went my way trying to keep things running smoothly.

Then something happened that took the wind out of my sails. I don't know if there was some invisible bond between "her" and me, but what happened was strictly by chance and not the design of either of us.

Our club was to have a convention, and as usual I was to represent our local organization. The site chosen for this convention was "her" city. She was active in the organization there and I was certain that she would attend. I was prepared for a face-to-face encounter with her. I realized that my friends who knew what to expect were watching me closely. I heard them praise the resolution with which I accepted what could only be an uncomfortable situation, but don't think there weren't those who derided and ridiculed me. Some said that I had no shame and little self-esteem to go into her territory like that. But their cruel gossip only went in one ear and out the other.

I came into the convention hall rather late, so I knew neither where she might be nor what her function was there. But I suspected she must be the leader. I was always the chairperson in these meetings whether in my city or in any other, and I saw no reason for it to be different this time.

When the meeting was called to order and Mrs. Hamid was elected chairperson, I assumed it

was I being named. It had completely slipped my mind that she, too, was Mrs. Hamid. It was like a scene in a stage comedy, a scene where the audience failed to laugh. They fell silent as both of us began to walk toward the rostrum. Realizing the confusion, we looked at each other with mutually understanding smiles and went back to our seats.

That hall was a beehive of activity. The committee was blamed for not having organized things carefully enough. However, I sat quietly in my place in the front row. After a moment, when the hall was quiet, I heard the staccato clicking of high-heeled shoes approaching me.

"Please Madame, come to the rostrum." I heard a gentle voice and looked up into a lovely young face.

"Do you mean me?" I asked.

"Yes," was all she answered.

Somewhat reluctantly I made my way to the speaker's platform to the accompaniment of applause. "Why do they applaud me?" I wondered. Possibly this rather impressive reception was a joke or possibly it was praise for her graciousness in handing over the chairpersonship of the meeting to me.

Nevertheless, the applause had a special meaning for me. It was like a rousing chorus in recognition of all the agony and sacrifice I had suffered in the name of respectability. It seemed to say that my rejection deserved to be acknowledged and now I was being vindicated by the very one who had been the cause of my misery. I appreciated her where I had once feared her. Had I met her earlier I would have been impressed with her cunning at capturing a husband; now I was impressed with the graceful manner in which she protected her rival's feelings.

Everything had turned out for the best. I was now much more content when he went to her, because I was convinced that she was no less dedicated to making him happy than I was. She also had a right to a husband, even though fate had decreed that he also be mine.

RESOURCE 6 *continued*

A Teacher's Guide to *Her*: Discussion and Essay Questions

By Tammy Sakato and Florence Lamoureux

- 1. How would you describe the main character, Mrs. Hamid? Cite examples from the story to support your ideas. Engage the class in a debate about how they perceive Mrs. Hamid, drawing upon cultural differences.**

(a) Dedicated to her family, strong, good mother, intelligent, capable, responsible, unselfish, loyal, devoted woman, traditional. She sacrificed her needs to ensure that her children were taken care of; cared for her health because she did not want her children to live with their father's new wife; maintained harmony in the home without her husband; always got up and met her children at the kitchen door; joined a woman's club; behaved in a mature manner when confronted by an uncomfortable situation with the second Mrs. Hamid.

OR

(b) Weak, irrational, dependent, insecure, overly devoted to her husband. She felt pain but chose to put up a facade; she "swallowed her pride with her rice"; wanted to be an "ideal wife" and did not pursue her own interests; worked hard to keep him happy; had five more children with her husband after he had taken a second wife; was more of a mother than a wife to her husband.

- 2. How would you describe Mr. Hamid, her husband? Cite examples from the story to support your ideas. Engage the class in a debate about how they perceive Mr. Hamid, drawing upon cultural differences.**

(a) Selfish, inconsiderate, immature, cruel, ungrateful, weak. He married another woman without telling his first wife; did not consider her feelings, or those of his children, in the matter; embarrassed his wife and children; constantly spoke about his new wife to his first wife; left his first wife to see his second wife whenever he wished; did not spend much time with his children; had five more children with his first wife.

OR

(b) Strong, self-assured, confident, devoted follower of Islam, successful, financially stable, active, interesting. He had a right to take additional wives so long as he could support his families; he made an effort to return to both wives; he wanted his wife to have outside interests but she refused; he supported his children financially and did not spoil them; he was active and involved with different organizations; he spared his first wife's feelings by refusing to list reasons why he married a new wife; promised to care for his children; called her a "proverbial good woman" as a compliment; he was a well-respected high official.

- 3. Examine the dialogue on pages 2 and 3 between Mr. and Mrs. Hamid. What reasons does he give her for marrying his new wife? How does she react when she hears the news?**

The conversation between Mr. and Mrs. Hamid started off with an indignant question, "So you married her?" Her husband's immediate response, "Yes, why not?" suggested that he felt that he could do what he wanted, when he wanted, without much consideration for anyone else. The conversation resembled a mother trying to reason with her immature egocentric son. Mrs. Hamid was incredulous. She could not believe that she had not fulfilled her husband's needs. There was a layer of sarcasm from the husband when he stated, "Are you sure of that?" which placed responsibility on his wife rather than himself. He sounded ungrateful and selfish since he was only concerned with his happiness and satisfaction. The "blame" shifted to his wife when he implied that she used to be an "involved and interesting woman." His reasons centered on the fact that their failed marriage was the result of her self-righteousness and lack of outside interest. His dissatisfaction was reason enough to take another wife despite the fact that Mrs. Hamid had been the "proverbial good woman." Her desire to understand why

RESOURCE 6: A TEACHER'S GUIDE TO *HER* continued

her husband would hurt her and their children motivated her to push the issue. She felt that an injustice had occurred at the hands of her husband, but soon accepted his decision without much of an argument. When he asked, “Do you accept the fact that I go to her?” she immediately responded with a bowed head and the statement, “Do as you please, and I will remain an ideal wife.” She basically resigned herself to the fact that she had no choice but to share her husband.

4. How did their children feel about their father taking another wife? How do you think you would feel?

They had five children prior to him taking a second wife, and had five more sons afterward. Johan, their eldest son, was “terribly embarrassed,” making up excuses for his absent father. He even lied on a couple of occasions because it was so painful. The sentence, “The children remained by the door,” conjured up an image of confusion and sadness when their father left. Their “sober vigil” implied that they longed for their father, and kept watch in hopes that he would soon return.

5. Mrs. Hamid chose not to leave her husband despite his actions. What led her to make this decision?

Mrs. Hamid believed that her husband had the right to practice polygamy, and this was a test of her tolerance for this practice. She stated, “I devoutly believed that as a woman I was destined to accept and to protect. Had I not believed that, and also considered the fate of my children, I would merely have asked for a divorce and left him.” She felt that as a woman and mother, she had an obligation to care for both her husband and family. She sacrificed her own interests and suppressed her feelings to “maintain this charade.” Islam permeates Indonesian culture and society, and a devout Muslim adheres to its guidelines. Since polygamy is allowed for Muslim males, Mr. Hamid was not breaking any law, and in fact had every right to marry another person without consent or permission from his wife.

6. Discuss the issue of gender equity in this story. Who showed the most responsibility? Who had more influence and power in the relationship?

Muslim society is essentially male-oriented, with distinct rules for males and females. The very

concept of “gender equity” in this story contradicts the message conveyed through the characters of Mr. and Mrs. Hamid. One could argue that both parents displayed responsibility for caring for their children, with Mr. Hamid providing the financial support and Mrs. Hamid taking care of the cooking, cleaning, and child rearing. Others may perceive Mrs. Hamid as being the most responsible because she maintained the household independently, got up with her children every morning, had home-cooked meals ready, and refused to show her frustrations. She put her needs and feelings aside for the sake of her children. She kept herself healthy because she was concerned about the welfare of her children, and did not want her husband’s second wife to care for them. The individual with more influence and power in the relationship, however, was Mr. Hamid. He was able to keep his first wife and his family, and without consulting them, marry a second woman. Although his first wife protested and disapproved, Mr. Hamid made no apologies for his actions, and did not concern himself with how others felt about his decision. He was in control of his actions, yet was able to transfer responsibility of their failed marriage to his wife.

7. Polygamy is legal for Muslim (Moslem) males in Indonesian society, but not for females. Give your opinion on this issue.

Answers will vary. Additional library or Internet research may be helpful in understanding the Islamic religion. However, this question gives students an opportunity to voice their opinions regarding the issue of polygamy, and the fairness of having the practice only be for males. Students may also wish to discuss both the advantages and disadvantages of polygamy for all parties involved—husbands, wives and children.

8. Analyse the meeting between the two wives at the convention. What did the applause mean to the first Mrs. Hamid?

Both wives were active in women’s clubs, and both women assumed leadership roles. Their meeting at the convention in the second Mrs. Hamid’s city led to an interesting turn of events. When both wives approached the podium to speak as the elected chairperson, there was confusion since no distinction was made as to who would assume the

RESOURCE 6: A TEACHER'S GUIDE TO *HER* continued

leadership role for this occasion. However, both women were graceful and poised as they returned to their seats. The second Mrs. Hamid's gesture and subtle invitation for the first wife to take the rostrum was significant because it demonstrated that she was willing to give up the power position to her. In handing over control of the meeting to the first Mrs. Hamid, she was perhaps showing the audience that she knew and understood her own place, not only in the professional circuit, but also in the personal arena as well. The applause from the audience was important to the first Mrs. Hamid because it was as if they felt her humiliation and pain, recognized her endurance, and validated her suffering for the sole purpose of saving her family. The fact that it was the second Mrs. Hamid who was kind enough to honor and respect her was powerful. When the first Mrs. Hamid thinks to herself "... now I was being vindicated by the very one who had been the cause of my misery," she no longer feels hostility toward "her," the other woman.

9. What were some of the Indonesian cultural values and beliefs expressed in this story?

The value of "saving face" was salient throughout the story. The first Mrs. Hamid persevered in the face of personal humiliation in order to keep her family stable and together. She did not let her children see her as "weak," and maintained the image of being an "ideal" woman. Mr. Hamid also protected his image by maintaining two wives and his ten children. He was able to appear as a successful, strong Muslim male figure because his devoted and "proverbial" wife accepted the

situation and continued to be the "ideal" wife. He had several sons to carry on the family name, another important aspect of Indonesian culture. Even their children attempted to perceive their family as "normal and intact" by making up excuses and lies to avoid the shame and embarrassment they felt. The second Mrs. Hamid helped protect the first Mrs. Hamid's feelings by giving the podium to her. Respect is given to people of authority and prestige in this society. The first Mrs. Hamid was appointed to the office of vice-chairperson not because she was active, but because her husband was a high official, occupying an important position. In Indonesian society it is not uncommon for the differences between men and women in terms of responsibility to be striking. Most Indonesians understand this and accept it. Men have more leeway to do as they please, so long as their financial obligations to their families are met. Women, however, are still the primary caretakers of households and children. In the story, the first Mrs. Hamid believed that a woman was destined to "accept and to protect." She translated this into tolerating her husband's actions, showing a strong commitment to her family.

10. Have two students improvise a dramatic presentation; first as it takes place in the story, and then as they think it might play out in American society.

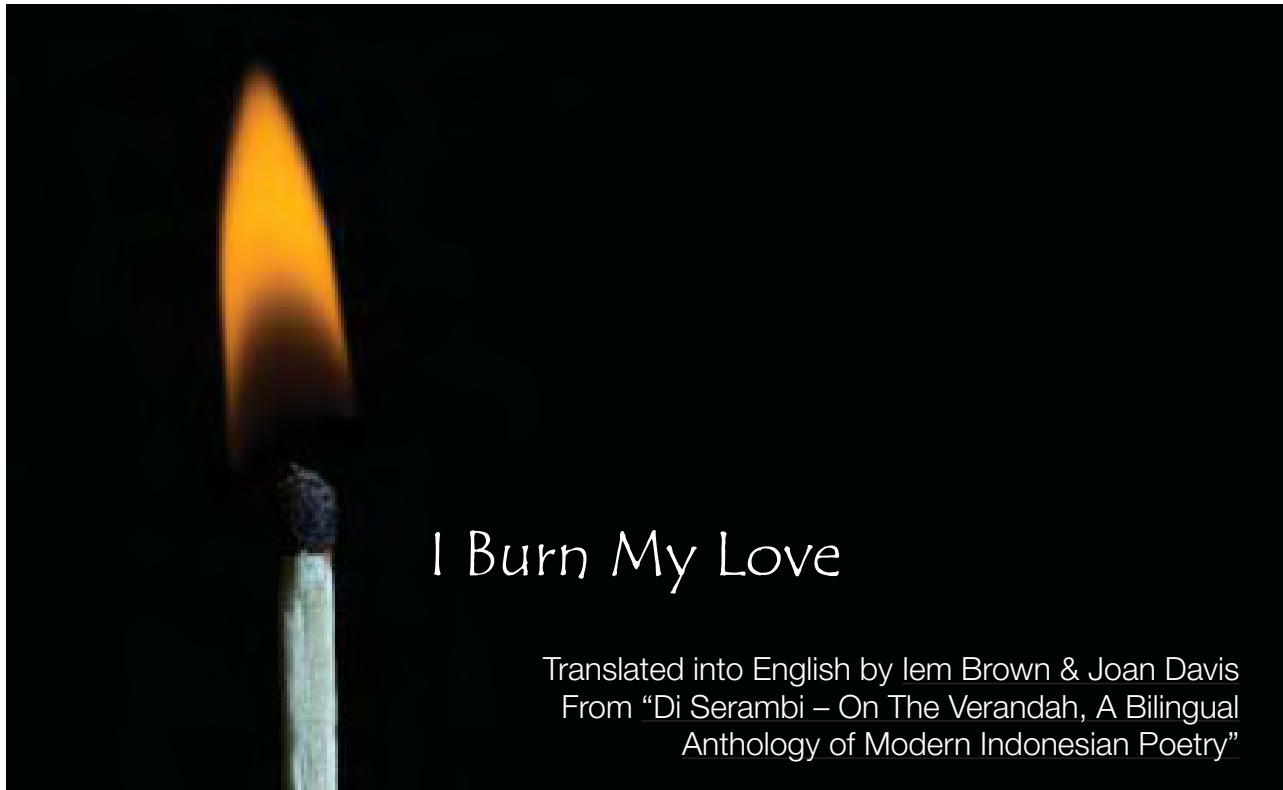
11. Rewrite the ending of the story in a creative way.

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 6: ACTIVITY SHEET

1. How would you describe the main character, Mrs. Hamid?
Cite examples from the story to support your ideas.
Engage the class in a debate about how they perceive Mrs. Hamid, drawing upon cultural differences.
2. How would you describe Mr. Hamid, her husband?
Cite examples from the story to support your ideas.
Engage the class in a debate about how they perceive Mr. Hamid, drawing upon cultural differences.
3. Examine the dialogue on pages 2 and 3 between Mr. and Mrs. Hamid.
What reasons does he give her for marrying his new wife?
How does she react when she hears the news?
4. How did their children feel about their father taking another wife?
How do you think you would feel?
5. Mrs. Hamid chose not to leave her husband despite his actions.
What led her to make this decision?
6. Discuss the issue of gender equity in this story.
Who showed the most responsibility?
Who had more influence and power in the relationship?
7. Polygamy is legal for Muslim (Moslem) males in Indonesian society, but not for females.
Give your opinion on this issue.
8. Analyse the meeting between the two wives at the convention.
What did the applause mean to the first Mrs. Hamid?
9. What were some of the Indonesian cultural values and beliefs expressed in this story?

RESOURCE 7



I burn my love
Into quiet of Your breath
Slowly the song touches
my weary fate

I burn my love
Into the depth of Your stillness
So that it is hazy, watchful
from the end approaching

My longing flies
Stabs vanishing shadows
My longing is a bird of night
Catching the light: the secret of the stars

I rend clouds, I rend voices
How heavy You are in the soul
So that the Heart, so that the anchor at the shore
Reaches also this pulse

RESOURCE 8

Jogging in Jakarta

by Toeti Heraty



Walking at dawn through the city
without a recent map seems strange.
The streets have been renamed until
all the dead heroes have been used up;
roads, alleyways, streets
are commands and unfulfilled promises
incisions into the heart;
the city's streets on my old discoloured map
are lonely.

Yes
the streets are still empty of traffic.
People hurry along, eager
to rid themselves of the dead weights they're carrying.
Mimosa flowers are trampled, scattered,
their fragrance dispersed with the dew.

Now
the city wakes up to a brightening day
street lights suddenly pale
the odd anarchic car speeds in violation
of road signs and regulations.



Get out of the way -
here is a trishaw loaded with vegetables
feet pedalling urgently
to catch the morning market customers.

Look -
on the pavement at the junction, bananas and sweet potatoes
are being fried for the construction workers
who squat and murmur
'development is rapid, accelerating, sustained'
as long as there's a kick-back.



The city's cleanliness is guaranteed: cigarette stubs
are picked up carefully, none left behind,
by the basket-carrying brigade
shades, silhouettes sticking close to the trees,
rubbish dumps and open drains
eyes fixed on the ground, expertly
picking up stubs with makeshift tweezers.

It will be broad daylight any moment, traffic relentless,
driven by the demands of work. The forsaken map
between the National Monument, the Fountain, the bridges
towards Kebayoran and Kuningan,
is tattered, like an aged heart with dark passages
where the flow is blocked, then stops.



Karet, Menteng, Pulo, Tanah Kusir . . . whatever happens
may I be laid to rest - may it never come to the point of being
buried standing up, because land for graves has become so scarce.
But,
more worrying still,
suppose for whatever reason one is not buried in Jakarta
and in the morning, or at some other time
the nostalgic spirits come looking, searching
and do not recognise the city -
where is that abandoned map
with its markings, scribbles, crossings out,
map of the injuries of life?

1980

RESOURCE 9 The Lost Child

by Sitor Situmorang



In the midday heat
a speck appears on the lake.
The anxious mother runs down to the beach
to welcome her long-awaited child.

The boat takes shape.
As she stares her tears flow –
the child has come back from his journeying.
The moment he sets foot, mother embraces him.

Father sits at the centre of the house
as if he couldn't care less.
The child is crestfallen at his mother's side –
but men know to restrain their feelings.

The child sits down, is told to talk,
a chicken is slaughtered, rice cooks.
The whole village is asking,
'Are you married, any children?'

The lost child has come back
but now he knows no-one.
How many harvests have been and gone?
What has happened?

The whole village is asking,
'Any children, how many?'
The lost child is silent –
He has questions of his own.

At dusk after the meal
his mother moves closer, she wants him to speak.
The child stares, the mother asks
if it is cold in Europe.

The child is silent, remembering forgotten things –
the cold of Europe, the seasons of its cities.
His mother is quiet, has ceased talking –
no resentment, only joy.

Night has come, mother is asleep,
father has been snoring some time.
The waves swish on the beach.
They know the child has not returned.

This poem is taken from his collection of 1955, Dalam Sajak.

Poetry Analysis Worksheet # _____

Answer each of the following questions to the best of your ability.

1. The title of this poem is _____.
2. It was written by _____.
3. This poem is written in the _____ (1st or 3rd) person point of view.
4. Who is the speaker? _____.
5. What is the basic situation? _____

6. What is the poem's setting? _____

7. Are there conflicts in the poem? If so, what are they? _____

8. What kind(s) of imagery do you see most often in the poem? Give some examples.

9. Does the poem have meter? If so, what is it?

10. Does your poem have a rhyme scheme? If so, what is it?

11. What other sound devices (alliteration, assonance, onomatopoeia) have been included by the poet? Give examples of each.

12. What figures of speech are included (metaphor, simile, personification, hyperbole, metonymy, apostrophe, etc.)? Include examples and explain the effect each one has on your understanding and appreciation of the poem.

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

Poetry Analysis Worksheet # _____

13. What is the mood of this poem? Explain your answer.

14. Identify words which have a connotative meaning which help to clarify the author's tone. Explain each example.

15. What is the author's tone (his or her attitude toward the subject)?

16. Explain the significance of the poem's title.

17. Write a paragraph in which you briefly summarize the poem.

18. Based on your analysis, what do you think is the author's purpose in writing this poem? That is, what universal truth does he/she want to share with his/her readers (theme)?

Poetry Analysis Worksheet

Name _____

Title of Poem: _____

Author: _____

1. What is the dramatic situation of the poem? (What is taking place literally?)
2. Who is the speaker in the poem? (Or, at least, what do we know about him/her?)
3. To whom is he or she speaking? Who is the audience of the poem?
4. Where is the setting of the poem? Where is the speaker? When does it take place?
5. What is a possible theme of the poem?
6. Write one line from the poem that you think tells the theme or main conflict of the poem.
7. Why does the speaker feel compelled to speak out?
8. What kinds of patterns are there in the poem? Does the poem rhyme? Does it have a particular rhythm or beat? Does it have a visual pattern when you look at it?
9. How does the poet use language? Is it elevated or fancier language? Is it more vernacular, colloquial, or casual? Does the poet use a particular dialect or accent?
10. What do you think is the most important line of the poem? Why do you think so?
11. What images does the poet use to make his or her point?
12. What is the tone (mood) of the poem at the beginning, at the end, and overall?

Analysis Frame: Poetry

The questions on this analysis frame will help you achieve a basic understanding of any poem you read. For more advanced, in-depth analysis of each element, use the following frames:

- Analysing Content
- Analysing Form and Structure
- Analysing Language and Style

Examine Content

- What is this poem about?
- Who is the speaker?
- What other characters are involved?
- Where does this poem take place?
- What event or situation is described?
- What is the major idea this poem brings to mind?
- What message, or theme, does it communicate?

Examine Form and Structure

- What poetic form has the author used for this poem (for example, sonnet, haiku, lyric, free verse)?
- What is the structure of this poem?
 - How are the lines and white spaces arranged on the page?
 - What other devices, such as stanzas or punctuation, does the poet use within the poem? Describe one or two instances in which your understanding of the poem is affected by one of these devices.
 - Are sound devices—for example, rhyme, meter, and alliteration—used within the poem? If so, what do these contribute to the poem's meaning or effect?

The questions on this analysis frame will help you achieve a basic understanding of any poem you read. For more advanced, in-depth analysis of each element, use the following frames:

- Analysing Content
- Analysing Form and Structure
- Analysing Language and Style

Examine Language and Style

- What word choices help bring the poet's subject to life?
- What images are brought to mind by the language in this poem?
- What symbols does the poet use in this poem? What message or idea might these symbols represent?

Evaluate and Critique

- In your opinion, does the poet convey a major idea, image, or theme clearly and effectively? Support your opinion with details from the poem.
- Does the poet's language contribute to your understanding or appreciation of the poem? Provide examples to support your opinion.
- Is the subject of the poem presented in a particularly original or effective way?

Support your opinion with details from the poem.

In-Depth Analysis

Examine Content

- Describe the speaker's attitude toward the people or situation in this poem. Use details from the poem to explain your answer.
- What does the scene or setting contribute to the poem?
- Poems are often quite powerful when they compare or contrast two things (for instance, good and evil, love and hate, beauty and waste). Does the poet compare or contrast anything? If so, what?

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

Analysis Frame: Poetry

- What does the title add to your understanding of the poem?
- Does this poem contain symbolism? If so, what is the symbol? What does it represent?
- In what way might this poem reflect the era in which it was written?

Compare and Contrast

Compare the content of this poem with that of other poems, selections from other genres, or your own experiences:

- How is the message in this poem similar to or different from that in other works you have read about the same topic?
- Compare this poem to a story, novel, play, or nonfiction work on the same topic.
- Compare this poem with other works you have read about a similar topic from the same time period. Was the topic treated in a similar or different way? Explain.
- Compare the ideas or values expressed in this poem with your own.

Evaluate and Critique

- How well does this poem communicate its main idea, image, or message? Provide specific examples to support your opinion.
- Poems are meant to stir you to think or feel in new ways about a topic or situation. Was this poem successful in doing this for you? Discuss.
- Do you agree with the attitudes or beliefs expressed in this poem?

Why or why not?

In-Depth Analysis

Examine Language and Style

- What metaphors, similes, or other poetic devices stand out in this poem?
- Look at the language used by the speaker in this poem. What impressions do you have of the speaker based on the language?

- What images does the poet create in this poem?
- Some poets have a distinctive style—they use language in a way that is instantly identifiable. What might be considered distinctive about this poet's style?

Compare and Contrast

- Compare the language of this poem with others you have read, by this author or by different authors. What differences in language are there among the selections? Which do you think are most effective, and why?
- Read several poems by the same author. Describe any similarities between them in language or style.

Basic Analysis

- What word choices help bring the poet's subject to life?
- What images are brought to mind by the language in this poem?
- What symbols does the poet use in this poem? What might these symbols represent?

Poetic Language and Style (Part 2)

- Compare this poem's language with poems from the same literary period.
 - What features seem to be characteristic of the period?
 - Which features seem to be unique to this poet?

Evaluate and Critique

- Did you like how the poet used language in this poem? Why or why not?
- Which features of the language did you find to be most effective? Least effective? Why? Think about:
 - metaphors and similes
 - sound devices
 - imagery

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

Analysis Frame: Poetry

- What is your opinion of the poet's style overall? Give reasons and specific examples to support your opinion.

In-Depth Analysis

Examine Form and Structure

- Does the structure of the poem (couplets, stanzas, other organising devices) help communicate a main idea, image, or message?
- Read the poem aloud, listening to the sound patterns (rhyme, meter, alliteration). What words or images do the sound patterns emphasise?
- Look at the actual shape of the poem on the page.

Does anything about the look of the poem reinforce its meaning? Share your observations.

- Does the poet use stanzas, capitalisation, or punctuation to emphasise anything in the poem? If so, tell what is emphasised and how.

Basic Analysis

- What poetic form has the author used in this poem (for example, sonnet, haiku, free verse)?
- What is the structure of this poem?
- Which sound devices—for example, rhyme, meter, and alliteration—are used within the poem? What do these add to the poem?

Compare and Connect

- Compare the form and structure of this poem with others you have read by the same author, or with poems by different authors.
 - What differences in form and structure do you notice among the selections you have chosen?
- Compare the form and structure of this poem with others from the same literary period.
 - What do they have in common?
 - Which features seem to be unique to this poet?

Evaluate and Critique

- In your opinion, do the poetic form and structure of this poem help communicate its meaning and contribute to its effect on readers?
- Which features of the form and structure of the poem impressed you the most?

Rate them from 1 (most) to 5 (least) and explain why.

- The rhyme
- The meter or rhythm
- The use of line breaks and stanzas
- The layout on the page
- The punctuation or capitalisation
- The sound patterns

RESOURCE 10

Petualangan Anak Indonesia or The Indoventurers



Colours	➔	
Facial expressions	➔	
People	➔	
Movement	➔	
Place/location	➔	
What could be spoken	➔	

RESOURCE 10 – PICTURE BOOK ACTIVITIES

INTERPERSONAL RELATIONSHIPS

1. What is the central theme?
2. What is happening?
3. How big are the objects in the picture?
4. Do they move into the distance?
5. Are they 2 or 3 dimensional in appearance?

CONFIGURATION

1. What are the main colours?
2. What is the background?
3. Describe the way the colour/ light is used.

IS THERE A GAZE IN THE PICTURE?

1. Draw a diagram of where you looked.

SOCIAL DISTANCE

2. What perspective is used. Was it the best choice?

BODY LANGUAGE

3. What body language is shown by the people in the picture?
4. How does this affect your interpretation of the event?

Response

(Personal response or a review of illustration and writing)

Title

1. What text are you writing about?

Context for the work

2. Who painted/ wrote it?
3. When was it painted/written? Why?
4. Is there a special purpose?
5. Is the time significant ie is it like others written or painted at the same time?
6. How does it fit into the story?

Synopsis

1. Write a brief summary of what you think the text is about.

Description

2. Start with the central figures or images, the subject of the writing and significant ideas
3. Mention key features and themes, symbolism and style, -significant events, main actions in the illustrations or main points in the writing.



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 10 – PICTURE BOOK ACTIVITIES

4. Describe them and then say how they relate to the rest of the work.
5. How important are they on the page/ in the whole work?
6. What techniques are used to give meaning? (Look through your vocabulary sheets for ideas.)
7. What perspective is the viewer/reader put into?
8. Does this relate to the words too?
9. How do you interpret the whole text?
10. Is it straight forward or does it have other meanings?

Judgement/ Opinion

1. Personal response... "I think..."
2. How salient in the illustration is the main idea in the text?
3. Explain what makes you react to the text and suggest why other people may respond to it.

4. Who could be the main audience?
 - a. Try to talk about things in the text which prompt your reactions, particular images, techniques or words.
5. Is there anything in the text/texts which is left to the reader's imagination?

Language techniques which you may need to comment on in the description.

1. Does it use simple or complex sentences?
2. What tense is it?
3. How difficult is the vocabulary?
4. Does it use evaluative or modal language?
5. Does it use noun groups?
6. Is it in passive or active voice?
7. Does it use descriptive words?
8. Does it use words which express feelings?
9. What tenor and mood has it?
10. Is the main theme at the beginning of sentences?

Scaffold for response; illustration and writing

Title

Context:

.....wrote this book to

It is awritten for

This illustration shows

.....

Synopsis

This page shows us and tells us about

.....

.....

Description

The main idea in the illustration is.....and this is helped
by, and

The main idea in the text is
.....and words such as, and tell us
that.....

The illustrator uses techniques such as
and to show us
.....

The illustration is shown from perspective
so that the reader

We learn about and on this page.

Judgement

I think the idea of is

I particularly react toand.....

in the illustration because it makes me think of

The text reinforces/ adds to/ is different from/ the illustration in.....

.....

The page leaves me thinking of

.....

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 10 – PICTURE BOOK ACTIVITIES

Vocabulary for visual literacy

[Remember – the eyes notice and follow certain things in a picture]

1. GAZE

- can indicate communication between a character and the viewer (demand)
- no communication with viewer (information)
- can show relationships, attitudes, emotions within text

2. PROPORTION/SCALE/SIZE

- can create the illusion of depth, 2D
- can create relationships of strength/weakness
- can create a sense of vastness
- are useful in factual/scientific type diagrams

3. THEME/GIVEN POSITION

- is usually on the left
- the given is what is known already / the new is new information, the message

4. COLOUR SATURATION

- the more grey = less saturated
- no/little grey = highly saturated
- can manipulate emotions, attitudes etc.
- can indicate the past/future

5. COLOUR HUE

- creates moods
- red = active, passion, masculine, emotion, danger
- orange = excitement, desire
- yellow = warm colours, cheerful, joy, enlightenment, light hearted
- blue and associated colours = cool, calm, wisdom
- pink = sensuous, emotion, feminine, romantic

- sepia = the past or age
- green = knowledge, hope, promise
- black = evil, mysterious, powerful, fear
- white = purity, innocence, timeless, mystical
- purple = passionate, smouldering, caring
- grey = neutral, uncommitted, non-involvement

6. LIGHT AND SHADE

- light sources can affect how something is represented

7. TONE

- ranges from lighter to darker

8. CAMERA SHOTS

used for a variety of purposes

- Close Up – shows detail (engagement)
- Mid – further back, will show relationship to something else
- Long Distance - shows entire scene

9. ANGLES – frontal = involvement

- side-on = detachment
- verticals/low angles (looking up) = power, dominance
- verticals/high angles (looking down) = weakness, submission
- i.e. they show attitude
- horizontal shots tend to give balance

10. VECTOR

a line between the doer and the done-to

- when complemented by facial expression creates attitude, mood, emotion etc.

11. REPRESENTING SOMETHING BY CLASSIFYING INTO DIFFERENT TYPES

(i.e. different types of one product/thing

- e.g. a range of microphones, mouses

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 10 – PICTURE BOOK ACTIVITIES

Vocabulary for visual literacy

- set of subordinates
- superordinate + subordinates
- metonyms and icons need to be discussed

12. SYMBOLS

- used to represent an idea, concept etc.
- e.g. the Statue of Liberty, a Cross

13. FOREGROUND / MIDDLEGROUND / BACKGROUND

- used to indicate relationships

14. CENTRALITY

- placing of the central figure, object, main idea
- focuses attention

15. SALIENCE

- the importance of a figure, in relation to other objects in the picture, focuses attention

16. CROPPING

- the picture is shortened/made smaller

17. LINE

- horizontals and verticals can suggest stability

- diagonals, dots, broken lines can suggest motion
- cross-hatching can suggest solidity, calm

18. BLUR

- can imply motion

19. MIST

- can imply memory, gives prominence to a figure, idea

20. MOTION

- normally from left to right
- slowed or still motion can be created amidst intense activity

21. TIME

- is indicated by left to right progression

22. SHAPES/CONTOURS

- squarish shapes can suggest rigidity, harshness
- curves suggest flow, softness

23. PERSPECTIVE

- isometrics can be impersonal
- frontal provides a sense of depth side-on, looking from above etc.
- point of view
- relate to camera shots and angles

The diagram illustrates a central vertical line with six arrows pointing towards it from both sides. On the left side, three arrows point towards the line, labeled 'Cause 1', 'Cause 3', and 'Cause 5' from top to bottom. On the right side, three arrows point towards the line, labeled 'Cause 2', 'Cause 4', and 'Cause 6' from top to bottom. The arrows are black and the text is in a bold, black, sans-serif font.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Causes



RESOURCE 12

Advertisement analysis sheet

Part 1

Product or service What is advertised?	Target audience Who is it aimed at?	Persuasive techniques How is the advertisement trying to persuade us to buy the product/service?

Part 2 – Examples of persuasive techniques

Visual

- attractive or unattractive models
- before and after photos
- celebrities
- cartoon images
- use of colour

Appeals

- offers of bonuses or free gifts
- competitions or draws
- promises about quality, fast delivery, reliability, adventure etc.

- time pressure – hurry – last days!
- concern or care – you deserve ...
- fear – if you haven't got ... you could fail
- making out everyone has the product

Language

- slogans – play on words
- repetition
- emotive words – new, better, faster, bigger, more reliable

RESOURCE 13



Kapok pake yang lain,
BlackBerry®-an di Tri cuma


Rp **88** rb/bln
Full BlackBerry® service.

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BlackBerry.

THE TOBACCO
INDUSTRY CATCHES
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BREAK
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**Indonesian maids
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Deposit only RM 3,500!
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Indonesian Flavour




YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13

Words/ phrases

What could be happening?

Picture.....

Colours Dark grey sky		<p>Workers in a field, clouds overhead, might be worrying about crops surviving in a storm, volcano erupting or tsunami.</p>
Facial expressions		
People		
Movement		
Place/location		
What could be spoken		

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13

Envelope contents



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13



YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13

EXERCISE ONE

Analyse three advertisements and do the following:

1. Look up any words whose meanings you do not know and create a list of new words with their definitions. (minimum of six words) (____points)
2. Identify at least three advertising techniques that are used in each advertisement and explain how each of them is used. (____ points)
3. Identify the target audience for each advertisement and explain why you think the advertisement is meant for that group of potential customers. (____points)

EXERCISE TWO

1. What is happening in the ad? Why did the makers of the ad choose this scene?
2. What creative techniques are used to get your attention?
3. Who is the target audience? What is the purpose of the advertisement?
4. What lifestyles, values and points of view are presented in the ad?
5. How does the advertisement make you feel?

EXERCISE THREE

1. What is this ad trying to do?
2. How is the ad trying to do this?
3. Who is the intended audience of this ad?/ Who are the potential customers?
4. What do you like about this ad?
5. What is the story behind these pictures?
6. What are you thinking about when you look at each picture?

7. What product or service do you think this ad is selling?
8. What do you think the creator of this ad is trying to make people think?
9. What message is the ad communicating?
10. Would this ad be more successful in the US,UK or in your country and why?

EXTENSION ACTIVITY

Time 30–50 minutes

Preparation you will need about five advertisements

In class –

Show the class all advertisements the teachers have chosen. Then ask them to think about the advertisements in terms of the criteria.

Ask students to work in pairs or in small groups. Each person should describe the advertisement by analysing it in terms of the following considerations:

1. Target group: who is expected to use the product or service?
2. Consider:
 - a. the consumer age (children/young people/ethnic groups/yuppie/culturati) (yuppie means young born professionals, culturati means a highly educated and affluent audience who develop lifestyles and consumption habits to distinguish themselves from the mass)
 - b. National/global market segment (the product is intended for using in particular country or can be used internationally)
3. Criteria:
 - price
 - durability
 - utility
 - style
 - luxury/social appeal

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 13

The following activity is designed for more advanced students.

EXTENSION ACTIVITY

Time 30–50 minutes

Preparation

Teachers will need to prepare some guidelines for analysis of printed advertisements like the list shown below, and have enough copies to give out to students working in pair or small groups.

Teachers will need 4 to 5 printed advertisements.

In class–

1. Ask the students, working in pair or in small groups, to look through “guidelines for analysis of advertisements” below. Note that there is no model answer for their decision.
2. The students then view the five advertisements and decide on the following points:
 - a. Which of the characteristics listed (in the separate worksheet as in appendix 1) are in each advertisement?
 - b. Which two of these characteristics most contribute to making an advertisement effective?

RESOURCE 14

Malaria

Facts about Malaria

1. Bednets coated in insecticide have reduced the incidence of the disease by up to 35%, according to the World Health Organisation. It has proven to be particularly effective in reducing child mortality in sub-Saharan Africa. Not only are the mosquitoes unable to bite the sleeping person, they are reluctant to land on the net in the first place. Nets need to be re-treated every 6 months to remain really effective. Not just the beds but the whole house should be screened if possible to keep mosquitoes from entering and leaving a building. It also keeps flies away. Screens can be put on windows and doors.
2. Taking drugs can help too but this method cannot be used on its own. Drugs can eliminate the parasites so that if a person is later bitten by another mosquito the transmission of malaria is reduced. However, the symptoms of malaria are not always clear so the disease can be spread without people knowing they are infected. In addition chloroquine, a safe and cheap drug, is no longer as effective as it used to be. This has happened through overusing anti malarial drugs.
3. Covering up helps too. Mosquitoes like exposed skin so wearing long sleeved tops and trousers is a good idea especially in the early evening when the insects are looking for their supper.
4. Using mosquito repellents is extremely advisable. However, this is more appropriate for those travelling to, or those who are temporarily in, affected countries. For those people who live in malaria zones this method is simply too expensive.
5. Similar to repellents is the use of mosquito mats and coils. But again these can be expensive for local people, and in addition some people are allergic to the smoke.
6. Fish too can also help to control malaria. In India the World Bank has a programme using guppies and as a result the fish have almost eliminated the Anopheles mosquito from some districts. How does this work? It's simple: fish which like eating mosquito larvae are put in ponds, rivers and wells where mosquitoes lay their eggs. The eggs hatch, and the fish eat the larvae. The advantages are twofold. Firstly the mosquitoes have become resistant to insecticides like DDT, and secondly it is not an expensive programme. Supplying ponds with guppies is a lot cheaper than using insecticide, although it is more effective in some regions than others. There is also a small fish called, appropriately, a mosquito fish, which is particularly effective in small ponds or water tanks.
7. The spread of the disease can also be reduced by cutting down the mosquito population through eliminating stagnant water where mosquitoes breed. For example, flowerpots are very popular with mosquitoes, and so are ditches which should be filled.
8. And it seems that mosquitoes prefer to bite water buffaloes rather than humans. But in the monsoon season the buffaloes get covered in mud which the mosquitoes don't like. The insects start biting people more instead. So keeping your water buffalo clean helps too!

RESOURCE 14

Reading one: Malaria

Malaria remains the most common infective killer throughout the (1) _____ and each year (2) _____ people are affected by it, with between (3) _____ million of these people dying. Around (4) _____% of these deaths occur in (5) _____, mostly in young (6) _____. (7) _____ women are also more vulnerable to malaria. Other countries that suffer from malaria include: (8) _____ in South America, and Afghanistan, Cambodia, China, India, Indonesia, Sri Lanka, Thailand, and (9) _____ in Asia.

Malaria is both curable and (10) _____, but what is being done to control this deadly disease? At the moment there is still no (11) _____. One of the main problems is that malaria is not a viral disease (like chickenpox for example) but caused by a (12) _____. Until an effective (13) _____ is developed it is important to prevent malaria in other ways.

Reading two: Mozzie madness

You're lying in bed and just about to fall asleep when you can hear a faint high-pitched buzz zzzzzzzz. You turn over and try to ignore it. It gets louder and louder and then it's right near your ear ZZZZZZZ!!!! Oh no! A mozzie! If you're me you have to get out of bed and spend the next ten or fifteen minutes finding the insect which is almost an impossible task but there's no sleep until it is dead. But imagine a worse scenario: not only will the insect keep you awake with its buzzing, and give you a bite that itches for days afterwards: it may also give you one of the deadliest diseases in the world. For many people there is no choice but to get out of bed and make sure that it does not live.



RESOURCE 14

Malaria: Teachers' notes and tips

1. Pre reading task.

- a. Ask students to find out from their partner if they have any problems sleeping. What kinds of things keep them awake?
- b. Quick feedback, any interesting anecdotes?

Tip: personalise the topic

Students are always more interested in reading an article if they think it has something connected with their lives.

2. Ask students to read individually the first reading and to identify:

- a the cause of the insomnia (a mosquito)
- b the disease (malaria).

Tip: react to the reading

We do this in real-life so encourage it in the classroom. Has any one had a similar experience? What would they do in this situation? Get out of bed or cover their ears with a pillow?

3. So what do your students know about malaria? Don't encourage any brainstorming at this stage, it's too big a topic and only one aspect (prevention) is covered here. Just ask open class how many people they think die from the disease each year, and if there is a cure for it. Don't tell them the answers. Depending on their level, introduce any vocabulary at this stage you might think your students will have difficulties with.

Tip: keep the interest going

Use your students' personal knowledge, and encourage guessing, to make the students want to know more.

4. Students do the gap-fill for the first part of the second reading. Get them to do it in pairs and discuss together what the missing words might be eg a place, a number, an adjective? (Fold the worksheet as indicated).

Answers for reading one

1. tropics
2. 300 million
3. 1–2
4. 90
5. Africa
6. children
7. Pregnant
8. Brazil
9. Vietnam
10. preventable
11. vaccine
12. parasite
13. vaccine

Tip: use the task for aiding not testing comprehension

Don't just use gap-fills just for testing grammar or vocabulary, use them to make students think more about the subject. Encourage students to identify the type of word missing and then guess, they don't have to be right. Always do an example first.

RESOURCE 15 – HANDOUT

Cicak and Kancil

Narrator: This is a story about Cicak and Kancil. Cicak is a gecko. A gecko is a type of lizard with sticky pads on its toes. Kancil is a small animal like a deer but only the size of a dog. One day, Kancil was resting in his house. He was fast asleep when Cicak, the gecko, tried to catch a spider on the wall. Cicak jumped. *** Cicak missed the spider *** and knocked a picture down. The picture hit Kancil on the head. ***

Kancil: Ow! You stupid Cicak! Look what you've done!

Cicak: Oh Kancil, I'm sorry to disturb you. If you hadn't been so big and slow you could have moved out of the way in time.

Kancil: Slow! Me! I'll have you know I'm much faster than you, Cicak. Your silly legs couldn't run fast at all.

Cicak: I'm not slow! I'm sure I'm much faster than you could ever be.

Kancil: All right then. I challenge you to a race to prove who is the fastest. We will race to the big mango tree and back here at sunrise tomorrow. The winner will have the right to do anything he likes to the loser, even kill him! *** (drumroll) Do you agree?

Cicak: Oh, oh, um. Yes, yes I do. *** was in a state of panic. ***

Cicak: Oh, dear. What have I done? Kancil is much faster than me. If he wins he will probably kill me. *** I must think. (He walks up and down.) I've got an idea! *** I'll get my friends to help me.

Narrator: First Cicak called one friend, *** then another. *** They decided to trick Kancil by hiding along the track of the race, so that instead of one cicak, three cicaks would run parts of the race like a relay. But Kancil would think it was one gecko. *** (Geckos leave.) The



following morning when the sun rose *** Kancil and Cicak lined up next to Kancil's house.

Kancil: Are you ready? Are you steady? Go!

Narrator: They both started running and Kancil sped off ahead. *** (Cicak and the house drop back.)

Kancil: Ha. Ha. I'm going to beat Cicak easily. Then I might not kill him, but I'll make him my slave forever. *** (During this time several coconut palms go past.)

Narrator: Kancil ran along and passed a tourist who wanted to take his picture. *** (Kancil skids to a halt and there is the flash of a camera.) Then he saw Cicak run around a corner ahead of him. It was really Cicak Number Two.

Cicak Number Two: You'd better hurry if you

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 15 – HANDOUT *continued*

Cicak and Kancil

want to beat me Kancil. ***

Kancil: I'd better run faster. *** There goes Cicak. (He runs faster, more coconut palms go past.)

Narrator: Kancil raced faster. *** He passed a bemo full of people going to the market. ***

Kancil: I'm going to beat Cicak now.

Narrator: But as Kancil sped up to the mango tree at the half way point in the race he saw Cicak Number Three, running back from the tree. ***

Cicak Number Three: You're pretty slow today Kancil. *** (He runs off.)

Kancil: Cicak is really fast! I'd better speed up. ***

Narrator: So Kancil raced as fast as he could. *** (Trees and buildings go past.) His little house was in sight!

Kancil: I'll win now for sure! Puff! Puff! Oh no! There's Cicak just running into my house. *** Oh no! He's won!

Narrator: Kancil did not know that this was not the gecko he had seen earlier.

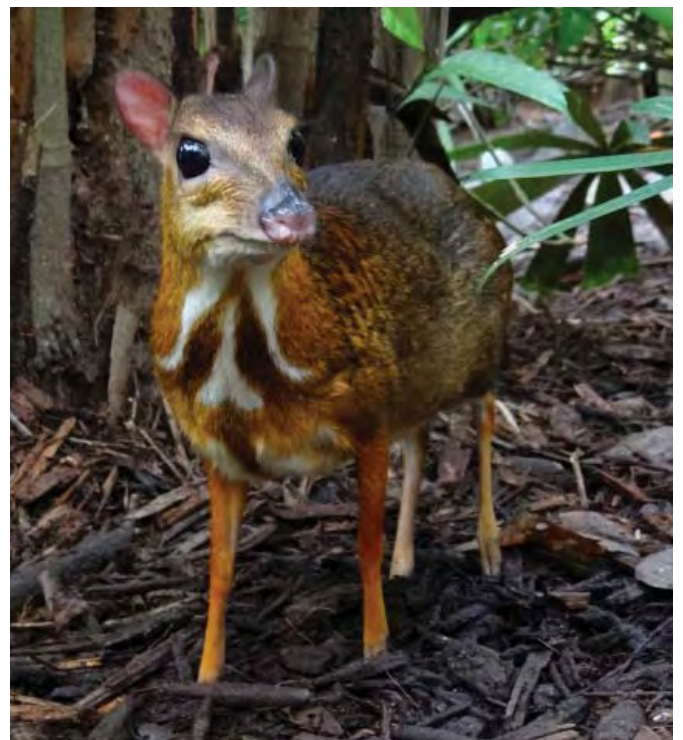
Cicak: Well, Kancil, I have beaten you and I'm not even puffing!

Kancil: You win Cicak. What are you going to do with me?

Narrator: Cicak had decided not to be too nasty to Kancil, because if anyone found out how the cicaks had tricked Kancil they would be in big trouble. So, he said

Cicak: Kancil, I don't want everybody to know that we cicaks can run so fast or all the animals would be challenging us to races all the time. So my reward for winning will be that you let us cicaks live inside your house to catch insects there, and you mustn't tell anyone about the race.

Narrator: So from that day to this, cicaks live inside houses in Bali and catch insects, while kancils are very shy and don't like to talk much to other animals.



RESOURCE 16

Indonesian traditional stories

WHITE ONION AND RED ONION

Once upon a time, there lived in a village a widow with her two daughters. Their names were White Onion and Red Onion. The widow loved Red Onion very much as Red Onion was her own child. Red Onion was allowed to play all day long and did not help in the household work at all. She was given the most beautiful clothes, and the prettiest toys. In contrast, White Onion was treated very badly because she was the widow's stepdaughter. She was made to do all the housework. She woke up early in the morning to cook food, and to sweep the house clean. It was also her responsibility to feed the ducks and the chickens, and wash the pots and pans. All she got in return for her hard work was loud criticism.

Every other day, White Onion went down to the river to wash clothes. Although this was not a chore she enjoyed very much, she always liked going to the river because this was one place she could enjoy some peace. You see, Red Onion and her step-mother did not like to get their feet wet!

One morning, White Onion went down to the river as usual to do her washing. She set the basket of dirty clothes down on a large flat stone in the river. The river was not very deep, but the current was quite fast. White Onion got so absorbed in her work that she did not notice the basket slipping into the water. It soon disappeared downstream, carried away by the strong current. When White Onion realised what had happened, she was very upset. She decided that it was better to try and find the basket than to go home empty-handed and face the wrath of her stepmother. So she set off down the river.

On the way she met an old woman washing her hair in the clear water, and an old man cutting grass for his goats. Neither of them could give her any information about her basket. Finally, after walking for a very long time, she found her way blocked by a giantess. This giantess was called Mother Green Giant, and she was the guardian of the river.

White Onion timidly asked Mother Green Giant about her lost basket. The giantess pointed to a basket nearby. White Onion was so happy to get her basket back that she offered to stay and work for Mother Green Giant for a few days to show her gratitude. For three whole days she cleaned the floor of Mother Green Giant's house till it shone, mended an old sarong for her, and scrubbed the pots and pans till they gleamed. The giantess was pleased with her work. As a reward, she took White Onion to a room filled with parcels of all shapes and sizes, wrapped in satin and silk and tied with ribbons the colours of a rainbow. Some of the parcels were wrapped in ordinary rice paper and even in dried banana leaves as well. Mother Green Giant told White Onion to choose any parcel she liked. White Onion very humbly chose a small box wrapped in banana leaves that was closest to her. Then she thanked the giantess and left.

When she reached home, her step-sister and step-mother were amazed. In her absence they had to do all the household chores themselves, so the lazy women were very glad to see White Onion again. They thought she had drowned in the river! Of course they did not

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 16 *continued*

Indonesian traditional stories

show White Onion how glad they were to see her. Instead they scolded her mercilessly. They ordered her to open her parcel at once. How surprised everyone was when White Onion finally got to open her present! The small box was filled with precious stones. Red Onion became very jealous when she saw her step-sister's marvellous jewellery. She resolved to imitate White Onion's actions and go to Mother Green Giant's house.

The following day, Red Onion went to the river, where she threw the old basket into the water. Then she followed the course of the river, until she too found her way blocked by the giantess. Boldly she approached the giantess to seek permission to work for her. Now, Red Onion had never learned how to do housework. She could not sweep the floors clean, nor scrub the pots and pans. Being a lazy and selfish girl, she very soon gave up the pretence of working. Instead she complained that she wanted to go home. But first, she wanted a present.

Mother Green Giant took her to the room full of parcels and told her to choose one. Of course, Red Onion chose the biggest parcel in the room, having first weighed packet after packet, and having looked over all the wrappings. The parcel she selected was so heavy that Red Onion could barely lift it. Without a word of thanks to the giantess, she set off homeward. On the way, she did not ask anyone to help because she was afraid her precious jewels might get stolen.

When she finally reached home, exhausted but proud, she could barely wait to open those elaborate wrappings. Inside the box, Red Onion and her mother saw two glittering things. They were not the jewels Red Onion anticipated, but the eyes of a very poisonous snake! Before the two women could run away, the snake had bitten them both and disappeared into the river. Red Onion and her mother were killed by the poisonous snake bite. White Onion was free of her cruel step-mother. She sold some of her jewels to buy a small house. There she lived peacefully for the rest of her life.



RESOURCE 16

Indonesian traditional stories

TU-TU-MU & THE GIANT

Once upon a time, there was a little girl named Tu-tu-mu, who lived with her mother in a little hut in the forest. Every morning, Tu-tu-mu's mother collected herbs and firewood from the forest, which she sold at a nearby market. They lived very simply on the money she earned.

Every morning before she left for the market, Tu-tu-mu's mother made a huge pot of porridge from sugar, coconut milk and rice-flour which she put on her doorstep. Yet neither she nor her daughter ever tasted this nice smelling porridge. Who could it possibly be meant for? Deep inside the forest lived a wicked giant. It was this ugly creature who got to eat the porridge every single day. Ever since he came into their lives, Tu-tu-mu and her mother were poor.

Tu-tu-mu did all the housework while her mother was at the market. She would sweep the floor of the hut clean, and wash all the crockery. Only when the little hut was spic-and-span did she go out and play. Every day around noon, she would lock herself in the little hut and wait for Uncle giant. All the birds and animals of the forest would run away as fast as they could when they heard the thumping of the giants footsteps approaching. With a gigantic finger the giant would knock on the door of Tu-tu-mu's hut and demand his porridge. Then in one big gulp he would drain the big pot of sweet porridge, disappearing into the forest until the next day. Tu-tu-mu's mother never failed to make the porridge because she was afraid that the giant would eat her daughter instead if the porridge were missing.

One day, Tu-tu-mu's mother was unable to sell all her firewood in the market. She did not have enough money to buy food for her daughter and herself because she still had to buy the sugar, milk, and rice-flour for the giant's porridge. She was too frightened to give the giant less than usual. So Tu-tu-mu and her mother had to go hungry. More than once, Tu-tu-mu was tempted to steal some of the porridge. How delicious it smelt! After her mother had left for the market, Tu-tu-mu could not resist the warm, fragrant porridge any longer. She took one spoonful of porridge, then another, and another. Soon she had eaten a quarter of the porridge. Only then did Tu-tu-mu remember the giant! He would surely notice that the pot was not full to the brim any more. Poor Tu-tu-mu was so frightened that she locked herself in the hut and hid under the bed.

That afternoon, when the giant came to the hut, he was infuriated to discover that someone had been bold enough to eat his porridge. Tu-tu-mu could barely speak when he asked in a loud voice "WHERE IS MY PORRIDGE, Tu-tu-mu?" Her silence made the giant even more angry. With one mighty push he opened the door to the hut. Then he plucked Tu-tu-mu out from under the bed where she was hiding. Holding her between thumb and forefinger, he dropped her into his wide open mouth!

Tu-tu-mu was terrified as she fell into the giant's stomach. How dark it was in there! Then she remembered the sharp, pointed hairpin that kept her hair in place. Quickly she pulled it out of her hair and began to stab the giant with it. Shouting with pain the giant ran into the

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 16 *continued*

Indonesian traditional stories

forest, where he tripped over a big root and fell to the ground. When he fell, he hit his head on a big stone and died.

Meanwhile, Tu-tu-mu's mother came back home only to discover that the door of the hut was open, and her girl was nowhere in sight. She understood at once that the giant had taken her little girl away. Being a very courageous woman, she set out at once to find the giant, armed with a sharp knife. Not very far from the house she saw the giant lying dead on the ground. From his stomach, she could hear her daughter's voice crying for help.

Quickly Tu-tu-mu's mother used the knife she had brought with her to cut open the giant's stomach and rescue her little girl. How happy they were to see each other again! Thereafter, Tu-tu-mu's mother still made fragrant porridge, but it was no longer for the cruel giant.



RESOURCE 16

Indonesian traditional stories

HOW COCONUT PALM CAME INTO THE WORLD

Have you ever wondered how the coconut palm with its long slender trunk and waving leaves came into being? Here is the story.

Long, long ago, there was a beautiful young goddess by the name of Ratna. She was the only daughter of the mountain god Semeru, so he loved her very much and fulfilled all her wishes. Ratna lived inside her father's mountain where the rooms were always lit by burning lamps as it was always dark. The wind could not penetrate the thick mountain walls, nor could flowers grow. As a result Ratna, who had heard many stories about the world outside from her friends, longed to enjoy the sunshine and see for herself the blue sky, colourful flowers, and the green trees. But Semeru was afraid of losing his daughter, so he always refused her request to leave the mountain.

One day, when Ratna turned seventeen, the god gave a splendid feast for her birthday. Many rich and powerful gods were invited, for Semeru hoped to find among them a good husband for Ratna. On this special day, Ratna once again expressed her longing to experience the world outside on her own. Her father's staunch refusal made Ratna very sad indeed. When the guests learned the cause of Ratna's unhappiness, they all pleaded for her. At last Semeru gave in.

The next day Ratna woke up very early and dressed in her loveliest clothes. Once outside, she found it so beautiful that she did not wish to return to her dark mountain home. So she sat down by a small river and cried. Now, the crown prince of the country happened to be sitting nearby. He was a very handsome young man. When he heard her story, he promptly fell in love with her and asked her to marry him. He told her about life on Earth, the joys and sorrows of men, their little huts and paddy fields, the goats and buffaloes, and all the little things that make life easy or difficult for mortals. The more Ratna heard, the more she wanted to share his life.

The prince accompanied Ratna back to her home where her father was waiting impatiently. Semeru became very angry when he saw that a mere mortal had dared to follow his daughter. Ratna told her father that she loved the young prince and wished to marry him. Semeru in his anger had already resolved to kill the crown prince. He did not however, want to directly insult the boy's father, who might have powerful friends among the gods. So he thought of a scheme which the prince would find very hard to accomplish. The prince had to move the mountain which blocked Semeru's view of the sea and set it down a little further away all in one night. The task was to be finished before the first cock crowed at sunrise. Moreover, if the prince failed to complete the task, he would be turned to stone for daring to ask for the hand of a goddess in marriage.

The prince agreed to the condition. When he returned to his kingdom, he told his father all about the task which he had undertaken in order to marry his goddess. Now the king was

YEAR 7 ENGLISH PROGRAM – LONG WAY UP

RESOURCE 16 *continued*

Indonesian traditional stories

a powerful magician. He told his son a magic spell which would turn him into a mighty giant. He also gave the prince a magic bowl which could cut through the stone of the mountain like a knife cuts through butter.

At sunset, armed with these things the young prince started shovelling the sand and stones away from the mountain top. The magic bowl made his impossible task very easy, so that it appeared that he would accomplish what he had set out to do. This meant that Semeru would lose the daughter he loved so dearly despite all his scheming.

When only one shovel remained to finish the task, Semeru imitated the sound of a cock crowing. This woke all the other cocks, who started to crow loudly. Immediately the prince started turning to stone, and the magic bowl fell from his hands. Ratna, who had recognized her father's voice, appealed to the gods against her father's treachery. The gods took pity on her and changed her into a tree near her prince. Her long slender body changed into the trunk, her arms became the branches and her flowing hair the leaves. Her head turned into the fruit of the tree. Thus the coconut palm had come into being!

Thus god Semeru remained alone in his mountain after all. When he sighed out aloud, clouds of smoke came out of his crater. He did not get to look out at the sea either, because the gods changed the prince's magic bowl into a mighty mountain that blocked Semeru. To this day, the two mountains stand side by side, one called Mount Bromo, and the other called Mount Batok which means ... "coconut shell."



Map of Indonesian



Map of Asia



RESOURCE 17

Sustainability

For each story answer the following set of questions

1. How did you experience the story? Were you engaged immediately, or did it take you a while to “get into it”? How did you feel reading it—amused, sad, disturbed, confused, bored...?
2. Describe the main characters—personality traits, motivations, inner qualities.
 - Why do characters do what they do?
 - Are their actions justified?
 - Describe the dynamics between characters (in a marriage, family, or friendship).
 - How has the past shaped their lives?
 - Do you admire or disapprove of them?
 - Do they remind you of people you know?
3. Do the main characters change by the end of the book? Do they grow or mature? Do they learn something about themselves and how the world works?
4. Is the **plot** engaging—does the story interest you? Is this a plot-driven book: a fast-paced page-turner? Or does the story unfold slowly with a focus on character development? Were you surprised by the plot’s complications? Or did you find it predictable, even formulaic?
5. What main ideas—**themes**—does the author explore? (Consider the title, often a clue to a theme.) Does the author use **symbols** to reinforce the main ideas?
6. What **passages** strike you as insightful, even profound? Perhaps a bit of dialog that’s funny or poignant or that encapsulates a character? Maybe there’s a particular comment that states the story’s thematic concerns?
7. Is the ending satisfying? If so, why? If not, why not...and how would you change it?
8. If you could ask the author a question, what would you ask? Have you read other books by the same author? If so how does this book compare. If not, does this book inspire you to read others?
9. Has this novel/story changed you—broadened your perspective? Have you learned something new or been exposed to different ideas about people or a certain part of the world?



GLOBAL EDUCATION STUDY TOUR NEPAL & INDIA : 29 June – 11 July 2014

The Global Education Project NSW, invites teachers and their families to participate in a wonderful study tour of **Nepal and India**. The tour will incorporate the very best that there is to see in these countries of contrast during the 2014 June – July school holiday period. The study tour includes school visits, lectures, and comprehensive tours of **Kathmandu, New Delhi, Agra and Jaipur**. This tour is an easy option for teachers visiting south Asia for the first time and would like the company of experienced educators who tour this region on a regular basis. It will incorporate options, both for independent colleagues, and those who would prefer a more structured tour.

Australian curriculum

The Global Education Study Tour (GEST) to Nepal & India focuses on the HSIE, Creative Arts and English Key Learning Areas. Teachers will be able to use their first-hand experience of Nepal and India to develop teaching and learning programs related to the new BoSTES syllabuses, and in particular the cross-curriculum priority area: *Asia and Australia's engagement with Asia*. The tour will be especially useful for teachers whose schools participate in the **Global Education Project NSW Schools Network Program**.

Accommodation

Hotels are a minimum of three star – standard, clean and with western bathrooms.

Tour co-ordinator

The tour co-ordinator has lead study tours to Nepal and India on many occasions and is supported by local community personnel and organisations.

Cost

The total tour price will be \$2500. This amount includes single room accommodation (twin/double/triple share are discounted on request), taxes, breakfasts, tours and tour guides, Kathmandu – New Delhi airfare, domestic transport (bus), resources for teaching, pre-tour information. International airfares are additional. Participants can arrange airfares themselves and be picked up at Kathmandu International Airport on 29 June 2014, or can join the tour co-ordinator and come as a group (Budget on \$1500 for a return airfare). Travel insurance, whilst compulsory for this tour, is not included.

To receive further information, including a comprehensive itinerary, about the GEST: Nepal & India, please complete the details below, scan and email – jennifer.curtis@ptc.nsw.edu.au or post to:

Global Education Project NSW, PO Box 577 Leichhardt NSW 2040.



GEST – Nepal & India: 29 June – 11 July 2014

Name _____
Postal Address _____
State _____ Postcode _____ Phone _____
Email _____

PTC NSW in partnership with the Department of Foreign Affairs and Trade –
Australian Aid to support the integration of a global perspective across the curriculum



BOROBUDUR WORLD HERITAGE CASE STUDY

by Ross Mackay, Goulburn High School

This unit of work is designed with ACARA year 8 Geography syllabus in mind, although it is still applicable to the current Stage 4 syllabus.



BOROBUDUR WORLD HERITAGE CASE STUDY

ACARA Syllabus

Year 8 Unit 1 – Landscapes

Unit Description:

This unit focuses on the nature of landscapes and the forces, processes and factors which shape them physically, as well as people's perceptions and use of them. The unit examines, at a variety of scales, how landscapes fundamentally affect the ways in which people live and also how landscapes are modified and managed.

Content description	Elaborations
The management and care of landscapes can occur at local, national or international scales	investigating a program that preserves the quality of a landscape, for example, Landcare and CoastCare, national and State parks, World Heritage sites.

The unit is structures to be compatible with the Super 6 literacy strategies, specifically predicting, monitoring and summarising strategies.

Class discussion/ pre-learning (Making Connections)

After investigating what World Heritage areas are, conduct a brief class discussion on Borobudur. Ask students where it is, what is Buddhism and connect them to things the students are familiar with eg. the Opera House as a World Heritage area.

There are a number of literacy tasks embedded in the unit as well.

This unit of work will take 3 – 4 lessons depending on individual teaching styles and additional tasks included.



World Heritage

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO), heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.

What makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972.

World Heritage Spelling Word list

You need to write this list in your work book. For homework you need to use the LOOK, SAY, COVER, WRITE, CHECK method to learn the words. You need to write out your spelling list five (5) times.

Borobudur	Indonesia
heritage	Convention
threat	Temple
restoration	criteria
Buddha	stupa
monument	edifice
preservation	protect



BOROBUDUR WORLD HERITAGE CASE STUDY

Case Study of World Heritage site: Borobudur Temple Compounds

Literacy strategies to use throughout this text

Predicting:

Before reading through the text below, quickly skim the text, have a look at the headings and sub headings, words in bold, pictures and illustrations and descriptions of images. In your workbook write down what you think the text below will be about.

Monitoring:

Make sure you monitor your understanding of the text. As you read, ask yourself questions such as:

- Is this making sense?
- What have I learned?
- I'm confused. What is a strategy I can use to clarify meaning and help me understand what I am reading?
- Do I need to re-read (part of) the text?
- What can help me fill in the missing information?
- What does this word mean?



Borobudur, North-west view. Source Wikimedia Commons

General information and history

The Borobudur Temple compounds are a UNESCO World Heritage listed monument. It is located in the Kedu Valley, in the southern part of Central Java, at the centre of the island of Java, Indonesia. Borobudur is one of the greatest **Buddhist** monuments in the world. It was built between 750CE and 842CE. It was built to honour **Buddha** and is a place where many Buddhist **pilgrims** come to pray. The name Borobudur is believed to have been from the Sanskrit (an ancient language of India) words *vihara Buddha uhr*, meaning the Buddhist monastery on the hill. The temple rises **imposingly** from the surrounding landscape, **inspiring** all travellers who come to visit it. Once a year Buddhists in Indonesia celebrate Vesak (informally known as Buddha's birthday) at Borobudur.



Buddhists are people who follow the teachings of Buddha, who lived in India around the 5th century BCE. Buddhism is the religion he founded.

Around the beginning of the 11th Century CE, the temple was abandoned and fell into disrepair as a result of the declining influence Buddhism and the growth of Islam in Indonesia. It was eventually abandoned, becoming covered by volcanic ash from nearby Mt Merapi. Worldwide knowledge of its existence was generated in 1814 by Sir Thomas Stamford Raffles, then the British ruler of Java, who was advised of its location by native Indonesians. Restoration work however, did not begin until 1975. Borobudur was inscribed on the World Heritage list in 1991.

Criteria for inscription as World Heritage

Criterion (i): Borobudur Temple

Compounds with its stepped, unroofed pyramid consisting of ten superimposing terraces, crowned by a large bell-shaped dome is an harmonious marriage of **stupas**, temple and mountain that is a masterpiece of Buddhist architecture and monumental arts.

Criterion: the standard which a place or thing must meet to be counted as a World Heritage Area.

Criterion (ii): Borobudur Temple Compounds

is an outstanding example of Indonesia's art and

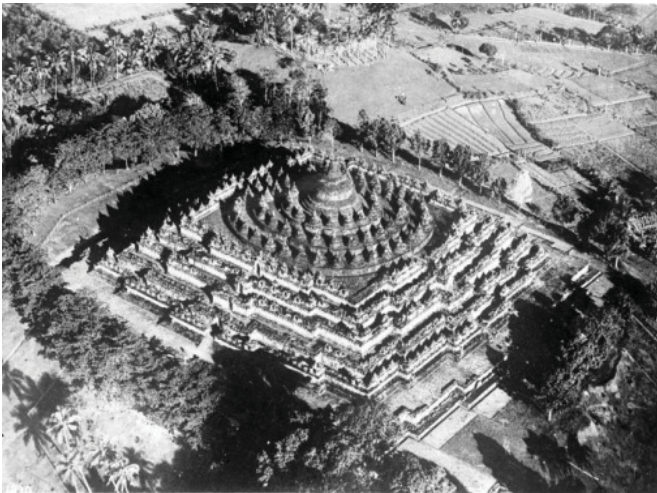
Stupa: literally means a heap; a dome shaped structure serving as a Buddhist shrine.

architecture from between the early 8th and late 9th centuries that exerted considerable influence on an architectural revival between the mid-13th and early 16th centuries.

Criterion (vi): Laid out in the form of a lotus, the sacred flower of Buddha, Borobudur Temple Compounds is an exceptional reflection of a blending of the very central idea of indigenous ancestor worship and the Buddhist concept of attaining **Nirvana**. The ten mounting terraces of the entire structure correspond to the successive stages that the Bodhisattva has to achieve before attaining to Buddhahood

Nirvana: The Buddhist concept of heaven.

BOROBUDUR WORLD HERITAGE CASE STUDY

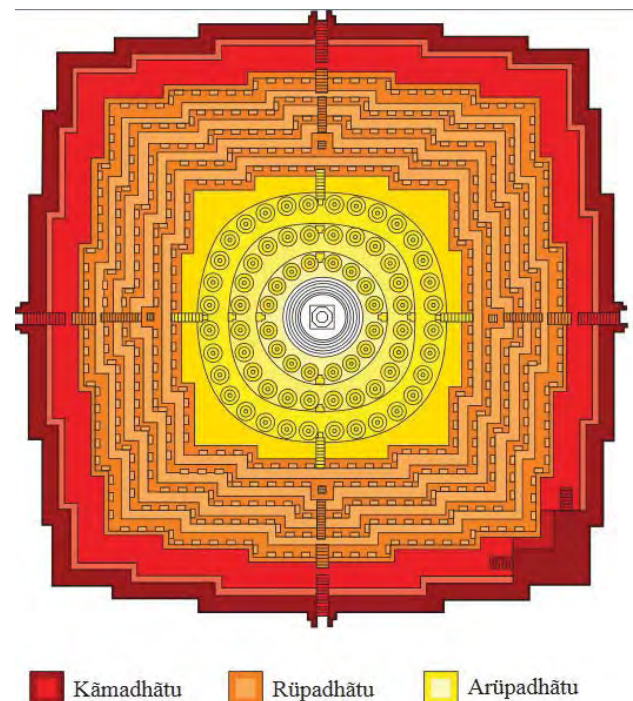


Aerial view of Borobudur. The square and circular sections are clearly visible.



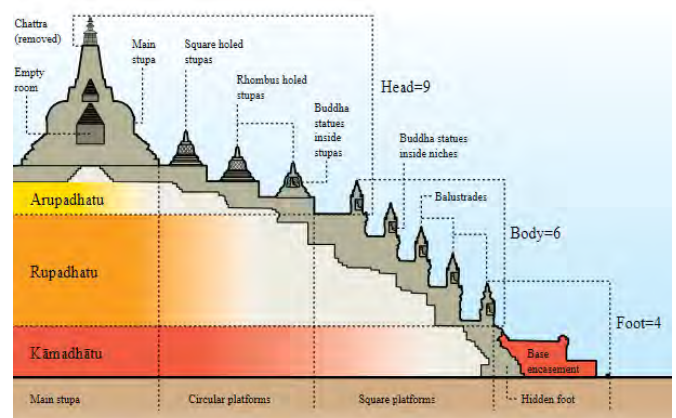
Mendut Temple located west of Borobudur.

Top view diagram of Borobudur



Cross section diagram of Borobudur

Borobudur Cross Section and Building Ratio
Borobudur, Central Java, Indonesia



The statue of Buddha in Mendut Temple is surrounded by Bodhisattvas, (a person who can reach Nirvana but chooses not to in order to alleviate the suffering of others) Lokeshvara on the left and Vairocana on the right.

BOROBUDUR WORLD HERITAGE CASE STUDY



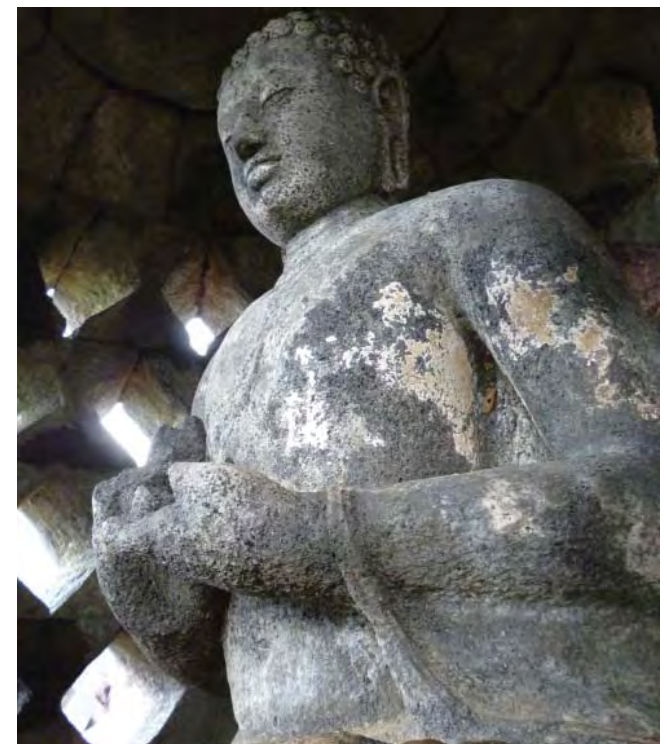
There are 432 Buddhas that stare out from the open chambers above the walkways and another 72 on the upper levels that are placed inside the stupas. Reaching into the stupas to touch the hand of the Buddhas is believed to bring a person good luck.

As Borobudur is both a shrine to the Lord Buddha and a place for Buddhist pilgrimage, its design is full of symbolism. The temple is designed as a mandala (a symbol representing the universe in Buddhism), and the whole structure is a synonym for the universe, starting with everyday life at the bottom and spiralling up to Nirvana represented by the enormous stupa at the top.



A statue of Buddha inside a stupa

Statue of Buddha



Stupas at the top of Borobudur containing statues of Buddha

Galleries depicting the life of Buddha

BOROBUDUR WORLD HERITAGE CASE STUDY

Pilgrims undertake a symbolic journey around the temple, beginning at the base of the temple and following a path around the temple and **ascending** to the top through three levels representing in the Buddhist universe: *Kāmadhātu* (the world of desire), *Rupadhatu* (the world of forms) and *Arupadhatu* (the world of formlessness). Pilgrims are guided through an extensive system of stairways and corridors with 1,460 narrative relief panels on the walls and the balustrades.

*Symbolic:
representing
something*



The **relief** panels are sculptures of images telling the story of Buddha's life, extending over a total length of six kilometres. It has been hailed as the largest and most complete collection of Buddhist reliefs (sculptured drawings) in the world, unsurpassed in artistic merit, each scene an individual **masterpiece**. The stories told by the reliefs on the main walls (the inside of the path) read from the right to left, those on the balustrade (the outside of the path) from left to right. This was done for the purpose of the *Pradaksina*, the **ritual** walk around the circumference of the temple which the pilgrims make moving clockwise and keeping the main body of the temple on the right.

Above and below: examples of the reliefs around Borobudur.



BOROBUDUR WORLD HERITAGE CASE STUDY

Threats to Borobudur

Borobudur is the most visited site in Indonesia with both tourists and pilgrims contributing to the around 2.5 million visitors per year to the site.

According to UNESCO, the main threats to Borobudur are:

- Development pressure;
- Uncontrolled vendors around the property;
- Lack of institutional co-ordination;
- Poor state of the stone bas-reliefs.



Some of the two and half million visitors to Borobudur each year.

Tourism **exerts considerable** pressure on the property and its **hinterland**. The visitors contribute to the damaging of the site by touching and handling the walls and reliefs. People often sit on and climb on the stupas and other statues located on the temple.



Vendors trying to sell items to tourists



Tourists climbing on features of Borobudur



Vendors trying to sell items to tourists

BOROBUDUR WORLD HERITAGE CASE STUDY

Threats to Borobudur

Synonyms

Place the numbers from the box below next to the corresponding word in the text below.

1	Countryside	6	Resist
2	Money-making	7	give and take
3	Instead	8	Shops
4	Visual	9	Worldwide
5	Annoying	10	Way

Due to the popularity of the site, there is a significant amount of commercial (__) activity that occurs close by, mostly based on people selling souvenirs to tourists. This activity has been allowed to develop without much organisation. The stalls (__) set up have a cheap and tacky feel to them and a large number of individual vendors have set up on the grass along pathways leading to the temple or alternatively (__) following tourists around harassing (__) them to buy things, frequently completely unrelated to the site.

Eruptions of Mount Merapi is also considered as one of the potential threats because of the acidic ash it drops on the temple as happened in 2010. Mt Merapi is an active volcano located only 30 kilometres away. Merapi is one of the most active volcanoes in Indonesia. Smoke is visible from the volcano most days of the year and it erupts significantly approximately every ten to fifteen years. Many of the Buddha statues have been damaged by earthquake activity. Very few of the Buddhas on the temple remain completely intact. As a means (__) of protecting the site, authorities cover the entire upper levels of the structure with plastic during an eruption to protect it from the ash. An expert from the World Heritage Centre worked out that the epoxy resin, steam cleaning and water repellants (to repel) (__) being used to fix or protect the temple were actually causing the temple to deteriorate faster than it should. Workers on the site have now stopped using some of the damaging chemicals.

The main threat to the temple is from development that could compromise the extraordinary relationship between the main monument and its wider setting and could also affect the Outstanding Universal (__) Value of the property. The approach to the property has to a degree already been compromised (__) by weak developmental regulations. As more and more buildings are built in the surrounding area, the aesthetic (__) feel of the site is compromised as views to and from the temple are obstructed or polluted by changes to the surrounding landscape (__). At the insistence of UNESCO, the Indonesian government has stopped a number of commercial and industrial developments in the area that would have had an adverse effect on the visual integrity of the area surrounding the temple and also a physical effect on the environment in the case of cement mixing plant that was going to be located close by.

BOROBUDUR WORLD HERITAGE CASE STUDY



The topmost stupa of Borobudur covered in plastic to protect it from acidic volcanic ash.

Watch this video from UNESCO on Borobudur –

http://www.youtube.com/watch?v=txujqGtB_6g

General Questions

Answer questions in your workbook or as directed by your teacher.

1. Look at the predictions you made before you read the information. How accurate were your predictions? What did you get right or wrong?
2. Make a list of words of four letters or more that you can make by rearranging all the letters in the words **Borobudur Temple**.
3. Match the following words with their base word.
- 4.

Word in text

criterion
imposingly
inspiring
declining
restoration
alignment
ascending

Base word

restore
decline
align
ascend
impose
criteria
inspire

5. Make a list of the words in bold in the text and then make a glossary of those words (unless they have definition already written for them). Be sure the meaning you find is contextually relevant.
6. As a class, rewrite each of the criteria for inscription of Borobudur in your own words.

7. Unscramble the words in the box below:

Bbrooudur	_ _ r _ _ d _ _
geteHira	_ _ _ i t _ _ _
Smbsiyolm	_ _ m _ _ l _ _ _
Bdhusitd	_ u _ _ _ _ t
Trhseat	_ _ _ _ _ _ s

8. Use the unscrambled words from Question 7 to complete the sentences below.

- a. _____ is an important monument for the world's history.
- b. For this reason, it has been listed on the World _____ list by UNSECO.
- c. The monument is full of _____. Every aspect of the temple has significance.
- d. Borobudur is one of the greatest _____ temples in the world.
- e. There are a number of _____ to the site that are being dealt with by the Indonesian government.



Damaged statue of Buddha

BOROBUDUR WORLD HERITAGE CASE STUDY

General Information and History

9. What do BCE and CE stand for?
10. State a year that is around the beginning of the 11th Century.
11. List the (7) significant events mentioned in the history of Borobudur in date order below.
12. Create a timeline using an appropriate scale for your events from Question 8.
13. How long did it take to build Borobudur?
14. How long was it covered in ash?
15. Approximately how many times did Mount Merapi erupt during the time that Borobudur lay abandoned?
16. Approximately how long ago did Buddha live?

Design features and symbolism questions

17. What is a Pradaksina?
18. Name the four significant features mentioned that are in perfect east west alignment?
19. Look at the diagrams on page 5.
 - a. What do you think is meant by “building ratio”?
 - b. What do you notice about the circular and square shapes in the top view?
 - c. What kinds of symmetry does Borobudur have?
 - d. Lightly draw in any lines of symmetry on to the top view.
 - e. The relief panels have a total length of six kilometres and there are 1460 panels. Estimate how long each panel is. Give an example of something from your daily life that is the same length.
 - f. Using your own words, explain how the Borobudur’s designers were able to fit that many panels into the building.
20. Using a scale of 1cm=1km (1:1000000), draw a possible map of the area showing Borobudur, Mt Merapi, Candi Pawon and Mendut.

Threats to Borobudur

21. How many people visit Borobudur each year?
22. How many people would this be per day (on average)?

23. Identify three threats to Borobudur temple.
24. Name two groups that are responsible for preserving the site.

General questions

25. On the map on the following page mark Borobudur and Jakarta using their latitude and longitude (Borobudur: 7.6° S, 110.2° E, Jakarta: 6.1° S, 106.7° E)
26. Use the scale to determine how far it is from Jakarta to Borobudur.
27. Internet research – Find a definition of the Wonders of the World and list 5 examples of them.

Extended Response Question

28. Discuss three of the features and or threats of/ to Borobudur.

References

UNESCO World Heritage

<http://whc.unesco.org/en/about/> (accessed 15/5/13)
<http://whc.unesco.org/en/list/592> (accessed 15/5/13)

Taylor, K., Cultural landscape as open air museum: Borobudur world heritage site and its setting, *Humanities Research* Vol. 10 No. 2, 2003, p 51–62

UNESCO Logo

https://commons.wikimedia.org/wiki/File:UNESCO_logo.svg (accessed 28/6/13)

World Heritage logo

http://www.struxtravel.com/wp-content/uploads/2010/10/world_heritage_logo.png (accessed 28/6/13)

Aerial view of Borobudur

http://commons.wikimedia.org/wiki/File:COLLECTIE_TROPENMUSEUM_Luchtfoto_van_de_Borobudur_TMnr_10015636.jpg (accessed 17/4/13)

Borobudur cross section

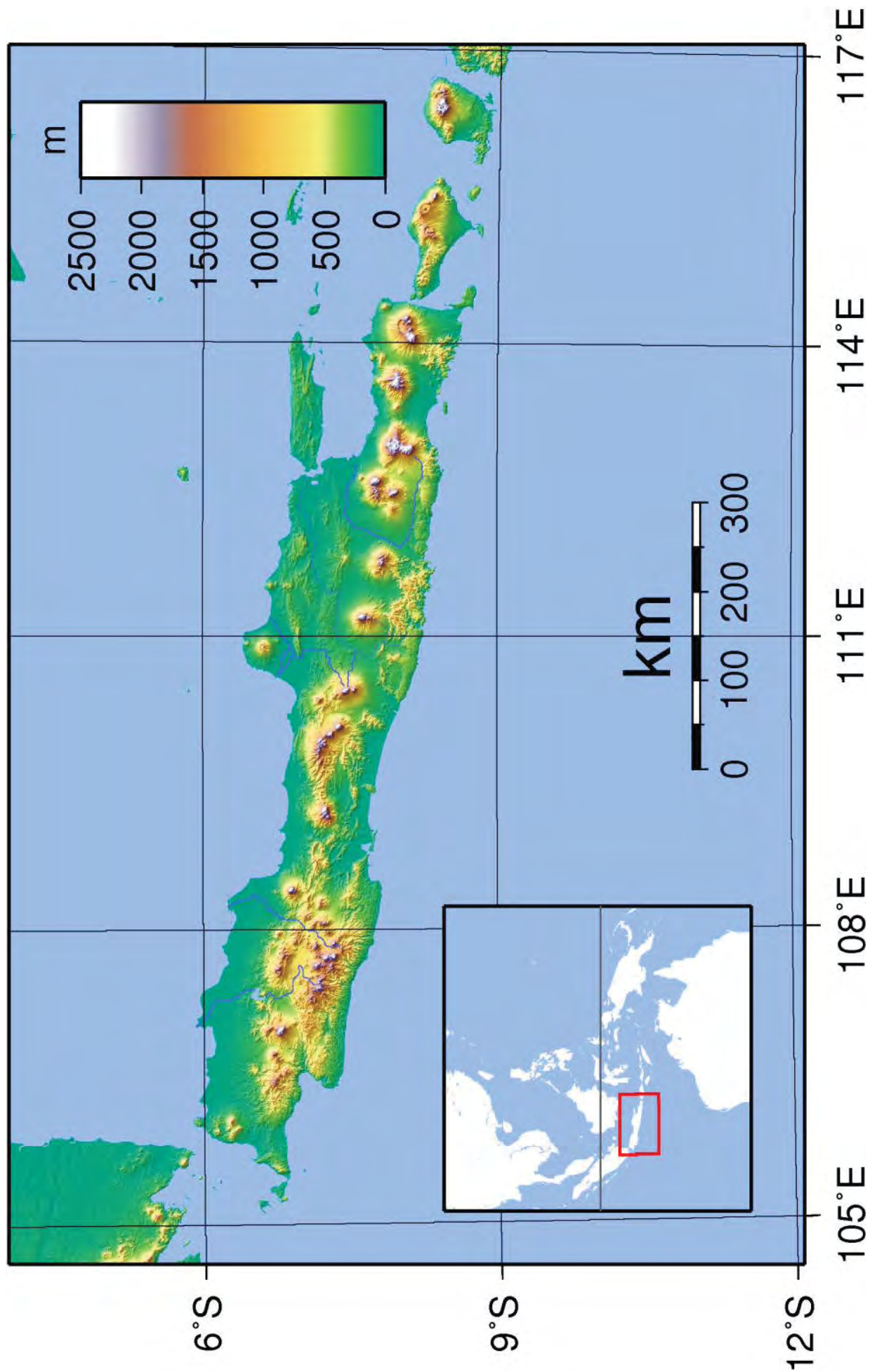
http://commons.wikimedia.org/wiki/File:Borobudur_Cross_Section_en.svg (accessed 17/4/13)

Borobudur top view diagram

http://commons.wikimedia.org/wiki/File:Borobudur_Mandala.svg (accessed 17/4/13)

All other images courtesy of Ross Mackay.

Topographical map of Java



BOROBUDUR WORLD HERITAGE CASE STUDY

Borobudur key terms

Z I N G T E R Y G Z E R C D M C K D
K G M R N E D N Z C H I H E O M G E
U T E P L I I I E M R G I S N B C B
I X I I O D N I F C Q B N S U O A I
E N E C N S P I U I U P T A M T I R
L F T E N R I M L D C N E P E C R C
T A C E E O F N D C E E R R N A E S
R S U T G E I H G I E O L U T T T N
A I S T R R I T C L M D A S B N I I
Z A L E I S I N A I Y Y N N Y I R Q
M A N E T R A T S R R J D U Z W C B
A C T A C K Y E Y P O T E N T I A L
E Y R A N I D R O A R T X E X B W W
D E L I A H G N I R I P S N I U I C
S M I R G L I P A L I G N E D D U Q
Q S W A B X D A R I C R L B R D D Z
D E T E R I O R A T E L M S Z H R P
K D R M M B S D M J C L I S N A I K

Find these words:

ALIGNED, ANCIENT, ASCENDING, BUDDHA, BUDDHIST,
CIRCUMFERENCE, COMPROMISE, CRITERIA, DECLINING,
DETERIORATE, EDIFICE, EXERT, EXTRAORDINARY, HAILED,
HINTERLAND, IMPOSINGLY, INSCRIBED, INSPIRING, INTACT,
INTEGRITY, MASTERPIECE, MONUMENT, PILGRIMS,
POTENTIAL, RELIEF, RESTORATION, RITUAL,
TACKY, UNSURPASSED





HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Stage 6 Modern History Unit by David Searle,
Cherrybrook Technology High School



HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Overview and Rationale

Excerpts from the Modern History Stage 6 Syllabus

HISTORICAL INVESTIGATION

The historical investigation is designed to provide opportunities for all students to further develop relevant investigative, research and presentation skills that are the core of the historical inquiry process.

Students may:

- investigate a case study of their own, an aspect of a case study or an aspect of the Preliminary core study
- undertake the historical investigation individually or as a member of a group.
- The historical investigation can be integrated into any aspect of the Preliminary course and need not be completed as one project.
- The process of investigation involves:
 - planning and conducting historical investigations
 - comprehending written sources
 - locating, selecting and organising relevant information from a variety of sources
 - using a variety of sources to develop a view about historical issues
 - analysing sources for their usefulness and reliability
 - identifying different historical perspectives and interpretations evident in sources
 - formulating historical questions and hypotheses relevant to the investigation
 - using historical terms and concepts appropriately
 - synthesising information from a range of sources to develop and support a historical argument
 - presenting and communicating the findings of the historical investigation using appropriate and well-structured oral and/or written and/or multimedia forms including ICT.

History Extension will further develop investigative, research and presentation skills for those students who choose to take the course.

Outcomes

- P3.1 ask relevant historical questions
- P3.2 locate, select and organise relevant information from different types of sources

- P3.3 comprehend and analyse sources for their usefulness and reliability
- P3.4 identify and account for differing perspectives and interpretations of the past
- P3.5 plan and present the findings of historical investigations, analysing and synthesising information from different types of sources
- P4.1 use historical terms and concepts appropriately
- P4.2 communicate a knowledge and understanding of historical features and issues, using appropriate and well-structured oral and written forms

Rationale

THE INDONESIAN MASSACRES

The dramatic events that took place in Indonesia during 1965 and 1966 are relatively unknown by most people. The transition from Sukarno to Suharto is a period which has resulted in quite a degree of historical debate and disagreement. The events of the attempted coup on 30 September 1965 were transformed by Suharto's government into a national memorial illustrating both the power of history as a unifying national force as well as the methods used to construct such a history. The killings that followed, committed by a wide array of Indonesian citizens, were simply omitted from the national story. Placing them within the global context of the Cold War illuminates the Western response to them and perhaps why they are such a hidden part of history.

Since the end of the New Order in 1998 Indonesians have begun to question more openly these events and the wider history community has engaged in a more probing investigation of both the events and the issues involved in addressing the past. The historical debates about the cause and course of events and the historiographical elements of constructing and revising the past provide excellent material for historical investigations. The notion of bringing people to account for actions in history is a current and relevant one, as is the debate about what constitutes genocide.

The release of the documentary *The Act of Killing* in 2013, first at film festivals worldwide, then in national

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

release, caused a huge reaction, for its provocative handling of this controversial topic. This film is currently on release in Australia (October 2013) but will obviously be more available later. Even if it is not chosen to be a part of the unit, the impact it has will certainly create lots of debate and resources on this subject. Teachers are encouraged to make use of relevant up to date material.

HISTORICAL INVESTIGATION

This is a mandatory element of both the Ancient History and Modern History Preliminary courses. In addition to the new syllabuses in 2000, the notion of an individual research project does not have a long history in senior history education in NSW. While it offers huge possibilities for students to develop important skills of research, presentation and critical analysis, it often fails to get the time and attention it deserves.

This unit is designed so that students are presented with a new (relatively unknown) topic, with enough

controversy and mystery to allow for a wide range of different research focuses. Teacher will need to familiarise themselves with the event and materials available prior to the unit. A range of activities from the program should be completed as a class to provide a general understanding of the topic and to present the range of potential focus questions students could select for their investigation. There is room here for varying degrees of student freedom, according to the skills and maturity of the class.

As part of the research component students should be taken through the databases on the State Library of NSW and the www.bibme.org website. A process journal, or alternative opportunity for student reflection, should be included. This could take the form of an online blog or discussion forum where students reflect on their learning and the processes undertaken in the investigation. While this component has not been included as part of the assessment here, it is also a possibility.



Relief from the Sacred Pancasila Monument. Photo by D. Searle

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Program

Year/Subject:
Preliminary Modern History

Time: 5-6 weeks

- Teacher led class activities (2 weeks)
 - Topic is introduced through a range of sources documentary, podcast, articles
 - Various issues and questions explored as possible research topics
- Individual/group research investigation (2–3 weeks)
 - Students decide on specific focus area in collaboration with teacher
 - Students undertake research on chosen question individual or paired
 - Construct response to question, develop presentation
- Presentation (1–2 weeks)
 - Students/groups present their findings
 - Discussion / reflection

Outcomes

A student will:

- P3.1 ask relevant historical questions
- P3.2 locate, select and organise relevant information from different types of sources
- P3.3 comprehend and analyse sources for their usefulness and reliability
- P3.4 identify and account for differing perspectives and interpretations of the past
- P3.5 plan and present the findings of historical investigations, analysing and synthesising information from different types of sources
- P4.1 use historical terms and concepts appropriately
- P4.2 communicate a knowledge and understanding of historical features and issues, using appropriate and well-structured oral and written forms

Resources

The attached bibliography for this unit is extensive and most of these resources are available online and accessed free of charge. While some come through the databases of the State Library of NSW most are from the internet.

Teaching & Learning Activities

Introduction – Class Discussion / student response

- What is the purpose of history? Who makes history? Who owns history?
- What obligation do we have to investigate events from the past, to uncover the truth about crimes of the past?
- Does it matter if the history of a nation is built on false history?
- Who makes a nation's history?
- Should nations apologise for events/acts in the past?
- Bibme.org
- State Library of NSW – all citizens of NSW are eligible to apply for a card and access their enormous online database. This takes up to three weeks so this should be done in plenty of time.

Introduction – Indonesia Massacre

- View trailer from 40 years of Silence – <http://www.40yearsofsilence.com/> This site also contains a useful Indonesian timeline and other relevant material
- General discussion. What did you know? Why is this not well known? Discuss other genocides.

Class activities

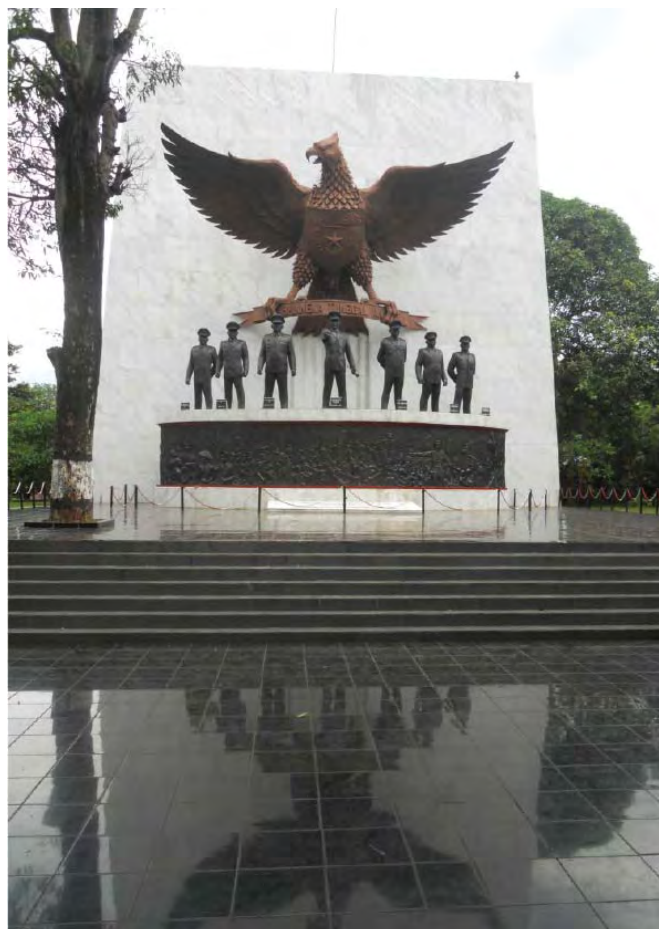
[Time will not permit all of these activities - a selection of them will provide students with a range of potential focus areas for their historical investigation]

- Explain purpose and parameters of unit to students. Notion of historical investigation – in next week or two we will touch on different elements of this event which may provide you with a specific topic for your historical investigation.
- Teacher Overview of modern Indonesian History: Dutch colonialism – Japanese occupation – Independence – Sukarno & guided democracy – Suharto & New Order
- East 101 – Indonesian Killing Fields view Al Jazeera documentary – <http://www.aljazeera.com/programmes/101east/2012/12/2012121874846805636.html> Class discussion from issues raised.
- Online Encyclopedia of Mass Violence – students read overview of events and respond to study guide questions.

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

- Cold War context – discussion/activity on level of knowledge of Cold War. The global context in 1965. Indonesia's unaligned status.
 - ABC Podcast: Atrocity Student Activity sheet. Discuss roles of USA and Australia
 - Declassified US government memos. Separate question sheet
- National history - purpose, responsibility, uses, why is a national story important for a nation's citizens?

“... thousands of people killed by the new regime were also efficiently silenced in history. Because of this silence, the credibility of Indonesian historiography has been seriously damaged and can only be repaired when the victims of the New Order are brought back into the national history” Henk Nordholt also writes about “a history without people” and “a people without history”
- Memorialising the past: how do nations remember/celebrate key events in their past. Cf. Gallipoli/Anzac day
 - Sacred Pancasila Monument [Use PPT to explain how the attempted coup was transformed into an icon of national solidarity and anti-communism]
 - Explaining the development and meaning of this monument and/or the national day of remembrance is one of the topics that students should be encouraged to adopt.
- Apologising for the past. Give students petition sheet. Students Think / Pair/ Share. Class discussion cf. Rudd's 2008 apology. Jonathon Clark (History Today) article. Students write a 400 word response – discussion of issues.
- Responding to history through art and film – different ways of making sense of the past
 - The Act of Killing view trailer – <http://www.youtube.com/watch?v=so7x2V-oykM>
 - Year of Living Dangerously – http://www.youtube.com/watch?v=vi8fPv_B-U0
 - Dadang Chrsitanto – <http://www.youtube.com/watch?v=-R8e26PKccI>
- Historical Investigation [2–3 weeks]
 - Hand out idea sheet & task sheet
 - Discuss effective research techniques. Lesson on using **bibme.org** and searching online databases using State library NSW card
 - Students undertake individual (or paired) research on their selected focus area
 - Teacher provides guidance and support for students
 - Students record progress in journal
 - Students submit their written report
 - Students present their research to class
- Class presentations / submission of projects [1 week]
 - These can be organised in a structured fashion, (depending on topic) or randomly.
 - This section will allow all students to not only come to a deeper and fuller understanding of the historical events and issues but also of the nature and value of history.
 - Students should be encouraged to engage in questions and discussion following each presentation.
 - There is potential here for peer assessment and self-reflection activities.



Sacred Pancasila Monument,

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Historical Investigation – Task

Task:

(your teacher will assist you in each of these steps)

1. Select one specific focus area related to the Indonesian killings 1965–66. You can work individually or with a partner.
2. Research this topic and collate ideas and information.
3. Based on your initial research decide on a specific question to answer.
4. Write your report/organise your presentation
5. Present your findings to the class.

Time allowed:

You will be allowed 2 weeks of class time / 6 lessons * as appropriate for group/situation. Due : _____

Form:

Your research findings must be presented in both a written response and a brief oral presentation to the class

Written report

- Your written response should be between 1000 – 1500 words
- It could be a report or an essay but it should address a key question on the selected focus area.
- You must submit a bibliography using the bibme website as shown in class.

Class Presentation

- Prepare to share your research findings to the class in a brief presentation (3–5 minutes)
- Link your presentation to the general class activities completed in the first fortnight
- Use some visual support techniques to engage your audience.

Outcomes

You will be assessed on how well you:

- Develop a relevant and substantial research question
- Locate, select and organise information from a variety of sources
- Clearly present your research findings in a clear, informative and well-structured written text

- Clearly present your research findings in a clear, informative and engaging presentation

Historical Investigation Questions

- Below are some possible investigations on this topic.
- The questions are suggested gateways into the broad topic but individuals and groups can decide on their own specific focus.
- Engaging with the various class activities has hopefully provided some possibilities that interest you. Select one idea/event/angle or article to base your research on
- Researching on your topic is essential before to being able to decide on the actual questions and the focus for your report and presentation to the class.

(1) Decide on area of interest ➡ (2) research ➡
(3) formulate focus/question ➡ (4) write report
➡ (5) present findings

Within each of the following topic areas there are many possible focuses.

ALL TOPICS MUST BE AUTHORISED BY YOUR TEACHER

- Cold War context – What was the geo-political world in which this occurred?
 - Post WWII Indonesia – Indochina and Indonesia in the 1960s
 - Sukarno's non-aligned status
 - Malaysia
 - The world in 1965
 - US/GB Australian response to massacres
- Who owns the national past? Memorialising history – how did Indonesia (and other governments) construct and control the story of the national past?
 - Sacred Pancasila Monument
 - Propaganda film compulsory viewing
 - Comparisons with other states and times
 - Textbook controversy 2008
- Genocide – what makes a massacre a genocide?
 - 1948 UN Convention definition
 - Assessing the Indonesian massacres – political element

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Historical Investigation – Task

- Comparison with other genocides in 20th C
- Summary of historical opinion
- CIA conspiracy?
 - What was the US role in the massacres?
 - Support of army, lists of PKI
 - Historical debates – arguments for and against
- Oral History
 - Role of eyewitness accounts – speaking to victims and perpetrators
 - Nature of oral history
 - ‘Talking to History’ – Laurence Rees
 - Benefits and boundaries?
 - Tempo magazine Oct 2012 *Act of Killing & 40 Years of Silence*
- Film & History – investigating history through film
 - *Act of Killing* – impact on society, history & politics
 - *40 Years of Silence* – documentary
 - *The Year of Living Dangerously* – feature film
 - What is the role of documentaries and feature films in recording the past? In questioning the nation’s story about the past?
- Truth & Justice – Attempts at reconciliation
 - Silence produces legitimacy
 - National Human Rights Commissions – Komnas HAM – government responses
 - Bringing the killers to justice? Truth and Reconciliation Commission
 - Voices of the victims
- Apologising for the Past
 - Petition online – <http://etan.org/action/saysorry.htm>
 - Rationale & argument - for and against
 - Apologies for the past - Rudd’s Stolen generations, others
 - Summary of historical opinion (‘Saying Sorry for the Past ...’ Jonathon Clark)
- Fighting Communism in Australia
 - William Burchett & the KGB
- Artistic responses – challenging the grand narrative
 - Dadang Christiano – *Heads from the North*
 - <http://www.youtube.com/watch?v=-R8e26PKccI>
 - How do artists contribute to our understanding of the past?
- Literary responses – documenting the experiences of the imprisoned
 - The writings of Ananta-Toer-Pramoedya
 - <http://www.counterpunch.org/2006/05/02/on-the-death-of-pramoedya-ananta-toer/>
 - Buru island detention
 - How do writers contribute to our understanding of the past?
 - What is the role of literature in recording the past? In questioning the nation’s story about the past?
- Religion
 - What role did religion play in the massacres of 1965–66?
 - Islamic Youth group involvement in killings and in reconciliation efforts.

“Meanwhile, the military allowed PKI supporters in central Java and Bali to be massacred by Muslims in a jihad. There were estimates of half a million to a million killed.”

The Cambridge History of Southeast Asia, Volume Four, From World War II to the present, Nicholas Tarling (ed), Cambridge University Press, 1992, p106
- Gender
 - What role did gender play in the massacres of 1965–66?
 - How were women treated during these events?
- Chinese victim
 - Were Chinese Indonesians targeted in the massacres of 1965–66?
 - Differing historical views – evidence for and against
- Your own idea
 - Based on what you have read and seen come up with your own angle/focus to research
 - Speak with your teacher for more advice

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Research Inquiry & Presentation Task – September 30 Movement

In 1965 an attempted coup in Indonesia resulted in the death of seven senior military leaders. The coup was quickly stopped

Indonesia Killings 1965–66

The army led a concerted campaign against members of the PKI (Indonesian Communist Party) which resulted in the deaths of between 500,000 and 2 million people.

- How has Indonesian history been manipulated?

A national identity was developed around a celebration of the Indonesian army and the attempted coup. A national monument, public holiday and related propaganda embedded this myth into the national story

Historical debates and issues

There are many historical debates about these events, and many questions that remain unanswered. Ideas about how history is recorded, controlled and constructed are also prevalent.

- Who was behind the coup? Was the CIA involved?
- Why did Australia condone these killings?
- Does this event qualify as a 'genocide'?
- How did the Army use civilians as their proxy killers?
- How should history be revised?
- Should the perpetrators be brought to justice?
- What role can documentary films play in this?

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 1 – SACRED PANCASILA MONUMENT Constructing History



Above: Lubang Buaya (Crocodile pit) and the five principles of Pancasila



Above: The well



Above: The official guide giving commentary



Right: The Torturing Verandah diorama

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965-66

RESOURCE 1 – Sacred Pancasila monument



Above and below left: The Torturing Verandah diorama



TORTURING VERANDA
THE DIORAMA WAS MADE BASED ON THE INVESTIGATION OF THE EXECUTOR AND THE KILLER IN THE SESSION OF THE EXTRAORDINARY MILITARY COURT (MAHMILLUB) AS WELL AS THE EVIDENCE OF POLICE AGENT THE SECOND, SUKITMAN



Left: The Well



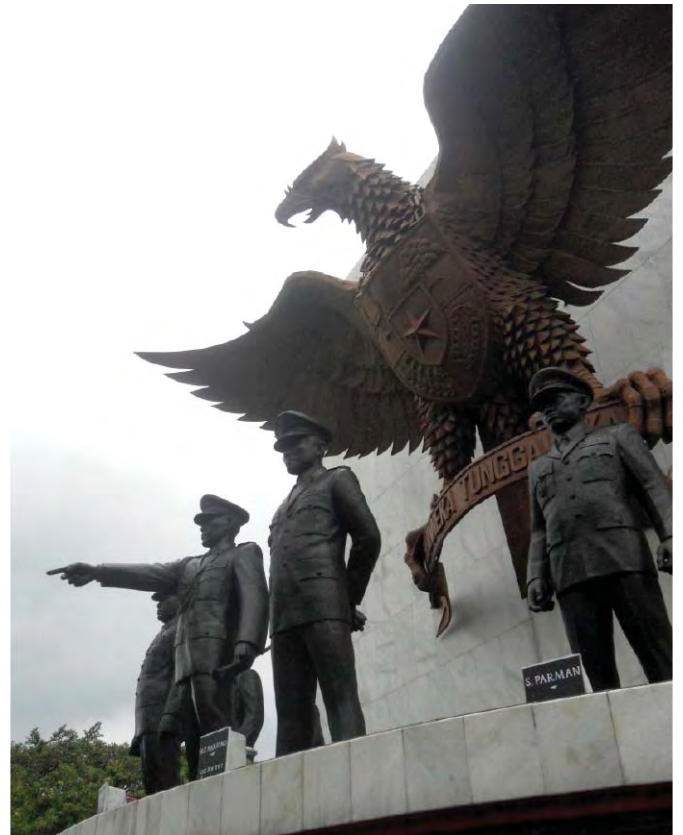
Above: View of the main monument from the Well

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 1 – Sacred Pancasila monument



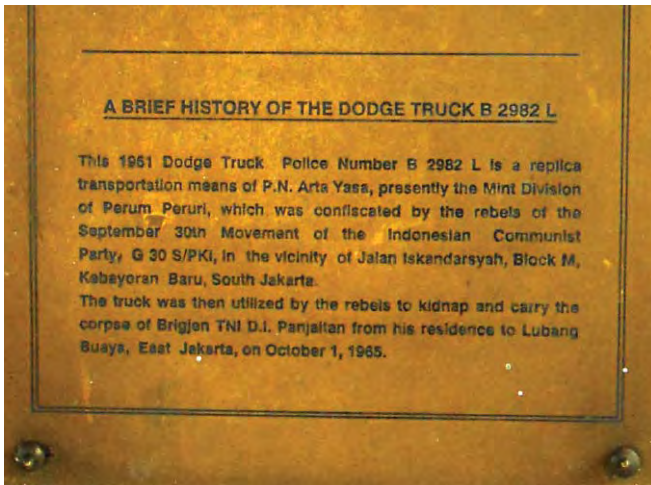
Above and right: The Sacred Pancasila Monument



Above and right: Four panels depicting events, Sacred Pancasila Monument

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 1 – Sacred Pancasila monument



HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 1 – Sacred Pancasila monument



HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 2 – Dialogues on Historical Justice and Memory Research Network

The Dialogues on Historical Justice and Memory Research Network provides a platform for researchers and activists working on issues of historical dialogue, historical and transitional justice, and public and social memory. The website provides information and resources to encourage innovative interdisciplinary, transnational and comparative research. It is housed at [Institute for the Study of Human Rights](#) at Columbia University, New York City.

Petition regarding the 1965 massacres in Indonesia

Ariella June 24, 2013 Uncategorized

Background

In 1965/66, up to a million Indonesians were massacred by the military, paramilitary and civilian mobs. Hundreds of thousands more were injured, disappeared, raped and imprisoned without trial.

Many of the mass murderers are still alive today and have never been brought to justice – on the contrary,

the killers are celebrated as heroes. For fifty years the victims have been asking the government to Say Sorry for '65, but Indonesia denies these crimes even happened.

A new film, THE ACT OF KILLING, has finally exposed the staggering reality of Indonesia's violence, and given the victims the chance they dream of.

Take action now to support their call for Indonesia's President to Say Sorry for '65.

Petition wording

To:

President Susilo Bambang Yudhoyono, President of the Republic of Indonesia
Albert Hasibuan, Presidential Adviser for Human Rights
Minta Maaf: Say Sorry for '65

I am writing to you in solidarity with the 1965/66 victims and their families. I was shocked to learn that for almost 50 years, the government of Indonesia has ignored thousands of victims, while the victims and their families have been discriminated against and stigmatised.

In July 2012, the National Human Rights Commission, Komnas HAM, finished their investigation about the 1965/66 events. They found clear evidence of crimes against humanity including murder, torture, rape, extermination, enforced disappearances, enslavement, and deprivation of liberty.

This report from your country's own Human Rights Commission has finally revealed the truth of what happened. These events were a part of Indonesia's history which continue to shape it today – they can no longer be ignored.

I too share the Indonesian values of democracy, justice and respect. I therefore support the call of the victims to ask you as President of Indonesia to formally acknowledge the atrocities and apologise to the victims and their families for the violence which took place in 1965/66, and the discrimination they and their families have experienced ever since.

Thank you for reading this letter.

Sincerely,

[Your name]

Accessed 08/07/2013 – <http://historicaldialogues.org/2013/06/24/petition-regarding-the-1965-massacres-in-indonesia/>

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 3 – Comparative study of genocides



Revolutionary and Antirevolutionary Genocides: A Comparison of State Murders in Democratic Kampuchea, 1975 to 1979, and in Indonesia, 1965 to 1966

HELEN FEIN

Institute for the Study of Genocide, *New York*

Comparative Studies in Society and History, Vol.35. No.4 (1993)

- 4 times more people killed in state mass murders than war in 20thC (Rummel) - 796
- ". . . in anti-communist states such murders are justified in terms of the need for homogeneity or ethnic purity, and as a defence against revolutionaries" - 797
- Most cases of contemporary genocide since WWII were committed by authoritarian, not totalitarian, states and are not ascribed to ideology. 10/13 - ethnic stratification rather than ideology
- The most common pattern was that a high level of political discrimination or exclusion of a suppressed ethnoclass led to their rebellion which initiated the governing ethnoclass elite to respond with genocide . . . Or other massacres - 797
- The cases under consideration may be labelled as ideological genocides. "Ideological genocides, perhaps a unique twentieth century innovation, are cases in which the state redefines society by eliminating people in order to correspond to its political formula, its representation of itself, and to legitimate the state. " 798 Two most studied Holocaust & Armenian genocide
- Was either event actually a genocide? Did the United Nations Genocide Convention clearly apply to the mass murders in either situation? - Neither social class nor political groups are listed under Article II.
- My redefinition of genocide generalises the characteristics of protected groups but is otherwise consonant with the terms of the UNGC: "Genocide is sustained purposeful action by a perpetrator to physically destroy a collectivity directly or indirectly, through interdiction of biological and social reproduction of group members, sustained regardless of the surrender or lack of threat offered by the victim." - 799
- Kuper 1981 sees the Indonesian case as "genocidal massacre",
- Hard & Gurr describe it as a mixture of politicide and genocide 1987

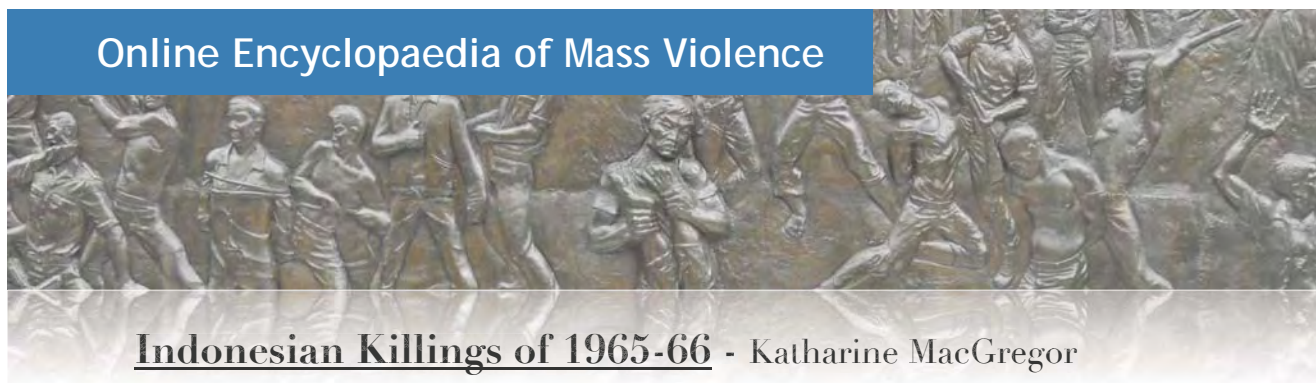
Background

- Atmosphere of crisis, tension,
- Inflation increased by 100% each year 1961-1964
- Xenophobia stirred "enemies of the state" - Malaysia

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965-66

RESOURCE 4 – Mass Violence

Online Encyclopaedia of Mass Violence



Indonesian Killings of 1965-66 - Katharine MacGregor

<<http://www.massviolence.org/The-Indonesian-Killings-of-1965-1966?cs=print>>

A: CONTEXT

What factors existed in 1965 that contributed to an attack on the PKI?

B: DECISION MAKERS, ORGANISERS AND ACTORS

What was the role of the army in the massacres?

How were other groups involved?

What are the various reasons put forward to explain WHY people participated in the killings? (Reference historians)

C: VICTIMS

Who were the victims? How were most people killed?

What are the estimates of the numbers killed? Why is it so difficult to determine the number killed?

D: WITNESSES

What insights have eye-witness accounts provided?

E: MEMORIES

What was the official New Order history and how was it cemented as the only version?

When and how did views contesting this official account surface?

List the actions of Presidents Wahid and Habibie.

"The reaction to this proposal was a precursor to a looming backlash against all efforts to address this past". Explain this.

Describe the textbook incident. What does this reveal about the role of history in society?

F: GENERAL AND LEGAL INTERPRETATIONS OF THE FACTS

Summarise the various interpretations explaining the killings.

What have been the results of attempts at truth and reconciliation?

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965-66

RESOURCE 5 – Memo of Nixon/Suharto phone call

Authority NND 964627
By SJP NARA Date 07/08/02

WHITE HOUSE
WASHINGTON

DATE: May 26, 1970
TIME: 10:45 a.m., White House

TOP SECRET/SENSITIVE

MEMORANDUM OF CONVERSATION

PARTICIPANTS: President Suharto of Indonesia
The President
Dr. Kissinger

The President: It is a great pleasure to welcome you. I feel that we are old friends since our visit last year in Djakarta. Many things have happened in the last year. I would like to hear your views concerning the present situation in Indonesia.

President Suharto: In our first Five-Year Plan we have achieved rehabilitation and stabilization on schedule. According to the evaluations of the IMF, World Bank and the Asian Development Bank, everything has been moving forward well. We hope we will be able to continue to execute the plan in the years to come. A few weeks ago I took some fundamental steps concerning the Foreign Exchange Market. Before there were two separate exchanges, now there is one. This should have a healthy influence on business activity. We have tried to increase our national income, but there have been some unfortunate results which stem from a lack of understanding. This is now settled and things look good, especially since the beginning of our fiscal year in April. But in spite of what has been achieved, the people still have many desires and expectations. Everyone longs for a speedup in economic development. If this does not occur, issues such as the revival of Communism will become more critical.

The President: What is the present strength of the revolutionary Communist groups? Is this considered a danger? Is it under control?

President Suharto: Strategically their strength can be said to have been nullified. The hard core, which is about 10 percent of their previous 3 million members, are still free. Tens of thousands of these have been interrogated and placed in detention.

The President: How about University students? Is there Communist influence among them?

President Suharto: The student movements have been directed by the Government towards economic and social development. They are active participants in the New Order. They have received indoctrination concerning the ideas of the New Order. The more advanced students actively participate in developmental activities in the fields of agriculture, health and social work at the village level.

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

Historical Investigation – Task

US memo of conversation – Nixon, Kissinger & Suharto

May 26 1970

This source can be found at the following website –

<http://www2.gwu.edu/~nsarchiv/NSAEBB/NSAEBB242/index.htm>

- Nature of the evidence: form, purpose, audience, usefulness and reliability
- Participants in conversation?
- Context [teacher led / whole class discussion]
 - What was happening at the time? What was Nixon's focus?
 - What was the situation/relevance of situation in Cambodia? Lol Nol? Defending against whom/what?
- What was 'Vietnamisation' policy mentioned?
- What was the Geneva Accord 1954?
- Content – given an explanation/discussion of the context, read conversation and make brief notes of what information this source provides [small groups]
- Assess the **usefulness** of this source for someone investigating US/Indonesian relationship in 1970. Consider the **perspective** and **reliability** of the source.



President Nixon and Prime Minister Suharto of Indonesia. Source: Wikimedia Commons

HISTORICAL INVESTIGATION INTO THE INDONESIAN MASSACRES, 1965–66

RESOURCE 6 – Film review

16 | The Review

The Newsletter | No.61 | Autumn 2012

The 1965-1966 killings

The study of the 1965-1966 killings in Indonesia, and for that matter the study of the country's politics more generally, will never be the same again with the recent release of the documentary film *The Act of Killing* (21 August 2012, Toronto International Film Festival), directed by Joshua Oppenheimer with co-director Christine Cynn. The film's protagonists are leading figures in the local paramilitary organisation Pemuda Pancasila [Pancasila Youth], who were responsible for the killings of hundreds of real or suspected communists in North Sumatra in 1965-1966, as part of a nation-wide program that took approximately one million lives. Although testimonies and published analyses of the event have slowly emerged, it is one of those topics that most people have some knowledge about, but prefer not to discuss even in private.

Ariel Heryanto

THE RESULT OF SEVEN YEARS of hard work, involving many hundreds of hours of footage, the documentary radically challenges some of the old and familiar assumptions in the study of politics and violence. It also demonstrates an ingenious method of documentary filmmaking that will be of special interest to students of media studies, history, visual ethnography, and the anthropology of media. Undoubtedly, human rights activists and institutions will have a deep interest in the way this film penetrates the entrenched impunity enjoyed by the perpetrators of one of the worst massacres in modern history. Some of the leaders of the groups responsible for the massacre still hold government offices at local and national levels today.

All currently existing films with a focus on the 1965 killings and its aftermath (as distinct from those that present the same events only in the background of their story)¹ are dedicated to giving a voice to the survivors and members of their families, occasionally with sympathetic comments from experts. These films have broken the general onscreen silence that has lasted for over a quarter of a century. To my knowledge, a total of 16 such documentaries have been produced, most of them in small circles, by individual survivors,² local non-governmental organisations³ and filmmakers,⁴ in addition to three titles by foreign filmmakers.⁵

All these documentaries show the ordeals of the victims and the various forms of their victimisation. Made with low budgets and very basic technology, most of these locally produced documentaries feature talking heads from among the survivors and eye-witnesses. Frail and aged-looking women appear in many of these films, speaking emotionally about their endless agony and presenting their condemnations against the past injustice and the continued failure on the part of the successive governments to acknowledge it.⁶

Individually and collectively, those films have merits of their own, and their importance to the fledgling efforts to unearth the buried history cannot be over-emphasised. However, due to their limited circulation, but also to the successful anti-communist propaganda that has been deeply embedded and normalised in the public consciousness since 1966, these documentaries have yet to make any significant impact in public. For now, their impact is certainly too limited to undermine the New Order propaganda. These previous films presented a counter-claim that boldly reversed the positions of good versus evil that were firmly implanted in the nation's history by successive governments and their supporters, best



exemplified in the nearly four-and-a-half-hour anti-communist state-produced film entitled *Pengkhianatan G 30 September* (1984). However, a reversal of this kind only reproduces, and does not eliminate or problematise, the fundamental framework of a good versus evil dichotomy that structures the government propaganda and public imagination. While giving voice to the silenced victims, the perpetrators of the 1965-1966 killings did not appear in these alternative films. In government-sponsored propaganda and off-screen statements, whenever these perpetrators (or their sponsors and supporters) speak of the events, their statements consist mainly of denials along with the frequent placing of blame on the victims.

In remarkable contrast, *The Act of Killing* is fascinating as much as disturbing for its radical subversion of the prevailing paradigm, in that it presents a narrative of the killings in a complex story, with multi-layered sub-narratives, rich with ironies and contradictions. An adequate discussion of the significance and problematics that this film brings to the fore is far beyond the scope of this brief article. Here I can only mention in the simplest terms some of the most obvious aspects that will have immediate impact for our current scholarship on the issue.

The Act of Killing graphically visualizes acts of violence that make the horrors in the previous documentaries (allusions to anti-communist captors, torturers, rapists), as well as in *Pengkhianatan G 30 September* (the evils of an allegedly communist-backed movement against rightist six generals and one lieutenant on the eve of 1 October 1965) pale into insignificance. In this respect, *The Act of Killing* incriminates the perpetrators of the 1965-1966 killings more seriously than any of the preceding films have done. But this new documentary goes much further than simply validating or reinforcing the survivors' allegations about the cruelty of the military-orchestrated anti-communist pogrom.

Instead of submitting new 'facts' or a set of serious 'evidence' about the crimes against humanity in 1965-1966, *The Act of Killing* presents an abundance of extravagantly-styled self-incriminations by the 1965 executioners themselves, as they speak proudly to the camera about how they pushed their cruelty to the extreme when killing the communists and members of their families, and raping their female targets,

including children. In front of the camera, they go on to demonstrate step-by-step how they carried out the killings at the original sites of their actions in 1965, thus making the survivors' allegations of their crimes redundant. *The Act of Killing* exposes in a most obscene fashion what the successive Indonesian governments since 1966 have erased from official history and government pronouncements.

More than one of the perpetrators in this film observes perceptively that 'their' film will outdo the government's infamous *Pengkhianatan G 30 September* in portraying scenes of horrendous violence. They remark that the general public is utterly wrong to assume (in line with New Order government propaganda) that the Communists are cruel or brutal; 'We are crueler and more brutal than the Communists', they claim. They elaborate what they mean in great detail, both through words and re-enactments on camera. The film contains some of the most violent scenes and language I have seen or heard, on or off screen, from or on Indonesia. Viewers need to have a strong stomach to watch this film.

Questions raised

However, violent scenes and perverted language are only a part of the image that this film presents. *The Act of Killing* is unusual in the series of documentaries on the theme to date; it is the first long film on the 1965-1966 killings to feature the perpetrators, instead of the survivors or their sympathisers, as the main characters. This is only possible with the consent of those individual executioners, especially as they appear without their identities being concealed. They recollect their own crimes, most of the time laughing, singing and dancing, and only occasionally with remorse and reported nightmares.

Three closely-related sets of questions came up in my mind when I first saw two earlier and shorter versions of the film in 2010 and 2011. Some clues began to dawn on me after watching the final and longer version in 2012, and after having further conversations with Oppenheimer, the director.

The first set of questions concerns methods. How did the filmmakers manage to persuade these perpetrators to speak so freely, and in such self-incriminating way? Since it was evident

1 (above): Executioners preparing for the film shooting, in which they acted in rotation as their 1965 victims. Courtesy of the copyright owner who wishes not to be named.



GLOBAL EDUCATION STUDY TOUR CHINA: 22 SEPTEMBER – 1 OCTOBER 2014

The Global Education Project NSW invites teachers and their families to participate in a study tour of China. The tour will incorporate the famous sites including the **Terracotta Warriors**, **Great Wall of China**, **Forbidden City**, and beautiful **Shanghai** – an incredible world city that has an amazing array of architectural periods, from the 1920 Art-deco period to modern-day skyscrapers.

Beginning our tour in Beijing, we move to Xi'an and conclude in Shanghai – and incorporate Chinese history with culture, economics and modernity through the tours and lectures. A school visit is an option for teachers interested in comparing the education systems in Australia and China.

This tour is an easy option for teachers visiting east Asia for the first time and would like the company of experienced educators who tour this region on a regular basis. It will incorporate options, both for independent colleagues and for those who would prefer a more structured tour.

AUSTRALIAN CURRICULUM

Global Education Study Tour (GEST) to China focuses on the HSIE, Creative Arts and English Key Learning Areas. Teachers will be able to use their first-hand experience of China to develop teaching and learning programs related to the new BoSTES syllabuses, and in particular the cross-curriculum priority area: *Asia and Australia's engagement with Asia*. The tour will be especially useful for teachers whose schools participate in the **Global Education Project NSW Schools Network Program**.

ACCOMMODATION

Hotels are a minimum of three star – standard, clean and with western bathrooms.

TOUR COORDINATOR

The tour co-ordinator has lead study tours to China on many occasions and is supported by local community personnel and organisations.

COST

The total tour price will be \$2500. This amount includes single room accommodation (twin/double/triple share are discounted on request), taxes, breakfasts, tours and tour guides, internal airfares, domestic transport (bus/train), resources for teaching, pre-tour information. International airfares are additional. Participants can arrange the airfares themselves and be picked up at the Beijing International Airport on 21 September 2014, or they can join the tour co-ordinator and come as a group (budget on \$1500 for a return airfare to China). Travel insurance, whilst compulsory for this tour, is not included.

To receive further information, including a comprehensive itinerary, about the **GEST – China**, please complete the details below, scan and email – jennifer.curtis@ptc.nsw.edu.au or post to:

Global Education Project NSW, PO Box 577 Leichhardt NSW 2040.



GEST China: 22 September – 1 October 2014

Name _____
Postal Address _____
State _____ Postcode _____ Phone _____
Email _____



PTC NSW in partnership with the Department of Foreign Affairs and Trade –
Australian Aid to support the integration of a global perspective across the curriculum

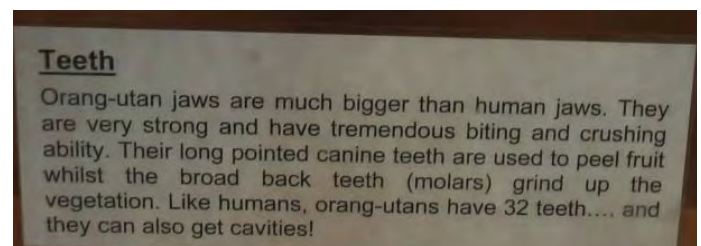
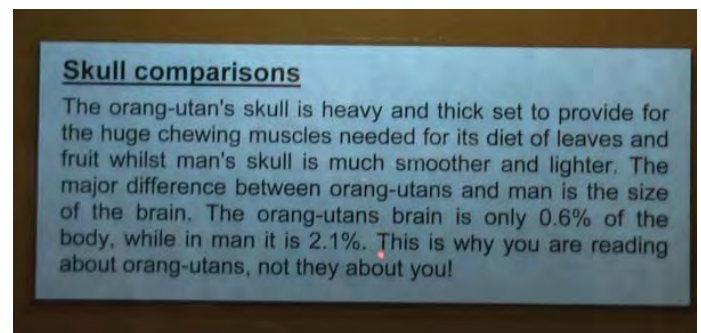
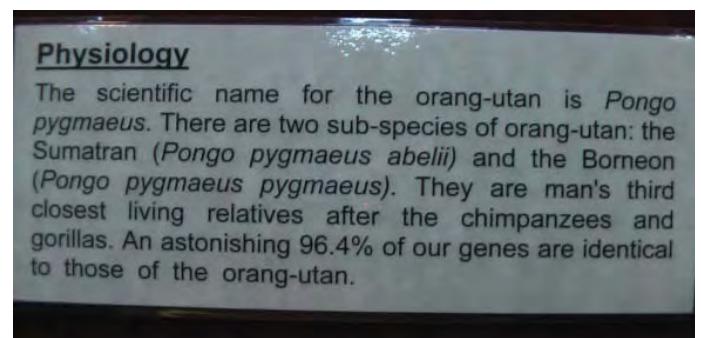
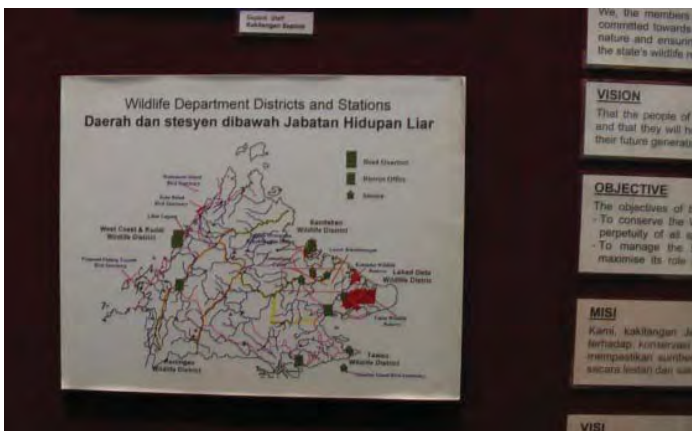
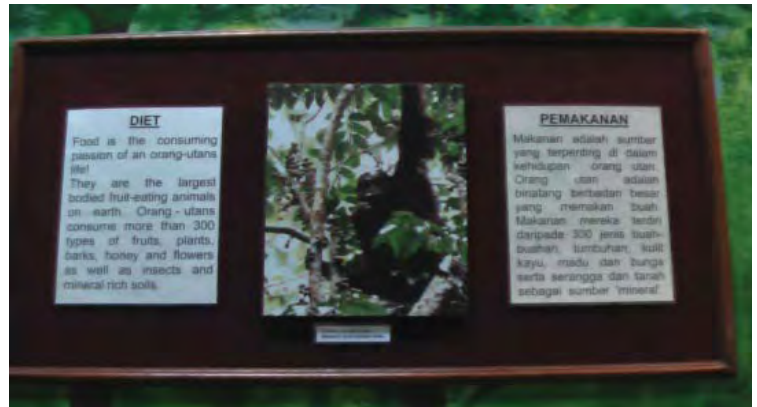
Orangutan Sepilok Sanctuary, Sabah, Indonesia

A Year 6 resource by Tina Ralevska
and Judy Pilch



Orang utan means
man of the forest

ORANG UTANS SEPILOK SANCTUARY



ORANG UTANS SEPILOK SANCTUARY



All photos by J Pilch

ORANG UTAN SEPILOK SANCTUARY

Student worksheet

Focus / Big idea

Where are orang-utans found?

Why are orang-utans endangered?

Activities –

Look at the photos, click on them to enlarge them and then read the following information:

Sepilok Orangutan Rehabilitation Centre is located deep in the rainforests of Malaysia. It is on the island of Borneo.

About 60 orphan orangutans live here and are cared for by scientists who want to protect them from loggers who cut down palm oil trees which is their home or habitat.

Once the orang-utans are raised they are taught how to climb trees to escape predators and are released back into wild.

The baby orang-utans are rescued from farm areas and brought to the rehabilitation centre to live in a small community with other orang-utans. They are fed milk and bananas. This soon becomes boring and so the orang-utans go in search of other food in the forest and become independent.

Every day tourists visit the rehabilitation centre and watch a short video on how the orang-utan is an endangered species. They are educated to care for animals in the wild and to contribute to funds to protect endangered species. They walk on the raised boardwalk so that they do not damage the delicate forest floor and wait for the small group of orang-utans to gather for lunch. They swing in on ropes and vines and gather on a platform up in the trees and rangers fed them fruit.

Tourists are told not to leave a single scrap of paper or other rubbish in the park so that the environment is kept clean and free from smells of humans.

Global registered charity appeals have been set up to ensure rehabilitation and preservation of orang-utans and conservation of their home or habitat in rainforests.

When rubber plantation trees are felled sometimes baby orphaned orang-utans are found after their mother has been killed during the logging.

Babies are collected and taken to the rehabilitation sanctuary and treated by veterinarians.

ORANG UTAN SEPILOK SANCTUARY

Student worksheet

Using the information and photos provided, research and answer these questions:

1. Which country is the home of the endangered orang-utans?

2. Locate Asia on a world map and cut and paste it here:



3. Research and describe the location of the Sepilok Rehabilitation Centre

4. Which goods are taken from the forests near here and sold globally?

More Activities

1. Cut and paste a map of all the rainforests in the world in the box on the following page.

ORANG-UTANS SEPILOK SANCTUARY



- 2 Explain why they are all located near the equator

Vocabulary list –

endangered _____
rehabilitation _____
palm oil _____
preservation _____
conservation _____
orphaned _____
plantation _____
veterinarian _____
felling _____
sanctuary _____

- 3 Write the meaning of each word in the vocabulary list and then use as many as possible to answer this: Describe the loggers' views of logging palm oil trees

- 4 Suggest responsive and sustainable actions for the people who live in and around the rainforests in Malaysia.

ORANG-UTANS SEPILOK SANCTUARY

For the teacher

ACARA Geography – Big Idea: Going Global

Places are connected to other places, locally, regionally and globally, through the movement of goods, people and ideas as well as human or environmental events

Exploring some of the connections between Australia and countries in Asia and the world such as trade.

Exploring some of the connections between Australia and countries in Asia and the world such as community and political relationships or education.

Students analyse how places are connected at a global scale

Students explain the impacts or effects of these connections.

Students describe perspectives on an issue and suggest responsive and sustainable actions.

They can support their view with analysis of its consequences for varied people or environments.

Students select geographical questions, ranging in complexity, to guide a deep inquiry.

Resources

Students can use a TED lesson and a video as extension using these steps:

1. Teacher registers for a free TED account at <http://ed.ted.com/>

2. Answer these questions: Watch, Think, Dig Deeper, Discuss

Watch – the YouTube clip on a similar sanctuary at Kalimantan in Indonesia at <http://www.youtube.com/watch?v=kO4r1STxZnA>

Think –

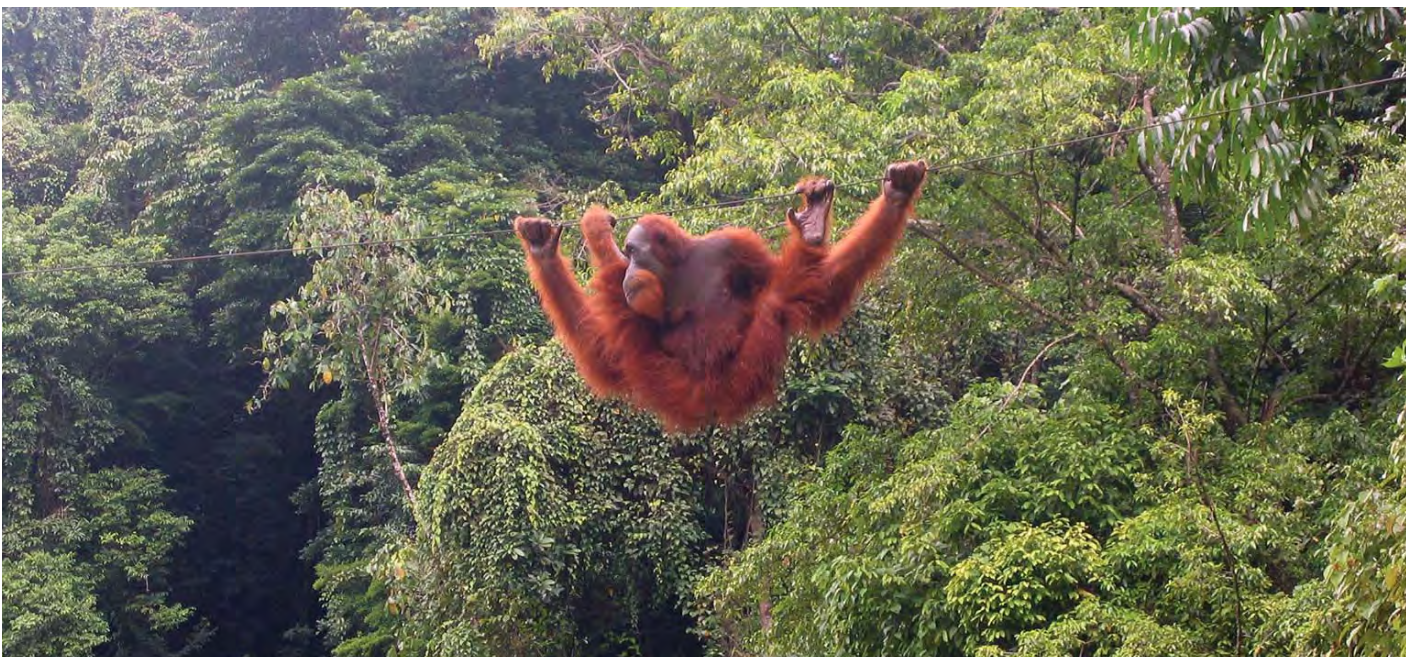
- 1 What is the reason that orang-utans are orphans?
 - A Their habitats are destroyed for oil to sell overseas
 - B Hunters eat them
 - C The mothers have a short life span
- 2 What are the reasons that volunteers work in the rehabilitation centres?
 - A To prolong the life of orangutans
 - B To train orang-utans for survival in the wild later
 - C To provide a healthy diet for orang-utans

Dig Deeper –

Research websites for others to share from two different points of view

Discuss –

Orangutans are going to survive regardless of rehabilitation centres





An invitation for all schools to join the Global Education Schools Network Program

**... and receive relevant resources and support, as the BoSTES Cross Curriculum Priorities are implemented into teaching and learning programs.
Cost: Membership is free.**

Attention: Principal, school executive, curriculum co-ordinator, teachers

Dear educator

As a previous supporter of the federally funded Access Asia Program, I invite your school to consider joining the newly established Global Education Schools Network Program. The Global Education Schools Network Program (GESNP) is one of a suite of programs offered to schools by the Global Education Project NSW (GEPNSW). Like the Access Asia Program, the GESNP is funded federally by the Department of Foreign Affairs and Trade and aims to support schools that seek to develop a significant global education focus in the Kindergarten to Year 12 curriculum, whilst addressing the content of BoSTES syllabuses.

Given that the Cross Curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's Engagement with Asia and Sustainability, are now mandated in all new syllabus documents, it is imperative that schools and curriculum development teams are given every support possible, to ensure that the scope for inclusion of the Cross Curriculum Priorities is maximised. The GESNP aims to complement the work done by schools in this regard.

For schools, there are many benefits to joining the GESNP. Participating schools become part of a network of schools in a common region or Hub, which is led by a Regional Leader. This maximises support to each school with the availability of local expertise in the field of global education. Support to schools may also include professional learning, community forum evenings, lesson demonstrations and guest speakers.

Further, the GESNP provides participating schools with:

- a seeding grant upon joining
- a free resource kit
- free professional learning events
- support from a Regional Leaders and the GESNP team
- a strong network of cross-sectoral communities of learning throughout NSW
- opportunities to participate in study tours in the Asia/Pacific regions
- Global Education Project NSW grant funding, upon successful application.

Participating schools will receive regular advice about global education and the link to BoSTES syllabus documents in an e-newsletter, at meetings and at professional learning courses.

I encourage you to join the Global Education Schools Network Program. The program encourages teachers to provide their students with learning that has a global perspective so that their outlooks are broadened, and they acquire the knowledge, skills and understandings to become active, engaged citizens of their global community. An application to join is attached. For further information about the Global Education Schools Network Program, please download the [Handbook for Schools 2014](#) on the Professional Teachers' Council NSW website www.ptc.nsw.edu.au (Global Education section), or email Jennifer Curtis – jennifer.curtis@ptc.nsw.edu.au.

Yours sincerely
Jennifer Curtis

Global Education Project NSW – www.ptc.nsw.edu.au, click on Global Education



ASIA EDUCATION TEACHERS' ASSOCIATION

Promoting an Asian perspective in teaching



Annual membership \$70 (GST is not applicable. AETA is not required to be registered for GST).

☐ **Membership Renewal**

☐ **New AETA Membership**

Teachers and institutions can join or renew their membership of the Asia Education Teachers' Association for a twelve month period from 1st January. Members receive access to four editions of the AETA Journal annually. Each journal includes Primary and Secondary worksheets/activity sheets for direct use in the classroom and background information on aspects of culture and society including festivals and religious practices. The Association supports the implementation of Asia and Australia's engagement with Asia cross-curriculum priority of the Australian Curriculum. Membership for individuals and institutions is \$70 per calendar year

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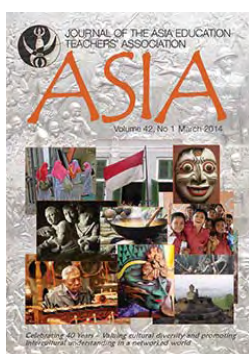
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- As the Association is a non-profit organisation, no payments are made to those who submit articles which are subsequently used.
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- No members of the Executive are paid for their work or contributions to the Journal.
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- The use in the Journal of an article is at the discretion of the Editor.
- Material, including images submitted for publication, must be in editable digital format and may be accompanied by hard copy.



Cover design – Aspects of Indonesia, reflects the articles contained in this issue. Many of the images used in this publication have been sourced from Wikimedia Commons, a media file repository making available public domain and freely-licensed educational media content (images, sound and video clips) to everyone – http://commons.wikimedia.org/wiki/Main_Page



ASIA EDUCATION TEACHERS' ASSOCIATION

GPO Box 2393, Sydney NSW 2001

Web: www.aeta.org.au

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