



JOURNAL OF THE ASIA EDUCATION
TEACHERS' ASSOCIATION

ASIA

Volume 42, No 3 September 2014



*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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Contributions to the Asia Education Teachers' Association journal are most welcome. For policy guidelines for submission of articles to the AETA journal go to – www.aeta.org.au/journals.

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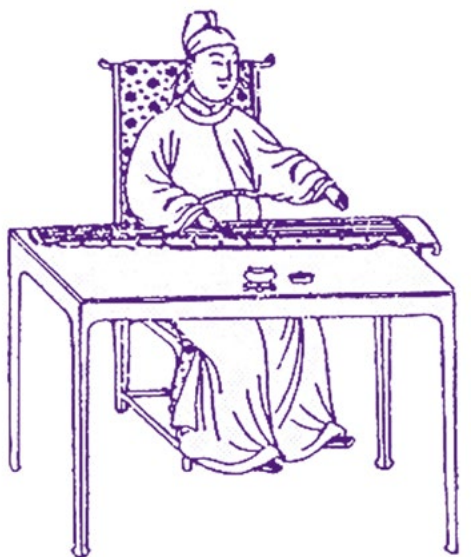
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Journal of the Asia Education Teachers' Association

Volume 42, No 3 September 2014

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From the Editor's Desk

The focus for the Journal is Global Education and provides material for Stages 3 to 6 in areas from politics to puppet making.

Special thanks must go to the Education team at the Melbourne Museum who have assisted us with their wonderful units on the 'Afghan Hidden Treasures' Exhibition. Their institution produces exceptional teaching materials that are free for teachers from their web site.

Newspapers are an excellent source of valuable, contemporary material for the classroom and I have included two useful examples. There is also a unit on the wonderful video series 'East to West', a great starting point for an historical examination of globalisation.

Thank you to our regular contributors, Phillip O'Brien and Ross Mackay and a welcome and thank you to our new contributors Sharon Moran and Anne Southwell.

The final piece is about the Silk Road Project which was established by the wonderful Yo-Yo Ma and has excellent teaching units on its web site.

Di Dunlop.

Valuing cultural diversity and promoting intercultural understanding in a networked world





Global Education – Learning Emphasises

- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution
- Sustainable futures



ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA

By Anne Southwell, Senior Curriculum Support Officer, HSIE K-6 Learning and Leadership – Early Learning and Primary Education, NSW Department of Education and Communities

The New South Wales K-10 Syllabuses incorporates *Asia and Australia's Engagement with Asia* as a *Learning Across the Curriculum* priority embedded in the content of each syllabus. This priority ensures students learn about and recognise the diversity within and between the countries of the Asia region. Students develop knowledge and understanding of Asian societies, cultures, beliefs and environments, and the connections between the peoples of Asia, Australia, and the rest of the world. Asia literacy provides students with the skills to communicate and engage with the peoples of Asia so they can effectively live, work and learn in the region. (from http://www.acara.edu.au/curriculum/cross_curriculum_priorities.html) This understanding underpins the capacity of Australian students to be active and informed citizens working together to build harmonious local, regional and global communities, and build Australia's social, intellectual and creative capital. (from page 4 http://www.decd.sa.gov.au/westernadelaide/files/links/ACasiaContent_AF12052011_1.pdf)

The Asia and Australia's Engagement with Asia learning across the curriculum priority is about the region of which Australia is a part: its diverse histories, geographies, societies, cultures, literatures, economies, languages and more. It is the story of engagement that may be told through the personal experiences of authors, historians, artists or

individuals in some studies, but these simply provide a medium for understanding about the Asia region, not the reason for studying it. (from page 3 http://www.decd.sa.gov.au/westernadelaide/files/links/ACasiaContent_AF12052011_1.pdf)

The rationale for the inclusion of Asia and Australia's engagement with Asia is diverse and significant, which takes into account that the pace and scale of Asia's rise has been nothing short of staggering. In a region rich in cultural, social, political and economic diversity, peoples' lives have been transformed just as the world has been transformed. Hundreds of millions of people have been lifted out of poverty, parts of the region have experienced a halving in their infant mortality rates and decades have been added to life expectancy. Nearly all the high-performing economies in Asia have deliberately set out to support prosperity by reforming policy and institutional settings. Many economies within the region have invested heavily in people and created a climate that has supported capital investments. With the benefit of a good education, growing numbers of young people have found jobs when they have reached prime working age. Open global trading systems and infrastructure to reduce transport costs have driven regional and global integration. More broadly, a global system of rules has allowed for greater stability and spurred increasing levels of interdependence (page 35 White Paper).

So what is life like now in Asia and how has it changed?

An example: How life has changed in Indonesia

The experience of a child living in Indonesia tells the story of what has happened across large parts of Asia.

While there is room for improvement, access to immunisation, sanitation and nutrition means an Indonesian child can now expect to have a life expectancy into their late 60s, compared to just 45 if they'd been born in 1960 (World Bank 2012d).

Around 18 per cent of Indonesians are living in poverty today, compared to 68 per cent in the late 1980s (World Bank 2012d). The size of the Indonesian economy is now larger than Australia's (when adjusted for purchasing power parity) (IMF 2012c).

Young children today will have had at least nine years of compulsory schooling, with plans for 12 years of compulsory education from 2014 (Yudhoyono 2012).

Nearly a quarter of students who recently completed their secondary school education are enrolled in tertiary study (World Bank 2012d).

With economic growth and education, job choices have been transformed. As recently as 1990, a young Indonesian was most likely to have a job in agriculture. Now, the prospect of a city-based career in a professional service industry is a reality—and lifestyles are changing rapidly as a result. (page 33 White Paper)

Indonesia's education system, the fourth-largest in the world, has more than 50 million students and 2.6 million teachers in more than 250,000 schools. While average primary school enrolment rates are reasonably high, they vary across the country. Net primary school enrolment rates are about 60 per cent in poor districts compared to almost universal enrolment in more well-off districts (World Bank 2012c).

The region's investment in its people has gone well beyond education. Governments have also invested heavily in improving access to sanitation, housing and clean water.

A virtuous circle has been created in which social development has accompanied and supported higher rates of economic growth, and these in turn have contributed to further improvements in broader indicators of wellbeing (Box 1.2).



Children in Sumatra. Source: Wikimedia Commons

ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA



Regions of Asia. Source: Wikimedia Commons

The Asia and Australia's engagement with Asia priority provides the opportunity for students to celebrate the social, cultural, political and economic links that connect Australia with Asia. This priority has been developed around three key concepts:

Asia and its diversity

This concept highlights the diversity within and between the countries of the Asia region, from their cultures, societies and traditions through to their diverse environments and the effects of these on the lives of people.

Achievements and contributions of the peoples of Asia

This concept examines the past and continuing achievements of the peoples of Asia, identifies their contribution to world history and acknowledges the influences that the Asia region has on the world's aesthetic and creative pursuits.

Asia-Australia engagement

This concept is about the nature of past and ongoing links between Australia and Asia, and develops the knowledge, understanding and skills, which make it possible to engage actively and effectively with peoples of the Asia region. (from http://www.acara.edu.au/curriculum/cross_curriculum_priorities.html)

What does this look like?

For English

The study of English provides learning opportunities for students to explore and appreciate the rich tradition of texts from and about the people and countries of Asia, including texts written by Asian authors. They develop an understanding of the many languages and diverse Asian cultures and how they have influenced Australian culture. Through their study, students will develop an appreciation of the role Australia has played in Asia and the

ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA

ongoing relationship Australia has developed with the countries that make up the Asian region. <http://syllabus.bos.nsw.edu.au/english/english-k10/learning-across-the-curriculum/>

For Mathematics

In their study of the NSW K–10 Mathematics curriculum, students investigate the concept of chance using Asian games and can explore the way Asian societies apply other mathematical concepts, such as patterns and symmetry in art and architecture. Investigations involving data collection and representation can be used to examine issues pertinent to the Asia region. <http://syllabus.bos.nsw.edu.au/mathematics/mathematics-k10/learning-across-the-curriculum/>

For Science


Asia and Australia's engagement with Asia provides rich and engaging contexts for developing students' science and technology skills, knowledge and understanding. The *Science K–10 (incorporating Science and Technology K–6) Syllabus* provides students with opportunities to recognise that the Asian region includes diverse environments. Students appreciate how interactions within and between these environments and the impacts of human activity influence the region, including Australia, and have significance for the rest of the world.

The Asian region plays an important role in scientific and technological research and development in areas such as medicine, natural resource management and natural disaster prediction and management. <http://syllabus.bos.nsw.edu.au/science/science-k10/learning-across-the-curriculum/>


For History

History students develop an understanding of the diversity of the peoples of Asia and their contributions to the region and the world, and an appreciation of the importance of the region for Australia and the world. Students understand the dynamic nature of social, cultural and political relationships within the region over time, and the role that individuals, governments and other organisations play in shaping relationships between peoples and countries. Students develop an appreciation of the history of the Australian–Asian engagement and how this influences contemporary Australian society and relationships with the countries of Asia. They understand the long history of migration to Australia by people from Asia and acknowledge the contributions made over time by Asian Australians to the development of Australia's culture and society. They also understand the ongoing role played by Australia and individual Australians in major events and developments in the Asia region. <http://syllabus.bos.nsw.edu.au/hsie/history-k10/learning-across-the-curriculum/>

There are three ways the Asia priority can be realised in teaching and learning:

	Examples from English	Examples from History	Examples from Mathematics	Examples from Science
Explicit reference to the Asia content in the NSW Syllabuses for the Australian Curriculum 	<p>Stage 4</p> <p>EN4-8D identifies, considers and appreciates cultural expression in texts</p> <p>investigate texts about cultural experiences from different sources, eg texts from Asia and texts by Asian Australians, and explore different viewpoints</p>	<p>Stage 3</p> <p>HT3-3 identifies change and continuity and describes the causes and effects of change on Australian society</p> <p>stories of groups of people who migrated to Australia (including from ONE Asian country) and the reasons they migrated, such as World War II and Australian migration programs since the war</p>	<p>Early Stage 1</p> <p>Mae-3WM uses concrete materials and/ or pictorial representations to support conclusions</p> <p>investigate different methods of adding and subtracting used in various cultures, eg Aboriginal and Torres Strait Islander methods involving spatial patterns and reasoning, Asian counting tools such as the abacus (Communicating, Problem Solving)</p>	<p>Stage 5</p> <p>SC5-13ES explains how scientific knowledge about global patterns of geological activity and interactions involving global systems can be used to inform decisions related to contemporary issues</p> <p>describe how some technological developments have increased scientific understanding of global patterns in geological activity, including in the Asia-Pacific region</p>

ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA

Opportunities for Asia content relating to culture in the relevant syllabus 	<p>Stage 1</p> <p>EN1-1D responds to and composes a range of texts about familiar aspects of the world and their own experiences</p> <p>identify, explore and discuss the morals of stories from a variety of cultures, eg Asian stories, and identify their central messages</p>	<p>Stage 5</p> <p>HT5-4 explains and analyses the causes and effects of events and developments in the modern world and Australia</p> <p>analyse the changing relationship of Australia with other countries after World War II</p>	<p>Stage 4</p> <p>MA4-1WM communicates and connects mathematical ideas using appropriate terminology, diagrams and symbols</p> <p>identify line and rotational symmetries in pictures and diagrams, e.g. artistic and cultural designs</p>	<p>Stage 3</p> <p>ST3-8ES describes how discoveries by people from different cultures and times have contributed to advancing scientific understanding of the solar system</p> <p>research the important contributions made by people from a range of cultures and organisations, using <u>technologies</u> of the time, to advancing scientific understanding of the solar system such as Aryabhata, Copernicus, Galileo, CSIRO and NASA</p>
Further opportunities in the relevant syllabuses for the inclusion of Asia content.	<p>Stage 3</p> <p>recognise that ideas in <u>literary texts</u> can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses</p>	<p>Stage 1</p> <p>identify days, holidays, events celebrated by students and their families and discuss cultural differences in days celebrated</p>	<p>Stage 2</p> <p>explore and use different notations to record the date</p>	<p>Stage 4</p> <p><u>investigate</u> how people in different cultures in the past have applied their knowledge of the properties of elements and compounds to their use in everyday life, eg utensils, weapons and tools</p>

Adapted from the table on page 2 Asia content in the Australian Curriculum Asia and Australia's engagement with Asia
http://www.decd.sa.gov.au/westernadelaide/files/links/ACasiaContent_AF12052011_1.pdf

The dramatic shift in orientation towards Asia in the past 40 years has changed the face of Australian society and strengthened our connections with our region. The scope of our ties has been broad, driven by trade, migration, tourism, education and exchanges in business, arts, ideas and information. Asia has become an important part of our Australian identity.

Australia's people-to-people links with Asia grew stronger throughout the 1970s and these connections deepened into the 21st century.

Cultural diversity is at the centre of Australia's identity. The face of Australia has changed dramatically in recent decades and Asia is now an important part of that identity. This includes the role of Indigenous Australians in defining Australian culture.

Indigenous Australians play a leading role in bringing Australia to the world. Contemporary Indigenous visual arts are one example of a highly regarded unique art movement being taken to the rest of the world. This includes frequent exhibitions involving leading Indigenous artists and their art works touring worldwide, including Asia, through initiatives of our national cultural institutions and Australia's diplomatic missions.

Presentations such as these demonstrate the vitality and uniqueness of Australian culture, which in turn assists Australia's national interests, including in our region. The inclusion of Asia and Australia's engagement with Asia is an important aspect of educating for the future.

Reference list:

ACARA Cross Curriculum priorities at: http://www.acara.edu.au/curriculum/cross_curriculum_priorities.html

Asia content in the Australian Curriculum: Asia and Australia's engagement with Asia. Asia Education Foundation

Australia in the Asian Century White Paper at: <http://asiancentury.dpmc.gov.au/white-paper>

ACARA Cross Curriculum priorities at: http://www.acara.edu.au/curriculum/cross_curriculum_priorities.html

NSW Syllabus for the Australian curriculum: English, Learning across the curriculum at: <http://syllabus.bos.nsw.edu.au/english/english-k10/learning-across-the-curriculum/>

NSW Syllabus for the Australian curriculum: Mathematics, Learning across the curriculum at: <http://syllabus.bos.nsw.edu.au/mathematics/mathematics-k10/learning-across-the-curriculum/>

NSW Syllabus for the Australian curriculum: Science (incorporating Science and Technology K-6), Learning across the curriculum at: <http://syllabus.bos.nsw.edu.au/science/science-k10/learning-across-the-curriculum/>

NSW Syllabus for the Australian curriculum: History, Learning across the curriculum at: <http://syllabus.bos.nsw.edu.au/hsie/history-k10/learning-across-the-curriculum/>

Adapted from the table on page 2 *Asia content in the Australian Curriculum Asia and Australia's engagement with Asia* http://www.decd.sa.gov.au/westernadelaide/files/links/ACasiaContent_AF12052011_1.pdf

GLOBAL PERSPECTIVES: A framework for the development of active global citizenship in NSW schools

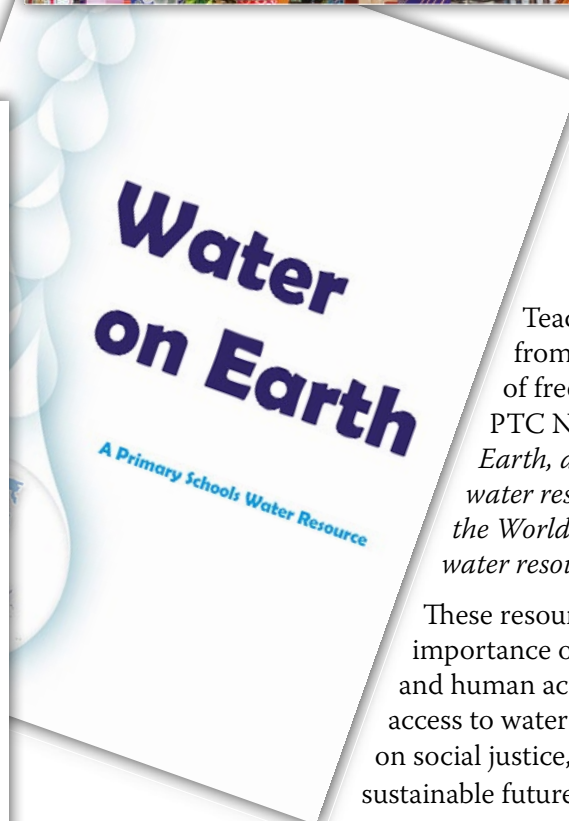
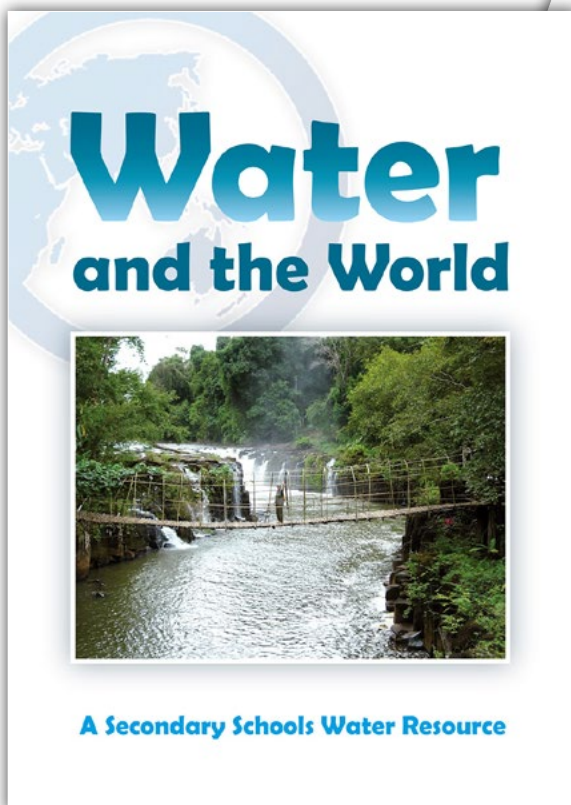
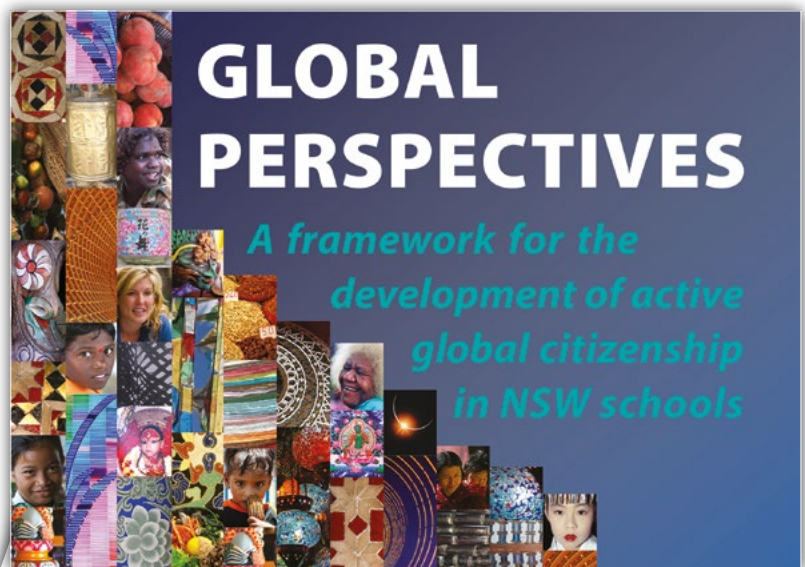
In April of this year, an important new document was released by the Global Education Project of NSW, the Department of Foreign Affairs and the Professional Teachers' Council of NSW. It aims to assist teachers in implementing a global perspective across the Curriculum in order to broaden the outlook of students and to help them become active, engaged citizens of the global community.

The document links the five global education learning emphases:

- Interdependence and globalisation
- Identity and Cultural Diversity
- Social Justice and Human Rights
- Peace Building and Conflict Resolution
- Sustainable Futures

to the Curriculum content for NSW and the Australian Curriculum. It contains charts setting out teaching and learning activities for each subject for primary and secondary students. Included, is a glossary and online resources for teachers.

This document is available as a downloadable PDF from the Professional Teachers' Council NSW at www.ptc.nsw.edu.au



Teachers may also select from an extensive range of free resources at the PTC NSW. e.g. *Water on Earth*, a Primary schools water resource and *Water and the World*, a Secondary schools water resource.

These resources analyse the importance of water for humans and human activity. Availability and access to water resources impacts on social justice, human rights and sustainable futures.

Activity 3.4: Water availability impacts on food production

Target Years: 3–6

Problem: Why do humans need water for their land as well as their homes?

Main teaching focus

Food production may focus on either the rearing of animals or the growing of crops or both. However, water is needed for any food production.

Australian Curriculum References

3–4 SU

- Living things, including plants and animals, depend on each other and the environment to survive

5–6 SU

- The growth and survival of living things are affected by the physical conditions of their environment

3–4 SHE

- Science knowledge helps people to understand the effect of their actions

5–6 SHE

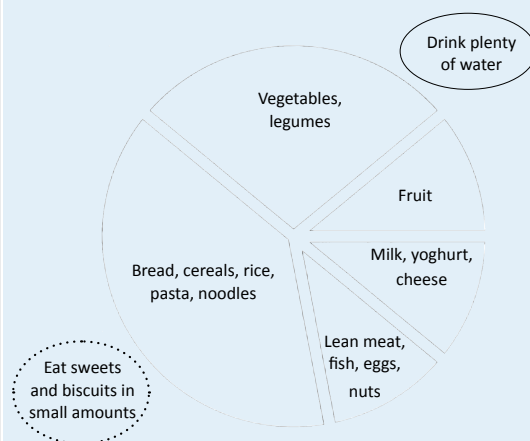
- Scientific understandings, discoveries and inventions are used to solve problems that directly affect peoples' lives
- Scientific knowledge is used to inform personal and community decisions

3–4 SIS

- Communicate ideas, explanations and processes in a variety of ways, including multi-modal texts.

Background Science

Minimum food requirements for a healthy life for people can be summarised in a healthy diet pie chart.



Global Education Perspective – Sustainable futures

Students consider what needs to be done for all to live in a world where people have sufficient food for a healthy and productive life. Where there is a water shortage, there will be an inability to produce sufficient food and so people will go hungry in many developing countries.

Students' potential alternative conceptions

Students need to be reminded that growing food means that all of the requirements for living things are needed for agricultural crops and animal husbandry. They may not have considered the costs involved in transporting foods from one place to another. In developing countries, it is much cheaper to have people grow their own food.

Activities

Food for a week:

- a. Ask students to keep a diary listing all the foods that they eat and the approximate amount of each food in a week. At the end of the week, ask them to summarise their findings in a table and compare the amounts to those on the food pyramid. Are they eating healthily?
- b. Use the information at <http://www.waterfootprint.org/?page=files/home> (there is a water footprint calculator available) to estimate of the amount of water that was needed to grow the food that each student ate in a week. Make a summary for the whole class so that they appreciate the importance of water for agriculture.

Project Compassion began in 1966 and is now the largest humanitarian fundraising campaign in Australia. This project help people all over the world tackle entrenched injustice, and build better lives for themselves, their families and their broader communities. Perhaps your students could select a project and fundraise to achieve a specific goal. http://www.caritas.org.au/project_compassion_11/Schools/index.html has a number of achievable examples worth investigating.

Global Education Perspective: <http://environment.nationalgeographic.com/freshwater/photos/> has some excellent images which could be used to predict and discuss the impact of pollution on the health of rivers. Select the “freshwater conflict” option for a series of photos about water availability across the globe. Each photo has a brief description which will assist in guiding discussion. For example: Compare the photo of Water refugees in the Sudan with that of Agriculture Irrigation in Australia to discuss the difference that water availability makes to people as they try to grow food.



Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity



WHERE'S DR.X?

Developing a sense of location within Asia

A Stage 3–4 Geography activity by Phillip O'Brien, Minaret College

There are several points during the teaching year where we find ourselves with 'lost' lessons. Following assemblies or excursions, at the very end of the term or even when half the class is away on some kind of sporting endeavor. Keeping students engaged during such classes can be trying, helping them continue to develop and refine their skills can be even more challenging. In this context, fun activities often work well.

Where's Dr.X? – inspired by the old Carmen Sandiego games – aims to help students practice and apply some of their knowledge of the locations of cities and countries around Asia, as well as some of their more general knowledge too. It is designed to be achieved in a relatively short period of time, but creative teachers should have little trouble extending it as necessary.

For younger students, have them work in teams and with access to the Internet. For older students, perhaps paired or individual access would be more appropriate. Limiting use of external resources, such as the Internet or an atlas, will make things more challenging too!

Students who finish early may like to make some of their own clues for future versions (this could itself be the task – to create the game).

The teacher may like to run it as a race – to see who can be the first to correctly locate Dr.X – or may prefer to allow all teams to complete it as a worksheet.

From a curriculum point of view, with regards to the Australian Curriculum: Geography, this activity reinforces a number of skill and knowledge points, as follows:

Year 6 Geographical Knowledge: The location of the major countries of the Asia region in relation to Australia

Year 6 Geographical Inquiry and Skills: Interpret geographical data

Year 7 Geographical Inquiry and Skills: Analyse geographical data and other information

Asia and Australia's Engagement with Asia, a key cross-curricular aim of the Australian Curriculum, is also exercised here.



WHERE'S DR.X? – Interpol Needs Your Help!



Dr.X, the notorious criminal mastermind, escaped from prison in New Delhi last week. We've been able to partially trace his movements from the GPS tracking chip we attached to his prison shoes. The bad news is that we haven't been able to get complete data, as the chip seems to be malfunctioning. Luckily, our agents on the ground have been able to get further clues on his movements from locals. All that's left now is to piece together the clues. When we know where he is, we'll be able to arrest him!

Follow the clues to come up with the name of the city where Dr. X is located. If we fill in our file correctly, we should have enough evidence to acquire an arrest warrant and put him back behind bars!

Day One

Dr.X hid inside a laundry basket and escaped from Tihar Jail on Tuesday morning. We believe that his contacts then helped him slip across the mountainous border to the east-southeast. This is where our tracker comes in handy!

27°42'N, 85°20'E

Day Two

He's on the move again, heading north-northeast. We believe Dr. X is slipping into his old habits and seeking to hook up with a Uyghur doctor, a known associate of his former gang.

43°49'N, 87°36'E

Day Three

Bad news. The tracking device isn't responding! Luckily our spies on the ground reported him purchasing a Mongolian phrasebook, before slipping onto a coal train heading across the border to the capital city.



Day Four

We're back in business – it seems the tracker is on again. He seems to have crossed back into the world's most populous nation! He has lot of friends, enemies and associates in there – one of whom said he was intending to see the Forbidden Palace!

39°54'N, 116°23'E

Day Five

Our tracker is stuttering again and our local agents seem to have lost the trail. Thank goodness we were able to obtain airport footage of a man fitting his exact description. He changed some currency into New Taiwan Dollars, before boarding a flight to Taoyuan International Airport.

Day Six

We tried to intercept him with local police, but he managed to slip through our fingers. We believe he took a boat this time, as he never arrived at the airport where we were waiting! The locals said he bought a lot of counterfeit casino chips before leaving.

22°10'N 113°33'E

Day Seven

It seems the tracking device has run out of battery, we'll have to track our target the old-fashioned way instead. Mr.X seems to have developed a penchant for the water recently! Dock workers spotted him taking the Turbojet ferry to a nearby former British colony.

WHERE'S DR.X? – Interpol Needs Your Help!

Day Eight

Dr. X is a slippery fish indeed! We thought we had him cornered, but he's gone. We did find a few personal items in his hotel room though, including a red flag with a single yellow star, a book on French architecture and a recipe for pho soup. We know from his profile that he prefers capital cities, where could he be?

Day Nine

Our target moves like a ghost – he's always one step ahead! We must outsmart him. Our sources say he has flown out to a city, somewhere in a populous Muslim nation, that used to be known as Batavia! We're closing in now!

Day Ten

We're relying totally on groundwork now, as our GPS hasn't worked for days. Nevertheless, we're in luck, local fishermen reported seeing him travelling east in the waters north of Surabaya. One fellow said he was intending to meet an old friend in the capital and practice his Tetum-language skills. Now is our chance though, let's set a trap to catch him! To which city shall we send our agents?

Some extra activities

- Make a list of all the types of transport used by Dr. X
- Make a list of all the countries through which he travelled
- Find the current population of each of these countries and list their capital cities.



Where's Dr.X? – The answer key!

Day 1: Kathmandu, Nepal.

Day 2: Urumqi, China.

Day 3: Ulaan Baator, Mongolia.

Day 4: Beijing, China.

Day 5: Taipei, Taiwan (PRC).

Day 6: Macau (PRC).

Day 7: Hong Kong (PRC).

Day 8: Hanoi, Vietnam.

Day 9: Jakarta, Indonesia.

Day 10: Dili, East Timor.

WHERE'S DR.X? – Interpol Needs Your Help!



Source One: A Map of Asia



Editor's Note – Roads and phones transform rural India

The following articles are examples of how teachers may implement the Global Education emphases in their classroom using contemporary material. While studying aspects of Indian Geography, this article discusses the changes being made using technology etc. These simple aspects of globalisation and interdependence have caused vast changes to the lives of the people in formerly isolated communities that now have access to competitive markets for their goods. As a result, social justice and human rights issues such as access to schooling are an integral part of the geographical study. Sustainability is an additional aspect for study. This is a great discussion starter for students.



Communication in rural India. Source: Wikimedia Commons

Roads and phones transform rural India

Policies to lift living standards for the poor are working, says **Kartik Goyal**.

For three decades, Indian rice farmer Lahu Bhiwa loaded his grain onto an ox cart and sold it to families in his village, earning about 2000 rupees (\$36) a month. His life changed in 2010, when bulldozers cleared a new road that has helped triple his income.

The road linking Kainad with the western Indian coastal town of Dahanu turned a three-hour journey by foot into a 25-minute car ride.

Access to buyers allowed Bhiwa to sell goods to the highest bidder, giving him enough cash to buy a mobile phone and check benchmark prices. His son now attends school in Dahanu, an opportunity unavailable a decade ago.

"Our life has completely changed for the better ever since this road was built," Bhiwa, 45, said as he watered his land in the village.

"Before, we were at the mercy of middlemen who would come here and take our produce. We had no way of knowing whether the prices they offered were good or bad."

The construction of 600,000

government spending, we believe the changes are already showing signs of being self-sustaining."

Kainad sits between rice fields and fruit orchards, about 175 kilometres north of Mumbai, India's financial capital. Oxen mill

throughout the sprawling tribal village of about 9000, which is divided into clusters of thatched-roofed houses. It has no high schools.

Before the road was built, farmers mostly grew rice, as transporting goods was expensive. Monsoon rains flooded low-lying areas, leaving Kainad isolated.

Signs of modernity began to appear in 2008, when mobile phone operator Vodafone put up a tower in the area. Once the road came two years later, farmers could easily get to town to buy seeds and fertiliser.

Bhiwa and others started growing crops that fetched more cash, including chillies, coconuts, gooseberry and sapota, a fruit similar to a pear. Teenagers could access high schools in Dahanu.

Many in Kainad lauded Singh for the changes and plan to vote for Congress party in elections due by May. The opposition Bharatiya Janata Party, which advocates fewer government giveaways, says it deserves credit for the rural makeover. Opinion polls show the BJP will win the most seats in the elections but fall short of a majority.

In 2000, BJP leader and then-prime minister Atal Bihari Vajpayee started a program to connect villages with at least 250 people with roads. After winning office in 2004, Singh adapted the program.

India has seen the number of rural people living on less than 816 rupees a month – the official poverty line – fall by about a third during Singh's tenure to 217 million.

Rural wages after inflation rose 6.8 per cent a year on average in the five years to 2012, after falling 1.8 per cent in the previous five years.

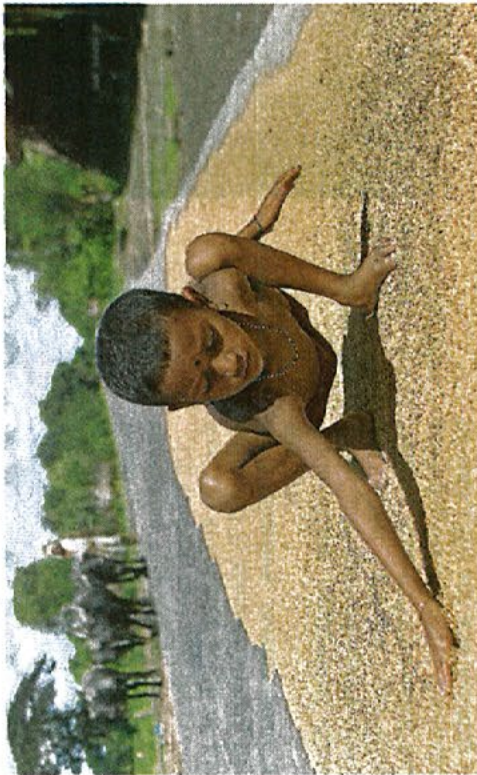
Singh more than doubled support prices for wheat and boosted rice paddy prices. He started a program to employ one adult in every poor household for a minimum of 100 days a year, and enacted a law that will provide cheaper food to most of the country's 1.2 billion people.

Critics say the measures are unsustainable, and India is now paying for them with slower growth and rising staple food prices.

But in Kainad, the higher food prices haven't deterred farmers from spending their new-found cash on consumer goods. Many houses have TV sets, and youngsters aspire to buy motorcycles.

"When you have production throughout the year, you get a much better price," said one farmer. "This road has become our lifeline."

Bloomberg



India was the leading exporter of rice in 2012 as farmers got better access to markets and supplies. Photo: Reuters/Sucheta Das

a much more severe deceleration." Food output increased 24 per cent between 2001 and 2011, double the growth rate of the previous decade, and reached a record 259 million tons in the year to June 2012. India led the world in rice exports for the first time last year.

"These once-in-a-lifetime changes are happening at the bottom of the pyramid due to a dramatic improvement in roads and phones," said Neelkanth Mishra, head of Indian equity strategy at Credit Suisse. "Contrary to popular belief that growth in all things rural is driven by unrestrained

kilometres of roads, the addition of 327 million rural phone connections and a rise in literacy since Prime Minister Manmohan Singh took office in 2004 has helped double the growth rate of India's food output. This has prevented a deeper slump in Asia's third-biggest economy and may bring votes to Singh's ruling Congress party in a 2014 election even as growth is near a 10-year low.

"What we see is a fundamental break from the past," said Ganesh Kumar, an agricultural researcher. "Higher farm output has kept rural demand alive and kicking, and that definitely helped the economy from

Indigenous people and nature conservation

Freddy Pattiselanno
and Agustina Arobaya

CAIRNS, QUEENSLAND

Dubbed one of the world's top two mega centers of biodiversity alongside Brazil, Indonesia is also a country of enormous cultural diversity. Among its 259.94 million inhabitants today, there are more than 500 ethnic groups speaking over 1,000 languages and dialects.

Anthropological studies indicate that hot spots of high biodiversity are associated with regions where traditional societies are frequently found. In this circumstance, indigenous groups offer alternative knowledge and perspectives based on their own locally developed practices of resource use (Berkes et al, 2000) or known as the indigenous knowledge – practice belief complex.

Indigenous knowledge and biodiversity are complementary phenomena essential to human development. During the past decade, a rapidly growing set of evidence indicates strong relations between indigenous knowledge and sustainable development.

Recent studies show that indigenous knowledge of ecological zones, natural resources, agriculture, aquaculture, forest and game management, to be far more sophisticated than previously assumed. Furthermore, this knowledge offers new models for development that are both "ecologically and socially sound" (Posey 1985:139-140).

This is confirmed by the growing of interest in indigenous knowledge in recent years, partly due to a recognition that such knowledge can contribute to the conservation of biodiversity; rare species; protected areas; ecological processes and to sustainable resource use in general.

Further it was developed into a working definition of indigenous ecological knowledge as a cumulative body of knowledge, practice and belief, evolving by adaptive processes and handed down through generations by cultural transmission, about the relationship of living beings (including humans) with one another and with their environment.

Comprehensive information is less available in Indonesia, although articles on indigenous ecological knowledge and nature conservation in Sumatra, Kalimantan, Sulawesi, Nusa Tenggara, Maluku and Papua have been widely published.

Panglima Laot in Aceh for exam-

ple, is considered as one of the old traditional-based fisheries management in the world that still exists. It is a fishers' institution which has played a dominant role in governing the fisheries and coastal management in Aceh for over four centuries through the strict implementation of "adat laot" (marine customary law).

Dayak Benuaq ethnic group from Kalimantan practices a traditional land use system, such as the "karet" system, where farmers have incorporated the exotic rubber trees but allowed natural vegetation to grow unrestricted. Within these systems, a wide range of commodities like building materials, vegetables, medicines, wild animals and firewood are possibly extracted.

The Lamalera people in Lembata islands are the one and only community in Indonesia to hold customary law (*adat*) regarding whale hunting as part of a traditional subsistence fishery. As traditional whalers, they have a series of traditions and customs related to their lives, starting with the making of special vessels for whaling, known as *pelédang*, equipped with specific gear, and a system of rules of engagement including proscription and taboos relating to fishing, as well as special ways of dividing the catch.

Previously, a large body of evidence shows that in most Indonesia's cultures and societies, indigenous peoples have successfully cultivated and inhabited areas with a high degree of diversity. This was possible, in part, because they were practitioners of environmental processes designed to transform, manage and use nature, in order to conserve it.

Nearly everyone accepts the need for some form of conservation and most cultures have their own conservation ethic.

They knew that in many cases their survival – especially in coastal sites, tropical forest and crop land – depended on the diversity of the ecosystems.

The indigenous knowledge accumulated by these peoples and communities constitutes a reservoir of adaptations that are of great importance for long-term sustainability.

In reality, cultural diversity and biological diversity are two sides of the same coin. Living diversity in nature corresponds to a living diversity of cultures. It is also important to notice that the use of traditional ecological knowledge in the form of customary ecological management

practices has been recognized as a potentially powerful conservation mechanism, particularly in countries where indigenous cultures are still largely extant.

However, with cultural and environmental changes, both biodiversity and the indigenous knowledge systems vital to sustainability are being lost at an incredible rate. In addition, traditional methods of utilizing biodiversity also fail to uplift living standards.

For example, many commercial products, including medicines that are derived from traditional knowledge of tropical biodiversity, are developed and commercially patented and traded by giant companies. Ironically, there are no benefits for the people who traditionally have been developing and utilizing the same products. Consequently, the living conditions of indigenous people in forest areas have become worse as these people become more marginalized.

In the light of all the above challenges, it is time for the government to take action if this system of indigenous resource management system is to be maintained. It is generally agreed that indigenous knowledge, technology and heritage cannot survive in this changing environment unless the government has the political will to protect them.

It is also urgent to call for the government to increase support for traditional ecological knowledge aspects of managing resources and ecosystems.

Despite repeated calls for increased use of traditional knowledge in conservation and development, integration of traditional knowledge in natural resource planning and management remains nominal or negligible at best.

On the other hand, traditional knowledge can be used to assist in interpreting and responding to feedback from the environment and guiding development.

Indonesia has more than 100 existing national laws and regulations related to natural resources management from various ecosystems. However, the lack of capacity, coordination and understanding of the essence of the related laws by local government officials to some extent hinder the enforcement of the law.

Furthermore, in terms of coordination, as many as 34 ministries and agencies in Indonesia have, to some degree, the function to manage nature's conservation among

their tasks. Therefore, the problem of overlapping, coordinating and sectoral interests is very prominent in discussing nature conservation in Indonesia.

Another important issue is community support for conservation plans consistently emerges as one of the most important factors in maintaining the plans' long-term efficacy. Therefore, programs that incorporate customary ecological management practices in their design draw more support from local peoples.

Regrettably, there is still no explicit regulation related to community-based management in the laws. For example, in Law No. 27/2007 on coastal management and small islands, it is only stated in Article 28 (7) that the initiation of conservation areas can come from the individual and community, without any further stipulations.

In fact, locally based management can have beneficial impacts for the environment and that, in comparison, community-based management plans tend to work better than top-down, centralized government programs on natural resources management.

For that reason, the government needs to work shoulder-to-shoulder to integrate indigenous knowledge into the proposed development program. Doing so will not only improve accountability and legitimacy of the approaches taken but will also strengthen and increase capacity building of informal institutions in controlling access and managing the natural resources.

In the era of decentralization, the provincial governments can also institutionalize stakeholder participation by acknowledging and utilizing informal institutions that local communities can expect strategic feedback from, and which can channel corporate social responsibility funds or other capacity-building incentives.

Finally, integrating a traditional ecological knowledge into real situations may greatly assist co-management for sustainable customary management on the nature conservation in Indonesia.

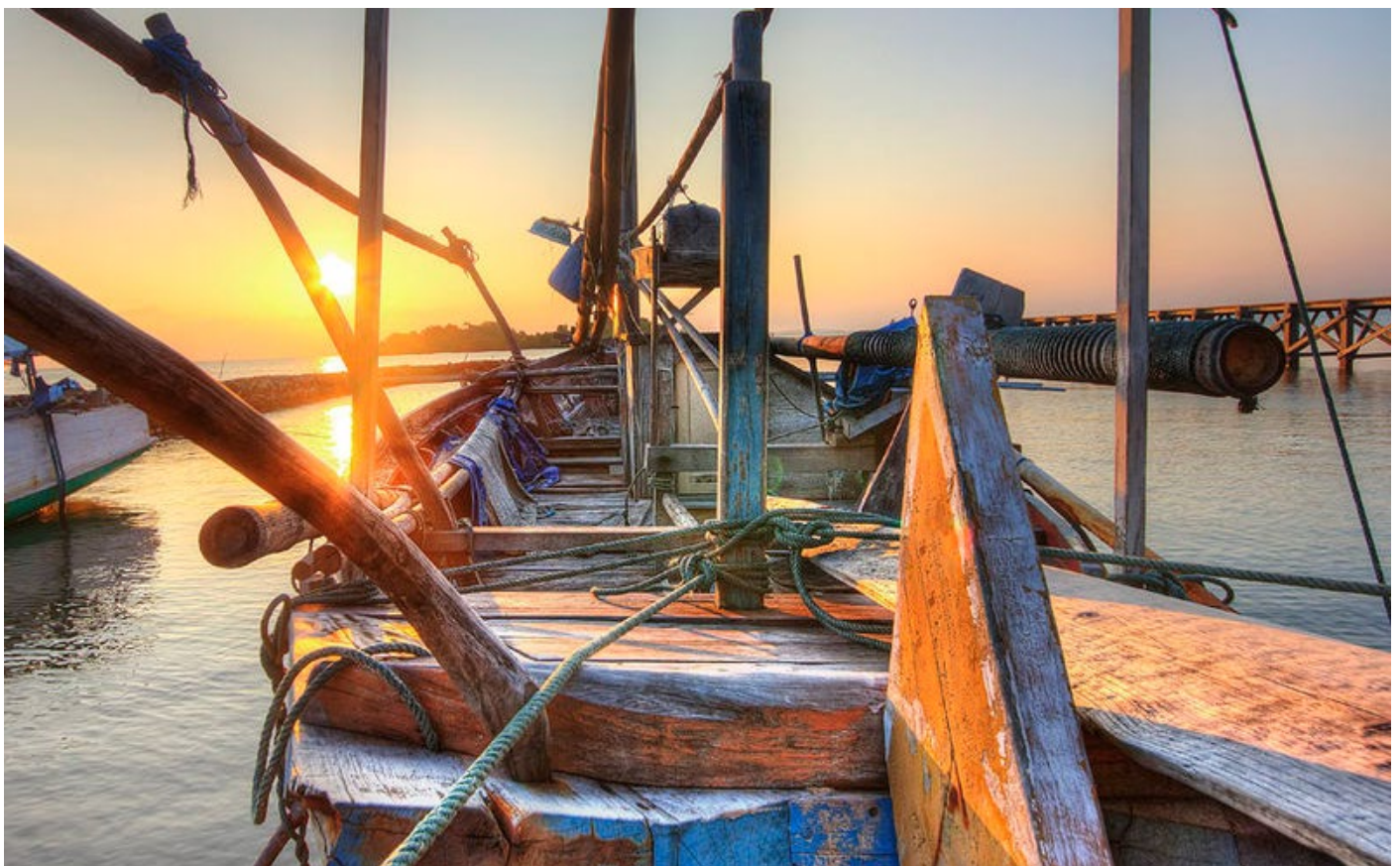
The writers, lecturers at Papua State University (UNIPA) in Manokwari, West Papua, are currently studying at James Cook University (JCU) and the Centre for Tropical Environmental and Sustainability Science (TESS) Cairns, Australia.

Student Activities by Di Dunlop

Explain the following terms:

Biodiversity Aquaculture Sustainability Cultural transmission
adat laot Efficacy Decentralisation

- Indigenous knowledge systems.
- Explain the difference between 'conservation' and 'land management'.
- On a map of Indonesia, mark in and name all of the places mentioned in the article.
- Assess the relationship between areas of high biodiversity and the occurrence of traditional societies. List three examples.
- Describe the 'Panglima Laot' system in Aceh.
- Explain how the Dayak land use system allows for a sustainable future.
- What can be learned from the conservation ethic of so many groups in Indonesia?
- Discuss 'cultural diversity and biological diversity are two sides of the same coin,' [one page.] Outline the threats to the maintenance of customary ecological management systems.
- Analyse the social justice aspects of the commercial development of forest products by global manufacturers e.g. pharmaceutical companies.
- How can the Government protect the indigenous cultures and systems? Give examples.



Small fishing boat on the Indonesian island of Karimunjawa. Source: Wikimedia Commons



Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution

Global Politics – A Year 11 Politics Unit

using the *Afghanistan Hidden Treasures from the National Museum Kabul* Education material by Liz Suda

In 2013 Melbourne Museum hosted *Afghanistan: Hidden Treasures from the National Museum, Kabul* – an exhibition of precious artefacts from four important archaeological sites in the region. This exhibition highlighted the geo-political and historical significance of Afghanistan, given its crucial strategic position in Central Asia, a position it has occupied since ancient times, when it provided a central link as a trading centre on the Silk Road.

Afghanistan is placed centrally at the crossroads of the Silk Road trade route, linking ancient Greece and Rome with the great civilisations of China and India. It is the meeting place of settled life and nomadic culture and therefore provides an ideal starting place for the Overview Study of the ancient world in the Year 7 History Curriculum.

The exhibition provided the opportunity to tell a different story about Afghanistan, which has faced many challenges as it works towards a more peaceful and prosperous future. Afghanistan's ancient history and rich cultural heritage had hitherto been overshadowed by the disruption of successive wars. The bravery and determination of many Afghans in protecting their cultural heritage was highlighted through this exhibition.

The problems faced by a third-world country with rich natural resources raised questions about development and how it can best be managed – questions that are central to Year 11 Global Politics and to Year 9 Geography. The education resources that were developed to support the exhibition sought to encourage the continued appreciation of Afghanistan's rich cultural heritage as well as the complexity of issues facing that country today.

Liz Suda

Program Coordinator, Humanities education
Melbourne Museum

Global Politics – A Year 11 Politics Unit



Panorama of Melbourne Museum. Source: Wikimedia Commons

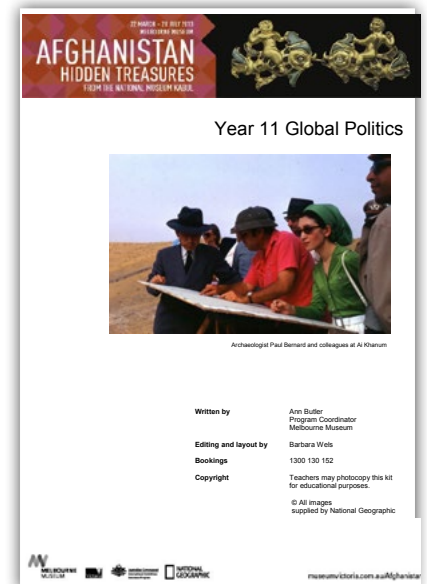
Teacher Notes– Introduction

In 2013 Melbourne Museum hosted Afghanistan: Hidden Treasures from the National Museum, Kabul — an exhibition of precious artefacts from four important archaeological sites. The exhibition explores the interconnections between the different societies of the ancient world and the blending of cultural influences. The Afghan Government and officials from the National Museum in Kabul agree that it is important to the recovery and future of their country that the cultural artefacts of their rich and varied history are preserved. Visit the museum website at <http://www.nationalmuseum.af/> to see how this is happening.

Afghanistan occupies a crucial strategic position in Central Asia and has done so since ancient times. It is placed centrally at the crossroads of the Silk Road trade route linking ancient Greece and Rome with the great civilisations of China and India. It is the meeting place of settled life and nomadic culture.

Modern Afghanistan faces many dilemmas as it works towards a more peaceful and prosperous future. The difficulties in keeping its cultural heritage alive raise questions around the importance of history to cultural identity. The bravery and determination of many Afghans in protecting this cultural heritage is testimony to their view of its importance. The exhibition is living proof of their determination. The problems faced by a third-world country with rich natural resources raises questions about development and how it can best be managed — questions that are central to Year 11 Global Politics.

Melbourne Museum has developed a series of Education Kits for the exhibition including this one on



Global Politics. The 'Introduction to the Exhibition' Education Kit is a great starting point for teachers. All kits can be downloaded from the museum website. The National Geographic website is another useful resource to tap into and it includes short videos of each of the four archaeological sites featured in this exhibition.

Just go to

<http://museumvictoria.com.au/melbournemuseum/discoverycentre/afghanistan/>

and

<http://www.nationalgeographic.com.au/mission/afghanistan-treasures/>

Global Politics – A Year 11 Politics Unit

Curriculum Links

This kit provides a case study and is linked to Global Politics Unit 2: The Global Citizen. ‘Students are able to describe and analyse the extent to which the international community is cohesive, and whether it can effectively manage cooperation, conflict and instability in Afghanistan... Students will develop these skills through a Case Study.’ (VCE Study Guide, Outcome 2).

Hidden Treasures and Year 11 Global Politics		
Unit 2: The Global Citizen		Classroom Resources in Museum Education Kit
Area of Study 2: Global Co-operation and Conflict	Students use key terms: international community, security, national interest, multilateralism and unilateralism.	Case Study Can Afghanistan protect its cultural heritage? Task 1 Fill in the background
	Students identify key actors, responses, challenges and solutions.	Task 1 Fill in the background Task 2 Understand the issues Task 3 Look deeper Task 4 Make a decision
	Students examine and evaluate the effectiveness of international responses.	Task 1 Fill in the background Task 3 Look deeper
	Students describe and explain the effectiveness of international responses.	Task 1 Fill in the background Task 3 Look deeper
	Students access information, interpret and draw conclusions.	All tasks

For additional exhibition resources that are ideal for classroom use, be sure to visit the National Geographic website at <http://www.nationalgeographic.com.au/mission/afghanistan-treasures/>.

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Case Study – Can Afghanistan protect its cultural heritage?

The most spectacular objects in the exhibition Afghanistan: Hidden Treasures from the National Museum, Kabul were found in 1978 by a Russian archaeologist, Victor Sarianidi. He had just systematically extracted the golden objects from a nomad burial site when the Russians invaded and he was forced to discontinue his excavations. These objects and a number of others from Kabul Museum were hidden away in a vault in the Presidential Palace — they were subsequently believed to be lost. Many brave museum staff risked their lives to keep the hiding place secret. The objects were eventually recovered and have been touring the world with this exhibition since 2004 because their home country has been too unstable to ensure their safekeeping in the Kabul Museum.

The motto displayed over the rebuilt Kabul Museum states that ‘a nation stays alive when its culture stays alive.’ The Afghan Government and officials from the National Museum in Kabul agree that it is important to the recovery and future of their country that the cultural artefacts of their rich and varied history are preserved. This sentiment has perhaps best been expressed by the Fredrik Hiebert:



*The restored exterior of the National Museum, Kabul.
Photograph by Michal Hvorecky. Source: Wikimedia Commons*

‘The biggest thing that’s broken in Afghanistan isn’t the buildings or roads... It’s the broken psychology. Twenty five years of war is hell. Not only were tons of artefacts stolen, so was Afghanistan’s history, their heritage. Afghan children no longer know Afghan folksongs. How can they get their pride back?’

Fredrik Hiebert, Curator, National Geographic Catalogue for *Afghanistan: Hidden Treasures from the National Museum, Kabul*

Some experts argue that Afghanistan is now at peace and it is time that all artefacts are returned to them. Others argue that the situation is still too unstable for the return of irreplaceable items.

TIP

View short videos about the four key archaeological sites in this exhibition, and the artefacts found at each, on The National Geographic website at <http://www.nationalgeographic.com.au/mission/afghanistan-treasures/>.



*National Museum, Kabul Director Dr. Omara Massoudi.
Photograph by Carl Montgomery. Source: Wikimedia Commons*

Global Politics – A Year 11 Politics Unit

Student Activities

Task 1 – Fill in the background

Afghanistan has faced invasion and war since ancient times but in recent times the main threats to its heritage have occurred around three developments.

- As a class, divide into three groups so that each group can investigate one of the following developments as a research topic:
 - the Soviet invasion of 1979
 - factional conflict during the 1990s
 - the rule of the Taliban in 2001
- In groups, work through the questions and background provided on the following pages.
- After completing points a) and b), report to the class on your group's findings so that everybody gains some knowledge of each of the three periods.
- In a class discussion, make some predictions about the problems Afghanistan might face after the United States withdrawal in 2013.

Background Briefing Notes for Task 1

The Soviet invasion of 1979

Questions:

- Who was in power in 1978?
- Who were the main opponents of this government?
- What ethnic divisions existed?
- In what ways had Soviet Russia been supporting Afghanistan?
- What prompted Russia to invade in 1979?
- Who were the mujahedeen?
- What countries backed them?
- What role did the United Nations play in this conflict? Was it successful?

Background

A history of Russian invasion of Afghanistan –
<http://www.guidetorussia.com/russia-afghanistan.asp>

A chronology of key events –
<http://news.bbc.co.uk/2/hi/7883532.stm>

Right: Picture of Massoud reading the Quran in the 1980s, in front of his tomb, which was under construction



Soviet artillery and equipment from failed invasions, Panjshir Province Afghanistan. Source: Wikimedia Commons

Factional conflict during in the 1990s

Questions:

- Who was in power when the Soviets withdrew in 1989?
- Explain the different divisions in Afghan society and government.
- Who was Ahmad Massoud and what was the Northern Alliance?
- What role did Pakistan play?
- What role did the United Nations play? Was it successful?

Background

BBC News Asia — Afghanistan Profile
<http://www.bbc.co.uk/news/world-south-asia-12024253>



Global Politics – A Year 11 Politics Unit

The rule of the Taliban in 2001

Questions

- Who are the Taliban and who are (and were) their main supporters?
- Why did they oppose the existing government?
- Why did the United States become involved and how?
- What is NATO and what role did it play?
- What role did the United Nations play? Was it successful?

Background

This site includes detailed information on the civil war in Afghanistan and the Taliban. – http://www.enotes.com/topic/Afghan_civil_war

Task 2 Understand the issues

In 2004 UNESCO passed a set of guidelines for protecting cultural heritage. Carefully read the extracts of the guidelines below. Rewrite the key points in your own words.

The Second UNESCO Protocol for the Protection of Cultural Property in the Event of an Armed Conflict (the Convention)

1. For the purposes of the Second Protocol, the term “cultural property” covers, irrespective of origin or ownership:
 - a) Movable or immovable property of great importance to the cultural heritage of every people, such as monuments and architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
 - b) Buildings whose main and effective purpose is to preserve or exhibit the movable cultural property such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
 - c) Centres containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as “centres containing monuments”.
2. Armed conflict is defined as:
 - a) In the event of declared war or of any other armed conflict which may arise between two or more of the Parties, even if the state of war is not recognised by one or more of them.
 - b) To all cases of partial or total occupation of the territory of a Party, even if the said occupation meets with no armed resistance.
 - c) In the event of an armed conflict not of an international character, occurring within the territory of one of the Parties.
3. Cultural property of national, regional or universal value may have exceptional cultural significance. This significance may be deduced from the following indicative criteria:
 - a) It is an exceptional cultural property bearing testimony to one or more periods of the development of humankind at the national, regional or global level;
 - b) It represents a masterpiece of human creativity;
 - c) It bears an exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
 - d) It exhibits an important interchange of human achievements, over a span of time or within a cultural area of the world on developments in arts and sciences;
 - e) It has a central significance to the cultural identity of societies concerned.



May 28, 2012 – Former Taliban fighters line up to handover their Rifles to the Government of the Islamic Republic of Afghanistan during a reintegration ceremony at the provincial governor's compound.

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4. Cultural property is considered to be unique if there is no other comparable cultural property that is of the same cultural significance.
5. The criterion of irretrievable loss for humanity is met if the damage or destruction of the cultural property in question would result in the impoverishment of the cultural diversity or cultural heritage of humankind.

Apply the criteria, as you understand them, to real examples of cultural heritage in the table below.

Compare and discuss your decisions with others in the class.



Building/site/artefact	Protect	Don't protect	Your reason/s	UNESCO criteria e.g. 4b
Giant Buddhas of Bamiyan built in AD 550				
Royal Exhibition Buildings, Melbourne				
The archaeological site of Balkh				
The National Museum, Kabul				
Melbourne Museum				
The gold artefacts found in the nomad burial site at Tillya Tepe				
Phar Lap				
Ivory items found in the sealed room in Begram				

Global Politics – A Year 11 Politics Unit

Task 3 Look deeper — analyse the current situation

The situation in Afghanistan is complex and there are many elements to consider. The chart below is a good place to start. It was prepared by the International Centre for Not-For-Profit Law to indicate where different countries sit on a number of world ranking systems.

- What is the overall picture here?
- In groups, undertake an in-depth study of one of the following organisations working in Afghanistan:
 - the North Atlantic Treaty Organisation (NATO)
 - any non-government organisation (NGO)
 - the United Nations (UN)

To help you, guiding questions and background briefing notes on these organisations are included on the following pages. Also, there is an enormous

amount of material widely available on the internet — remember always to check the reliability of sites accessed.

- After you have completed the first two parts of Task 3, present a comprehensive report to the rest of the class on the organisation you have researched. Take notes when other groups present — these will be useful for the next task.
- Using your group research and drawing on all of the information the class has reported on, consider the question ‘Has the UN been successful in Afghanistan?’
- Present your answer in one of the following ways:
 - a formal essay
 - a role-play interview, filmed and presented as if it is part of a current affairs television program
 - a debate.

Ranking Body	Afghanistan's ranking	Best possible rank / rating	Worst possible rank / rating
UN Human Development Index	181	1	182
World Bank Rule of Law Index	0.5 (2007)	100	0
World Bank Voice & Accountability Index	13.9 (2007)	100	0
Transparency International	176 (2008)	1	180
Freedom House: Freedom in the World			
Status	Partly Free	—	—
Political Rights	5	1	7
Civil Liberties	5	1	7
Foreign Policy: Failed States Index	7	177	1

Global Politics – A Year 11 Politics Unit



US military personnel as part of ISAF speak with an Afghan man in the village of IbrahimKhel, Nerkh District, Wardak Province, Afghanistan, May 27, 2010.
Source: Wikimedia Commons

Background Briefing Notes for Task 3

The North Atlantic Treaty Organisation (NATO)_____

Questions

- What is the relationship between NATO and the UN?
- What are the aims of the ISAF involvement in Afghanistan?
- Do you think the aims have been achieved? Has the mission been successful?

Background

The NATO Treaty was signed in 1949 by ten western European countries and also by Canada and the United States of America. Its prime objective was to deter any threat of Soviet invasion. It was one of the first moves in the Cold War. Russia responded by signing the Warsaw Pact with a number of eastern European countries. Since that time, the role of NATO has changed considerably, particularly after the fall of the Berlin Wall in 1989 and the collapse of the Soviet Union in 1991.

NATO was first deployed in Afghanistan in 2003 as the International Security Assistance Force (ISAF).

Council on National Policy— lengthy and complex report on the current situation – <http://cnponline.org/ht/a/GetDocumentAction/i/38128>

NATO, timeline of deployment & aims of NATO forces– <http://nato.usmission.gov/afghanistan.html>

FORA.TV, video of conference debate on the proper role of NATO – http://fora.tv/2009/11/22/What_Does_NATO_Stand_For

CBC, News History of NATO– <http://www.cbc.ca/news/world/story/2009/04/03/f-nato-fast-facts.html>

Non-Government Organisations (NGOs) _____

Questions

- Do these organisations employ only foreign workers or are locals employed as well?
- Are the pay rates and conditions of aid workers similar to or different from those of the Afghan population generally?
- What measures are in place to ensure against corruption? Are they successful?

Background

Non-government organisations operate outside the government and are not linked to the government. They are usually charity or aid organisations such as Red Cross or Ausaid.

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In the period between 2004 and 2005, NGOs contributed \$4.9 billion to the country of which only \$1.4 billion was channelled through the Afghan Government. Recently there has been some unease within Afghanistan and internationally about the effectiveness of these organisations' operations.

CHR Michelsen Institute list of NGOs in Afghanistan – <http://www.cmi.no/afghanistan/themes/ngos.cfm>

Radio Free Europe Radio Liberty video interviews with Afghans in 2010 – <http://www.rferl.org/video/8558.html>

Radio Free Europe Radio Liberty article about NGOs and government control – http://www.rferl.org/content/Kabul_Wants_To_Change_The_Way_Foreign_Aid_Is_Spent_/2103750.html
http://www.rferl.org/content/Kabul_Wants_To_Change_The_Way_Foreign_Aid_Is_Spent_/2103750.html

Der Spiegel, a very good article on foreign aid <http://www.spiegel.de/international/world/exotic-birds-in-a-cage-criticism-grows-of-afghanistan-s-bloated-ngo-industry-a-718656-4.html>

ABC Lateline report on Ausaid – <http://www.abc.net.au/lateline/content/2012/s3547106.htm>

The United Nations (UN)

Questions

- What is meant by an 'integrated mission'?
- What problems was Lakhdar Brahimi attempting to address?
- Have the changes improved the situation for Afghanistan?

Background

'United Nations peace-keeping force' is a familiar phrase but what does it really mean? How can the UN ensure peace when the conflict is within a country's borders rather than coming from outside?

These questions prompted Lakhdar Brahimi, Chairman of the Panel on United Nations Peace Operations, to write a report which recommended 'integrated missions' and proposed the establishment of an inter-governmental Peace Building Commission to oversee UN operations responsible for rebuilding states after armed conflict. These ideas are summed up by B.R Rubin in his article about Brahimi's report.

'In the aftermath of civil wars, international actors often worry about the incoherence, tribalism, and division of war-torn nation-states like Afghanistan. However, the problems encountered in the



An Afghan woman can earn and income through the AusAID-funded Microfinance Investment Support Facility for Afghanistan. 2008. Photo: Imal Hashemi, Afghanistan Reconstruction Trust Fund

Afghanistan recovery and reconstruction effort illustrate that the divisions, rivalries and fragmentation of authority of the 'international community' have constituted just as big an obstacle to what the UN now calls 'peace building'. Sustainable stability and peace, to say nothing of democracy, require international actors to delegate some sovereign functions to a multilateral entity that can reinforce rather than undermine the institutions responsible for the reconstruction of the nation-state. The history and contemporary situation in Afghanistan makes clear that there is an important need for the peace-building mechanisms proposed by the UN Secretary-General's High-level Panel. This would involve a unified international decision-making body that would act as a counterpart to the recipient national government and potentially bring order to the anarchy that invariably flows from the multiple agendas, doctrines and aid budgets of the array of external actors involved in 'peace building' in Afghanistan and elsewhere.

Source: Rubin, B.R., 'Peace Building and State-Building in Afghanistan: Constructing Sovereignty for Whose Security?' 2006

The Brahimi Report, full version – <http://dspace.cigilibrary.org/jspui/bitstream/123456789/17651/1/Report%20of%20the%20Panel%20on%20United%20Nations%20Peace%20Operations%20The%20Brahimi%20Report.pdf?1>

Third World Quarterly, article by B.R. Rubin on 'Peace Building and State-Building in Afghanistan: Constructing Sovereignty for Whose Security?' – <http://bcpolscima.files.wordpress.com/2011/08/peace-building-and-state-building-in-afghanistan-constructing-sovereignty-for-whose-security.pdf>

Boston College Digilib.bc.edu The UN, Peacekeeping and Collective Human Security: From an Agenda for Peace to the Brahimi Report by Sorpong Peou, an interesting article about the Brahimi Report – <http://digilib.bc.edu/reserves/po209/kach/po20905.pdf>

Task 4 Make a decision — can Afghanistan protect its cultural heritage?

a. Read the news article provided below.

Afghan art looted and feared lost forever returns home

Aleem Maqbool, BBC News Asia, 5 August 2012

On Sunday, British officials will complete the handover of hundreds of archaeological artefacts to the National Museum of Afghanistan. Many were stolen during the civil war and have been recovered with the help of the British Museum and the UK Ministry of Defence...

Fahim Rahimi has been waiting for this moment for months. The young chief curator of Afghanistan's National Museum has just taken delivery of three huge orange-painted metal chests. They have come from London, via RAF Brize Norton and Camp Bastion. All the staff at the museum gather round and fall silent as Fahim unscrews one of the containers. As the front is removed, it reveals a large, beautifully preserved stone statue of Buddha, thought to be around 1,800 years old. With a wooden bar across his

chest to hold him in place in the crate, Buddha's right hand is raised in a gesture of assurance and serenity. He is back home, but it has taken 20 years and has been quite a journey.

This is one of more than 800 historical artefacts that have been returned to Afghanistan with the assistance of the British Museum and the UK's Ministry of Defence. Many of the treasures, like the statue of Buddha, had been on display in the National Museum in Kabul in the early 1990s, but were stolen during the civil war and ended up on the black market. "I am so happy, but not just as an archaeologist," says Fahim. "I am happy as an Afghan that all of these pieces that are so important to the history and culture of this country are back with us."

There is excitement as he opens the second chest. When he lifts the lid and removes the packaging, everyone moves closer to take a look at the dozens of precious artefacts laid out inside. Among them are delicate furniture decorations from the 1st century AD, made of ivory from the ancient city of Begram. But there are Bactrian statuettes and flasks thought to be millennia older. After being stolen, it was feared many had been lost forever. However, some were intercepted by border forces as they were being smuggled into the UK, others recovered after investigations by London's Metropolitan Police.

The ancient Buddha statue was recovered in Japan. Some were found in private collections and bought by generous British donors on behalf of the Kabul Museum. They include the statue of Buddha, which we later see mounted in a cove close to the entrance to the museum. "It was discovered in Japan," curator Fahim tells me. "A private anonymous donor bought it for us, and we are so grateful." But as the figure of Buddha looks down at us, finally at rest after its 20-year ordeal, it is hard not to think of its future.

Could Afghanistan again see a time when there is such chaos that the national museum could be looted at will? Will the leaders here always respect their heritage, even the pre-Islamic? Is it too early to return this Buddha to the museum from which it was stolen or would it have been better to keep it elsewhere?



1st Century CE carved ivory panel, Begram . Source: Wikimedia Commons

Global Politics – A Year 11 Politics Unit

The ancient Buddha statue was recovered in Japan. Some were found in private collections and bought by generous British donors on behalf of the Kabul Museum. They include the statue of Buddha, which we later see mounted in a cove close to the entrance to the museum. “It was discovered in Japan,” curator Fahim tells me. “A private anonymous donor bought it for us, and we are so grateful.” But as the figure of Buddha looks down at us, finally at rest after its 20-year ordeal, it is hard not to think of its future.

Could Afghanistan again see a time when there is such chaos that the national museum could be looted at will? Will the leaders here always respect their heritage, even the pre-Islamic? Is it too early to return this Buddha to the museum from which it was stolen or would it have been better to keep it elsewhere? “God willing, we will never see days as bad as that again,” says Fahim. “We need these things here to remind people of our rich culture and of the people we are.”

Source: <http://www.bbc.co.uk/news/world-asia-19116195>



Bactrian gold figurine of a ram. Source: Wikimedia Commons

- b. As a class, discuss the article and your views on the questions raised in the article.
- Will Afghanistan again see a time when there is such chaos that the National Museum and its collections are vulnerable to damage, theft and destruction?
 - Will the leaders there always respect their heritage, even pre-Islamic material? Why?
 - Is it too early to return the Buddha to the museum it was stolen from? Would it be better to keep it elsewhere?

- c. Prepare a written report advising UNESCO on whether the objects in the exhibition Hidden Treasures should, or can be, returned to Afghanistan and kept safely at the Kabul Museum, and why.

Your report should include information and ideas for each of the following headings:

- The current situation in Afghanistan
What are the facts?
- The UN and other agencies in Afghanistan
What are they doing? What’s happening as result?
- Description of key cultural heritage objects and sites
Why are they important? Use the UNESCO criteria.
- Opinion
How important is the protection of historic sites and objects for the future of Afghanistan?
- Requirements
What needs to be in place to guarantee the safety of the objects?
- Recommendations on the protection and return of the objects

Key Sources

National Museum of Afghanistan, Kabul

Museum website including information about collections, exhibitions, images and a map showing archaeological sites – <http://www.nationalmuseum.af/>

National Geographic

Information about Afghanistan, the exhibition and its themes, including maps and a fantastic range of videos and other resources

Afghanistan: Hidden Treasures from the National Museum, Kabul – <http://www.nationalgeographic.com.au/mission/Afghanistan-treasures/>

Melbourne Museum

Museum website with information about exhibitions, education programs and online resources for teachers and students including:

Guidelines on Conducting a Community of Inquiry

The Wonders of Ancient Mesopotamia

<http://museumvictoria.com.au/melbournemuseum/discoverycentre/afghanistan/>

<http://museumvictoria.com.au/melbournemuseum/education/>

Global Politics – A Year 11 Politics Unit

Books

Hiebert, F., and Cambon, P., (editors) *Afghanistan: Hidden Treasures from the National Museum of Kabul*, Exhibition Catalogue, collective publication by National Geographic, Museum Victoria, Queensland Museum, Art Gallery of NSW and Western Australian Museum

Websites

ABC Lateline video report on Ausaid – <http://www.abc.net.au/lateline/content/2012/s3547106.htm>

BBC chronology of key events – <http://news.bbc.co.uk/2/hi/7883532.stm>

BBC News Asia — Afghanistan Profile <http://www.bbc.co.uk/news/world-south-asia-12024253>

BBC News Asia — Afghan art looted and feared lost forever returns home by Aleem Maqbool – <http://www.bbc.co.uk/news/world-asia-19116195>

The Brahimi Report, full version – <http://dspace.cigilibrary.org/jspui/bitstream/123456789/17651/1/Report%20of%20the%20Panel%20on%20United%20Nations%20Peace%20Operations%20The%20Brahimi%20Report.pdf?1>

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CBC History of NATO – <http://www.cbc.ca/news/world/story/2009/04/03/f-nato-fast-facts.html>

CMI, list of NGOs in Afghanistan – <http://www.cmi.no/afghanistan/themes/ngos.cfm>

Council on National Policy, a lengthy and complex report on the current situation – <http://cnponline.org/ht/a/GetDocumentAction/i/38128>

Der Spiegel, a very good article on foreign aid – <http://www.spiegel.de/international/world/exotic-birds-in-a-cage-criticism-grows-of-afghanistan-s-bloated-ngo-industry-a-718656-4.html>

E-notes, detailed information on the civil war in Afghanistan and the Taliban. – http://www.enotes.com/topic/Afghan_civil_war

FORA.TV, video of conference debate on proper role of NATO – http://fora.tv/2009/11/22/What_Does_NATO_Stand_For



Taliban fighters driving through Herat, 2001. Source: Wikimedia Commons

Guide to Russia, a one page history of Russian invasion – <http://www.guidetorussia.com/russia-afghanistan.asp>

International Centre for Not-For-Profit Law – <http://www.icnl.org/research/monitor/afghanistan.html>

NATO, a timeline of deployment & aims of NATO forces. – <http://nato.usmission.gov/afghanistan.html>

Radio Free Europe, Radio Free Liberty, an article about NGOs and government control – http://www.rferl.org/content/Kabul_Wants_To_Change_The_Way_Foreign_Aid_Is_Spent_/2103750.html
http://www.rferl.org/content/Kabul_Wants_To_Change_The_Way_Foreign_Aid_Is_Spent_/2103750.html

Radio Free Europe, Radio Free Liberty, a video of interviews with Afghans in 2010 – <http://www.rferl.org/video/8558.html>

Third World Quarterly, an article by B.R. Rubin on 'Peace Building and State-Building in Afghanistan: Constructing Sovereignty for Whose Security?' – <http://bcpolscima.files.wordpress.com/2011/08/peace-building-and-state-building-in-afghanistan-constructing-sovereignty-for-whose-security.pdf>

UNESCO, the Second UNESCO Protocol for the Protection of Cultural Property in the Event of an Armed Conflict (the Convention) – <http://unesdoc.unesco.org/images/0018/001867/186742E.pdf>
and <http://www.unesco.org/new/en/kabul/culture/museums/>



Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights

AFGHANISTAN HIDDEN TREASURES FROM THE NATIONAL MUSEUM KABUL



A Visual Arts Stage 5 – Years 9/10 Unit

By Ann Butler, Programme Coordinator Melbourne Museum

Afghanistan: Hidden Treasures from the National Museum, Kabul focuses on Afghanistan's central position as a trading centre on the Silk Road. The artefacts on display represent key archaeological sites and a mix of cultural influences. A close study of these objects teaches students about how artists absorb influences from different cultures into their work, changing and combining quite distinctive iconographies.

Pedagogical Framework

This unit of work is structured so that students are working collaboratively to undertake inquiries and share their results. The VELS Art curriculum encourages a process of formulating hypotheses, collecting evidence and drawing conclusions. This reflects the three dimensions of the Thinking Processes curriculum:

- reasoning, processing and inquiry
- creativity
- reflection, evaluation and metacognition.

It is expected that students will develop a metacognitive approach to their learning, being able to clearly identify areas of strength and weakness. This is reflected also in the Individual Learner dimension of the Personal Learning domain which calls on students to monitor their progress as learners. Consequently, a reflective exercise has been added at the end of the activity. Teachers may like to encourage students to keep a Learning Log or Journal as they complete the tasks of the Unit. In this way they are better able to identify correct conceptions and misconceptions, an important step in the learning process.

In the Exploring and Responding section of the middle secondary VELS Art curriculum, students are asked to compare, analyse, evaluate and interpret the content, meaning and qualities in arts works created in different social, cultural and historical contexts.

Resources

Key Sources

National Museum of Afghanistan, Kabul
Museum website including information about collections, exhibitions, images and a map showing archaeological sites – <http://www.nationalmuseum.af/>

National Geographic

Information about Afghanistan, the exhibition and its themes, including maps and a fantastic range of videos and other resources

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Books

Hiebert, F., and Cambon, P., (editors) *Afghanistan: Hidden Treasures from the National Museum of Kabul*, Exhibition Catalogue, collective publication by National Geographic, Museum Victoria, Queensland Museum, Art Gallery of NSW and Western Australian Museum

AFGHANISTAN HIDDEN TREASURES – Stage 5 Visual Arts

Websites

Hub pages, Sarah Perkins' Formal Analysis of Aphrodite of Knidos versus Venus de Milo – <http://sarahperkins.hubpages.com/hub/Art-History-Formal-Analysis-Aphrodite-of-Knidos-vs-Venus-de-Milo>

National Geographic, interactive map with information about artefacts and themes *Afghanistan: Hidden Treasures from the National Museum, Kabul* – <http://www.nationalgeographic.com/mission/Afghanistan-treasures/>

Smart History, art historians discuss a Roman copy of a Praxiteles statue of Aphrodite – <http://smarthistory.khanacademy.org/after-praxiteles-venus-roman-copy.html>

World News, Aphrodite of Knidos – http://wn.com/Aphrodite_of_Knidos_Ancient_Art_Podcast_26#/videos

Teachers Notes

Curriculum Links

Hidden Treasures and Middle Secondary Art		
Exploring and Responding		Classroom Resources in Museum Education Kit
Level 6	Students observe research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of artworks in the disciplines and forms in which they are working.	Task 1 Similar or different? Task 2 Talk it over Task 3 Analyse the elements Task 4 Frame a conclusion
	Students analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of artworks created by a range of artists and made in particular times and cultural contexts.	Task 1 Similar or different? Task 2 Talk it over Task 3 Analyse the elements Task 4 Frame a conclusion
	Students describe and discuss ways that their own and others' artworks communicate and challenge ideas and meaning.	Task 1 Similar or different? Task 2 Talk it over Task 3 Analyse the elements
	Students use appropriate arts language and, in the artworks they are exploring and responding to, refer to specific examples.	Task 1 Similar or different? Task 2 Talk it over Task 3 Analyse the elements Task 4 Frame a conclusion
	Students comment on the impact of artworks, forms and practices on other artworks and society in general.	Task 1 Similar or different? Task 2 Talk it over Task 3 Analyse the elements Task 4 Frame a conclusion

AFGHANISTAN HIDDEN TREASURES – Stage 5 Visual Arts

Student Activity

Task 1 – Similar or different?

Carefully study the four images of artworks. They have many features in common however they are also quite distinctly different. Note their features and identify the similarities and differences on the worksheet provided.



Object 1.1 – This is a plaster cast of the Greek goddess Aphrodite, found in a sealed storeroom in Begram. Scholars believe that plaster casts were brought to Begram so that local artisans could copy the designs and styles in other materials, possibly bronze.



Object 1.3 – This ivory statue was also found in a sealed storeroom in Begram. Scholars say that it resembles the Indian goddess Ganga.

Tip

You can also view these objects at:

<http://museumvictoria.com.au/melbournmuseum/discoverycentre/afghanistan/>



Object 1.2 – This gold plaque was found at Tillya Tepe. It was one of over 2,000 pieces of gold jewellery found in a nomadic burial site. It is thought to depict the goddess Aphrodite.



Object 1.4 – This marble statue of the goddess Aphrodite is a Roman copy of a Greek statue originally made by Praxiteles in the fourth century BC. The Roman copy was made in the first century AD and later discovered on the Greek island of Melos.

This statue does not originate from Afghanistan and it does not appear in the exhibition. It is included here for comparison and as an indication of the Greek influence. It can be seen as a kind of prototype for the other three statues.

Student Activity

Task 2 – Talk it over

In small groups, discuss the similarities and differences identified on the worksheet and then answer the following questions.

- How do you account for the similarities between these four statues?
- How do you account for the differences?
- Are the artworks different because they come from different cultures or are they different because different individual artists made them?

Task 3 – Analyse the elements

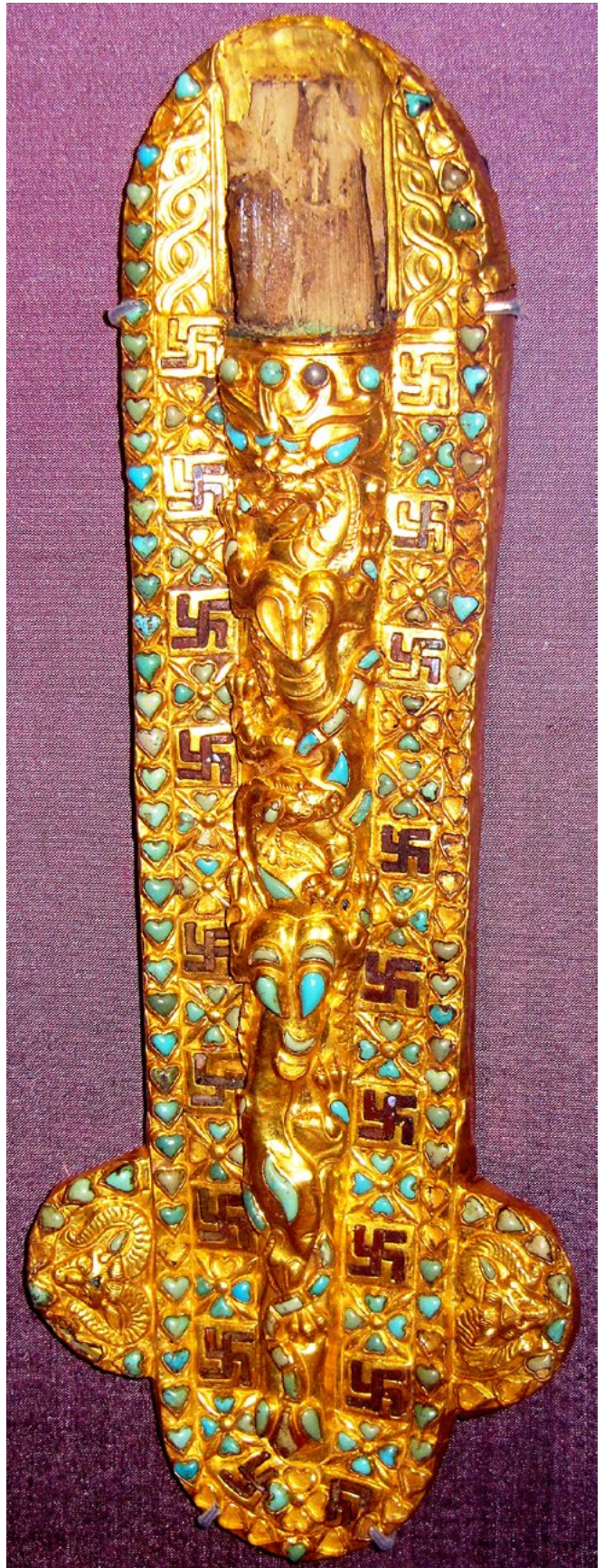
Select one of the three artworks specified below and complete the Analysis Sheet provided.

- 1.1 Plaster cast of female figure
- 1.2 Gold plaque of female figure
- 1.3 Ivory carving of female figure

Task 4 – Frame a conclusion

Give a presentation to the class on the aspects of your findings you find most interesting through:

- an extended written response
- short answer responses supported by visual references
- an annotated visual report
- a multimedia presentation



Sheath, Tiliya Tepe. Source: Wikimedia Commons



Gold bracelet, Oxus site. Source: Wikimedia Commons

AFGHANISTAN HIDDEN TREASURES – Stage 5 Visual Arts

Worksheet

Task 1 – Similar or different?

[illegible]

Analysis Sheet

Name of Artefact:

Visual Analysis

1. What material has been used to make this artwork?
2. What does the artwork look like? Describe the shape, colour, texture, size and weight.
3. What is the focal point of the artwork?
4. What effect is created by the formal elements of the artwork: line, colour, tone, texture, shape, form and focal point and space?
5. What techniques have been used to make this artwork?

AFGHANISTAN HIDDEN TREASURES – Stage 5 Visual Arts

Analysis Sheet

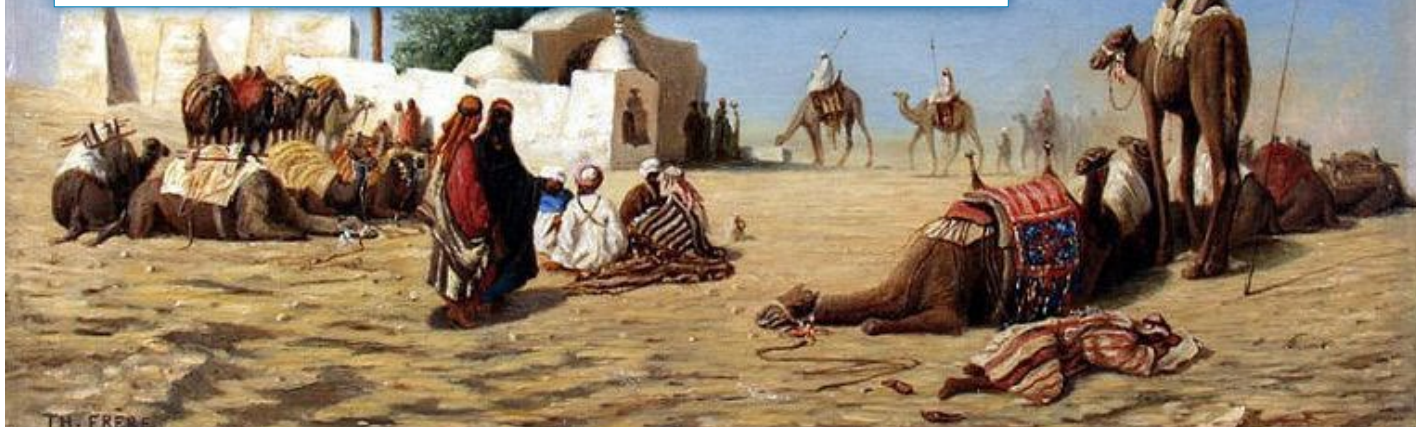
Cultural Framework

- 1 What is the social, political, cultural or religious context of the artwork?
- 2 Why was it made? What function was it meant to serve?
- 3 Would it have been displayed in public? Where?
- 4 If not shown in public, where would the artwork have been displayed?
- 5 How does the physical placement of artworks affect their interpretation?
- 6 How does the cultural background of the viewer influence the interpretation of an artwork?
How do we make sense of artworks and objects from other cultures and times?



Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution



The Halt of the Camels to the Caravanserai by Charles Theodore Frere. Source: Wikimedia Commons.

East to West – A Visual Study

Prepared by Di Dunlop

This is a 7 part series that was shown on SBS TV. It can be downloaded from www.enhancetv.com.au or bought on disc. It was made in 2011 by Lion Television.

This series explores the role that West Asia ("The Middle East") played in shaping world history and European civilization. West Asia was the cultural, scientific and economic centre of the world which provided the vital link between the continents of Asia, Africa and Europe for thousands of years. This area helped to shape the modern world with the development of the first cities, organised agriculture and the establishment of the five main religions of the world.

Each episode can be used in isolation or as a sequenced study. The series has relevance for Ancient History, Modern History, Geography, Civics and Citizenship, Religious Studies, Science and Technology, Mathematics, Literature and the Creative Arts.

Episode 1 – Between Two Rivers – early history of Mesopotamia

Episode 2 – The Triumph of Monotheism – the development of religions with the belief in one God.

Episode 3 – A force from the Desert – establishment of Islam within the Arabic culture.

Episode 4 – The Muslim Renaissance – the Islamic world was the precursor of the European Renaissance

Episode 5 – The Asian Crucible – the development of cultures in Central Asia and the legacy of Genghis Khan.

Episode 6 – The Rise of the Ottomans – the consolidation of Islamic power and its interaction with Europe.

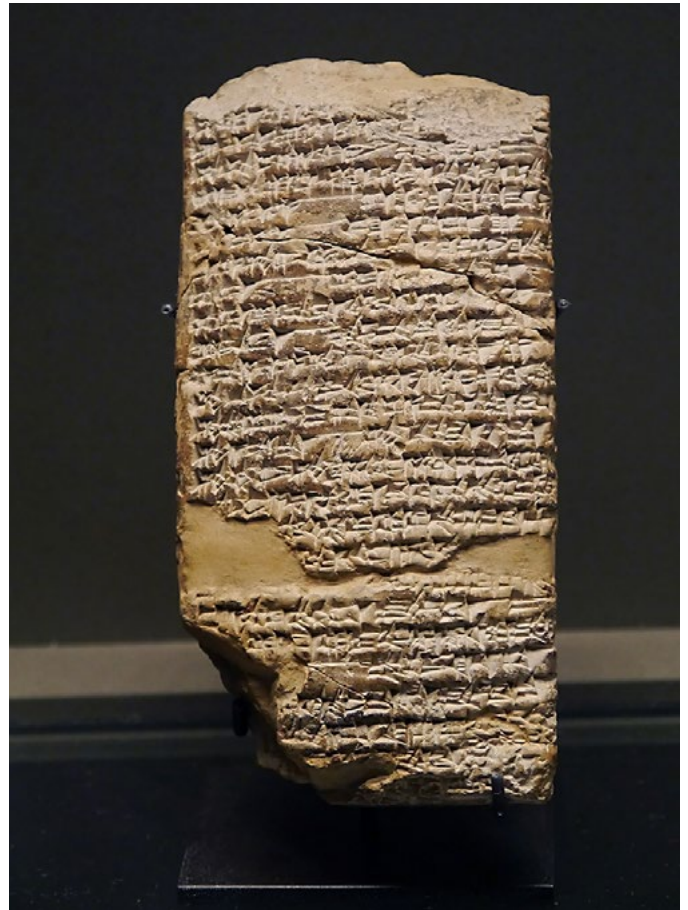
Episode 7 – The Ottomans and the West – the height and decline of the Ottoman Empire and the rise of the European powers.

Episode 1 – "Between Two Rivers"

- Explain the term "Cradle of Civilization"
- Name the major Greek gods and Persian Gods
- Explain the significance of the "directions they face"
- Why did hunter/gatherers change their behaviours some 12,000 years ago?
- What is the significance of the Gobekli Tepe site?
- Examine the artwork. What does this demonstrate about the sophistication of the society?
- What enabled humans to have fixed communities and how did they manage their environments?
- Explain the importance of having a water source and mud
- What types of food were formed at Catal Huyuk?
- On a map, show the spread of farming and locate the sites and rivers mentioned

East to West – A Visual Study

- What types of technology were formed and how were they significant for farming?
- Examine the impact settled farming had on this culture and its development.
- Name other civilizations that began along rivers and locate the Mesopotamian cities on your map: Mani, Ur, Babylon, Akkad
- When was Mani rediscovered? Describe it's form
- Why was it located in this place and why did it prosper?
- Describe the social structure that developed
- What evidence of writing did archaeologists find?
- Research Sumerian writing and explain it's development
- Examine the changing needs of the civilization as it prospered.
- Explain the significance of the 'LION'
- Research the Hittite empire.
- What was the significance of Troy? – locate it on your map (Read Homer's "Iliad" and "Odyssey")
- Draw a timeline showing the development of the Mesopotamian and Greek Empires.



*A Sumerian clay writing tablet from Mesopotamia.
Source: Wikimedia Commons*



The Ottoman Army marching. Source: Wikimedia Commons

- Describe the interaction between the two civilizations.
- Examine the impact of Alexander the Great and his campaigns of conquest. How far east did Alexander go?
- Describe how "Eastern" Ideas and practices were absorbed into Greek culture. (Use archaeological evidence to prove your ideas) (See Alexander Exhibition website from National History Museum in Sydney)
- Why was a reconstruction of Babylon started in 1983?
- What is the significance of the Ishtar Gate?
- Research the "Epic of Gilgamesh" (State Library of Victoria website has an excellent resource on the "Love and Devotion – From Persia and Beyond" Exhibition which would assist students in this topic). Discussion after this viewing
- What surprised you about what you have seen?
- What is the legacy of West Asian civilizations

East to West – A Visual Study



The Elgin Marbles, Eastern pediment. Source: Wikimedia Commons

Episode 2 – Triumph of Monotheism – Belief in one Universal God

- List the World religions that look to Abraham for the birth of their religion.
- Explain the terms polytheism, anthropomorphism
- Examine the concept of sacrifice for a God.
- What is the wailing wall and why is it important?
- What is the Dome of the Rock?
- Explain the significance of the pillars at Gobekli Tepe.
- What was found at the Catal Huyuk and why was this significant?
- Outline the process.
- Describe the concept of “mother goddess.”
- What led to the birth of a uniform, established religion?
- List the names you know for places of worship and link them to their specific religion.
- What are the Elgin Marbles? From where did they come? Why? Where are they now? (Class discussions on current situation)
- Explain the link between the Greek and Roman gods.
- How did Amenhotep change religious thinking? Why did he change this name and to what did he change it?
- What was found at Tel Hazori?
- What was the relevance of Isaiah?
- Why wasn't Judaism a proselytising religion?
- Why is soul significant and what role did Paul play in spreading Christianity?
- Locate Jerusalem on your map.

Episode 3 – A Force from the Desert

- Locate Mecca and Medina on your map
- Why is Mecca so important to Muslims?
- What is the Hajj and Kaaba?
- Why do Muslims perform the Hajj?
- What are the five pillars of Islam?
- Why do you think that Islam is the fastest growing religion and how many followers does it have worldwide?
- Who was Mohammed? What is the QU'ARAN?
- Why was Islam a unifying force in the development of Arabic and Islamic Culture?
- What was the relevance of the “Silk Road” and how was it related to Petra?
- Give examples of the cross-cultural development of architecture that resulted.
- Outline the history of Jerusalem using a timeline.
- Why is Damascus so important?
- Why is the Dome of the Rock important to Muslims?
- Assess the importance of Jerusalem being holy to three world religions. What problems does this cause?
- Discuss the changes overtime in regard to religious tolerance.
- What basic changes occurred in Arabic civilization to allow for the establishments of an Islamic empire?
- What was the unifying force for the Empire and the Religion?
- “Islam had changed the world in 100 years” – Discuss

East to West – A Visual Study

Episode 4 – The Muslim Renaissance

- What role did Islam play in the development of science?
- On a map mark in the areas of Islamic influence.
- What was the Renaissance?
- Why was Greek culture so significant in the Renaissance?
- Why was Islamic culture so ignored in Europe?
- Why was time measurement so important to the Islamic world?
- What was the Muslim view of the importance of Science?
- Make a list of the important scientific discoveries of the Islamic world that predated the European Renaissance.
- Mark on your map the significantly powerful cities around the Mediterranean and in Asia.
- Explain why scholarship was sponsored in both the Islamic world and in Renaissance Europe.
- Discuss the impact of the introduction of the “Scientific Method.”
- Find 20 science words that come from the Arabic.
- What is the Alhambra and why is it important?
- Why did European scholarship expand after the crusades?
- Of what importance was the Hindu/Arabic system of numbers to the building of Christian cathedrals?
- Discuss whether “the renaissance masters stood on the shoulders of Islamic scholars”
- Outline the importance of Islamic scholarship for the work of Copernicus.



Dome of the Rock. Source: Wikimedia Commons



Statue of Genghis Khan. Wikimedia Commons

Episode 5 – The Asian Crucible

- On a map mark in Central Asia. Include these cities, Bukhara as well as Cappadocia
- Who was Genghis Khan?
- Draw a family tree for Genghis Khan including Timur and Babur.
- Describe the lifestyle of the Mongol civilization.
- Outline the decline of the Byzantine Empire and its Islamisation.
- What strength did Islam bring to the Empire?
- Describe the culture that developed in Cappadocia.
- What are caravanserais and why were they important for the mixing of cultures on the Silk Road.
- Who founded the Moghul dynasty in India?
- How many Moghul Emperors ruled in India? Who were they?
- Examine and assess the role of the Moghuls in creating modern India.
- Research the impact of Islam on the architecture of Northern India. (Look at the Members Stand at the Sydney Cricket Ground)
- What is the Taj Mahal, where is it? Who built it and when?
- Analyse the integration of Islam into a Hindu culture. Why did it work?
- Present a profile of one or more of the Moghul Emperors.

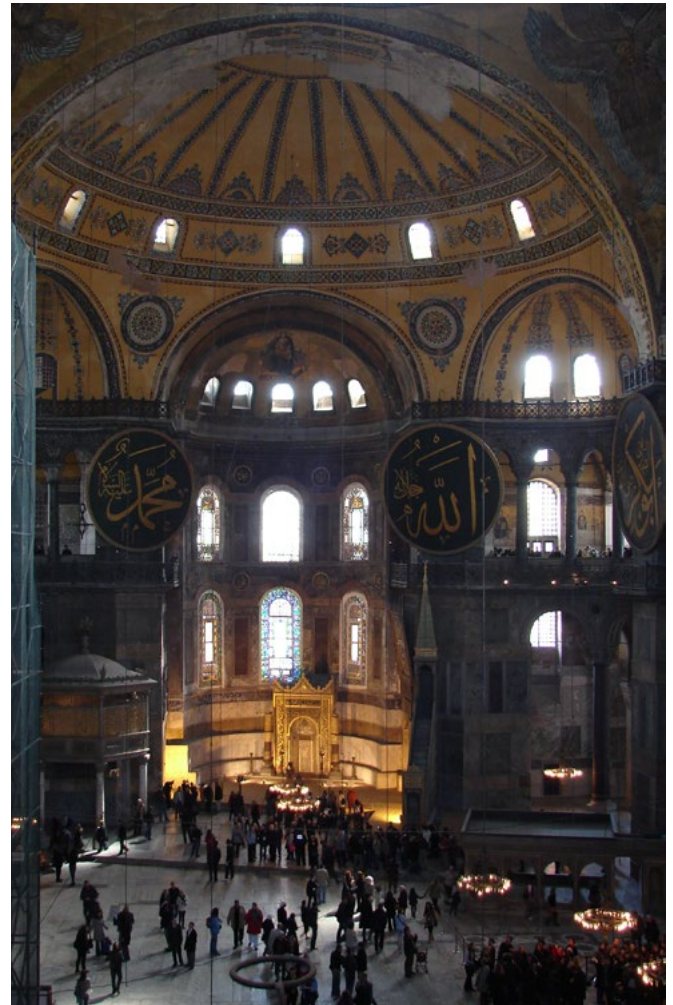
East to West – A Visual Study

Episode 6 – The Rise of the Ottomans

- When was Constantinople conquered by Islam? Who was the first Muslim leader?
- What is the significance of the location of Constantinople?
- On a map show the spread of Islam at his time.
- What is significant about the Hagia Sophia Mosque?
- What is the Madrasa?
- Where was the seat of power in the new Istanbul?
- Discuss the importance of trade with Venice for Renaissance Europe. What goods were traded and what were their points of origin?
- Research and profile Suleiman the Great
- Outline the developments in science and the arts under the Ottomans.



Suleiman the Great. Source: Wikimedia Commons



The interior of Hagia Sophia Mosque, Istanbul. Source: Wikimedia Commons

Episode 7 – The Ottomans and the West

- Outline the extent of the Ottoman Sultanate in the 16th Century
- Explain how and why it crossed three continents.
- Research the expansion of art and architecture of this time.
- Explain why the Mediterranean declined and the Atlantic became supreme.
- What role did naturalism play at this time?
- What is "Orientalism?" Study some literature of the times eg. Rubayait of Omar Khayan and the Tales of the Arabian Nights.
- When did the Ottoman Empire fall and why?

38th Annual Pacific Circle Consortium Conference

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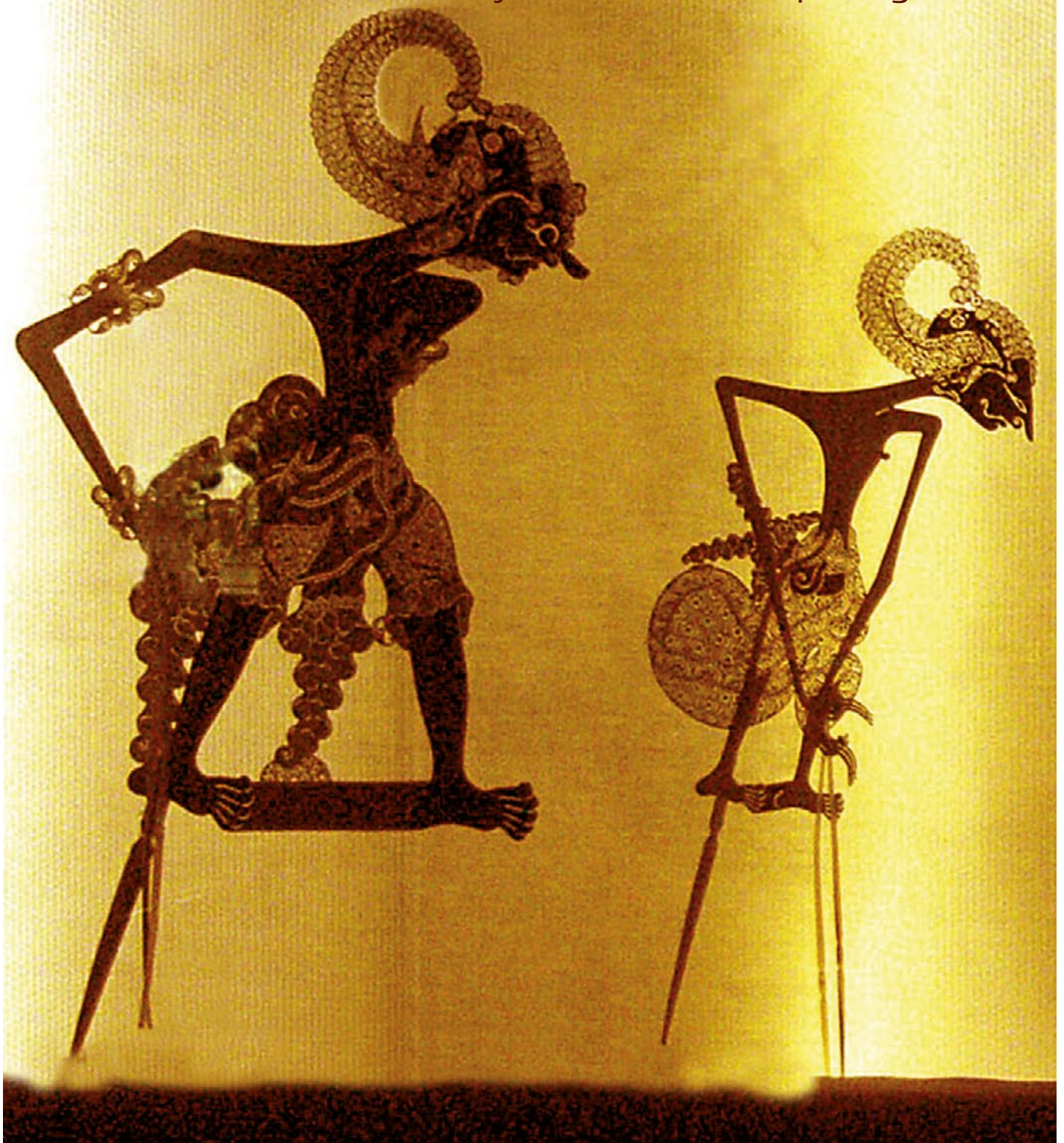


Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity

Culture and the Creative and Performing Arts – Wayang Puppets in Indonesia

A Stage 4 International Studies unit
by Sharon Moran, Dapto High School



Wayang Puppets in Indonesia

International Studies.	Culture and the Creative and Performing Arts.	Topic length: 10 hours.
Focus: Wayang puppets.	<p>Context: The purpose for this unit is to provide students with an opportunity to develop a thorough understanding of Indonesian culture through their creative and performing arts. Students will study the concept of how the creative and performing arts are used in Indonesia as an embodiment of heritage, traditions, religion and history. The assessment will build upon the class investigation of Wayang puppets, and allow students to investigate another creative or performing art with Indonesia. The aim is to provide students with an understanding of the origins, symbolism and function, but also how the art has changed to suit the younger generation's interest in their traditional culture.</p>	
<p>Outcomes:</p> <ul style="list-style-type: none"> 3. accounts for cultural diversity within Australia and other countries 6. accounts for cultural similarities and differences within societies 7. explains factors that promote stability and cultural change 12. selects and uses a range of written, graphic and oral forms, including ICT, to analyse, describe and communicate about cultures 		
<p>Assessment:</p> <p>Students will complete a report style, inquiry based research task. They will be expected to present their finding as an ICT presentation to accompany a 3-minute oral presentation. The ICT presentations needs to be informative and provide others with an enriching experience of you chosen creative or performing art. Marking guidelines have been included for both the presentation and speech.</p>		
<p>Resources:</p> <p>Worksheets</p> <p>Computers, web-links as provided and projector</p> <p>Atlas</p> <p>Cardboard and colour markers</p>		
<p>Further reading:</p> <p>http://discover-indo.tierranet.com/wayang.htm</p> <p>http://www.shadow-puppets.com/Shadow_Puppets_in_Bali.html</p> <p>https://www.scootle.edu.au/ec/search?q=Indonesian+Wayang&field=title&field=text.all&field=topic</p> <p>http://en.wikipedia.org/wiki/Wayang</p> <p>http://studiesofasia.wikispaces.com/file/view/Wayang%20teaching%20notes.pdf/217890512/Wayang%20teaching%20notes.pdf</p>		

Wayang Puppets in Indonesia

Students learn to and about	Teaching activities	Resource
Investigate the location of Indonesia and Indonesian main cities.	<p>Indonesian mapping activity, using the sheet produced.</p> <ul style="list-style-type: none"> • Locate and label the main islands of Indonesia. • Colour the Indonesian islands on the map. • Clearly name each island. • Place the capital with a star and other major cities with a red dot. • Label the major bodies of water surrounding Indonesia. 	<p>http://geography.about.com/library/blank/blxindonesia.htm (blank outline map)</p> <p>Atlas</p> <p>Google earth website</p>
Explore the facts and figures of Indonesia.	<p>Students are to develop an electronic country profile of Indonesia, through independent ICT research. They are to complete the country profile outline sheet for Indonesia from the web-link in resources.</p> <p>Students are to create posters that includes the most important spiritual and cultural locations in Indonesia. They must write a brief description of each site and include plenty of pictures.</p>	<p>Online worksheet – country profile http://printables.scholastic.com/printables/detail/?id=30358</p> <p>Library booking for research</p> <p>Internet for research</p> <p>Cardboard- coloured markers</p>
Examine the origins and background of shadow puppetry.	<p>Examine the origins of shadow puppets in India, China, Java and Turkey.</p> <p>Read the brief history of shadow puppets from the web-link in resources and complete the Origins of Shadow Puppets worksheet.</p> <p>View web link about Mahabharata and Ramayana and complete the worksheet.</p>	<p>http://www.ehow.com/about_5112113_history-shadow-puppets.html</p> <p>(Background notes to each country)</p> <p>Origins of Shadow Puppets worksheet.</p> <p>http://www.balibeyond.com/story.html</p> <p>Mahabharata worksheet.</p>

Wayang Puppets in Indonesia

Investigate the role of the Wayang as a cultural vehicle for Indonesia.	<p>Read about “What is Wayang” from the web-link and complete the cloze passage. This introduces the students to the various components that make-up a Wayang performance, its origins and how UNESCO is protecting it.</p> <p>Show the class the UNESCO produced YouTube video clip on Wayang and then complete the question sheet:</p> <p>UNESCO explores Wayang.</p> <p>Complete the focus question on exposition layout sheet:</p> <p>Explain how Wayang performances keep the Indonesian culture alive?</p>	<p>http://www.indonesianheritage.net/?p=5 (web-link information for cloze)</p> <p>Worksheet: What is Wayang? Cloze.</p> <p>http://www.youtube.com/watch?v=pfydr04X2t0- video link</p> <p>UNESCO explores Wayang sheet.</p> <p>Exposition worksheet – layout guide for focus question.</p>
Appreciate the varying forms of Indonesian shadow puppetry and their cultural links.	<p>Discuss the different forms of Wayang.</p> <p>Students complete the Wayang puppets worksheet.</p> <p>For each puppet students need to include:</p> <ul style="list-style-type: none"> • From what material is the puppet made? • The origins of the puppet. • What is the story associated with this puppet? • Any interesting facts. <p>Teacher information:</p> <p>Wayang Kulit puppet – shadow puppets. Rods allow movement, only arms move, but they do appear to walk. Stories based on Mahabharata and Ramayana.</p> <p>Wayang Golek puppets – 3D wooden puppets. Movable arms and head. No shadow used. Stories based around epics and myths from King Panji</p> <p>Wayang Klitik puppets – flat, carved wooded puppets. Stories based around Princes rise in the Majapahit kingdom.</p> <p>Wayang Orang puppets- real people dance. Uses masks.</p> <p>Students need to bring all their knowledge together and complete the similarities and differences table worksheet. They are to focus on the puppets and their retelling of past epics or stories and dot point the similarities or differences in their appearance, origins and stories told within the Indonesian society.</p> <p>Finally, the students need to write another exposition. They are to use the information from their Venn diagram to help them.</p> <p>Question: <i>Explain</i> how the various forms of Wayang puppets represent the cultural diversity of Indonesia.</p>	<p>Differing types of Wayang puppet worksheet. (Photocopy to A3)</p> <p>Information websites:</p> <p>http://www.joglosemar.co.id/wayangperformance.html (Wayang Kulit)</p> <p>http://www.wayanggolek.nl/</p> <p>http://www.objectlessons.org/ceremony-and-celebration-puppets-and-masks/wayang-golek-rod-puppets-java-indonesia/s81/a345/ (Wayang Golek)</p> <p>http://artasia.www2.50megs.com/Indonesia/artcraft.htm (Wayang Klitik)</p> <p>http://www.brommel.net/2010/05/wayang-orang-bharata.html (Wayang Orang Bharata)</p> <p>Similarities and differences table worksheet.</p> <p>Exposition worksheet- layout guide for focus question.</p>

Wayang Puppets in Indonesia

Account for the importance of ensuring Wayang heritage continues in Indonesia.	<p>The puppet shows are important bearers of Indonesian culture and performing arts. But, will this age-old tradition remain, as younger generations move away from their traditions? Discuss with students that it is becoming difficult to engage younger generations with their own culture and history. Discuss why they think this is true.</p> <p>Complete the worksheet after watching the video clip on the web link.</p> <p>Students are required to write a newspaper article outlining why it is important that Wayang performances continue and are understood by Indonesian and others. In their article, the students are to refer to why it is so important that Wayang continues, as it is a staple of Indonesian culture and how UNESCO is attempting to promote cultural stability, through their programs. Use the outline on the worksheet to help.</p>	<p>http://www.bbc.co.uk/news/world-asia-pacific-10848885 (video clip)</p> <p>Keeping the ancient tradition of shadow puppetry alive- worksheet.</p> <p>Newspaper worksheet outline.</p>
Examine the different creative and performing arts of Indonesia. (Research assessment task)	<p>Indonesia has numerous forms of creative and performing arts. Students in groups research one of the following:</p> <ul style="list-style-type: none"> • Batik painting. • Gamelan music. • Balong dance. • Woodcarving. • Stone carving or sculpture. • Ludruk drama. • Taring Piring dance. • Indo Pop. <p>Students are to present an ICT presentation on their Indonesian cultural activity. It must include descriptions, history, links to traditional culture and pictures.</p> <p>Students also need to prepare a 3-minute speech introducing their researched Indonesian performing art to the class, using their ICT research as support when presenting.</p>	<p>Research assessment worksheet.</p> <p>Marking guidelines.</p> <p>Internet.</p> <p>Library for research.</p> <p>Projector/IWB</p>

Wayang Puppets in Indonesia

On the map below: (<http://geography.about.com/library/blank/blxindonesia.htm>)

- Locate and label the main islands of Indonesia on a map.
- Colour the Indonesian islands on the map in one colour.
- Clearly name each island.
- Label the capital with a star and other major cities with a red dot.
- Label the major bodies of water surrounding Indonesia.
- Mark in one line of longitude and one line of latitude and label them.



Origins of Shadow Puppets

The information and pictures below were sourced from:

http://www.ehow.com/about_5112113_history-shadow-puppets.html

Shadow puppet performances have been enjoyed for years through parts of Asia and Europe. They are a form of entertainment, but the purpose of the plays has significant cultural meaning too. The shadow plays are used to tell folktales, historical stories and to teach about religion.

Today we are going to investigate four country's plays – China, India, Turkey and Java.

Using the above URL link, write some main points about each nations history of shadow puppets.

China:



India:



Turkey:



Java:



What is the Mahabharata?

(In brief)



After viewing the website (<http://www.balibeyond.com/story.html>), complete the cloze passage about the Mahabharata.

The Mahabharata is the longest story ever written. It was written more than 2000 years ago in _____. Traders and religious scholars brought the story to Indonesia where it became popular, especially on the islands of _____ and _____.

The story tells of jealousy and power struggles between two sets of cousins who both want to rule their kingdom. It ends with a great war in which the main characters use supernatural powers. The two sets of cousins who represent the forces of _____ and _____.

The Pandawas rule the kingdom at first, but lose the throne to the eldest Kurawas brother who cheats in a game of _____. The Pandawas are exiled to the _____ for 12 years.

The Kurawas refuse to hand back the throne after the agreed period of exile. The Pandawas declare _____ on their cheating cousins. Krishna is on their side and of course, _____ the Great War.

(Adapted from the original found at: http://www.asiaeducation.edu.au/verve/_resources/go_indo_mahabact.pdf.)

(Picture sourced from: <http://www.kidspast.com/world-history/0110-sacred-writings.php>)

Word bank:

Java war good forest win Bali evil dice India

Wayang Puppets in Indonesia

Complete the cloze passage about Indonesian Wayang after reading the web-link: <http://www.indonesianheritage.net/?p=5>.

What is Wayang?

Wayang is an _____ word for shadow. Wayang originated in the Indonesian island of _____. Wayang puppetry is renowned for its elaborate puppets and music. _____ described Wayang Kulit as a Masterpiece of Oral and Intangible Heritage on 7th November 2003. In return, UNESCO demanded Indonesia to _____ other heritage sites in the country.



The _____ is the puppeteer, who delivers the stories through the play. Indigenous myths, morals, values, epics, heroes, history and _____ are all told through the Wayang performances. The _____, traditional Indonesian musical orchestra/ensemble, who play the music during the performance. The music represents Indonesian culture, linking to its Hindu past.

Hinduism arrived in Indonesia from India before the Christian era. The Hindus changed the Wayang to spread their _____, mostly by stories of the Mahabharata or the Ramayana. This change was seen as and praised as _____ between the Hindus and traditional Indonesians. Islam was also introduced later into the performances.

Sadly, the popularity of Wayang performances for _____ generations of Indonesians is declining as faster paced entertainment is sought. To regain the younger generations interest, the performances now include more _____ than culture and the accompaniment of pop _____. UNESCO is piloting a programming to interest younger Indonesian generations by allowing students to work with the masters of Wayang performances in the aim of transmitting the skills required.

Word bank:

UNESCO younger dalang music culture gamelan
Indonesian comedy preserve Java religion harmony

(Pictures sourced from: <http://host-culture.blogspot.com.au/2011/03/history-of-wayang-kulit-shadow-puppets.html>)

Wayang Puppets in Indonesia

UNESCO explores Wayang

Watch the UNESCO produced YouTube video clip:

<http://www.youtube.com/watch?v=pfydro4X2t0->

Complete the following questions about Indonesia and Wayang:

1. Where is Wayang performed?
2. What are the two types of Wayang puppets?
3. Who is the Dalang and why is his role so important for Indonesian culture and history?
4. How are traditional values, cultures and histories of Indonesia kept alive? Explain.
5. What role does the gamelan have in Wayang?



Photographs taken by Sharon Moran- January, 2013.



Putting it all together –

Write an exposition on:

Explain how Wayang performances keep the Indonesian culture alive?

Wayang Puppets in Indonesia

Exposition:

Explain how Wayang performances keep the Indonesian culture alive?

Remember when writing an exposition, you are providing facts to support your main ideas. That is, you need to make a case and support each of your points with evidence. A good acronym to follow for each paragraph is S.E.E.L. If you follow this, your response will achieve maximum marks. All your body paragraphs should follow these steps. Never give your opinion – keep to the facts!

Statement – your first paragraph, state your position to the question, providing a judgement word.

Explain – discusses the point here in detail.

Evidence – provides proof that supports your judgement- quotes, facts or figures.
Be careful, you must link your evidence to your point.

Link – brings your point together and reiterate how it answers the question.

Ok, let's practice this important literacy skill.

Introduction:

Body 1:

Statement –

Explain –

Evidence –

Link –

Wayang Puppets in Indonesia

Exposition:

Explain how Wayang performances keep the Indonesian culture alive?

Body 2:

Statement –

Explain –

Evidence –

Link –

Body 3:

Statement –

Explain –

Evidence –

Link –

Conclusion:

Differing types of Wayang Puppets

<p>Kulit:</p> 	<p>Golek:</p> 
<p>Orang:</p> 	<p>Klitik:</p> 

Focus question: How do the various forms of Wayang puppets represent the cultural diversity of Indonesia?

Pictures sourced from the following websites:

Kulit: <http://www.vendio.com/stores/futurezet/item/art-from-dealers-resellers-fo/wayang-kulit-java-indonesia-sh/lid=28525725>

Golek: <http://www.objectlessons.org/ceremony-and-celebration-puppets-and-masks/wayang-golek-rod-puppets-java-indonesia/s81/a345/>

Orang: <http://www.pinterest.com/pin/106679084896566796/>

Klitik: http://www.antiquesingibowls.com/index.php?page=shop.product_details&flypage=flypage.tpl&product_id=266&category_id=47&option=com_virtuemart&Itemid=6&vmcchk=1&Itemid=6

Similarities and differences

Now you have learnt about the different types of puppets used in Indonesia, I would like you to think about the similarities and differences of the puppets. Your focus question asked you to consider how the various forms of puppets represent the cultural diversity of Indonesia- not just the appearance, but why might they be different (origins, religions, history, politics). The table you are going to complete is going to be the basis for your next essay question, so try to be a thorough as you can.

The table will only be for Kulit, Golek and Klitik Wayang. I've given you an example to begin.

Wayang type:	Differences:	Similarities:
Kulit	Based on Hindu and Islam stories.	
Golek	Based on Indian stories of Mahabharata and Ramayana	
Klitik	Based on kingdoms, fighting and love stories.	

Wayang Puppets in Indonesia

Exposition:

Explain how the various forms of Wayang puppets represent the cultural diversity of Indonesia.

Ok, let's practice this important literacy skill.

Remember, an exposition does not include the writer's opinion or emotions. You are to provide an analysis of a subject based on the facts. Never do you write "I" or "you". Also, each body paragraph should only discuss one point. Do not include all your points in one paragraph. Otherwise you'll never be able to write to the expected word count/length. Your body paragraphs should follow the SEEL acronym.

Plan your response before you begin- get your points together, do your research and then start. Goodluck!

Introduction:

Body 1:

Statement –

Explain –

Evidence –

Link –

Wayang Puppets in Indonesia

Exposition:

Explain how the various forms of Wayang puppets represent the cultural diversity of Indonesia.

Body 2:

Statement –

Explain –

Evidence –

Link –

Body 3:

Statement –

Explain –

Evidence –

Link –

Conclusion:

Keeping the ancient tradition of shadow puppetry alive

Source: <http://www.bbc.co.uk/news/world-asia-pacific-10848885>

Wayang is performed today as a rich Indonesian cultural, creative and historical tapestry. It is a fight to keep this age-old history and art alive. Puppet shows have taken place for more than 100s of years in Java. People act out classical Hindu epics and other Indonesian tales, but this cultural performance is becoming threatened. The Indonesian government during the Communist rule (1960s) banned creative and artistic expression. Sadly, the younger generations do not engage with traditional performances and Dalang have to adapt their performances.



After viewing the video clip, answer the questions below.

1. What roles do puppet performers like Kajali possess?
2. How have the Dalang performers had to adapt their creative performance to capture younger generations? Explain why.
3. Are the stories the same for both the older and younger generations?
4. Why do Dalang believe the continuation of Wayang to be a fundamental of their culture?

Further thoughts.

5. How do you think the Dalang could encourage younger Indonesian generations to return to Wayang performing? Remember the play must contain cultural, historical and traditional performing arts? What would you suggest?

Literary response.

Why is Wayang so important to Indonesian culture and how is UNESCO promoting cultural stability?

Remember, you need to practice your SEEL paragraphs. All arguments must contain a judgement and you need to provide evidence to support your findings.

Picture sourced from:

http://www.picstopin.com/260/indonesian-wayang-kulit/http:%7C%7Cz*hubpages*com%7Cu%7C1524494_f260*.jpg/

Newspaper article

You are to write a newspaper article for the Jakarta Post. Your article is to be about why it is important that Wayang performances continue and are understood by Indonesian and others. In your article, you are to refer to why it is so important that Wayang continues and how UNESCO is attempting to promote cultural stability through their master puppeteer programs.

I have provided you with the layout to help you structure your article correctly. Fill in the boxes to complete your article.

Headline:	
The lead (get the reader's interest, brief summary):	
Background (using the 5 W's provide details and background information):	
Quotes (include your opinion here, pretend you're an Indonesian teenager):	
Concluding statement (what could the consequences be?):	

Indonesian Creative and Performing Arts – research task

In pairs, you need to choose from one of the Indonesian creative or performing arts listed on this sheet.

You will be completing independent research, to produce one ICT presentation in your group (PPT, Prezi, word etc)

Also, you will be presenting your ICT presentation to the class, as you will be delivering a 3 minutes speech about your Indonesian creative or performing art.

Outcomes assessed:

3. Accounts for cultural diversity within Australia and other countries (Indonesia).
6. Accounts for cultural similarities and differences within societies.
7. Selects and uses a range of written, graphic and oral forms, including ICT, to analyse, describe and communicate about cultures.

List of creative and performing arts:

- Batik painting.
- Gamelan music.
- Balong dance.
- Woodcarving.
- Stone carving or sculpture.
- Ludruk drama.
- Taring Piring dance.
- Indo' Pop

In your presentation you will need to comprehensively answer/complete the following sections:

1. Describe the creative or performing art. (10 marks)
2. Describe the origin, location, history, symbolism and spread of the creative or performing art. (10 marks)
3. Explain how the creative or performing art provides a cultural identity for the people of Indonesia. (15 marks)
4. Discuss how this cultural creative or performing art has evolved with time-adaptations. (15 marks)
5. Analyse the cultural role and function of the creative or performing art within Indonesia. (20 marks)
6. Speech. (10 marks)

You will be given time in class to research and prepare your presentation with your partner. Break the questions up, giving each person ownership of two sections of the task. Remember you are a team, so work collaboratively with each other. You will be awarded the same mark, so do not let yourself be the cause of your partners demise. Good luck and speak up if you experience problems.

**Your ICT presentation material and information is worth 70 marks.
Your speech will be marked out of 10.**

TOTAL: 80 marks.

International Studies – marking criteria

Culture and the Creative and Performing Arts – Indonesia

ICT material and information

A student in this range should:	Marks
<ul style="list-style-type: none">• Demonstrates an excellent understanding of the creative or performing art chosen.• Comprehensively addresses all sections of the question.• Is able to portray the main concepts of their Indonesian creative or performing art to the culture of Indonesia.• The ICT presentation displays superior evidence of research, excellent, well sourced examples with appropriate maps, graphs, images and photographs.	55 – 70
<ul style="list-style-type: none">• Demonstrates a good understanding of the creative or performing art chosen.• Good explanation on all sections of the question.• Briefly explains the main concepts of their Indonesian creative or performing art to the culture of Indonesia.• The ICT presentation displays good evidence of research, excellent, well sourced examples with appropriate maps, graphs, photographs and statistics	39 – 54
<ul style="list-style-type: none">• Demonstrates a satisfactory understanding of the creative or performing art chosen.• Satisfactory explanation on most of the sections of the question.• Is only able use descriptions, as they have difficulty understanding the main concepts and links of their Indonesia art to the culture of Indonesia.• The ICT presentation displays satisfactory evidence of research, excellent, well sourced examples with appropriate maps, graphs, photographs and statistics	16 – 40
<ul style="list-style-type: none">• Demonstrates a limited understanding of the creative or performing art chosen.• Limited explanation provided or missed large sections of the question.• Is unable to make links between Indonesian art and culture.• The ICT presentation displays limited evidence of research, excellent, well-sourced examples with appropriate maps, graphs, photographs and statistics.• Can be viewed as a non-serious attempt.	0 – 15

Comment:

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International Studies – marking criteria

Culture and the Creative and Performing Arts – Indonesia

Speech

A student in this range should:	Marks
<ul style="list-style-type: none">Integrates relevant material throughout the presentation to effectively communicate information and/or illustrate to the audience within the time allocated.Talks for the required 3 minutes.Uses appropriate voice volume and makes eye-contact with audience, engaging and interacting with audience throughout the presentation.Confident, serious attempt to educate peers about their creative or performing art of Indonesia.	9 – 10
<ul style="list-style-type: none">Uses some relevant material in an integrated way, to communicate and illustrate information to the audience within the time allocatedTalks for the majority of the time.Maintains appropriate voice volume and makes eye-contact with audience, engaging and interacting with audience at timesSerious attempt to educate peers about their creative or performing art of Indonesia.	6– 8
<ul style="list-style-type: none">Little or no use of supporting evidence or relevant support material to communicate and illustrate information to the audience within the time allocatedTalks for only half the time.Attempts little or no eye-contact with audience and may rush presentation.Experiences difficulty conveying information as they are unprepared and read directly from a script.	3– 5
<ul style="list-style-type: none">Little or no use of supporting evidence or relevant support material to communicate and illustrate information to the audience within the time allocated.Talk for only a very brief period of time.Attempts little or no eye-contact with audience and may rush presentation.Experiences giggles and does not display any understanding or knowledge of their performing or creative art of Indonesia.	0– 2

Comment:

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Total marks – combined score.	
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Global Education – Learning Emphases

- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution

THE HIJAB: FACTS, MYTHS AND REALITIES

by Ross Mackay, Goulburn High School

*Muslim girls at Istiqlal Mosque Jakarta
Photograph by Henrik Hansson. Source: Wikimedia Commons*

The Hijab: Facts, myths and realities

Facts, myths and realities

The Hijab is one of the most recognisable symbols of the culture of Islam. It is also one of the most controversial with calls by many people to have it and associated garments banned. But what is it really?

Hijab is the practice of dressing modestly in public and around non-family members. According to the Qur'an, both men and women are required to dress and conduct themselves modestly. The Qur'an never explicitly requires women to cover their heads or faces. It states "that they (women) should not display their beauty and ornaments except what must ordinarily appear." (Qur'an 24:30-31) There are similar instructions for men.

It is important to remember that the practice of covering a large portion of a person's body (and face) is simply a common sense approach to clothing given the area of the world from which the practice originates, being West Asia and North Africa. Many non-Muslims in these parts of the world, such as Jews wore similar clothes.

For most Muslim women, the practice of Hijab is not perceived (understood) as a restrictive practice, rather it is a merely a part of their religion and culture.



*Indonesian school students wearing a variety of hijab styles.
Photograph courtesy of Ross Mackay*

The Hijab is often portrayed in western media as a means of controlling women. In some places this is true however for the majority of Muslim women it is a matter of choice. Islamic school students in Australia have stated that they choose to wear hijab, not because their family makes them, rather they do it because their friends do it much like other girls might follow a similar trend with their hair. In places where the practice of hijab is enforced as a means of controlling women, it is more often a reflection of patriarchal (male dominated) society rather than the result of Islamic religious requirements.

Interestingly in many Islamic cultures, the hijab has become a fashion item for women. A young Islamic woman said that western women and girls have pretty hair and they (Islamic women) have pretty hijabs. In this respect, the wearing of a fashionable hijab is at odds with the apparently intended purpose of wearing the hijab in the first place. (In Java, there is a monthly magazine that presents new ways to wear the hijab and new styles. The aim is to frame the face.)

What can be said is that the Hijab is a result of the culture in which it is worn. It varies from place to place and over time.



*Left: Muslim women by Islamic dress code wearing hijab and niqab.
Photograph courtesy of Petar Milošević. Source: Wikimedia Commons*

The Hijab: Facts, myths and realities

Read the following article and answer the questions below about hijab and the wearing of it.

ANGER OVER SCANTILY CLAD FOREIGNERS

The Sydney Morning Herald, Traveller June 18, 2012

A Twitter campaign that links foreigners dressing in skimpy clothing to sexual assault is stirring controversy in Abu Dhabi, as a proposed law to enforce a dress code in public places in the United Arab Emirates gains momentum.

Two Emirati women started an online campaign, [UAE Dress Code](#), last month, but came under criticism after linking revealing clothing and sexual assault.

One of the women behind the campaign, Asma Al Muhairi, 23, told Abu Dhabi newspaper [The National](#) she regretted the tweet, but stood by her views.

“A guy might not rape a woman who is dressed like that but it will make him sexually charged and he might rape another,” she said.

The campaign calls on visitors to respect the culture of the Muslim country by not dressing provocatively in public places.

“Travelling around the world let u experience the diff cultures. #UAE has its own & no one has the right to change it,” read one recent tweet.

RESPECT THE COUNTRY THAT WE LIVE IN & PROTECT ITS VALUES AND CULTURE, BY WEARING DECENT AND MODEST CLOTHING.



UNITED ARAB EMIRATES DRESSCODE

Image from the UAE Dress Code Twitter account –
<http://twitter.com/UAE DressCode>



A campaign against foreigners revealing too much flesh in public is gaining momentum in the United Arab Emirates. Photo: AFP

Despite having only 2091 followers at the time of writing, the campaign has drawn attention from media organisations and the government.

Last week, a proposed law on enforcing a dress code from Federal National Council (FNC) of Abu Dhabi received backing from the Minister of Culture, Youth and Community Development, Dr Al Owais.

If a federal law was passed, it would apply to all of the United Arab Emirates, including the tourist mecca Dubai.

Dubai FNC member Hamad Al Rahoumi put forward the law and argued that guidelines were not enough.

“If these policies have no law behind them, then how are they (offenders) punished?” Mr Al Rahoumi told *The National*. “In some countries they do not allow a face veil or a headscarf. We must also have laws to organise our dress code here.”

Emiratis are traditionally conservative. The overwhelming majority of local women wear the full black veil, revealing only their hands and face, while most men wear the traditional white cloak known as the “thawb.”

But they are also a minority in their own country. According to latest government estimates, only about 11 per cent of the UAE’s 8.2 million population are Emirati nationals.

Local psychologist Nadia Bouhanad says the Twitter campaign reflected a “a fear by Emiratis that they might lose their social values.”

The Hijab: Facts, myths and realities

One campaign supporter, who identified himself as Ibn Thaleth, insisted the campaign was not an attack on foreigners in the UAE.

“They (foreigners) are allowed to do all sorts of things that we don’t agree with,” Ibn Thaleth said. “We are not against them ... We are just asking them to show our culture a little respect.”

Alcohol, though forbidden in Islam, is readily available throughout the year in bars, clubs and restaurants attached to hotels in most of the UAE.

Pork is also sold in supermarkets in a separate section marked “for non-Muslims only.”

The Twitter campaign’s logo – a red circle with a black, short-sleeve, knee-length dress – is widely recognised in the UAE. It is the same image posted on signs in malls urging women to “please wear respectful clothing.”

Several tourists and expatriates have run afoul of conservative rules in the UAE in recent years.

In 2010, a British couple was arrested and sentenced to a month in jail for [kissing in public in Dubai](#).

In 2009, an Australian man was arrested for allegedly saying “[What the f---?](#)” to a plainclothes police officer who grabbed his arm at Dubai Airport. He was forced to remain in Dubai for months before being let go with a fine.

In the most prominent case, a British couple were jailed for three months in 2008 after having drunken sex on a public beach.



*Shopping malls throughout the UAE display dress code posters.
Source: Wikimedia Commons*

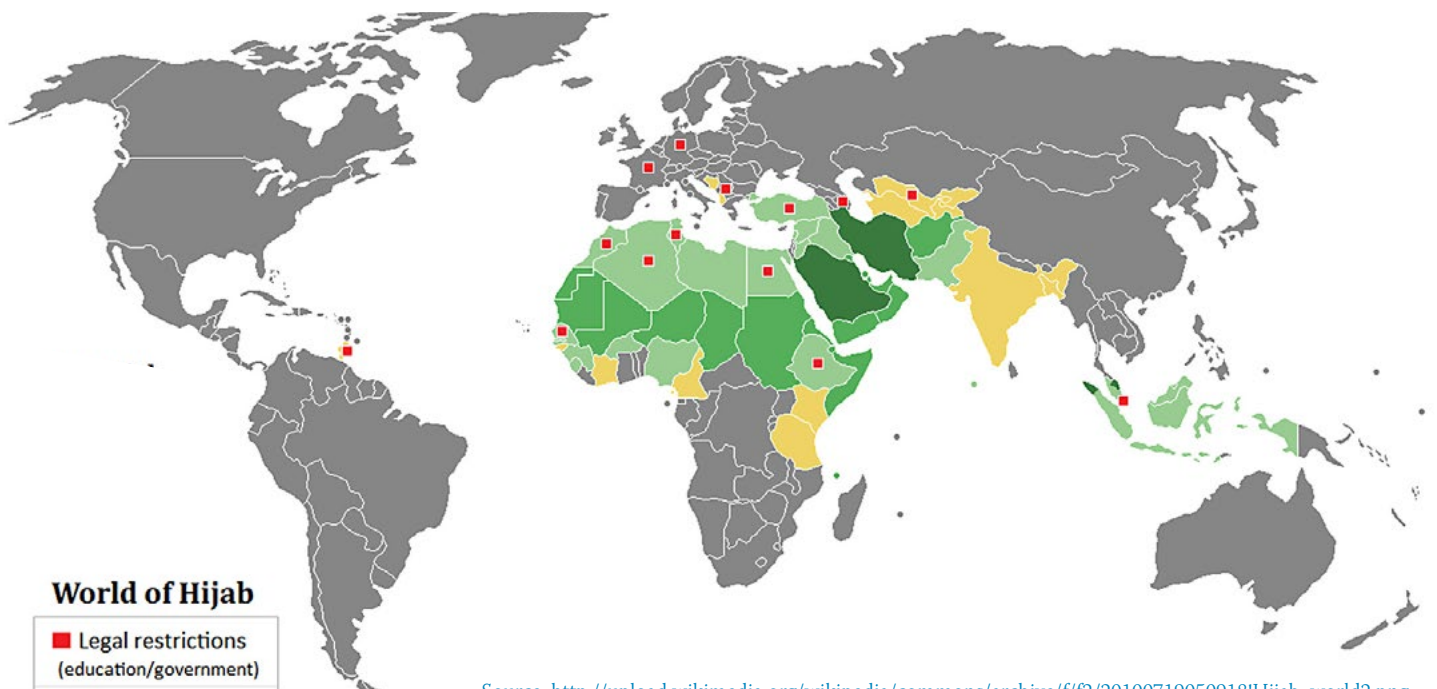
Read more: <http://www.smh.com.au/travel/travel-planning/travel-news/anger-over-scantily-clad-foreigners-grows-in-uae-20120618-20izo.html#ixzz3BTjsTCYO>

Task

- What is the purpose of the campaign?
- Was the campaign started by men or women?
- What does the psychologist suggest is the concern of Emiratis?
- Do you believe it is appropriate to respect a local culture by following its dress code such as is suggested? Explain your answer.

The Hijab: Facts, myths and realities

World map of hijab



Source: http://upload.wikimedia.org/wikipedia/commons/archive/f/f2/20100719050918!Hijab_world2.png

World of Hijab

■ Legal restrictions (education/government)
■ Quite Common (worn by some women)
■ Common (worn by many women)
■ Prevalent (widespread in society)
■ Mandatory (obligatory by law)

Task

- Use an atlas to help you name the countries from the map
- Create a table (as below) and list the countries according to their significance for hijab.

Legal restrictions	Quite Common	Common	Prevalent	Mandatory
France	India	Algeria	Mali	Aceh (Northern tip of Sumatra)



Somali young women performing the traditional dhaanto dance-song in Jubaland

The Hijab: Facts, myths and realities

Newspaper article – An Australian example

The Daily Telegraph – Sunday 13 April 2014

in our community



Aida Zein, who is nominated for the Daily Telegraph's Champions of the West awards, at her shop Ninety9 in Punchbowl. Picture: Justin Lloyd

Aida has the head for a fashion statement

ANDREW CARSWELL

WHEN lawyer Aida Zein made the bold decision to wear a hijab every day, it wasn't the probable leery reaction from colleagues or clients that concerned her.

Nor was it any fear of being viewed differently, with eyes of misunderstanding, or worse, inherent ignorance.

It was a question of fashion.

The hijab wasn't exactly causing finely-coiffured fashion doyens to drop their jaws in wonderment and bellow superlatives. The Islamic head covering certainly wasn't gracing the covers of faddish hipster magazines or fighting for space on bare mannequins in fashion house windows.

In Aida's mind, it just wasn't that stylish.

If she was going to wear it, religiously, the hijab was going to get a makeover.

The mother of four turned her skills into making a design and paid a seamstress to turn her creative blueprint into a work of art. And the leering began, but not the type expected.

"People started stopping me in the street and asking me where I get my clothes. They were impressed. I thought, 'Well, I could do something here'," she said.

Ms Zein now has two stores in the Bankstown-Punchbowl area selling her unique, modish but modest Islamic fashion, a label she is planning to showcase to the world.

This winter she will launch her latest Eid range of winter-spring clothing, to coincide with the celebrations following Ramadan.

Task

Read the article and answer the following questions:

- What lead Aida to set up her own shop?
- This article challenges the stereotype of poorly educated 'closetted' women with no choice being forced to cover themselves. Discuss with the class the implications of this case study.
- Is Aida an exception to the stereotype? If so, in what ways?
- What role does the media play in modifying attitudes to the wearing of Hijab?
- Student should collect their own media pieces for discussion

The Hijab: Facts, myths and realities

Different Islamic Garments

Task

- Find pictures which match each description.
- List the areas of the world where each one originates.

<p>The niqab is a head covering worn by Islamic women in many parts of the world. It is identifiable by the facial covering with an uncovered opening for the eyes.</p>	
<p>The chadour is an outer garment worn like a cloak by women in Iran. Is is a semi-circular piece of material that is body length. It is tossed over the wearers head and held closed at the front.</p>	
<p>The abaya "cloak", sometimes also called an <i>aba</i>, is a simple, loose over-garment, essentially a robe-like dress, worn by some women in parts of the Islamic worlds including in North Africa and the Arabian Peninsula. It covers the body only.</p>	
<p>The burqa is an outer garment worn by women in some Islamic traditions to cover their bodies whe in public. It is a single piece of material that covers the entire body with a semi-transparent piece for the eyes, It is most commonly associated with the rule of the Taliban in Afghanistan.</p>	

Niqab image: http://en.wikipedia.org/wiki/File:Muslim_women_in_Yemen.jpg

Chadour image: http://en.wikipedia.org/wiki/File:Women_in_shiraz_2.jpg

Abaya image: http://en.wikipedia.org/wiki/File:Islamic_Clothing_Abaya.jpg

Burqa image: http://en.wikipedia.org/wiki/File:Burqa_Afghanistan_01.jpg

Newspaper article – Hijab fashion

The Sydney Morning Herald –
Life and Style Section, Sunday 27 April, 2014

MEET THE HIJABISTAS



Muslim women are no longer invisible beings behind their veils. With the emergence of a new wave of fashionistas, they are expressing their individual fashion flair, writes Zohra Aly

The image of the modern Muslim woman is changing fast, fuelled by the rise and rise of the hijabista phenomenon. No longer resigned to wearing plain and shapeless coverings in sombre shades, Muslim women who choose to “assume hijab” – to dress modestly according to their religion – are now expressing themselves in fashions that are creative without compromising modesty.

The word hijabista hasn’t made it into the dictionary yet, but it exists in the lingo of

Left: Fashion statement: Zulfiye Tufa dresses modestly as a way of expressing her internal beliefs. Photo: Armelle Habib

Muslim fashion blogging. The fusion of the words “hijab” and “fashionista” took root when young women – inspired by catwalks, the high street and fashion magazines – tweaked the fashions of the day into hijab-friendly clothing.

In May last year, US-based trend-forecasting firm Trendera listed hijab fashion bloggers in their weekly round-up of six trends to watch. However, Mariam Sobh, a Chicago-based journalist, spotted the fashion niche long before that. In 2007, Sobh launched her website, Hijab Trendz, to blend catwalk looks with Islamic dress codes. Currently, her Facebook page has more than 800,000 followers.

Faith and fashion blogs have spread rapidly since then, followed by everything from basic hijab styles to “date-night outfit” tutorials on YouTube and online shopping sites for Muslim-friendly clothing, hijabs and accessories.

Aquila-style.com has a string of high-profile hijabistas as columnists. The online magazine was started in 2011 and is published in English and Indonesian. Malaysia’s *Hijabista* magazine was launched in 2012 and hijabistas.net is a website that keeps readers informed about modest fashion events, bloggers and designers.

The Hijab: Facts, myths and realities

MEET THE HIJABISTAS

Ascia AKF calls herself a “Kuwaiti-American hybrid, turban-tying blogger/designer” on her Instagram account, which has more than 720,000 followers. Dian Pelangi is a young Indonesian fashion designer and blogger with half a million followers on Instagram.

The hijabista trend has influenced the way Muslim women view themselves, and also how they are viewed by the world. Susan Carland, a Muslim sociologist at Melbourne’s Monash University, explains how, by using sites like Instagram, Facebook and Tumblr, young women have a heightened awareness of each other’s activities. They are then able to provide grassroots support for the trend, bypassing the older, traditional gatekeepers of their community.

“The argument that fashion and hijab can’t co-exist isn’t a well-thought-out argument,” says Carland. “Fashion is a societal norm, and the belief that Muslim women exist outside the societal norm is idiotic. Muslim women wearing hijab have always created trends of wearing the hijab within their community.”

In Arabian Gulf countries, where the majority of women cover themselves routinely, *abaya* (long black robes worn over clothing) and *shayla* (scarf) styles, and the conventions of draping them, are constantly evolving. “That is fashion, but it is also hijab,” says Carland.

For hijabistas, long skirts, harem pants or even skinny jeans are paired with tunics, blazers and trench coats. Scarves come in different shapes and in myriad fabrics, colours and prints. Bling is added with accessories ranging from dainty diamonds to hijab tiaras.

Enjoy layering? Just blend different-coloured fabrics and lace on top of each other and the term “layer cake” takes on a whole new meaning. If a woman decides to wrap the hijab around her head, turban-style, a “turbanista” is born.

For Muslim women, the question, “To veil or not to veil?” has been replaced by, “How do I veil? Let me count the ways.”



Tasneem Chopra. Photo: Armelle Habib

Name: Tasneem Chopra

Age: Early 40s

Occupation: Cross-cultural consultant

Home: Melbourne

Personal style: “I like to wrap my hijab like a turban around my head because it suits the frame of my face and adds to my height. It’s secure, effortless and less cumbersome because there are no pins involved. I also find this complements both the tribal and vintage styles I channel through my outfit choices. I like to fuse elements that complement my personality and fashion preferences. I also like to adapt my style to the seasons, so in winter I wear a lot of black with bright accents. In summer I prefer pastels and florals; in spring, bright colours and in autumn, mellow hues. I like to blend my inner Kenyan with my vintage diva! I don’t conform to current trends if I don’t like them or they don’t flatter my build.”

The Hijab: Facts, myths and realities

MEET THE HIJABISTAS

Feelings about hijab: “I started wearing the hijab when I was 18. I disagree with those who say you can’t wear hijab and be fashionable. The fact we use modesty to describe only fashion is problematic. If we put all our modesty eggs in the dress basket, then we overlook the thousands of Muslims who don’t wear hijab, yet still exemplify modesty through conduct, speech and interaction with others.”

Where I shop: “I buy clothing online or from boutiques such as Ishka and Tree of Life. I enjoy blending patterns and textures. I’m not a big fan of mass-produced store clothing. I prefer to compose my own outfits from varied outlets and to mix and match with a vengeance.”

Attitude to fashion: “Fashion doesn’t define modesty, people do.”



Wiwid Howat. Photo: Nick Cubbin

Name: Wiwid Howat

Age: 25

Occupation: Fashion designer and blogger

Home: Sydney

Personal style: “My hijab style is a blend of modern and Indonesian. I experiment with scarves to create different styles, but I also love adding wide-

brimmed or cowboy hats, and flower headbands. My wardrobe is funky-feminine, futuristic and quirky. I like to mix and match Western pieces in shocking colours influenced by my Indonesian heritage. I’ll partner skinny jeans with blazers, blouses and midi skirts with sneakers, or white short skirts with jeans and a beanie. I own several pairs of heels and wedges in a range of colours, florals and polka dots. I have five pairs of sneakers, mainly Converse or Doc Martens, and they are a mixture of plain and floral. I prefer sneakers over heels, anytime.”

Feelings about hijab: “As a practising Muslim woman, I believe the hijab is compulsory, not only because it’s what Islam prescribes, but also to create an intimate relation between myself and God. As long as we follow the Islamic rules of appropriate dress, like no transparent or tight clothing, fashion is not a taboo.”

Where I shop: “I don’t believe in buying only expensive brands for a modest and honest representation of my personality. So while I shop at Forever New, Zara and Mango, I also pick up budget pieces from department stores. I buy modest fashion from Hijab House, Indonesian designers and the Melbourne label Yes Umami, for which I often model. I also design for my own label, WiwidHowat.”

Attitude to fashion: “Fashion changes but style endures.”

Name: Zulfiye Tufa

Age: 24

Occupation: Pharmacist/designer/stylist

Home: Melbourne

Personal style: “For work, I keep my hijabs simple but chic. For special occasions, I love to style headscarves by layering different colours, fabrics and lace. Lately, I like rocking a messy bow-tie hijab, and am also obsessed with extending one side of my scarf to create instant elegance. I never stick to one style - I enjoy switching things around, depending on my mood.”

Feelings about hijab: “I don’t think fashion and Islam are mutually exclusive. It comes down to how you define fashion. Today’s fashion industry largely

The Hijab: Facts, myths and realities

MEET THE HIJABISTAS

promotes the sexy image of a woman. I don't follow the stereotypical sense of fashion because I don't like how it objectifies women. Instead, I see fashion as a medium of expressing my internal beliefs, so I aim to dress modestly. That is my fashion statement. I design most of my wardrobe by drawing inspiration from fashions that are already trending. On my Facebook page, thehijabstylist, I offer to hijabify any outfit, which is basically my way of making them more modest while still maintaining the same element of style."

Where I shop: "I like variety, so I shop everywhere, from shopping centres to markets and boutiques. There is no particular shop that caters for modest fashion, so I'm always mixing and matching pieces. It also allows me to find unique ways to express my style. I don't have a favourite store, but having said that, I can't pass a Forever New without going in."

Attitude to fashion: "Oscar Wilde said it best: 'You can never be overdressed or overeducated.'"

Read more: <http://www.smh.com.au/lifestyle/meet-the-hijabistas-20140422-3722p.html#ixzz3BdrhaneZ>



Zulfiye Tufa. Photo: Armelle Habib

Task

- Students are to read the article
- List aspects that surprise you. Explain why?
- Did this change how you felt about women who dress differently to you?



Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution

SILKROAD

www.silkroadproject.org

About The Silk Road Project

An internationally minded performing arts organisation with both a cultural and educational mission to promote innovation and learning through the Arts. Cellist Yo-Yo Ma founded the project in 1998 taking inspiration from the historical “Silk Road” trading routes and using it as a modern metaphor for sharing and learning across cultures, art forms and disciplines.

The projects:

- Conducts cross-cultural exchanges and residencies
- Leads workshops for students
- Promotes educational programs and materials
- Presents performances by the Silk Road Ensemble
- Develops new music

The Silk Road

The historical Silk Road was a series of trade routes that crisscrossed Eurasia for almost two thousand years, until about the year 1 500 CE. While its name suggests routes over land, Silk Road sea routes were also important for trade and communication. The extent of exchange of art, ideas and innovations between cultural groups trading on the routes is illustrated by the eighth-century Shosoin collection of artifacts. Culled by a Japanese emperor, it contains luxury goods from the Mediterranean, Persia, India, Central Asia, China, Korea and Japan. By the 16th century Europe was trading along the Silk Road routes as well.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including gunpowder, the magnetic compass, the printing press, silk, mathematics, ceramic and lacquer crafts. Eastern and Western string, wind and percussion instruments also travelled between regions and had strong influences on one another over time. Among other instruments, the Shosoin collection contains lutes from India and



Cellist Yo-Yo Ma at the Performing Arts Center Birmingham, Alabama 2013. Photograph by Ralph Daily. Source: <https://www.flickr.com/photos/ralphandjenny/12196206846/>

Persia. The Persian mizmar, a reed instrument, appears to be an ancestor of the European oboe and clarinet. Cymbals were introduced into China from India, and Chinese gongs made their way to Europe.

Resources, information and innovations were exchanged between “so many cultures over so many hundreds of years that it is now often difficult to identify the origins of numerous traditions that our respective cultures take for granted. In this way, the Silk Road created an intercontinental think tank of human ingenuity.

The Silk Road Project

Along the Silk Road

A curriculum for middle school and secondary students developed by the Stanford

Program on International and Cross-Cultural Education (SPICE) and the Silk Road Project.

Along the Silk Road explores the vast ancient network of cultural, economic, and technological exchange that connected East Asia to the Mediterranean. Students learn how goods, belief systems, art, music, and people travelled across such vast distances, resulting in interdependence among disparate cultures.

Yo-Yo Ma has referred to the Silk Road as the “Internet of antiquity” and by studying this network of trading routes students not only learn about the historical interconnectedness of people and ideas throughout the world, but also gain a new perspective on contemporary issues of globalisation.

Lesson plans:

Unit Introduction: Along the Silk Road

Lesson 1: Mapping the Silk Road

Lesson 2: The History of the Silk Road

Lesson 3: Language and Communication

Lesson 4: Trade along the Silk Road

Lesson 5: Belief Systems along the Silk Road

Lesson 6; Arts of the Silk Road

Lesson 7; Music of the Silk Road

Lesson 8: Human Migration in Historical Perspective

Conclusion: Summarising the Unit

Supplemental materials:

- laminated wall map
- DVD with images, maps and video of Silk Road Ensemble performance
- CD with audio clips

Silk Road Encounters Education Kit

As a symbol of the crossroads between civilizations, peoples, and cultures, the Silk Road offer rich materials for students to explore diverse but interrelated topics on geography, trade., art, music, religion and history.

This free teachers guide and sourcebook, which you are welcome to download, supplements traditional classroom materials with interactive activity plans and reference materials. These materials are adaptable for students from **elementary** school through high school



*The ruins of the ancient city of Gaochang, built in first century BC is located 30 km from Turpan, China. It was an important site along the Silk Road.
Source: Wikimedia Commons*

Silk Road Encounters Education Kit Components

Sourcebook: The easy-to-read sourcebook provides the background material you need to familiarise yourself with the Silk Roads as you plan your activities on this theme. The Sourcebook is organised into six sections:

1. Geographical Setting
2. Historical Background
3. Belief Systems
4. Arts of the Silk Road
5. Travel of Ideas and Techniques
6. Music of the Silk Road

Lesson Plans: Six model lesson plans bring together activities that reinforce students’ basic knowledge of the Silk Road with concepts on the diversity of exchanges in the arts, belief systems and ideas.

Students will:

- Learn about the geography, economics, and history of the Silk Roads
- Reflect on the similarities and differences of perspectives in the religions and the world views represented in the ancient and contemporary regions touched by the Silk Roads
- Create musical instruments modelled after those used on the Silk Roads.
- Reflect on the history and culture in northwest China through their own experiences and knowledge

Included on the following pages is a small sample of student tasks

Belief Systems of the Silk Road

Theme **Belief Systems and World Views**

Overview The Silk Roads encompassed a diversity of cultures embracing numerous religions and world views from a vast region stretching from Venice, Italy, to Heian (present day Kyoto), Japan. Between these two geographic endpoints, belief systems that are represented are Buddhism, Confucianism, Christianity, Daoism, Hinduism, Islam, Judaism, and Shinto. During the height of Silk Road trading in the 8th century, Buddhism, Islam, and Nestorian Christianity were the dominant religions. This activity asks students to reflect on similarities and differences among belief systems. Using quotations from translations of religious texts, students are asked to organize these quotations into broad categories of essential concerns. (Although not a religion, the philosophical writings of Confucius are included because it is one of the major belief systems that flourished along the Silk Roads.) The quotations will be posted on a Silk Roads map as reminders of how cultural interchange and belief systems are represented in the ancient and contemporary world.

Objectives

- Students will review, compare, and contrast belief systems of the Silk Roads.
- Students will analyze primary texts of sacred and philosophical writings.
- Students will recognize the rich diversity of belief systems along the Silk Roads.

Grade Level Middle through high school (age 12 years and up)
Adaptation for younger students provided at the end of the Discussion Questions section.

Time Required One class period

Materials

- Quotations Master (one copy cut into individual quotations). Most of the quotations are taken from translations in *World Scripture: A Comparative Anthology of Sacred Texts*, published by the International Religious Foundation (New York: Paragon House, 1991).
- Map of Asia and Europe showing the Silk Roads
- String
- Tacks
- Category signs (one each): Prayer and Worship; Good and Evil; The Golden Rule of Reciprocity; Blessings and Love; Compassion and Tolerance; Creation; Life after Death

Procedure

1. Photocopy the Quotations Master and cut individual quotations into strips.
2. Post headings at stations around the classroom identifying each thematic category (Prayer and Worship, Good and Evil, The Golden Rule of Reciprocity, Blessings and Love, Compassion and Tolerance, Creation, Life after Death).

The Silk Road Project

3. Have students generate a list of the names and sacred and philosophical texts of the belief systems of the Silk Roads as a review activity.
4. Point out stations and the headings to students. Remind students that these categories are general characteristics that are addressed by most belief systems in the world.
5. Give a slip of paper with a quotation to a pair of students. Have students read and identify which of the posted categories their quotation should be listed under. (Students may be more confident in analysis with the support of another class member.) While the quotations are grouped for convenience under these headings in the Quotations Master, other groupings may also be appropriate. Students should be encouraged to decipher the meaning of the text and develop logical reasoning to place properly the quotations in any of the headings. Students may also be encouraged to suggest additional thematic categories.
6. Each pair of students should move to the station with which they associate their quotation. When all students have chosen a station, have students take turns reading their quotations aloud, explaining briefly why they felt this grouping was appropriate.
7. After students have read and explained their choices, have students post their quotations by tacking them on a map of the Asian and European continent with the Silk Road routes clearly marked. Use a string to reach from the quotation to an area along the Silk Roads indicating where these belief systems flourished.
8. When all groups have read and posted the quotations, use the discussion questions below to reflect on similarities and differences noted by the students.

Discussion Questions

- Were there quotations that could have been placed in more than one category? How might this be a reflection of the interpretations, languages, and complexity of the belief systems?
- Can you offer examples where various systems seemed to hold similar views?
- Can you offer examples where systems held different views?
- Is it possible to reconcile some of the differences based on your knowledge of the systems?
- Can you anticipate areas that might cause dissension among members of various systems, based on your knowledge and the reflections in the quotations?
- How are the categories reflective of universal concerns of religions and belief systems? What other categories might be included?
- Can you name other belief systems from the Silk Roads that are not represented in these quotations?

For a balanced and historically accurate presentation, it is important for students to understand that although many religions share points in common concerning morality and ethics, they often differ in important ways in articles of belief—

including the nature and attributes of God (or gods), the obligations of faith and practice placed upon believers, etc. Some religions insist that members of a particular religion renounce belief in all others. Thus, while most belief systems offer many potential areas of common ground to people of different faiths and traditions, religion can be used as a justification for disagreement and conflict as well.

Adaptation for Younger Students

- | | |
|-------------------|---|
| Materials | <ul style="list-style-type: none">• Cut 8-inch by 11-inch construction paper lengthwise for bumper sticker strips (one per student)• Crayons, markers |
| Procedure | <ol style="list-style-type: none">1. For young children, focus on the selections from The Golden Rule of Reciprocity. Read the quotations aloud to the students. Ask children what ideas all of the quotations have in common, introducing students to the concept of The Golden Rule. Emphasize that this is a universal moral theme for the belief systems on the Silk Roads and among religions in general.2. Ask students to summarize the idea of The Golden Rule in a single statement. Have students make a bumper sticker that includes their brief statement and an illustration of what this means. Illustrations may include ways that people can have a positive influence on those around them. Using large print and bold colors will ensure that the bumper stickers are easily read from afar.3. Post the finished products around the room when completed. |
| Extensions | <p>Have students choose one of the quotations as the basis of a journal reflection.</p> <p>Have students formulate additional categories and find representations of several belief systems to be grouped together.</p> <p>Have students write their own quotations to be included in each of the categories listed.</p> |

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Extensions

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Have students formulate additional categories and find representations of several belief systems to be grouped together.

Have students write their own quotations to be included in each of the categories listed.

Quotations Master 1

Prayer and Worship

Sitting cross-legged,
They should wish that all beings
Have firm and strong roots of goodness
And attain the state of immovability.

Cultivating concentration,
They should wish that all beings
Conquer their minds by concentration
Ultimately, with no reminder.

When practicing contemplation,
They should wish that all beings
See truth as it is
And be forever free of oppression and contention.

Buddhism. *Garland Sutra, 11*

Lord of Creation! No one other than Thee pervades all these that have come into being. May that be ours for which our prayers rise, may we be masters of many treasures!

Hinduism. *Rig Veda, 10.121.10*

Establish regular prayers at the two ends of the day and at the approaches of the night: for those things that are good remove those that are evil. This is a word of remembrance to those who remember.

Islam. *Qur'an, 11.114*

Rabbi Yohanan said, "Would that man could pray all day, for a prayer never loses its value."

Judaism. *Jerusalem Talmud, Berakot, 1.1*

If the poorest of mankind come here once for worship, I will surely grant their hearts' desire.

Shinto. *Oracle of Itsukushima*

Quotations Master 2

Good and Evil

Analogously, brethren, a person here happens to be very gentle, very humble, and very quiet as long as unpleasant things do not touch him. It is only when unpleasant things happen to a person that it is known whether he is truly gentle, humble, and quiet.

Buddhism. *Majjhima Nikaya, i.123-24, Kakacupama Sutta*

The five sources of happiness; the first is long life; the second, riches; the third, soundness of body and serenity of mind; the fourth, love of virtue; the fifth is an end crowning the life. Of the six extreme evils, the first is misfortune shortening the life; the second, sickness; the third, distress of mind; the fourth, poverty; the fifth, wickedness; the sixth, weakness.

Confucianism. *Book of History, 5.4.9*

That again which is virtue may, according to time and place, be sin. Thus appropriation of what belongs to others, untruth, and injury and killing, may, under special circumstances, become virtue.

Acts that are apparently evil, when undertaken from considerations connected with the gods, the scriptures, life itself, and the means by which life is sustained, produce consequences that are good.

Hinduism. *Mahabharata, Shanti Parva, 37.11,14*

Evil and good are not equal, even though the abundance of evil may amaze you; so heed God, you men of wits, so that you may prosper!

Islam. *Qur'an, 5.100*

Woe to those who call evil good and good evil, who put darkness for light and light for darkness, who put bitter for sweet and sweet for bitter.

Judaism and Christianity. *Isaiah, 5.20*

Quotations Master 4

Blessings and Love

The Great Compassionate Heart is the essence of Buddhahood.

Buddhism. *Gandavyuha Sutra*

God is love.

Christianity. *John, 4.8*

Abundant is the year, with much millet and much rice;
And we have our high granaries,
With myriads and hundreds of thousand, and millions (of measure in them);
For spirits and sweet spirits,
To present our ancestors, male and female,
And to supply all our ceremonies.
The blessings sent down on us are of every kind.
Confucianism. *Book of Songs, Ode 279*

To love is to know Me,
My innermost nature,
the truth that I am.
Hinduism. *Bhagavad Gita, 18.55*

God is All-gentle to His servants, providing for whomsoever He will.
Islam. *Qur'an, 42.19*

Quotations Master 5

Compassion and Tolerance

As a mother with her own life guards the life of her own child, let all-embracing thoughts for all that lives be thine.

Buddhism. *Khuddaka Patha, Metta Sutta*

Let no one seek his own good, but the good of his neighbor.

Christianity. *1 Corinthians, 10.24*

He who can find no room for others lacks fellow feeling, and to him who lacks fellow feeling, all men are strangers.

Daoism. *Zhuangzi, 23*

What sort of religion can it be without compassion?

You need to show compassion to all living beings.

Compassion is the root of all religious faiths.

Hinduism. *Basavanna, Vacana 247*

Those who act kindly in this world will have kindness.

Islam. *Qur'an, 39.10*

All men are responsible for one another.

Judaism. *Talmud, Sanhedrin, 27b*

Those who do not abandon mercy will not be abandoned by me

Shinto. *Oracle of Itsukushima*

Quotations Master 6

Creation

The Dao gave them birth; The power of the Dao reared them,
Shaped them according to their kinds,
Perfected them, giving to each its strength.
Daoism. *Daode jing*, 51

Nothing whatsoever exists without me or beyond me. The atoms of the universe may
be counted, but not so my manifestations; for eternally I create innumerable worlds.
Hinduism. *Srimad Bhagavatam*, 11.10

God it is who created the heavens and the earth, and that which is between them,
in six days. Then He mounted the throne.
Islam. *Qur'an*, 32.4

In the beginning God created the heavens and the earth.
Judaism and Christianity. *Genesis*, 1.1

The mind which gives life to all the people
in the world:
Such is the very mind
which nourishes me!
Shinto. *Moritake Arakida, One Hundred Poems about the World*

Quotations Master 7

Life after Death

Relatives and friends and well-wishers rejoice at the arrival of a man who had been long absent and has returned home safely from afar. Likewise, meritorious deeds will receive the good person upon his arrival in the next world, as relatives welcome a dear one on his return.

Buddhism. *Dhammapada*, 219–20

Till you know about the living, how are you to know about the dead?

Confucianism. *Analects*, 11.11

Birth is not a beginning; death is not an end. There is existence without limitation; there is continuity without a starting point. Existence without limitation is space. Continuity without a starting point is time. There is birth, there is death, there is issuing forth, there is entering in. That through which one passes in and out without seeing its form, that is the Portal of God.

Daoism. *Zhuangzi*, 23

Now my breath and spirit goes to the Immortal, and this body ends in ashes;
OM O Mind! Remember. Remember the deeds. Remember the actions.

Hinduism. *Isha Upanishad*, 17

And among His signs is this: you see the earth barren and desolate, but when He sends down rain to it is stirred to life and yields increase. Truly, He who gives life to the dead earth can surely give life to men who are dead. For He has power over all things.

Islam. *Qur'an*, 41.39

The dust returns to the earth as it was, and the spirit to God who gave it.

Judaism and Christianity. *Ecclesiastes*, 12.7

Quotations Master 7

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ASIA EDUCATION TEACHERS' ASSOCIATION

Promoting an Asian perspective in teaching

President's report 2013/14

This was my first year as President of the wonderful Asia Education Teachers' Association (AETA). I took over the position from Julie O'Keeffe who was amazing as President for many years. 2013/14 has seen AETA through a year of transition. AETA has joined the 21st digital century – we have a website and an online journal. Thank you so much to our executive for coming along with us. It really has been a big year of change with our journal going digital – and don't they look amazing? Our membership is also digitally kept and much easier to operate, thanks to the services of Vincent at the Professional Teachers' Council (PTC). So too, our Di, and Jill and Vince from the PTC, thank you so much. AETA = Di. No journal = No AETA. Di, your editorial work just keeps getting better and better. You do so much for the association, much of which is behind the wall, and we are all so very grateful. Jill's stewardship in desk topping our journals has really assisted the organisation in being very competitive with the service that we offer our members. The journals have become a piece of art.

To our Vice-President, thank you Paul for really helping me in times of need. I know you are so busy and the association just has a multitude of jobs but you have really made my job so much easier by covering the load. You are a gem! Thank you too to Judy for being our wonderful secretary. Your skills of organisation and management are extraordinary and we love the way you organised our Australian Curriculum and Asia professional development activities that were so great this past year.

To Marcia, our fly in-fly out executive member, thank you for your knowledge about the curriculum and Asia, and helping us move forward with our pedagogical ideas; to have you on our executive is a real bonus.

Susan, what a coup to have someone of your calibre on our executive? Thank you for being so willing to step up and write for Di when required, to offer advice, and to present to our members. We are so lucky.

Thank you also to Terry and Adrianne Haddow for just being there. We know we can call on you at any time and we thank you both for your solidarity and friendship.

To everyone who has been involved in the work of the executive and supporting the association, we thank you. So where to from here?

This year we have seen the Australian Curriculum implemented with, for the very first time, Asia and Australia's engagement with Asia mandated in all syllabus documents. This means that for our association, the timing is right for a real increase in interest in studies of Asia. Therefore, to each and every member, new or old, thank you so much for your support in ensuring our association continues to assist teachers as they all make a transition in teaching a new curriculum.

We, as an executive, must continue to be ready to help all of our membership in this area, be it at professional development opportunities, lectures to schools or accessing past journals. In that light, we must all thank Cec White for continuing to proceed with updating our index: a mammoth task done with meticulous grace and impeccability. We are so lucky to have Peg's husband continue her vision.

So next year we will see AETA expand, with more members and a succession plan in place for our executive. We will do more joint projects with other professional teaching associations and deliver professional development activities that will help our members implement this cross-curriculum priority area, and we will become more active in the issues around studies of Asia at a state and national level.

We, the executive, are the voice of our members and they, like us, demand that all of our students are prepared for the 21st century; have the knowledge, skills and understandings about our Asian neighbours and *"value cultural diversity and promote intercultural understanding in a networked world"*.

Jennifer Curtis

AETA Annual Financial Statement 2013

For period covering	01/01/13 – 31/12/13	
For meeting held	22/03/13	
Opening balance – Cash Book		18700.58
Income/receipts		
Membership 2013	7890.00	
Bank interest	74.32	
Journal sales		
Conference/PD activities		
Grants		
Copyright	1386.66	
Sundry	193.80	
Total income	9544.78	28245.36
Payments		
Direct journal costs:		
Postage	1233.64	
PTC Typesetting	3273.05	
PTC Printing	4236.25	
Other:		
Bank fees/Merchant fees	303.03	
Postage – general		
Stationery		
Department of Fair Trading	51.00	
PO Box Renewal		
Website host fees		
Conference costs	904.37	
Sundry		
Gifts		
Catering		
Refund	70.00	
Misc.	423.00	
Di	1457.49	
Jenny	166.86	
Sub-total payments	12118.69	
Copyright	6035.00 (banked January 2014)	
Total payments	18153.69	
Book balance as at 30 June 2013		10091.67
Plus un-presented cheques		
808201	200.00	
808133	480.00	
Total	680.00	
Bank account balance closing		10771.67
Dated 22 March 2014	Jennifer Curtis President/Treasurer	

AETA Editor's Report 2013

We have completed our first year of on-line journals. Our brief was to provide material for teachers from K to 12 and across the subjects of the new National Curriculum. With that in mind we began with a Japan focus and covered such areas as History, Geography, Society and Culture, Visual Arts and English. There were units for Years 3 to 12.

In June we focussed on Science and Technology that had some obvious crossovers with Geography. To assist teachers we had a magnificent introduction by Cec White on the history of Science and Technology in Asia and its impact on the world and material across the stages from astronomy to rice growing and volcanoes.

For September our focus was the Study of Asia Through Literature and had units for Stage 2 to 5.

Finally in December, we focussed on Indonesia with units for stages 2, 4, 5 and 6 on areas for Geography as well as Stage 6 Textiles and Design and this was led by Susan Bliss's piece on Asia in the National Curriculum for Geography.

We have many challenges ahead with the Review of the Curriculum, with the undercurrent of removing the focus on Asia in the Curriculum. I urge all teachers to go to the website and have their say.

The job that I do is facilitated by many wonderfully supporting people, not least of which is the Executive that continues to elect me as Editor. At the top of the list is Jenny Curtis who has been at my side through the tough times over the many years and I am still doing the job because of her unwavering support... THANK YOU JENNY. The wonderful result you see on line, is due to the skill and professionalism of Jill Sillar at P.T.C...again many thanks, you are a joy to work with. Thank you also to Kim at P.T.C. who has encouraged us to do what we do.

My ongoing thanks to Vince, our technical support who solves all of those glitches that occur.

Finally I want to thank all of our wonderful writers who give so freely of their experience and expertise.....there would not be a Journal without them!

Thank you all.

Di Dunlop.



Policy for submission of articles to the AETA Journal

- Articles, programmes, units of work, worksheets, ideas, resources, reviews etc. are welcome as submissions to the Editor for inclusion in the Journal
- As the Association is a non-profit organisation, no payments are made to those who submit articles which are subsequently used.
- Copyright remains with the author and any copyright payments will be paid to the author.
- No members of the Executive are paid for their work or contributions to the Journal.
- The authorship of all articles is acknowledged in the Journal.
- Copyright of material must be acknowledged for any material used by a contributor where original material is used, and proof of permission must be provided to the Editor.
- 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.



ASIA EDUCATION TEACHERS' ASSOCIATION

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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

Carefully complete ONE of the following boxes to ensure you receive access to online AETA Asia Journals.

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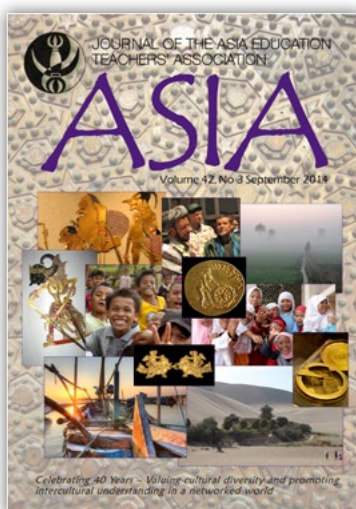
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