



JOURNAL OF THE ASIA EDUCATION  
TEACHERS' ASSOCIATION

# ASIA

Volume 43, No 3 September 2015



*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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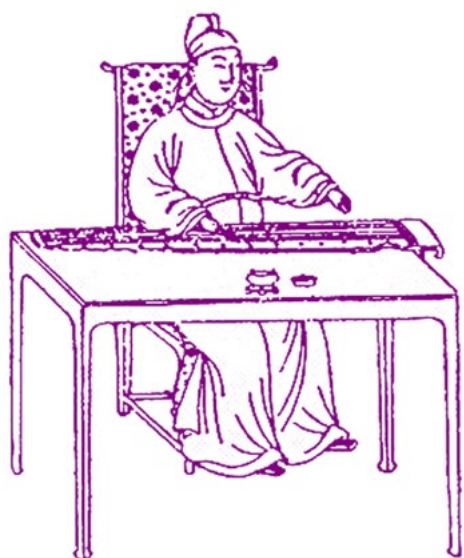
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# From the Editor's Desk

**AETA has been providing teaching materials to teachers for over forty years and because of the cross-curricular nature of what we provide, it can be difficult to maintain a reasonable level of membership.**

With the introduction of the National Curriculum, it is essential for all teachers to be studying aspects of Asia in History, Geography, Science, English, Mathematics, Visual Arts etc. Our Journal provides programmes, teaching units, classroom resources, worksheets and professional development for teachers from K to 12. If you have found our materials useful, please tell others about us, tell your Librarian, so that we can continue to produce relevant and innovative materials for your classroom. We cannot exist without your support.

This Journal includes materials for Stages 2/3/4/5 and 6. Primary teachers can access a unit on Java that covers areas across the curriculum in an integrated way. This piece is by Kellese Gore who was a participant in the TEV Trip to Indonesia and we thank her for sharing this with us. There are several units related to China: a research game on the classic 'Journey to the West' and an English unit on 'Monkey Magic'. Thank you to our wonderful contributors Jackie Slaviero and Chris Cigana.

There is a piece by a long time member and contributor, Corinne Gaston on her experiences in Tibet. Finally there is an excellent Year 7 English unit on teaching about Java through Fantasy, again by Chris Cigana.

If you haven't already accessed the new free resource on the Earthquakes in Nepal, it is now available on our website.....eighteen pages ready for teachers to use. This resource has been provided by Dr Susan Bliss.

If you would like to have one of your programmes etc published, please contact me at – [didun@bidpond.net.au](mailto:didun@bidpond.net.au)

In Volume 42, No 4 December, 2014 an inadvertent error occurred when the author, Kirsty Murray's name was omitted from her contribution, 'Resourcing India' and in the Contents section. We apologise for this error and regret any inconvenience caused....

Di Dunlop [Editor].

*Valuing cultural diversity and promoting intercultural understanding in a networked world*







- It is now forty years since 'Hello Kitty' came onto the market. What started as a small Japanese cartoon has become a global phenomenon worth \$ billions.
- In India in May, record heat wave conditions led to over 2,000 deaths. Temperatures of 48 degrees were recorded in Delhi.
- The world's largest Hindu Temple is being built on a seventy-seven hectare site in Bihar near the India-Nepal border. It has been inspired by the complex at Angkor Wat in Cambodia and will be able to hold 20,000 people. It will be called the Viraat Ramayan Mandir and is designed by Acharya Kishore Kunal. The design was earthquake rated for a Zone 4 but since the Nepal Earthquakes, it has been upgraded to a Zone 5. The land that is being used for the temple, was donated by local Muslim families. There are plans to appoint Dalit [ untouchable] priests when it is completed.
- Over 120,000 critically endangered saiga antelopes have died in Kazakhstan since May. This is more than one third of the known population. Two types of bacteria have been responsible for the die-off which usually occurs in the birth period. These antelopes have also been severely affected by poaching as their horns are used in traditional Chinese medicine. Poaching has soared since the dissolution of the Soviet Union and the population plunged by about 95% in the 1990's.
- Each year in India, roughly eight million teenage girls marry men chosen entirely by their parents. In most cases, the bride only meets the groom on their wedding day. When a girl refuses, she may be met with violence, even death. In New Delhi, in November, 2014, a twenty-one year old university student was strangled by her parents for marrying against their wishes. Increasingly however, there is a shift away from fully arranged marriages that are driven by market dynamics in a society that sees marriage as a guarantee of social status and economic security. Families are extending their networks and using matchmaking websites. [India has more than 1500 of these websites.] It is estimated that one quarter of all marriages in India now are semi-arranged. The proliferation of mobile phones allows young Indians to communicate without the families being involved. Young Indians are still very open to input from their families because of tradition. Open dating, without the consent of parents is still relatively rare, except in the biggest cities.

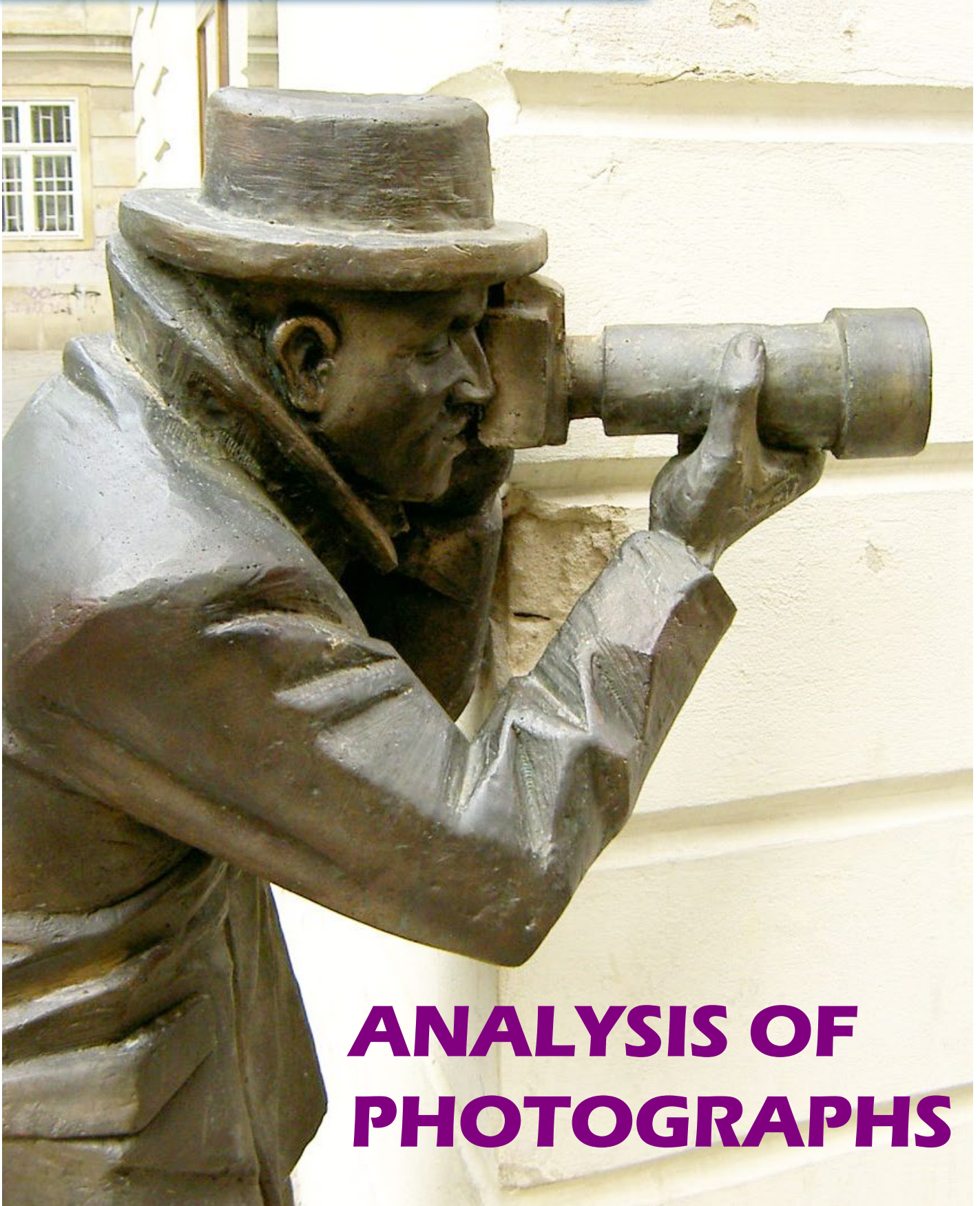






## Global Education – Learning Emphases

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



# ANALYSIS OF PHOTOGRAPHS



# ANALYSIS OF PHOTOGRAPHS





# ANALYSIS OF PHOTOGRAPHS



## Look at the photographs –

- Do they educate people or do they reinforce myths and stereotypes?
- Do they indicate the great diversity that exists in the developing world?
- Do they imply that we know what is best for poor people and their countries (are we paternalistic)?
- Do they acknowledge the development is a two-way process or a multi-way process?
- Do they give real insight into the causes of poverty and injustice?
- Do they deal with the political and economic changes that need to be made?

## A checklist for teaching about developing countries

1. The Tourist-eye View: Is everything portrayed as quaint and curious? Is there emphasis on elephants, snake-charmers and the exotic? Are the local community used merely as audio visual aids for a project on their country of origin?

2. The Packet of Tea Approach: Are people overseas shown as existing to grow our tea/cotton/sugar or to provide us with exciting holidays? Is it implied that this is a very convenient arrangement, they are happy and we are happy?
3. The Pathological View: Is everything shown as absolutely desperate; people everywhere are dying of starvation, floods, hurricanes, earthquakes? Are we shown as the only ones able to rescue them from such disasters?
4. The Pat on the Head: Is it implied that “they” have been a bit behind with their mud huts and things but if they follow our example they will be all right in the end? Is it implied that technology, fast cars, big industry are the things that make a country developed?
5. Poverty as an Act of God: Is poverty treated as something that is simply there although of course we deplore it? Are some of the fundamental causes of poverty given or only descriptions of its symptoms?

*Adapted from Clark B. [ed] “The Changing World and the Primary Classroom” C.W.D.E London 1985*





## Global Education – Learning Emphases

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

# A JAVANESE JOURNEY

## A Stage 3 Unit of Work

by Kellesi Gore, Bondi Primary School



# A JAVANESE JOURNEY

## Program Overview

This unit of work has been created to enrich student's learning about our Indonesian neighbours.

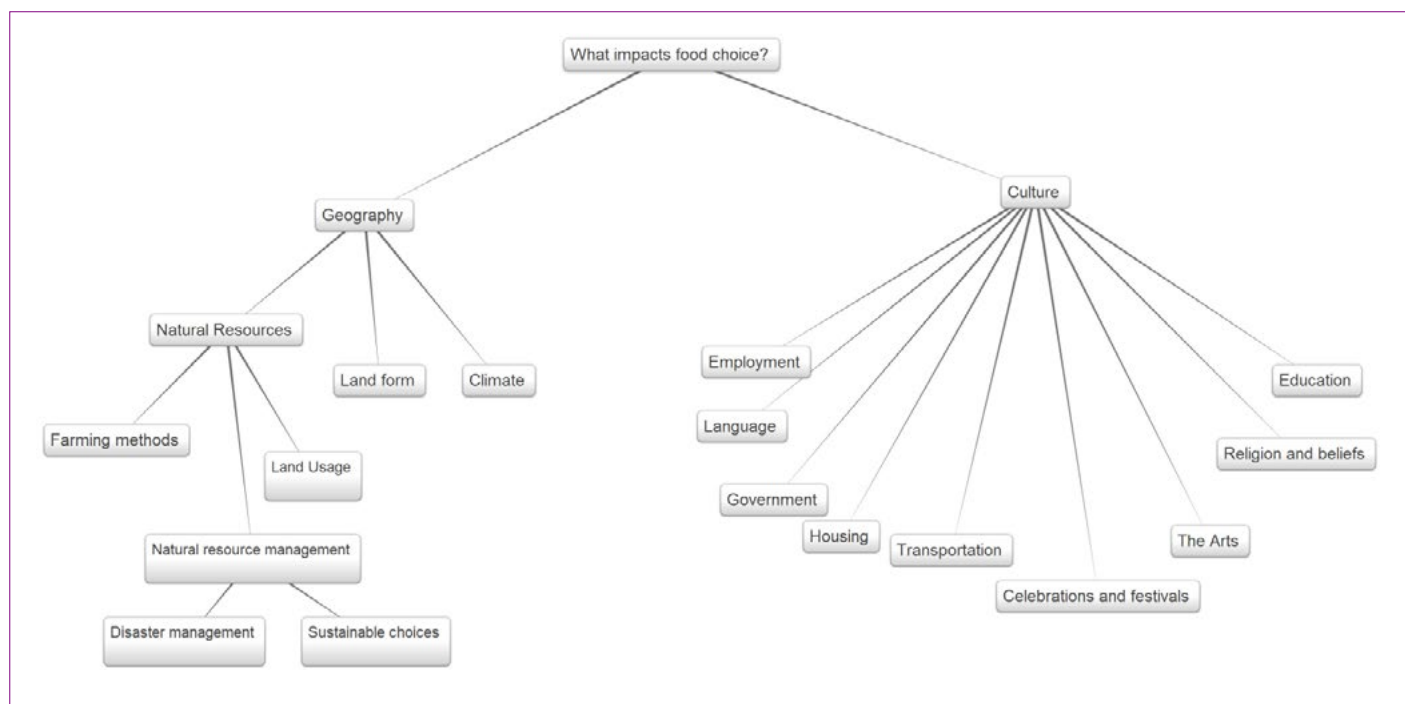
In October of 2012, the Australian Federal Government released the "Australia in the Asian Century White Paper"<sup>1</sup> which highlighted the need for us as a country to develop a greater understanding of countries within the Asian region leading to strengthening of relationships in the region. Prime Minister Julia Gillard describes it as "becoming a more Asia-literate and Asia-capable nation"<sup>2</sup>. The countries the report encourages us to engage with are China, Japan, India, Indonesia and the Republic of Korea (South Korea)<sup>3</sup>. Engagement with these countries will impact on Australia's economic relationships, our capacity to gain meaningful employment in a global market, encourage cross-country trade, positively impact upon the security of the region and develop

relationships based upon understandings of the social, cultural, political and economic situations of these countries.

Indonesia is an emerging power in the region and one of our closest neighbours. It is the world's fourth largest population and has the largest Muslim majority population of any nation<sup>4</sup>. Many of our students are familiar with Bali as a tourist destination but many are not aware that Bali is only a small region amongst Indonesia's 17,000 islands that cover 1,919,444 square kilometres<sup>5</sup>.

By using growing and cooking Indonesian food as the basis of the unit the goal is to encourage students to further explore the culture, history, politics and geography of where the food originates and develop a deeper understanding and greater appreciation of the people and the country.

## Overriding Question for Investigation



## Time Frame

This unit can be done as an intensive unit of work or spread out over a period of time. The growing time of the plants will influence the time frame of the growing and cooking elements of this unit. It would be possible to complete this unit without growing your own plants; however, it adds a greater depth to the unit.

The unit is broken into topics rather than timeframes as you or your students may find you wish to delve into one area of interest more than others. The majority of the topics could be studied as standalone units of work or completed sequentially to ensure an in depth study is undertaken.



# A JAVANESE JOURNEY

## Kitchen Garden

To grow your own plants and cook the recipes does not require your school to have an already established Kitchen Garden program. All it requires is space to grow your plants- this can be in the ground or in pots. To cook, you may find yourself using the staffroom or canteen. You may find yourself sourcing rice cookers and electric frypans to use in your classroom rather than using a more “traditional” kitchen. In some ways, this is closer to the experience of many Indonesians.

If you are interested in learning more about Kitchen Gardens refer to:

<http://www.kitchengardens.det.nsw.edu.au/> or  
<http://www.kitchengardenfoundation.org.au/>

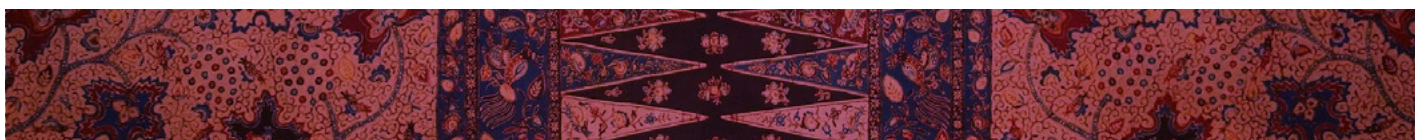
If you have an existing Kitchen Garden project, the idea is not to ask the Kitchen Garden Team to create the menu and organise the planning, planting and harvesting but rather the students should approach the Kitchen Garden Team and ask for space to grow their project. The Kitchen Garden Team is a resource the students may use but the core of this unit is that students research many aspects of Indonesian culture and daily life and as part of this they connect with the food in a practical way from garden to plate.



## Outcomes covered in the Unit

English (New NSW Syllabus Outcomes)*	Mathematics (New NSW Syllabus Outcomes)*	Science (New NSW Syllabus Outcomes)*	HSIE (Current Syllabus Outcomes)*	CAPA (Current Syllabus Outcomes)*
ENS3-1A	MA3-9MG	ST3-11LW	ENS3.5	VA3.1
EN3-2A	MA3-10MG	ST3-5WT	ENS3.6	VAS3.2
EN3-3A	MA4-11MG	ST3-14BE		VAS3.3
EN3-4A	MA3-12MG	ST3-9ES		VAS3.4
EN3-6B	MA3-17MG			DRAS3.2
EN3-8D				DRAS3.3

\* This unit was written in 2013 prior to the introduction of new syllabus from 2014. When it says “new” syllabus outcomes it refers to the outcomes in the NSW syllabus that were introduced in 2014. At the time of writing there was not a new HSIE or CAPA syllabus.



# A JAVANESE JOURNEY

## Demonstrations of Learning

At the completion of this unit students will:

- Grow and harvest produce used in Indonesian meals
- Cook Indonesian meals using produce they have grown
- Locate Indonesia on a world map
- Describe some geographic features of Java
- Identify the author's influences or world view when reading articles and books from Indonesia
- Name the major religions of Indonesia and discuss Pancasila
- Identify the political system of Indonesia
- Explain the steps in creating batik artworks
- Give an example of an artist who uses art to convey a social or political message

## Assessment of Learning

Students will complete several major assessable pieces of work in this unit including:

- KWL charts at the commencement and conclusion of the unit or topic
- A multi-modal enquiry based presentation of one aspect of Indonesian culture
- A class cookbook
- A scientific report on volcanoes
- Identification and practical response to an environmental issue in the school community
- Produce and perform a wayang puppet show
- A travel guide highlighting main features of Java



## Suggested Teaching Resources

Books relevant to the topics:

- Sally Rippin *The Really Big Food Project*, 2004 Education Services Australia <http://www.curriculumpress.edu.au>
- Riachard Ledger and Sue Ledger *Snapshots of Asia – Teacher Guide* with downloadable free pdf to go with the big book series that you can purchase. The free pdf presents you with further teaching ideas linked to English, Maths, HSIE and Art. <http://www.curriculumpress.edu.au/main/goproduct/11268>
- Sally Heinrich *Key into Indonesia*, Education Services Australia, 2005 <http://www.curriculumpress.edu.au/main/goproduct/11591>
- Jan Senior *Go! Indonesia*, Education Services Australia, 2003 <http://www.curriculumpress.edu.au/main/goproduct/11503>

General topic related online resources:

- <http://www.expatriot.or.id/info/links.html>
- <http://www.travelbugs.com/> You can set up a passport for your class to learn the content online.
- <http://www.asiaeducation.edu.au/default.asp> Many resources and links are to be found here.
- <http://www.curriculumsupport.education.nsw.gov.au/secondary/languages/languages/indonesian/excursions/index.htm> Information about contacting the Indonesian Consulate in regards to a visit if in Canberra.
- <http://tlf.dlr.det.nsw.edu.au/learningobjects/Content/L2712/object/index.html> An excellent game based on similarities and differences between students in Indonesia and Australia.



# A JAVANESE JOURNEY



## Direct a taxi

- <http://tlf.dlr.det.nsw.edu.au/learningobjects/Content/L6917/object/index.html> A crate of Indonesian items arrives at school and you must sort it.
- TaLe: *Direct a taxi: Jakarta, Indonesia* is a resource that allows you to direct a taxi around a street map of Jakarta. <https://www.google.com/search?q=TaLe%3A+Direct+a+taxi%3A+Jakarta%2C+Indonesia&ie=utf-8&oe=utf-8>

Resources about Java's geography:

- <http://asia.theworldatlas.net/indonesia/map.html>
- Borobudur: <http://whc.unesco.org/en/list/592>
- Prambanam Temple Complex: <http://whc.unesco.org/en/list/642>
- Sangiran Early Man Site: <http://whc.unesco.org/en/list/593>
- Ujung Kulon National Park: <http://whc.unesco.org/en/list/608>
- Java: <http://www.discover-java-and-bali.com/island-of-java.html>.

Resources for teaching language:

- <http://www.expatriot.or.id/info/games.html>
- [http://www.asiaeducation.edu.au/for\\_teachers/curriculum\\_resources/countries/indonesia/go\\_indonesia\\_teachers/go\\_indo\\_classroom\\_resources/go\\_indo\\_cr\\_bahasa\\_behaviour\\_and\\_bermain.html](http://www.asiaeducation.edu.au/for_teachers/curriculum_resources/countries/indonesia/go_indonesia_teachers/go_indo_classroom_resources/go_indo_cr_bahasa_behaviour_and_bermain.html)

TaLe has many introductory language activities including:

- Photo album: daily life 1 [Indonesian];
- Dressing up: school [Indonesian];
- Dressing up: mosque [Indonesian];
- Photo album: celebrations 1 [Indonesian];

Resources relevant to the Kitchen and Garden component:

- <http://www.kitchengardens.det.nsw.edu.au/>
- <http://www.kitchengardenfoundation.org.au/>
- Stephanie Alexander *Kitchen Garden Cooking with Kids* 2006, Penguin Group, Australia (to guide the teacher in what to consider when setting up a kitchen/garden and inform the teacher about strategies or resources to use when gardening and cooking with their students)
- *A year in the Kitchen Garden* has fantastic and informative seasonally based sections on setting up a Kitchen Garden. <http://www.aneverydaystory.com/2015/01/22/year-kitchen-garden/>



Recipes linked to this unit can be found at:

- <http://www.indochef.com/>
- <http://www.belindo.com/indonesia/indonesian-food/84>
- <http://www.belindo.com/indonesia/indonesian-recipes/106>
- <http://asiarecipe.com/ingredients/indonesian-ingredients.html>
- [http://www.melroseflowers.com/mkic/indo\\_recipes/index.html](http://www.melroseflowers.com/mkic/indo_recipes/index.html)

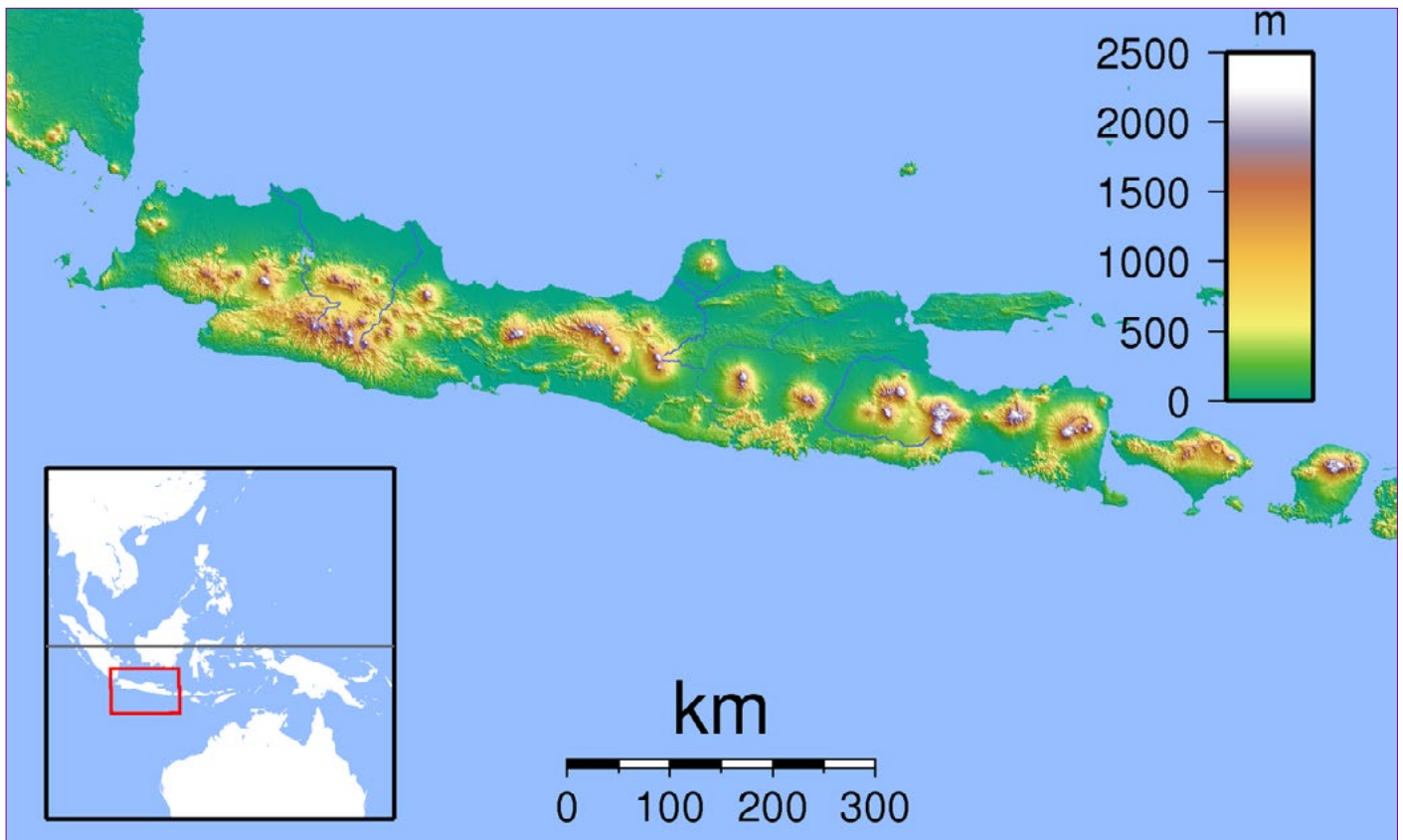


# A JAVANESE JOURNEY

## Teaching and Learning Activities

### Topics for investigation

1. Australia and its neighbours: Where is Java?
2. Java's natural environment
3. The people of Java
4. The language of the Indonesian people
5. What foods do Javanese people eat and what are the origins of the food?
6. Growing and cooking the food of Java
7. Scientific case study: Mount Merapi (Charlie-Library)
8. Environmental case study: Creating a solution for a community – The Village of Sukunan
9. Using art as a medium to convey a social and political message: Taring Padi
10. Tradition art form: Batik
11. Traditional theatre: Wayang
12. Concluding task: Creating an Indonesian travel guide





# A JAVANESE JOURNEY

## Australia and its neighbours: Where is Java?

### Outcome

MA3-17MG – Locates and describes position on maps using a grid-reference system.

### Teaching and Learning Activities:

1. Display the KWL chart. Complete the chart and gauge the prior knowledge of your students.

Students to complete their own KWL chart. This should be revisited at the end of the topic and the activity done again.

2. Display the blank map. Get students to identify features and add features including the equator, tropics lines, and compass points. Students are to label the major continents. Label Indonesia and any neighbouring countries they know.

3. Display a map of Indonesia that labels the islands. Identify Java as the area for study. Display pictures that show the diverse range of environments and cityscapes of Indonesia.

Discussion points:

- How many islands make up Indonesia? What impact might this have on a nation?
- Where is the capital?
- Where are the main regions?
- Where is Java?
- What do we already know about the island of Java?
- Which nations are close to Indonesia?
- What differences in culture might you see?
- Is it a city or a rural lifestyle? (or both?)
- What are the similarities or differences between the islands of Indonesia and the island of Australia?
- What do students think life would be like in Java?

### Demonstration of learning/work produced by student:

- KWL chart (This should be revisited at the end of the unit. This can be used as an assessment of learning tool.)
- Students to label a world map with key points.
- Students to know that Java is an island of Indonesia.

### Resources

- KWL Chart
- Indonesia map – <http://asia.theworldatlas.net/indonesia/map.html>

## Java's natural environment

### Outcome

ST3-9ES – Explains rapid change at the Earth's surface caused by natural events, using evidence provided by advances in technology and scientific understanding (Case Study: Mount Merapi)

### Teaching and Learning Activities

1. As a class, use tables and maps to discuss and draw conclusion on the following in relation to the island of Java:
  - The main regions of Java
  - The climate of Java
  - Natural features and vegetation of each region
  - The topography including volcanoes
  - The land use (both built and natural) of Java and how it differs between regions
2. Students should complete the mapping exercises in the resource section.
3. Use the above information as a base for your case study.
4. Case Study: Mount Merapi Volcano (see further lesson information below)
5. Discuss the impact of the geography on food choices and accessibility. Record this somewhere as a class to refer back to.

# A JAVANESE JOURNEY

## Demonstration of learning:

- Students will label a map with the regions.
- Students will list the major natural features of Java and discuss their impact on people's lives.
- Students will discuss how beliefs, social factors and environmental features have impacted the design of a given area.
- Students will identify connections between geography and food choices.

## Resources

- Mapping exercise
- Java: <http://www.discover-java-and-bali.com/island-of-java>.



## The People of Java

### Outcome

ENS3.6 Explains how various beliefs and practices influence the ways in which people interact with, change and value their environment.

### Secondary Outcomes

EN3-3A – Uses an integrated range of skill, strategies and knowledge to read wide and comprehend a wide range of texts in different media and technologies.

EN3-4A – Draws on appropriate strategies to accurately spell familiar and unfamiliar words when composing texts.

EN3-6B – Uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies.

EN3-8D – Identifies and considers how viewpoints of their world, including aspects of culture are represented in texts

## Timeframe

These are the key topic areas of the unit. This topic could be a term's focus. Each topic needs to be covered in depth. A suggested model is teacher led discussions around each topic where the teacher presents information to the whole class then in groups the students prepare more in-depth research on a given area which they share with the class.

## Teaching and Learning Activities:

As a class, brainstorm "What is culture?"

The teacher is to spend time (over a number of lessons) introducing each topic. This could include students taking notes, brainstorming, looking at images and drawing comparisons between their experiences and what you are discussing.

Once a knowledge base has been established, students are to be paired or grouped and each group will research an aspect of Javanese culture. They will present this information to the class in a multi-modal format using the specific strategies taught as per the English Syllabus.

The topics for class discussion and research should include:

- Religions (Muslim, Christianity, Hinduism, Buddhism)
- Pancasila
- Government
- Independence/Democracy
- Celebrations and festivals
- Education
- Employment
- Housing
- Transportation
- Farming/Agriculture
- Sacred sites/UNESCO World Heritage sites
- Buying and Selling
- Family Life

Students will require sufficient resources and lesson time to complete this task. They will require structured research time and additional time to create and share their presentation.



# A JAVANESE JOURNEY

## Demonstration of learning/work produced by student:

- Students will produce a multi-modal presentation to the class that teaches the class about their topic.
- Students may choose to present their work as a book comparing Australian and Indonesian examples
- Students will be assessed on the content, how they present their information and the clarity of their class presentation.

## Resources:

- Information included to supplement this unit
- Students will require access to resources on Indonesia to complete this task. They will likely require access to the Internet and access to computers to create a presentation such as a PowerPoint, Notebook or Presi.
- Resources to purchase may be found at: <http://www.curriculumpress.edu.au/>
- Whole Class Activity: <http://www.travelbugs/>

## Guided Research Process

See worksheet for students to complete as they research their given topic.



The Enquiry Process taken from <http://www.youthlearn.org/learning/planning/lesson-planning/how-inquiry/how-inquiry>

## Alternative Whole Class Activity or Possible Extension Activity

An alternative activity to students researching an individual topic is to log your class onto TravelBugs (<http://www.travelbugs/>) and explore similar content via this medium.

You will need to preface this activity with information about the above topics.



Indonesian road sign for Special Bus Lanes and Reduce Speed Now.  
Source: Wikimedia Commons

## The Language of the Indonesian People

### Outcomes

The community language of the school and the prior knowledge of students will influence the outcomes of the language component. [http://www.boardofstudies.nsw.edu.au/syllabus\\_sc/pdf\\_doc/indonesian\\_k10\\_syl.pdf](http://www.boardofstudies.nsw.edu.au/syllabus_sc/pdf_doc/indonesian_k10_syl.pdf)

### Teaching and Learning Activity

The prior learning of the students will influence this, however, some activities are:

- When producing the cookbook, students are to label their diagrams with the Indonesian words for the ingredients.
- Creating signs for the garden in both English and Indonesian
- Students to research why some people speak Javanese and some Indonesian and to look at how this came about, why it did, and the impact it has had.

# A JAVANESE JOURNEY

- Students should learn simple phrases, especially greetings, relevant nouns and verbs and use these in everyday situations such as saying good morning or doing the roll.
- Posters in the classroom can be multi-lingual. If Indonesian is not your school's community language include all the languages the class studies on labels.
- Students can cartoon simple instructions using the words they know.
- Students can write simple stories in Indonesian and publish them for each other or share with other classes.
- Children can play traditional Indonesian games (<http://www.expat.or.id/info/games.html>)

## Demonstration of learning/work produced by student

If students have not had any prior learning, they should be able to say basic greetings, label food and everyday items in Indonesian.

## Suggested Resources

- Jessica Wright *Pandai! Activities for beginners*. This site includes downloadable worksheets, charts and many resources. <http://www.curriculumpress.edu.au/languages/indonesian/pandai.html>
- Jessica Wright "Ayo Bermain Indonesian Language Games" Education Services Australia, 2005 <http://www.curriculumpress.edu.au/main/goproduct/11787>
- Games, lessons, printable stencils: <http://www.hello-world.com/Indonesian/index.php>
- Free online games: <http://www.digitaldialects.com/Indonesian.htm>
- Free online language lessons: <http://www.studyindonesian.com/lessons/>
- If your students are fluent in Indonesian, check out this cooking blog <http://ikaray.net/kitchen/>



Source: <http://ikaray.net/kitchen/>



## What food do Javanese people eat and where does it come from?

### Outcome

ST3-11LW Describe some physical conditions of the environment and how these affect the growth and survival of living things

### Teaching and Learning Activity

1. Revisit the map from the previous lesson.
2. Brainstorm the type of weather and terrain students think may be present in Java.
3. Brainstorm aspects of culture that the students think may be present (eg, employment, housing, shops, transport, family life, religion)
4. Hypothesise what food the students think Javanese people would eat and why.
5. Hypothesise where this food would come from.
6. As a class create a mindmap on the impact food has on our lives and the influences that shape our choices. This should be displayed in the classroom as a reference point for all other topics covered.
7. Discuss what would influence the food choices of people in a given area, for example, people in Jakarta have easy access to fresh fish whereas people inland may have easier access to fresh vegetables.
8. Revisit these predictions throughout the unit, especially at the conclusion, to reinforce the overriding theme that food choices are shaped by our geography and culture.



# A JAVANESE JOURNEY

## Demonstration of learning/work produced by student

- Students will make several predication as to the type of food people in Java will eat.
- Students will record this in a place where they can refer to it once they have done further research.
- As a class create a mindmap on the influence of food choices to refer back to throughout the unit.

## Resources

- 'The Food of Java' worksheet
- 'The Impact of Food Choices' mindmap

## Growing and cooking the food of Java

### Outcome – Growing Produce

ST3-11LW – Describe some physical conditions of the environment and how these affect the growth and survival of living things.

MA3-9MG – Selects and uses the appropriate unit and device to measure lengths and distances, calculates perimeters and converts between units of length.

MA3-10MG – Selects and uses the appropriate unit to calculate areas, including areas of squares, rectangles and triangles.

MA4-11MG – Selects and uses the appropriate unit to estimate, measure and calculate volumes and capacities and converts between units of capacity.

MA3-12MG – Selects and uses the appropriate unit and device to measure the masses of objects, and converts between units of mass.

MA3-17MG – Locates and describes position on maps using a grid-reference system.

### Outcome – Cooking Indonesian Recipes

MA4-11MG – Selects and uses the appropriate unit to estimate, measure and calculate volumes and capacities and converts between units of capacity.

MA3-12MG – Selects and uses the appropriate unit and device to measure the masses of objects, and converts between units of mass.

EN3-3A – Uses an integrated range of skill, strategies and knowledge to read widely and to comprehend a wide range of texts in different media and technologies.



*Rice planting in Java. Source: Wikimedia Commons*

## Teaching and Learning Activities

- Students are to research the food of Java and create a menu of a typical Javanese day or food eaten at celebrations and create a menu for a celebration. This is to be presented to the class in a format chosen by the teacher. Students to discuss similarities and differences between the food they eat and what they discover about Indonesian foods. They need to research why certain foods (such as rice) are staple foods in Indonesia. They should also research why Indonesia is often referred to as "The Spice Islands".
- Students are to create a class cookbook with the recipes of the items the class wishes to cook. Use the proforma in the resource section to encourage students to include details about the recipe they have chosen. Students should illustrate the recipes with pictures of the ingredients and label these in both English and Indonesian.
- Students to research the ingredients of the menu. They need to research when these ingredients grow seasonally and the best conditions for them to thrive. They also need to research items they are unfamiliar with and where to purchase them. These ingredients can be areas for further research to learn their origins and why they are common ingredients in Indonesia. There is a proforma in the resource section to assist with common ingredients, mostly spices. Students will need to include the vegetable and fruits their recipes ask for.

Tip: It is best to focus on vegetarian recipes as it allows the students to grow most of the ingredients and decreases the cost incurred when buying meat.

# A JAVANESE JOURNEY

- Students are to locate an area/s in the school which would enable them to grow the majority of the ingredients.
- Students are to plot their garden plans on grids, to scale to indicate where they will plant the plants to ensure maximum harvest.
- Students create a timeline of when the times to plant and harvest their crops. Students need to investigate the best way to grow their plants (eg, seed or seedling), where to purchase them, how they will be watered or protected and create a roster of responsibility as to the care of the plants.
- Students are to plant and tend to their plants until they can be harvested. This may involve researching appropriate strategies to protect against bugs and disease. They should also consider things such as composting and recycling which link in to the case study of the village of Sukunan.
- Students are to cook recipes as the harvest allows. Ideally they will create a menu that can be cooked at the same time so as to have an Indonesian feast or celebration.

## Extension Activity: Rice growing

ST3-5WT – Plans and implements a design process, selecting a range of tools, equipment, materials and techniques to produce solutions that address the design criteria and identified constraints.

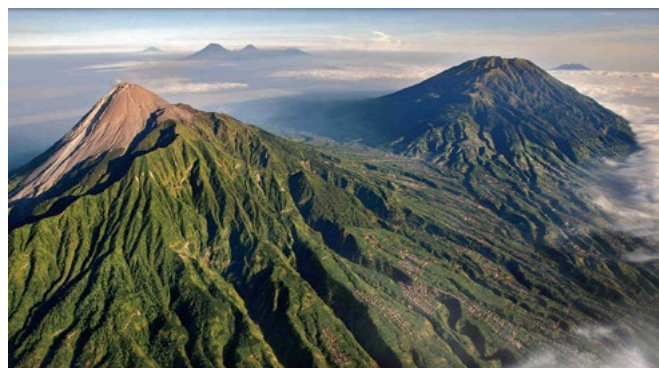
Students are to research growing rice. They are to hypothesise how they could grow it at school and if possible test these theories, grow rice and cook it as part of their class cooking lessons.

## Demonstration of learning/work produced by student

- Menu of Indonesian food for either a regular day or a celebration
- A class cookbook of Indonesian recipes with relevant information and Indonesian words included
- A to scale plan of the class garden
- A planting timeline
- A harvesting timeline
- Produce harvested from their garden
- Meals cooked and eaten

## Resources

- Recipe research sheet
- <http://asiarecipe.com/ingredients/indonesian-ingredients.html>
- [http://www.melroseflowers.com/mkic/indo\\_recipes/index.html](http://www.melroseflowers.com/mkic/indo_recipes/index.html)
- <http://www.indochef.com/>
- <http://www.belindo.com/indonesia/indonesian-food/84> information about Indonesian food
- <http://www.belindo.com/indonesia/indonesian-recipes/106>
- <http://www.belindo.com/indonesia/indonesian-recipes/vegetables-and-salads/165> recipes that the children are able to grow the majority of elements
- Sally Rippin “The Really Big Food Project”, 2004 Education Services Australia <http://www.curriculumpress.edu.au>



*Mt Merapi, foreground and six other volcanic peaks.  
Source: Wikimedia Commons*

## Scientific case study: Mount Merapi

ST3-9ES – Explains rapid change at the Earth's surface caused by natural events, using evidence provided by advances in technology and scientific understanding

## Teaching and Learning Activities

- Locate Mount Merapi on a map
- Discuss as a class how volcanos form. Students to research and write an informative piece of writing on how volcanoes form. This may be done as whole class research, individual research or a take home assignment.
- As a class explore <http://www.merapistories.com/> This is an in-depth website and will take a number of lessons to explore. It has a study guide written to complement Australian syllabi that can be



# A JAVANESE JOURNEY

downloaded. It has excellent teacher notes on teaching about volcanos, about the region where Merapi is located and the impact the 2010 eruption had on the local community. It has worksheets that require students to label parts of volcanoes, mapping exercises and sections to complete after listening/watching the stories of the people featured. It is methodical in covering the event from many perspectives and is an excellent English resource for teaching point of view.

- Some of the interviews and pictures may be confronting for your students, especially if they are refugees or displaced people who may have lived through extreme trauma. It is recommended that you thoroughly research all areas of this website before using it with your children. You will find many relevant articles and video clips there but some may be too graphic or explicit for Stage 3 students.
- Once the students have a thorough understanding of the issues, students are to read an article from the list below, summarise it and present the information to class answering the questions on the worksheet.

## Suggested articles or websites

- <http://kidmountain.blogspot.com.au/2010/12/history-of-mount-merapi.html>
- <http://www.show.me.uk/site/news/STO1043.html>
- <http://www.time.com/time/world/article/0,8599,2029641,00.html>
- <http://www.volcanolive.com/merapi.html>
- As a class, discuss how these events may impact on the community. Consider things such as how people would respond, what resources would be needed immediately and in the longer term to assist people affected. What impact would a volcanic explosion have on accessing food? Students are to complete the relevant worksheet.

## Work produced by student

- Students will write an informative scientific piece of writing on volcanoes.
- Students will discuss the events of the 2010 eruption of Mount Merapi in whole class discussions.

- Students to complete worksheets from the Merapi Stories Study Guide, <http://www.merapistories.com>
- Students will read article/s and complete response worksheet as a stencil or as a written activity in their books.
- Students to discuss and complete sheet on assisting people affected by Mount Merapi erupting.



*Bags made from recycled packaging materials.  
Source: <http://yogyakarta.panduanwisata.id>*

## Environmental case study: Creating a solution for a community

### The Village of Sukunan

#### Outcomes

ENS3.6 – Explains how various beliefs and practices influence the ways in which people interact with, change and value their environment.

ST3-5WT – Plans and implements a design process, selecting a range of tools, equipment, materials and techniques to produce solutions that address the design criteria and identified constraints.

#### Secondary Outcomes

ENS3.5 – Demonstrate an understanding of their interconnectedness between Australia and global environments and how individuals and groups can act in an ecologically responsible manner.

ST3-14BE – Describes systems in built environments and how social and environmental factors influence their design.

# A JAVANESE JOURNEY

## Teaching and Learning Activities on Sukunan Village

- Download this file as your basis for this unit. It was written by the gentleman who led the change in the village. [http://portal.ppj.gov.my/c/document\\_library/get\\_file?p\\_l\\_id=10127&folderId=27605&name=DLFE-4730.pdf](http://portal.ppj.gov.my/c/document_library/get_file?p_l_id=10127&folderId=27605&name=DLFE-4730.pdf)
- Watch <http://www.youtube.com/watch?v=cUBqD8Tp8vg> . The first 1minute 30 of <http://www.youtube.com/watch?v=A9B-K1B-jDM> is helpful to set the context for students.
- As a class create a timeline of events based on the booklet (eg, at the beginning a man saw a problem, he thought about possible solutions, he approached his community, he educated the community...)
- Students are to create a comic to illustrate the process the village went through to become ecologically sustainable.
- Discuss how the sustainable ethos of the village would impact on how food is grown, purchased, packaged and stored. Record this information in a similar way as previous discussions.

## Practical Activity: Whole school ecological project

- Students are to evaluate their school community. This involves designing a survey and surveying the amount of rubbish left after breaks and looking at the types of rubbish that it is. Students are to use this data to set a project for the class/grade to bring change to their school community.
- Students are to plan, implement and evaluate their plan to bring change to their school in an area of ecological sustainability (recycling or composting is the easiest). Students are to set timeframes to achieve certain targets and work towards making this happen.

## Practical Activity: Ecofunopoly

If your school has effective sustainable programs in place, the children can make a board game based on ecologically sound choices. This can be made and played with younger students to educate them on environmental issues. As a class research Ecofunopoly. Students are to plan, implement and evaluate a version of this to educate the students in your school about environmental issues.

## Work produced by student

- Students will create a comic illustrating the journey of the Sukunan Village
- Students will identify an area of their school that they can make a similar impact on
- Students will plan, implement and evaluate an ecologically sustainable project in their school that their class/grade will maintain or alternatively they will create a board game to educate younger children about ecologically sound choices.

## Demonstration of learning

- Students will be able to describe the environmental and social changes made in the Village of Sukunan.
- Students will evaluate their school community and identify an area of the environment that they can develop a solution for.
- Students will design, plan and implement a solution to an environmental problem they identified in their school community.
- Students will evaluate the effectiveness of their project.
- Students will demonstrate an understanding of their capacity to act in an ecologically responsible manner.

## Resources

- [http://portal.ppj.gov.my/c/document\\_library/get\\_file?p\\_l\\_id=10127&folderId=27605&name=DLFE-4730.pdf](http://portal.ppj.gov.my/c/document_library/get_file?p_l_id=10127&folderId=27605&name=DLFE-4730.pdf) Download this file as your basis for this unit. It was written by the gentleman who led the change in the village and tells the story from the commencement

## Associated articles of interest

These articles discuss specific aspects or contributions to the Sukunan Village project once it was established.

- <http://artsonline.monash.edu.au/mai/towards-sustainable-living-the-sukunan-program-in-java/>
- <http://www.insideindonesia.org/feature-editions/recycling-in-sukunan>
- <http://www.acicis.murdoch.edu.au/hi/sukunan.html> (great pictures)

Ecofunopoly: An Indonesian education concept using a board game to educate students about environmental issues.



# A JAVANESE JOURNEY

- <http://translate.google.com.au/translate?hl=en&sl=id&u=http://ecofuncommunity.wordpress.com/ecofunopoly/&prev=/search%3Fq%3Decofunopoly%26safe%3Dactive%26biw%3D1257%26bih%3D639> is a fantastic example of using a board game to educate children on environmental issues.
- <http://join-yelp.blogspot.com.au/2012/12/ecofunaction-1-introduction-to.html#!/2012/12/ecofunaction-1-introduction-to.html>



*The political poster of Taring Padi. Source: <http://taringpadi.com/>*

## Using art as a medium to convey a social and political message: Taring Padi

### Outcomes

VA3.1 – Investigates subject matter in an attempt to represent likeness of things in the world.

VAS3.2 – Makes artworks for different audiences assembling materials in a variety of ways.

VAS3.3 – Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

VAS3.4 – Communicates about the ways in which subject matter is represented in artworks.

### Teaching and Learning Activities

- Watch and discuss <http://www.youtube.com/watch?v=-JKxjz-r3kw&list=PL93C1C42D6A9B814A&index=1>
- Students to list the issues discussed in the short documentary and in the artworks they have viewed. What are the issues in the artworks? Why are Indonesian street artists focussing on these

issues? What issues might street artists in Australia focus on? What are the similarities and differences and why

- Students to look at a variety of artworks from Taring Padi. The artist in the film is Mohammad Yusuf. Some of his artworks can be viewed at <https://www.flickr.com/photos/kareneliot/sets/72157623587899453/>
- Students are to observe each artwork and record their initial reaction or emotion. They are to record what they think the message is of the artwork. These ideas are then to be shared in groups or with the whole class.

### Optional extension

Students may choose to further investigate the works of Taring Padi or to research their social and political campaigns. You may wish to guide this as some of the issues or artworks may not be developmentally appropriate for your cohort.

### Practical Activity

Taring Padi's artworks highlight injustice in Indonesian society. Students are to choose an issue discussed after watching the short documentary.

- Students are to create an artwork in the style of Taring Padi to highlight their views on a given issue. Many of Taring Padi's artworks are lino printed posters or postcards in order to easily share their message. You may choose to create lino prints or to ask students to draw in the style of the artworks viewed.
- Students are to present their completed artworks to the class and discuss the images they have used and the issue they are highlighting.

### Work produced by students

- Reflections on the documentary and artworks
- Artwork in similar style highlighting a relevant issue.

### Resources

- <http://taringpadi.com/>
- "Taring Padi Seni Membongkar Tirani" (Art smashing tyranny) Lumbung Press, Indonesia, 2011. (contact [lumbungpress@gmail.com](mailto:lumbungpress@gmail.com) or [taringpadimasihkerja@gmail.com](mailto:taringpadimasihkerja@gmail.com) for purchasing details).

# A JAVANESE JOURNEY



## Traditional art form: Batik

### Outcomes

VA3.1 – Investigates subject matter in an attempt to represent likeness of things in the world.

VAS3.2 – Makes artworks for different audiences assembling materials in a variety of ways.

### Teaching and Learning Activities: Batik

- Watch [http://www.youtube.com/watch?v=UDsD5sQOF\\_A](http://www.youtube.com/watch?v=UDsD5sQOF_A)
- Students are to create a list of the steps in the process to create a batik design.
- Students are to create their own batik design.
- Access the websites below to choose the medium you will use.
- Students to create a piece of batik work either on material or paper, using either wax crayon or wax
- Students are to record the steps in a digital form, write them down, or create a visual representation of the steps involved and present this with the finished artwork.

### Work produced by students

- A completed piece of batik art either on paper or material
- A presentation on how they made it

### Resources

- [http://www.asiaeducation.edu.au/teachers/curriculum\\_resources/countries/indonesia/go\\_indonesia\\_teachers/go\\_indo\\_classroom\\_resources/go\\_indo\\_cr\\_images\\_and\\_forms.html](http://www.asiaeducation.edu.au/teachers/curriculum_resources/countries/indonesia/go_indonesia_teachers/go_indo_classroom_resources/go_indo_cr_images_and_forms.html)
- <http://www.expatriat.or.id/info/batik.html>
- <http://museum.cornell.edu/exhibitions/textiles-of-southeast-asia.html>

### Examples of crayon on paper style batik

- <http://taylortinkerings.com/CrayonBatik.html>
- [http://www.firstpalette.com/Craft\\_themes/Colors/Crayon\\_Resist\\_Lines/Crayon\\_Resist\\_Lines.html](http://www.firstpalette.com/Craft_themes/Colors/Crayon_Resist_Lines/Crayon_Resist_Lines.html)

### Examples of simple batik skills

- [http://www.firstpalette.com/Craft\\_themes/Colors/gluebatik/gluebatik.html](http://www.firstpalette.com/Craft_themes/Colors/gluebatik/gluebatik.html)
- <http://www.we-r-here.com/coc/images/workshop/Batik/BatikingWorkshop.htm>

## Traditional theatre: Wayang

### Outcomes

DRAS3.2 – Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.

DRAS3.3 – Devises acts and rehearses drama for performance to an audience

### Teaching and Learning Activities

- Watch a short documentary on wayang at <http://www.youtube.com/watch?v=pfydro4X2t0>
- Students are to complete web research on wayang and complete the tasks found at: [http://www.asiaeducation.edu.au/verve/\\_resources/go\\_indo\\_wayang.pdf](http://www.asiaeducation.edu.au/verve/_resources/go_indo_wayang.pdf) (also included in your resources). Websites for student's research are listed below.
- Students are to make their own puppets and choreograph a short performance. <http://www.prm.ox.ac.uk/pdf/edweb/Shadow%20Puppets.pdf>. Has information, instructions, wayang kulit (shadow) puppet outlines and script for a performance. This is included in your resources.

An alternate lesson can be found at:

<http://education.asianart.org/explore-resources/lesson-or-activity/rod-puppet-performance-ramayana-and-mahabharata-lesson>.

This resource includes a powerpoint presentation, worksheets and a performance script. The script is included in your resources.

- Students are to peer review each other's performances.

### Work produced by students

- Students will complete the wayang research task
- Students will create a wayang puppet



# A JAVANESE JOURNEY

- Students will participate in a wayang performance
- Students will peer review their classmate's performances

## Teaching resources:

- Refer to <http://education.asianart.org/explore-resources/background-information/introduction-puppet-theater-wayang-indonesia> for many lessons.
- [http://www.asiaeducation.edu.au/teachers/curriculum\\_resources/countries/indonesia/go\\_indonesia\\_teachers/go\\_indo\\_classroom\\_resources/go\\_indo\\_cr\\_wayang\\_forms.html#terminology](http://www.asiaeducation.edu.au/teachers/curriculum_resources/countries/indonesia/go_indonesia_teachers/go_indo_classroom_resources/go_indo_cr_wayang_forms.html#terminology) For web research sites and resources.
- How to make a rod puppet (Wayang golek)  
<http://education.asianart.org/explore-resources/lesson-or-activity/making-indonesian-rod-puppets-lesson>
- <http://www.youtube.com/watch?v=g7xIon7v5WY&list=PL9C2041EFABED0733> Shows wayang from the “wrong side” and highlights the gamelan orchestra



Wayang shadow play. Source: Wikimedia Commons

- <http://lrrpublic.cli.det.nsw.edu.au/lrrSecure/Sites/LRRView/12452/> DET site about puppetry and current list of touring performers.
- <http://www.balibeyond.com/> Stocks many Indonesian styled artworks and puppets and they appear to ship to Australia at time of writing.

## Teaching ideas

To have an effective performance you will need to set up a performance space. This may be created by using a length of material with a light behind your students or you may attempt to utilise the projector lamp on your IWB and students can project their puppets onto your IWB. Whilst this may not be as authentic as having students behind a screen, it may be easier for you.

## Sites for research activity

- <http://www.art-pacific.com/artifacts/indonesi/puppets/wayang.htm>
- <http://www.balibeyond.com/makingwayang.html>
- <http://www.balibeyond.com/wayangjava.html>
- <http://www.balibeyond.com/wayangbali.html>
- <http://www.joglosemar.co.id/wayang.html>
- <http://www.semarweb.com/wayang.html>
- <http://www.balibeyond.com/kebyara.html>



Palace guard with Wayang puppets. Source: Wikimedia Commons



# A JAVANESE JOURNEY

## Concluding task: Creating an Indonesian travel guide

## Outcomes

EN3-3A – Uses an integrated range of skill, strategies and knowledge to read wide and comprehend a wide range of texts in different media and technologies.

EN3-4A – Draws on appropriate strategies to accurately spell familiar and unfamiliar words when composing texts.

EN3-6B – Uses knowledge of sentence structure, grammar, punctuation and vocabulary to respond to and compose clear and cohesive texts in different media and technologies.

EN3-8D – Identifies and considers how viewpoints of their world, including aspects of culture are represented in texts

## Teaching and Learning Activity

- Students are to revisit their KWL chart from the first lesson and complete it now the unit is complete.
- Students are to produce a travel guide to Java that includes a description of the geography, the climate and unique features of Java.

This should also include places that students believe visitors should visit. It should include a map of Java, where to visit, what to eat, a description of when to travel and what to bring.

The travel guide can be produced in a written format, a poster, as a magazine style Word document or even as an online blog. The language and presentation expected will differ according to the chosen genre.

This activity will need explicit teacher instruction in regards to the specific English skills required to complete the task. Students will use the knowledge they have obtained throughout the unit to complete the task.

See resources for an assessment guideline to give to students.

**Demonstration of learning/work produced by student:**

- Students will complete their KWL chart.
- Students will create a travel guide demonstrating their knowledge of Java.

## Resources

- KWL chart
- Assessment task outline
- Information and resources used in the unit



Visit Java – vintage travel poster Collection: Boston Public Library, Vintage  
Travel Posters Source: [https://www.flickr.com/photos/boston\\_public\\_library/sets/72157624587860480/](https://www.flickr.com/photos/boston_public_library/sets/72157624587860480/)



# A JAVANESE JOURNEY

K

What do you **know** about  
Indonesia?

W

What do you **want** to know  
about Indonesia?

L

What did you **learn** about  
Indonesia?

# A JAVANESE JOURNEY

## Indonesian maps





# A JAVANESE JOURNEY

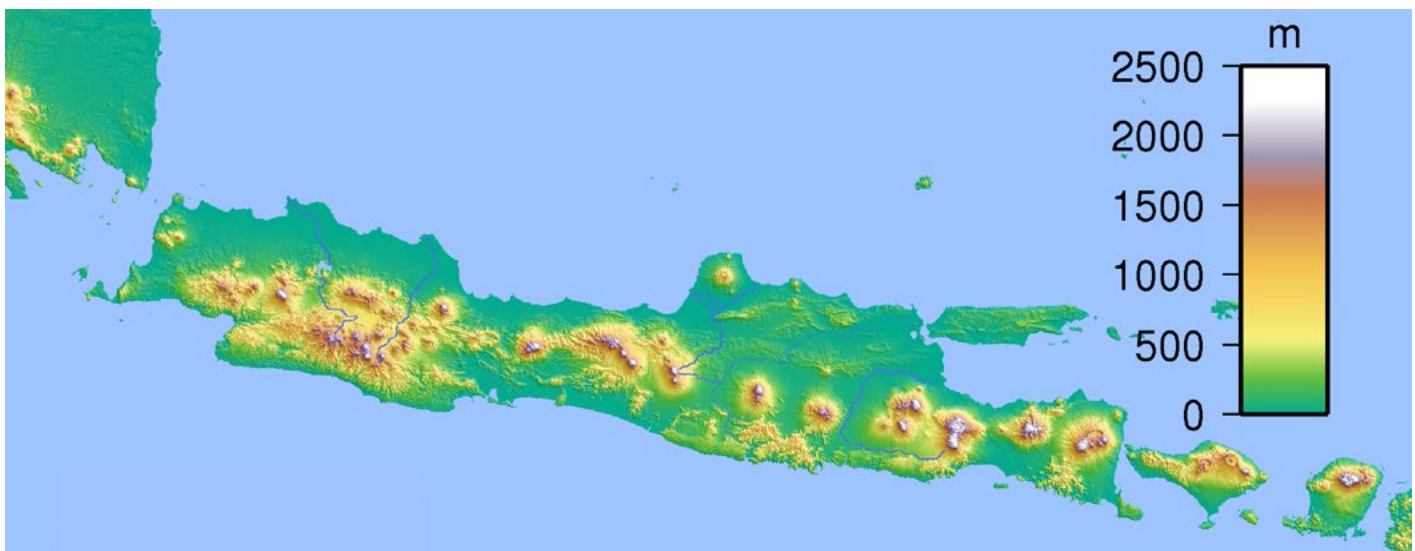
## Provinces of Indonesia



## Vegetation of Indonesia



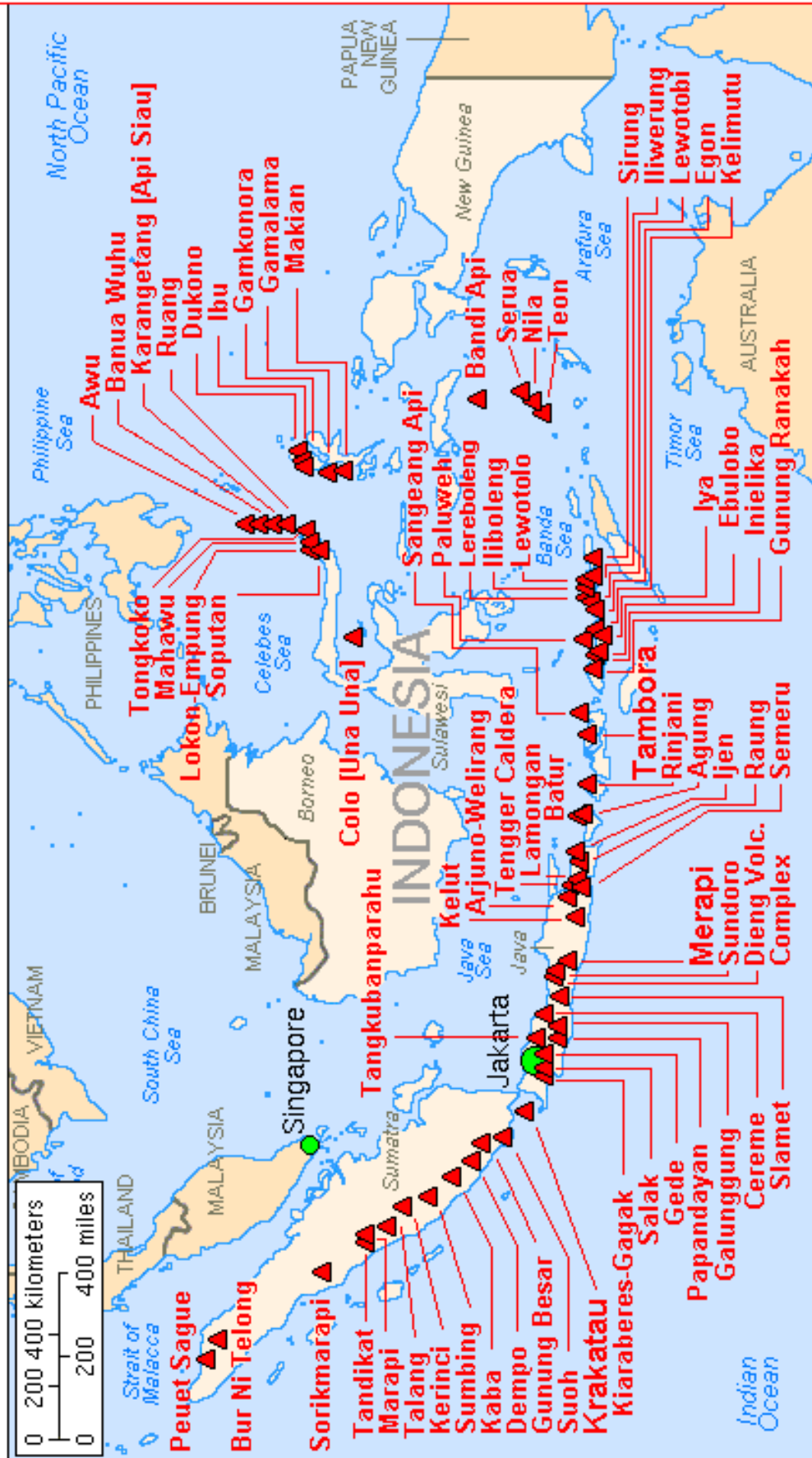
## Topography of Indonesia



# A JAVANESE JOURNEY

## Major Volcanoes of Indonesia

(with eruptions since 1900 A.D.)



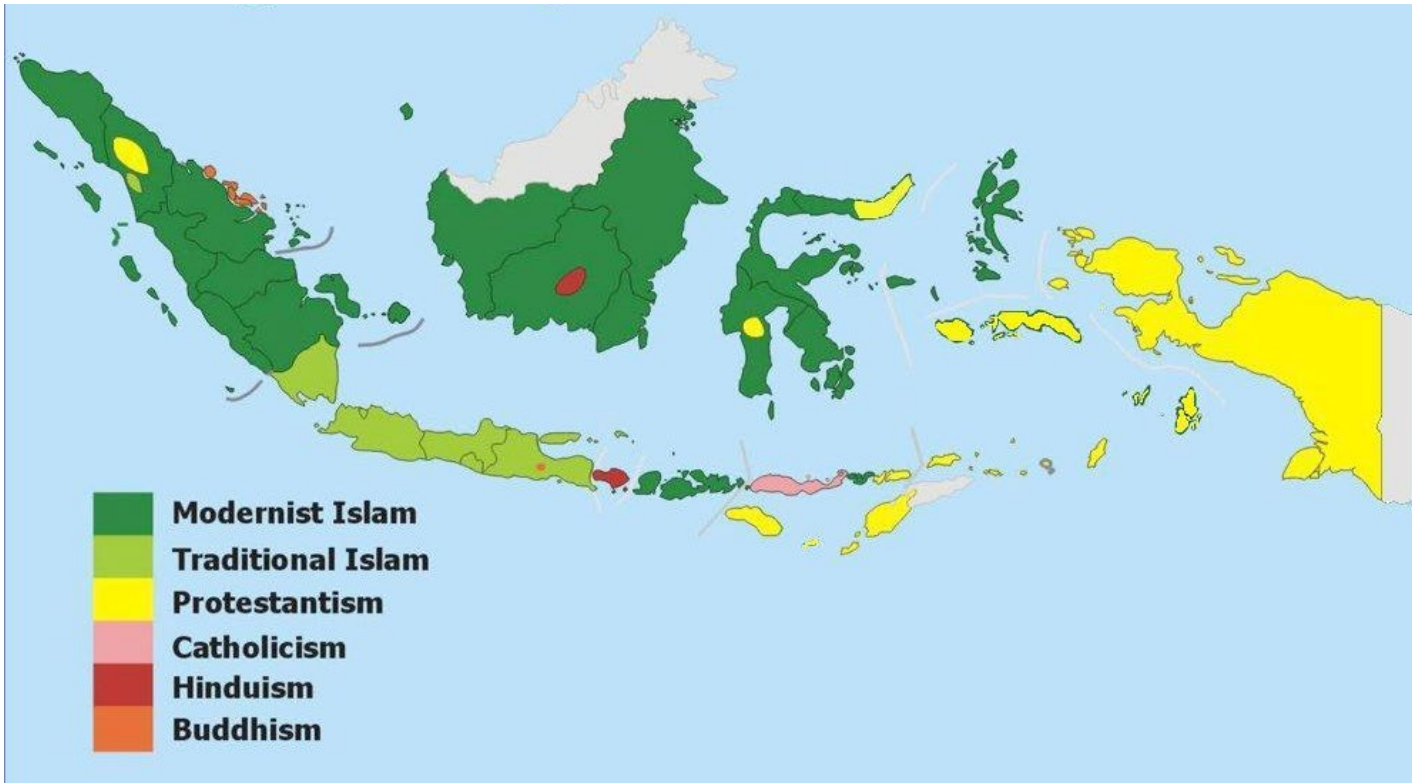
Topinka, USGS/CVO, 2001; basemap modified from: CIA map, 1997; volcanoes from: Simkin & Siebert, 1994





# A JAVANESE JOURNEY

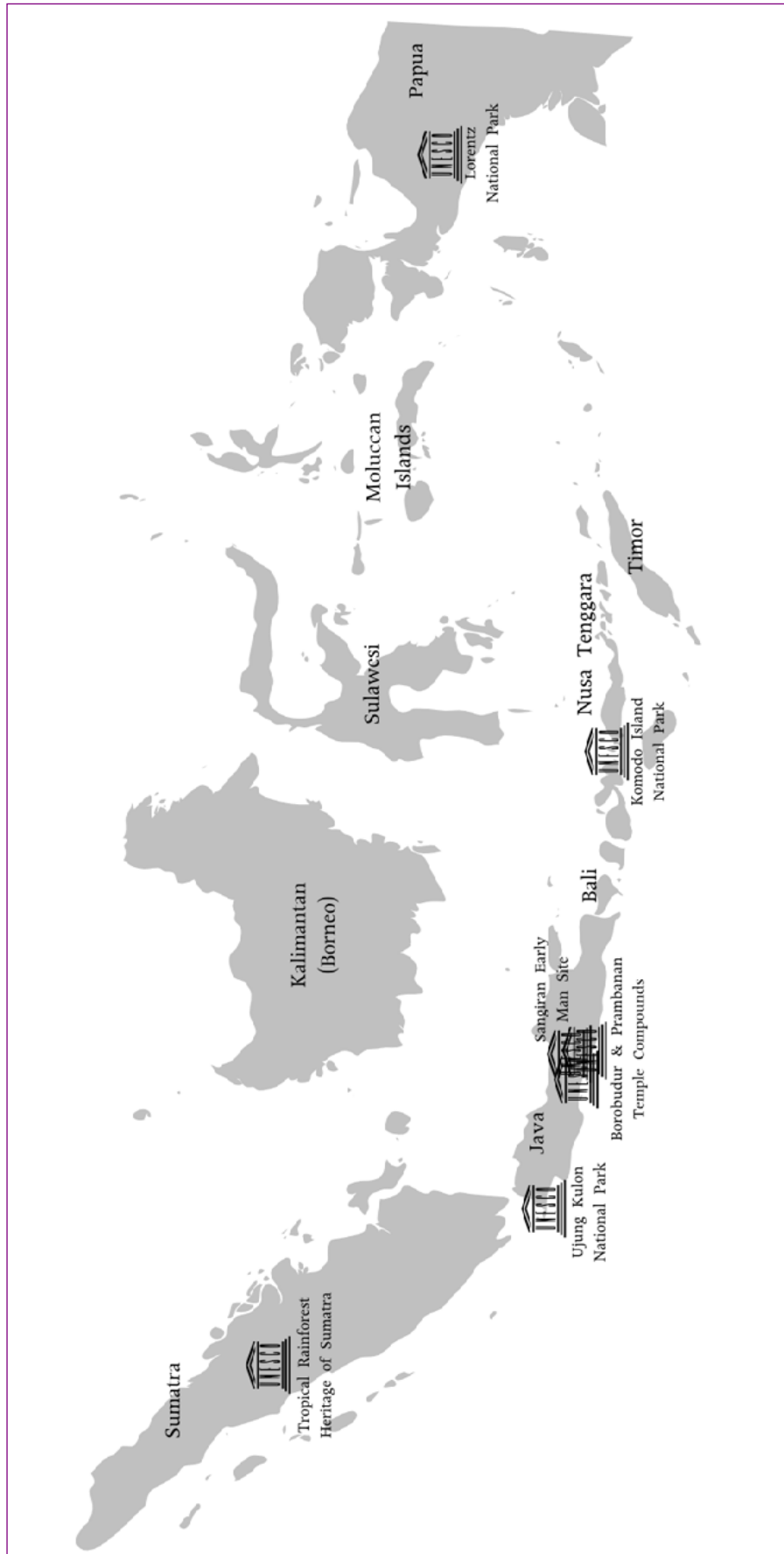
## Religions of Indonesia



*Hindu flower offerings, Ubud Baki. Source: Wikimedia Commons*

# A JAVANESE JOURNEY

## World heritage sites of Indonesia

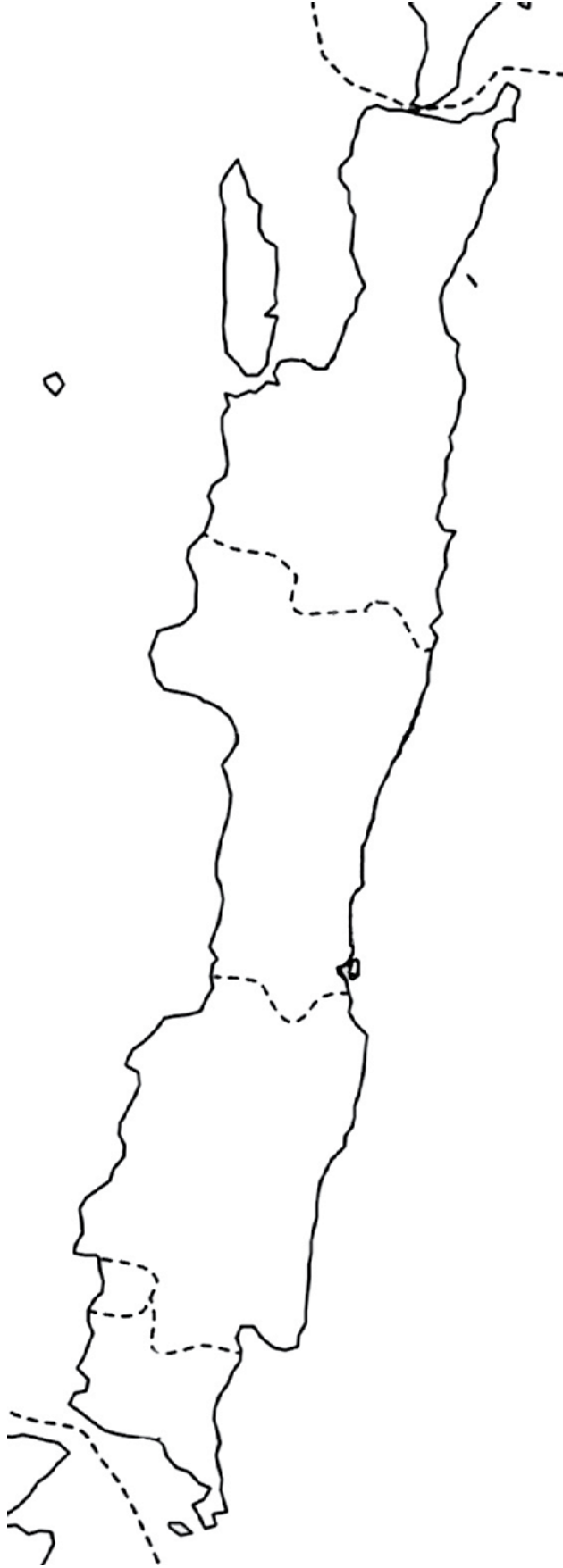




# A JAVANESE JOURNEY

## Regions of Java

1. Colour the regions of Java and complete the key
2. Label the regions of Java
3. Approximately place Jakarta on the map
4. Label the seas around Java




Key:

☐ East Java   ☐ Central Java   ☐ West Java

# A JAVANESE JOURNEY

## The Food of Java

	<b>Geography</b> Consider influences such as climate, terrain, landforms, where people live.	<b>Culture</b> Consider influences such as religion, employment, housing, transportation, access to certain foods.	<b>Food</b> What sorts of food do you think people in Java eat?	<b>Origin</b> Where would this food come from?
My hypothesis				
Our research				





# A JAVANESE JOURNEY

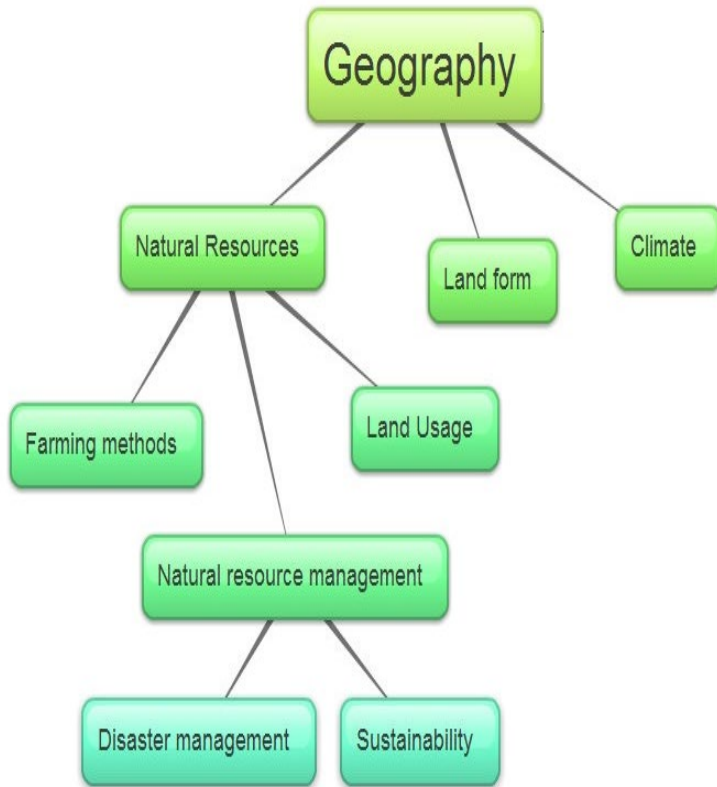
## A Food mind map

1. Complete this mind map indicating what influences the food that people eat.
2. After each topic revisit this and add any additional information you have learnt. You may have to add more arrows or sections to your mind map.



# A JAVANESE JOURNEY

## What impacts food choices?



Ritual offerings of food. Source: Wikimedia Commons



Basket vendor and customer  
Source: Wikimedia Commons



Fishermen at Rawa Pening, Central Java.  
Source: Wikimedia Commons





# A JAVANESE JOURNEY

**Recipe for:** \_\_\_\_\_

Where is this meal from? \_\_\_\_\_

When is this meal normally eaten? \_\_\_\_\_

Where is this meal normally eaten? \_\_\_\_\_

Who would cook this meal? \_\_\_\_\_

Why did you choose this meal? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Ingredients:

- 
- 
- 
- 
- 
- 

Fruit or Vegetables	Meat or Poultry	Spices	Extra Items

What we can grow	What we need to purchase

# A JAVANESE JOURNEY

## Common Indonesian Ingredients

Ingredient	Time of year to plant in Australia	Time of year to harvest	Possible Substitute
Basil (daun kemangi)			
Candlenut (tingkih/kemri)			Macadamia or cashew nuts
Cardamom (kapulaga)			
Celery (seledri)			
Chilies (Lombok)			
Cinnamon (kaya manis)			
Cloves (cengkeh)			
Coconut (kelapa)			
Coriander seeds (ketumbar)			
Cumin (jintan)			
Cup leaves (daun mangkok)			Curly kale
Garlic (bawang putih)			
Ginger (jahe)			
Lemongrass (serai)			
Lime			Lemon
Nutmeg (pala)			
Pandan leaf (daun pandan)			
Peanuts (kacang tanah)			
Pepper (merica)			
Salam leaf (duam salam)			Omit if unavailable
Shallots (bawang merah)			
Tamarind (asem/lunak)			
Tumeric (kunyit)			



# A JAVANESE JOURNEY

## Volcano diagram

Source: [http://www.merapistories.com/files/MerapiStories\\_OfficialStudyGuide.pdf](http://www.merapistories.com/files/MerapiStories_OfficialStudyGuide.pdf)

Label the diagram using the following terms:

ash cloud

crater

lava

layers of ash & lava

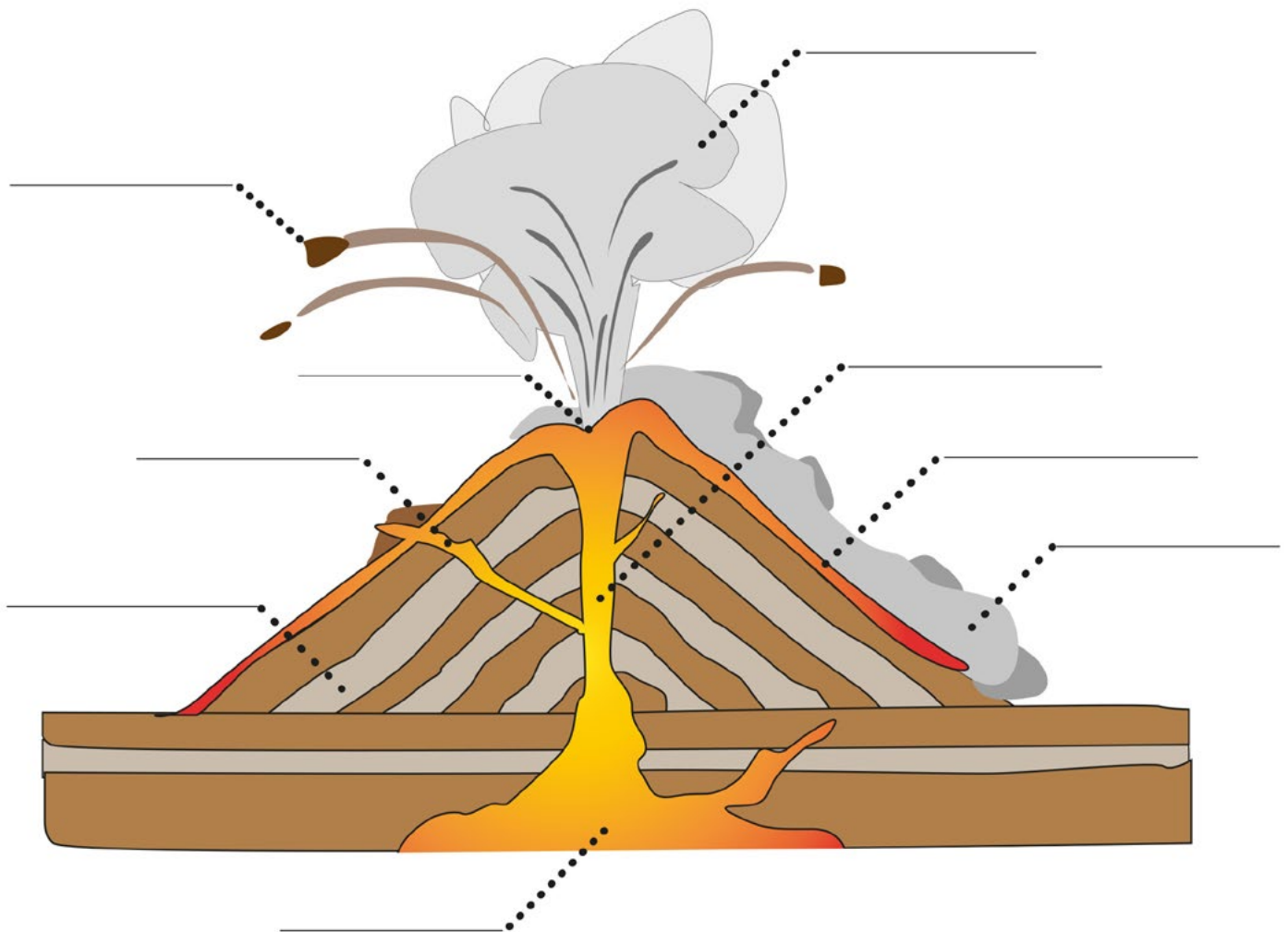
side vent

magma chamber

main vent

pyroclastic flow

volcanic bomb



# A JAVANESE JOURNEY

## Mount Merapi

My reference article is: \_\_\_\_\_

Date it was written: \_\_\_\_\_

It was written by: \_\_\_\_\_

It can be found at : \_\_\_\_\_

I believe it

- is an accurate, authentic and helpful resource
- is not an accurate, authentic and helpful resource

because \_\_\_\_\_

The main points of the article are::

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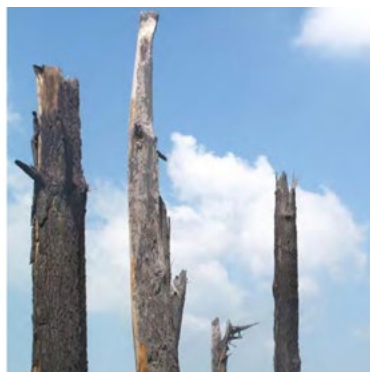


Image source: [http://www.merapistories.com/files/MerapiStories\\_OfficialStudyGuide.pdf](http://www.merapistories.com/files/MerapiStories_OfficialStudyGuide.pdf)



# A JAVANESE JOURNEY

## Mount Merapi eruption

<p>What assistance would people living on or near Mount Merapi need immediately?</p>	<p>What assistance would communities living on or near Mount Merapi need in the first week after the eruption?</p>
<p>What assistance would communities living on or near Mount Merapi need in the first month after the eruption?</p>	<p>What assistance would communities living on or near Mount Merapi need in the first year after the eruption?</p>
<p>What material items would the people of Mount Merapi and surrounding areas need?</p>	<p>What food would people eat? Where would it come from?</p>

# A JAVANESE JOURNEY

## Artwork Reflection



Who is the artist in the photo? \_\_\_\_\_

Which group does he belong to? \_\_\_\_\_

What style of art does he create? \_\_\_\_\_

Artwork Observations based on images shown to you.

Name of artwork and artist (if known)	Describe the artwork	What emotion/s did you feel when looking at it?	What message is the artist trying to convey?



# A JAVANESE JOURNEY

## Shadow Puppets

These puppets, called Wayang Kulit, are from the Indonesian island of Java. Shadow puppets are popular all over Asia. These puppets are used to tell story of the Ramayana - an epic tale from India, which is more than 2000 years old. This story is well known all over the world. It is the story of Prince Rama as he tries to rescue his wife Sita from the demon king Ravana. Rama is helped along the way by the monkey warrior Hanuman and, after a long battle, Rama defeats Ravana.

He returns home, guided by the lamps of villagers across the country. This part of the story is remembered at Diwali, the Hindu festival of lights.

These types of puppet are carefully cut out of buffalo skin and then decorated with paint. Tiny holes are punched all over the puppet to create the outlines and textures of the character's clothes. The puppets are used as part of a performance that happens at night and can last for many hours. Hundreds of puppets are controlled by the Dalang (puppeteer) who moves them in front of a lamp to create shadows on a screen. The story is accompanied by music, which helps to create an atmosphere and to emphasise dramatic parts of the story.

As well as the shadow puppets, there are lots of other puppets in the Museum. Can you find the Punch and Judy puppets



# A JAVANESE JOURNEY

## How to make Wayang Kulit



Wayang makers Source: <http://online.internationalfolkart.org/dancingshadows/making-puppets.html>

### Construction:

Photocopy or trace the puppet template on to card. Colour it in.

Cut out the puppet's body and arm pieces.

Put a piece of sticky tape around the ends of the shoulder and arm joints to keep them strong.

Punch a hole at the end of each arm joint.

Attach the arm joints together using paper fasteners. Make sure you don't make them too tight or your puppet won't move!

Stick a straw on to the back of the puppet, leaving enough sticking out at the bottom to hold on to.

Wind the sticky tape around the end of the skewer a few times, so that you have a small bundle of tape sticking out.

Attach the sticky tape bundle to the puppet's hand. This gives your puppet's arms more flexibility to move.

The shadow puppets have lots of tiny holes punched into them to create patterns and texture. You could do something similar using a thick embroidery needle.

Put a piece of Blu-tack onto the back of the puppet and press the needle through to make a small hole. How does that look when held up to the light?

### You will need the following materials:

- tracing paper card
- sticky tape
- scissors
- hole punch
- thin sticks or bamboo skewers
- colouring pencils or crayons
- paper fasteners



Punching holes into the Wayang. Source: [akumuhamadtaufik.blogspot.com](http://akumuhamadtaufik.blogspot.com)

There are many Youtube clips on how to make Wayang – <https://www.youtube.com/watch?v=NSpBUisf6R0>



# A JAVANESE JOURNEY

## Wayang Quiz

1. Name three types of **wayang** and briefly describe the differences among them.
2. Sketch one example of the three different **wayang** forms, listing the most common colours and materials used.
3. What do **halus** and **kasar** mean? Briefly describe the characteristics of a **halus** character and a **kasar** character.
4. Draw one example of a **kasar wayang kulit** character.
5. Draw one example of a **halus wayang golek** character.
6. Draw a **wayang kulit** character in the Javanese style and then draw the same character in the Balinese style. (See the drawings on the attached sheets.)
7.
  - a) Cut out the outlines of the Javanese and Balinese Bima on the attached sheets, including the arms and the hands.
  - b) Colour them in and decorate them.
  - c) Join the parts of the puppets at the circles (A to A, B to B, etc) with wing clips.
  - d) Attach a bent piece of coathanger wire or saté sticks to the bodies of the puppets and at the ends of the hands to hold and move them.

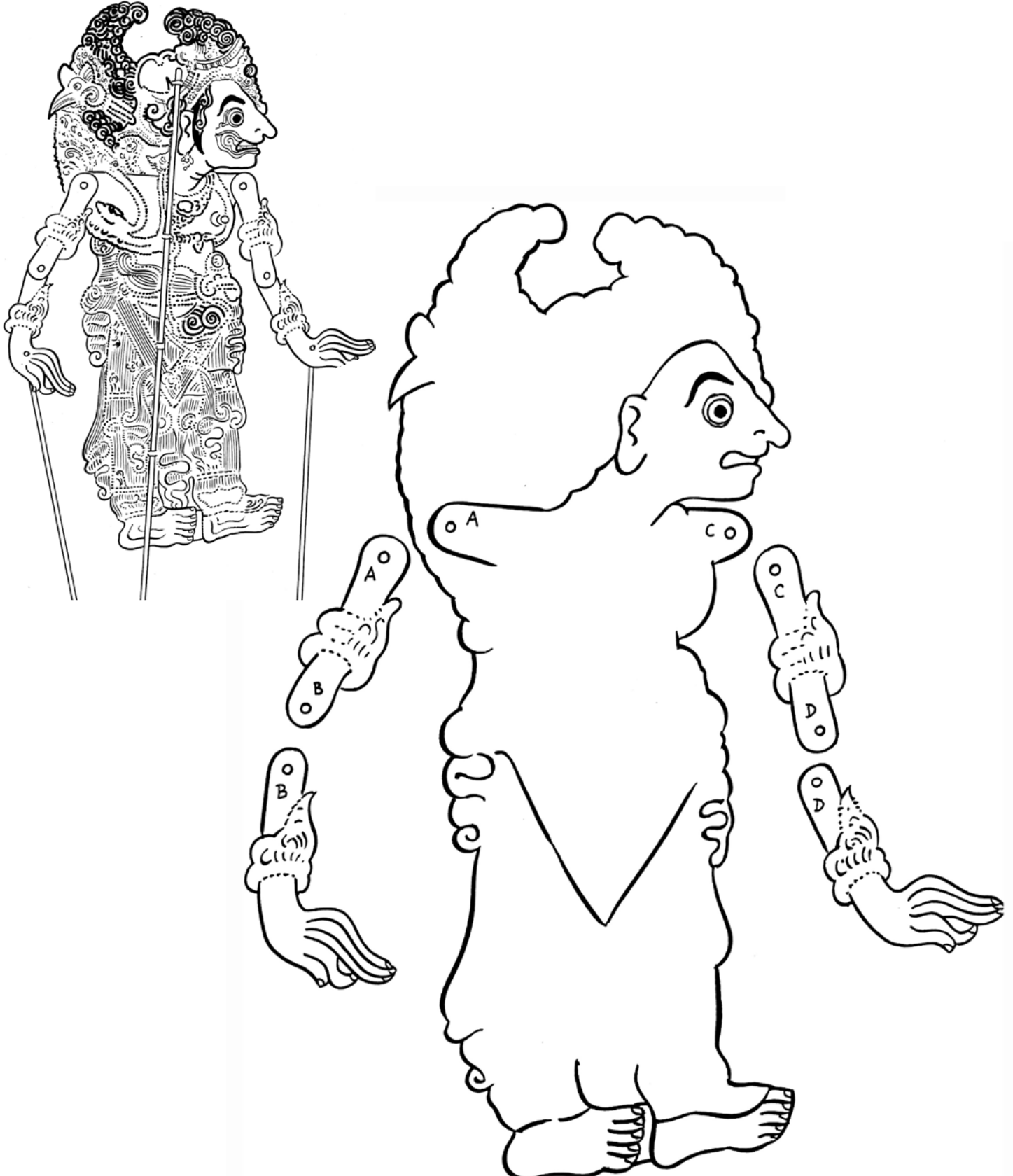
Share your drawings and written information with the rest of the class.



*Behind the screen, a Wayang puppet master at work. Source: Wikimedia Commons*

# A JAVANESE JOURNEY

## Bima from Bali





# A JAVANESE JOURNEY

## Bima from Java



# A JAVANESE JOURNEY

## The story of the Ramayana

In a country faraway a handsome prince called Rama and a beautiful princess called Sita met, fell in love and, as is the way of things, married. However, Rama's jealous stepmother soon banished the happy couple to live in the forest for fourteen years. They were joined by Rama's brother, Laksmana, who shared their simple yet contented life.

But their peace was soon to shatter. Ravana, a wicked demon king with ten heads and twenty arms, caught sight of the beautiful Sita and decided to capture her for himself. First, he had to get her alone. He ordered a servant to become a golden deer, which Sita begged Rama to catch for her. Keen to keep his wife happy, Rama set off asking Laksmana to look after Sita.

Rama's cries for help suddenly exploded from the forest. Sita pleaded with Laksmana to help her beloved Rama. Reluctantly he agreed as long as she promised to stay inside a magic circle he drew around her. And so Ravana tricked her into being alone, as he had pretended to be Rama in distress.

An old sick man came stumbling towards Sita and asked her for some water. As Sita was explaining how she had to stay inside the circle, he suddenly collapsed. The pure and gentle-hearted Sita stepped out to help him without thinking. She realised her mistake an instant later as she stood before Ravana.

Sita screamed when she realised that his plan was to take her back to the island of Lanka in his chariot. Hearing her cries, Garuda, King of the Birds, swooped down to her rescue. But as Ravana cut off first one wing and then the other, he spun to the ground. Hearing all the noise, Rama and Laksmana came dashing back just in time for Garuda to break the devastating news of Sita's kidnap before he died.

The twists and turns of Rama's journey to get Sita back form the epic tale of the Ramayana, but his adventures are too many to tell here. Throughout his travels he had the help of the monkey warrior Hanuman and his monkey army. They built a causeway across the sea to Lanka which they travelled along to face Ravana and his demons in a mighty battle.

It is hard to fight demons who make themselves invisible and fire arrows that turn into poison-biting, breath-snatching snakes.



*In this Ramayana episode, the demon king Ravana assaults Rama with every kind of weapon imaginable. The scene is painted in wayang style Kerta Gosa, Ramayana Scene, Bali 1543.. Source: Wikimedia Commons*

And so the monkey army suffered. When all seemed lost Hanuman remembered there was a magical healing flower that grew on a faraway mountain. He flew there at once but became distressed as he could not find the flowers. In desperation, he lifted up the entire mountain and carried it back to the battlefield where the flowers were found and used to restore the strength of the monkey soldiers.

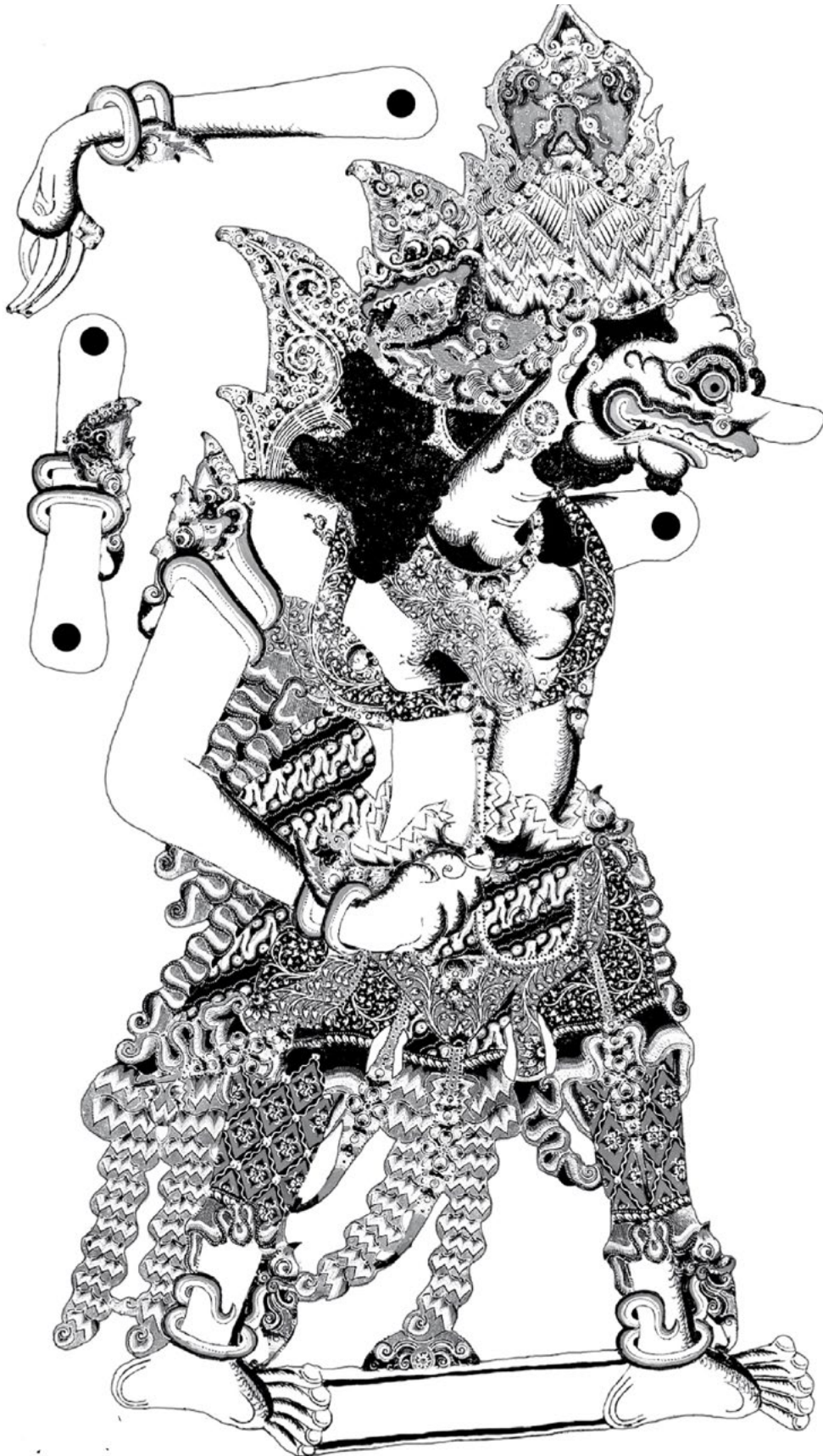
At last our hero and villain, Rama and Ravana, stood face to face. Rama was surprised that each time he cut off one of Ravana's arms or heads, it just grew back again. As long as he touched the ground, Ravana had special powers. Tiger-headed arrows roared past Rama as he sat down in the middle of the battlefield and meditated. With clearness of mind, he remembered that he had in his backpack an arrow that had been blessed by the Gods. Carefully taking aim, the arrow fired Ravana so soaringly high into the sky that he was dead by the time he came back to earth.

Rama raced off to find Sita, and on being reunited they decided to go home. Hanuman flew ahead to the villages asking them to line the paths with lamps so the couple could find their way home. It is this safe return of Rama and Sita that is celebrated every year at Diwali – the Hindu festival of lights.



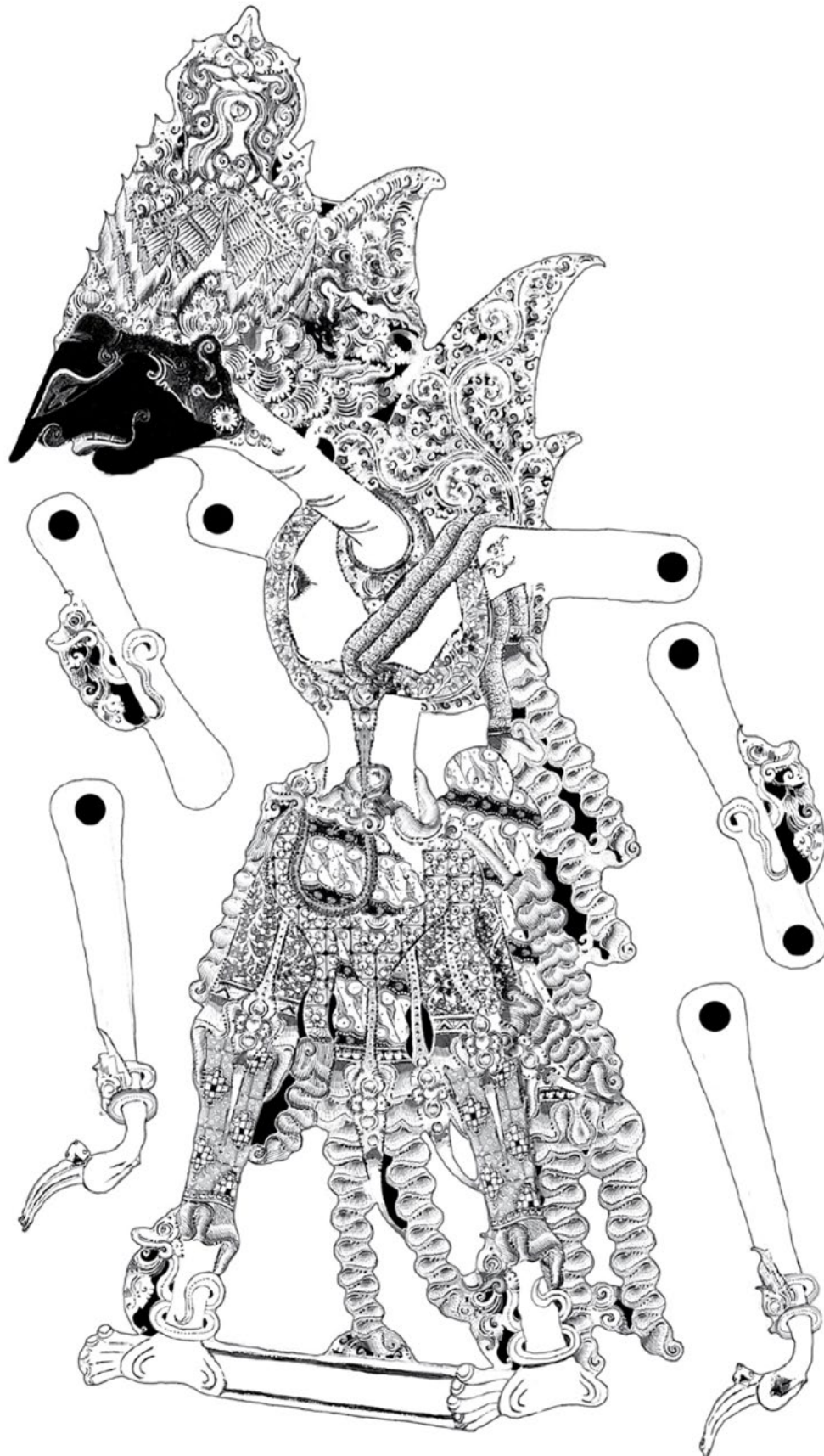
# A JAVANESE JOURNEY

## Wayang template – Ravana



# A JAVANESE JOURNEY

## Wayang template – Rama





# A JAVANESE JOURNEY

## Wayang template – Sita



# A JAVANESE JOURNEY

## Wayang template – Hanuman



Source: <http://www.prm.ox.ac.uk/pdf/edweb/Shadow%20Puppets.pdf>



# A JAVANESE JOURNEY

## Performance outlines of the Ramayana and the Mahabharata

by Kathy Foley

These outlines are examples of those a *dalang* might write concerning major points to be covered in a rod puppet (*wayang golek*) performance. The text is usually a mixture of narrative and notes on dialogue; it is the basis upon which the *dalang* improvises a performance using the stock elements: opening, closing, and transitional mantras; mood songs; and the rules of character types, which dictate that some characters speak in formal, polite language and others in colloquial language. The Ramayana outline given here covers material that would in actual practice be broken into two or three stories. The outline closely resembles what would be seen today in dance drama versions: the narrative is presented in one performance, from the kidnapping of Sita (Sinta) to her release from Lanka (Alengka).

In contrast, the outline given here for the Mahabharata episode is much like one that a puppeteer might use for a wayang golek performance.



### The Ramayana

#### Opening mantra:

Tell of a county wide and free, tell how it is rich and fertile with all that is needed to feed and house the people. This is the kingdom in the story of Dandaka Forest. It is here that the great Prince Rama, an incarnation of Vishnu, has retreated to live out his fourteen-year exile from his kingdom of Ayodhya (Ayodya). By the work of his hand, with the assistance of his brother Lakshmana (Laksmana) and his beloved wife Sita (Sinta), he has made the dark forest into a place of beauty and safety where gardens bloom and birds call. Tell how at the present he meets with his brother and his wife at the retreat they have made in the dense forest.

#### Scene 1. Dandaka Forest

Rama, Sita, and Lakshmana talk in the forest about the golden deer Sita has seen. She begs Rama to catch it for her. Rama tells Lakshmana to guard his wife while he hunts and exits. A cry of "Help!" comes echoing through the forest. It is the voice of a demon pretending to be Rama.

- |            |   |
|------------|---|
| Sita:      | This is Rama's voice. Go help him, Lakshmana, or he will surely die!  |
| Lakshmana: | You are mistaken, Lady Sita. That could not be Rama's voice. He is a great hero and needs no one to help.   |
| Sita:      | Lakshmana, Rama is in trouble and you stay here? Go quickly or I will know for sure that you are not a true brother to Rama. Perhaps you long for his death so that you yourself can marry me, for what other reason would you let him die so piteously!  |
| Lakshmana: | How can you think this of me? In your heart you know I love my brother more than all the world. Why else would I have left all riches and luxury to follow him into exile? Still, if you force me, then I must go. For your safety, I will draw a magic circle around your feet. Do not leave its circumference until I return with Rama. |
| Narrator:  | Tell how, after Lakshmana leaves, a voice is heard begging for alms. This is the demon king Ravana (Rawana), who has taken up the guise of a wandering beggar in order to trick Lady Sita.  |

# A JAVANESE JOURNEY

Ravana: Alms for the poor. Food for the hungry. Drinks for the thirsty, and everything good for me! Hey, Lady, what can you give me to eat?

Sita: Poor man, take what you want from the house.

Ravana tries to touch her but is prevented by the magic circle. He tricks her into going out of it by getting her to enter the house for food. As soon as she moves, he grabs her.

Ravana: In case you don't know, I am Ravana, Lord of Lanka. Now you will have the joy of becoming my bride!

Sita: Alas!

## Scene 2. Another Part of the Forest

The jesters are waiting as their boss Rama hunts the golden deer. They complain that they hate camping, that the mosquitoes are biting them, and that they long to go back to Rama's palace in Ayodhya. The jester Semar tells his three sons about the golden deer. Petruk threatens to put horns on his head so he can be a decoy. Cepot says he doesn't need horns—all he has to do is lie down and any deer will mistake his nose for a huge horn. Petruk blows his nose, and Cepot says it sounds like a foghorn. The jesters joke on until finally Gareng says, "Shut up! Isn't that Rama coming?"

Rama is returning from hunting the deer. When he shot the deer, it turned into a ferocious demon. Rama encounters

Lakshmana and reprimands him for leaving Sita. They find the heroic vulture Jatayus, who was killed by Ravana when he attempted to rescue Sita. Rama vows to find his beloved wife. A monkey enters, and Rama asks who he is. He identifies himself as Hanuman (Hanoman) of the monkey kingdom, Kishkindha (Guha Kiskenda). Rama tells Hanuman that he has lost Sita. Hanuman volunteers to help Rama find her, saying, "I'm a son of the god of the wind. If your wife is anywhere the wind blows, that's a place I can fly with my daddy-o. Don't worry, I will find her. Leave it to me."

The narrator tells how Hanuman leaps into the air and travels on the wind that blows south to Lanka.

## Scene 3. The Ashoka (Asoka) Garden

Sita weeps in the *ashoka* (*asoka*) garden. Ravana enters and tells her that Rama is dead and she must prepare to marry him this very evening. Sita says, "Never! I would rather die than become your wife!" Ravana leaves, and Hanuman lands.

Hanuman: Excuse me—Mrs.? Miss? Ms.?—but I couldn't help noticing that you were crying. I'm feeling sort of sad too because I've been looking everywhere and I can't find Lady Sita.

Sita: But I am Sita.

Hanuman tells her he comes from Rama and shows her Rama's ring. She sends him off, telling him to return quickly with Rama.

## Scene 4. Lanka

Ravana intercepts Hanuman. The demon beats the monkey and tries to set his tail on fire. Instead, Hanuman escapes and sets the whole city ablaze.

Hanuman: And that's only a preview of what we've got in store for you if you don't return the Lady Sita right away!



# A JAVANESE JOURNEY

- Narrator: Tell how Hanuman returns to Kishkindha, bringing Rama and his allies to Lanka. After many months Hanuman's army arrives. Weeks of fighting have already taken place. All the retainers of Ravana have died, sacrifices to the ogre king's folly. Finally, only Ravana remains. He comes forth to fight Rama.
- Rama: Return to me, my beloved wife.
- Ravana: She will marry me!
- Lakshmana: Release my dear sister-in-law.
- Hanuman: Come on, you badly-brought-up person, release the lady.
- Ravana: Never.
- Rama: Prepare, then, to meet your end.
- Narrator: Rama and Ravana fight. Divinity and demon are locked in their eternal struggle. Tell how Rama takes forth his discus (*cakra*) which shatters all illusions. As it strikes Ravana, for the first time the demon sees clearly the folly of his furious pursuit of the things of this world. Understanding at last the aim of all existence and shattered by truth, Ravana falls.
- Rama: Hanuman, bring forth the Lady Sita,

Rama and Sita are reunited. With Lakshmana and Hanuman they prepare to return to their kingdom of Ayodhya, since the years of their exile have now expired.

## Closing mantra:

Tell how with this our story ends. The flower is picked; its fragrance spreads. Close the gate to Vishnu's world.



Source: Mediabank.php.jpg

# A JAVANESE JOURNEY

## The Mahabharata

### Sample episode:

With the puppets, improvise dialogue and play the episode of the gambling.

#### Scene 1.

With their mother, Kunti, the five Pandava (Pandawa) brothers discuss the bad behavior of their cousins the Kaurava (Kaurawa) brothers. Karna (Kunti's son by the sun god, Surya) arrives. Kunti wonders why Karna looks so familiar. Arjuna is rude to him, and Kunti separates them before they fight. Karna says the Kauravas want to make up with the Pandavas, and Duryodhana (Duryodana), the eldest Kaurava, invites Yudhishtira (Yudistira), the eldest Pandava, to play a game of dice. Yudhishtira agrees. Bhima (Bima), another Pandava, advises Yudhishtira not to play, but he does not listen.



#### Scene 2.

The Kauravas' uncle, Shangkuni, will play in Duryodhana's stead. Grinning with glee, Duhshasana (Dursasana), another Kaurava, gives Shangkuni a pair of loaded dice. Yudhishtira gambles his kingdom, then his brothers, then himself, and finally his wife. Duhshasana brags that he will tear off Draupadi's (Drupadi's) dress. The narrator tells how Vishnu intervenes to foil this plan.

#### Scene 3.

The Pandavas take leave of Kunti to go into thirteen years of exile in the forest. Bhima says that though they have lost their riches they still have what is most important: They are brothers. Whatever they face, it will be as a family united.



*Two characters from the Mahabharata. as Wayang*  
Source: Wikimedia Commons



# A JAVANESE JOURNEY

## Travel Guide

You have been hired by a travel company in Jogjakarta to produce a travel guide for Java. It is going to be published and sent to Sydney Australia to encourage people from NSW to visit Java. The aim is for people to explore many different places in Java and see many different things.

Your travel guide must include:

- A map of Indonesia showing where Java is
- How to get from Sydney Australia to Java and include using at least two different forms of transportation systems when in Java
- Which city/cities to visit and why
- How long to spend in different places- include why and what to do there
- A suggested 10 day itinerary
- Information about specific locations including what to do there and climate
- Unique things of Java that should not missed (eg, art, religious events or monuments, UNESCO World Heritage Sites)
- Recommended things to eat
- When the best time of year is to travel to Java and why
- A list of phrases or words that travellers need to know

Your travel guide should be colourful and interesting to read. It should excite the reader and encourage them to want to go to see the places and things of interest that you have written about. It should include pictures and a map that shows where the places are that are mentioned.

You should include a section at the end that lists the books and websites where you obtained your information and pictures. This section can be titled "Further Reading for the Keen Traveller".

Your Travel Guide must be completed by \_\_\_\_\_





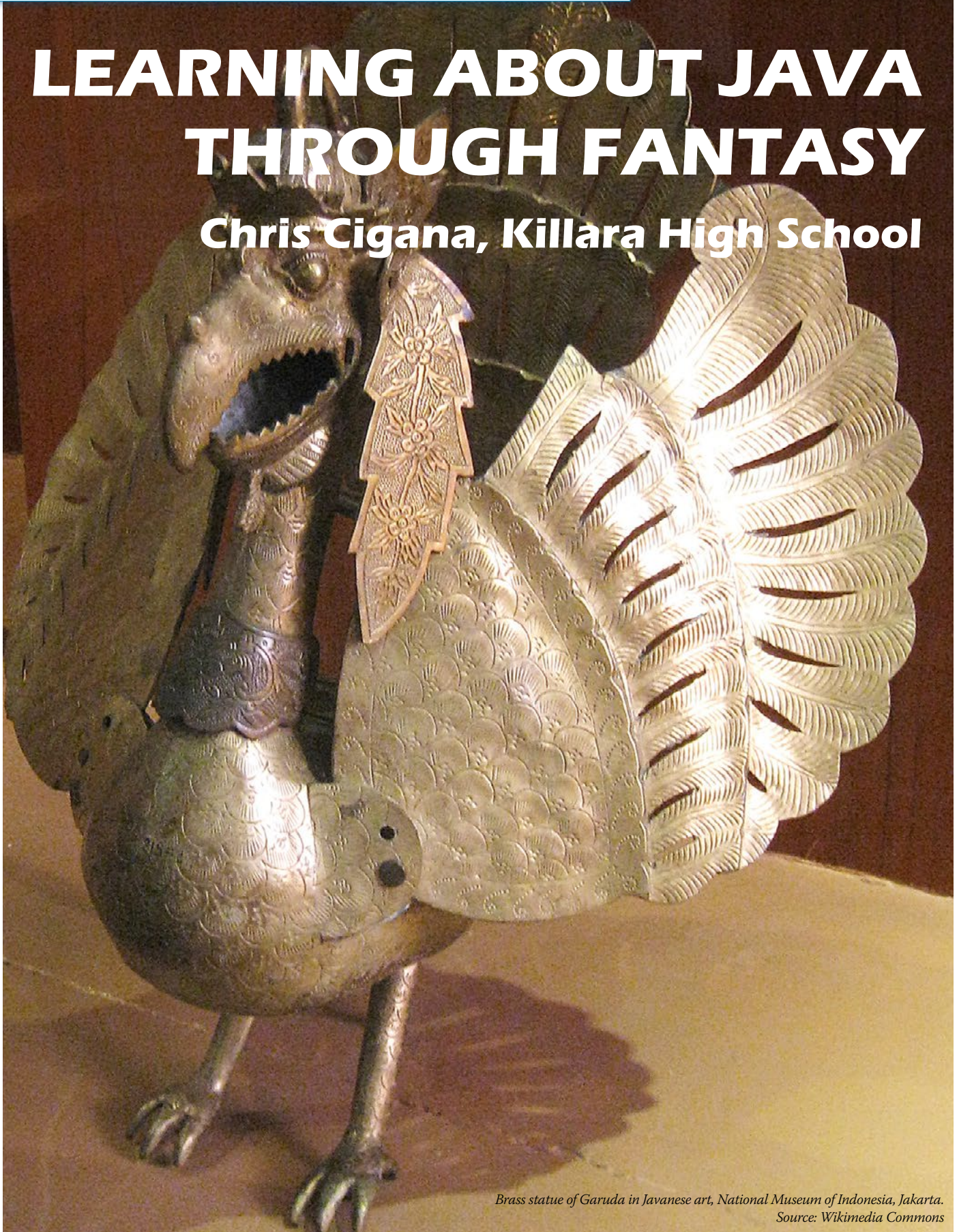


## Global Education – Learning Emphases

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

# LEARNING ABOUT JAVA THROUGH FANTASY

**Chris Cigana, Killara High School**



*Brass statue of Garuda in Javanese art, National Museum of Indonesia, Jakarta.  
Source: Wikimedia Commons*



# LEARNING ABOUT JAVA THROUGH FANTASY

This unit of work revolves around the reading of the novel, *Learning About Java Through Fantasy*, part of the *Through My Eyes* series, edited by Lyn White

Together with the novel students will be provided with the opportunity to explore Javanese myths and culture through video clips .

“Asian texts are texts that provide insights about the peoples and cultures of Asia, including texts written by Asian Australians.”

‘Content and texts requirements,’ English K–10 syllabus, BOSTES, NSW, Sydney.

## Resources

5 Discoveries That Suggests These Myths and Legends are Real – YouTube

[www.youtube.com/watch?v=s6H6Civ3qIQ](http://www.youtube.com/watch?v=s6H6Civ3qIQ)

Javanese Present Ryl Myth – YouTube

[www.youtube.com/watch?v=8SlsI18LSeU](http://www.youtube.com/watch?v=8SlsI18LSeU)



A Balinese mask. Source: Wikimedia Commons



The graceful figure of Arjuna, one of the five Pandewa brothers depicted in the style of the wayang kulit puppets in this glass painting. Source: [www.art-pacific.com](http://www.art-pacific.com)

## Focus – Novel Study

### Concepts explored

Javanese myths and legends through the genre of Fantasy.

### Overview

Asian texts

Students explore:

- the distinctive features of Asian texts
- ways of engaging with Asian texts in Stage 4 program
- how Asian texts may be used in the teaching of English.

### Asia Organisation Ideas

- Asia and its diversity
- OI.1 The peoples and countries of Asia are diverse in ethnic background, traditions, cultures, belief systems and religions.

### Assessment

- portfolio of worksheets and creative writing pieces

### Additional Resources

Attached – 1. English Scope and Sequence  
– Continuum Asia

# LEARNING ABOUT JAVA THROUGH FANTASY

Curriculum Content:	Targeted skills:	Literacy skills:
Literacy	– Elements of genre (fantasy)	– Formal language
Critical and creative thinking	– Narrative structure	– Past tense
Information and communication technology capability	– Recognising the stages of a narrative, including short stories.	– Descriptive language using adjectives and adverbs
	– Literary techniques	– Writing a narrative
	– Characterisation	
	– Themes	

## Reporting outcome(s):

Students compose an original narrative demonstrating their understanding of structure and genre.

## Differentiation/Modification:

Students with identified learning needs may be given extra scaffold in class (by class teacher) during their planning lessons.

## Sample format for lessons

### Pre-reading Activity:

- Students are given three A3 sheets on which to create mind maps of the following background knowledge:
  - anything they recall concerning Asia- culture, religions, geography, location, animals.
  - elements of a novel
  - a myth/legend that they can recall.
- Divide novel into sections and organise groups to read, annotate and create notes to present to rest of class. Attached worksheet [Worksheet Number One] can be a way to collate information by groups.

### Suggested Lesson Activities:

#### Fantasy:

- Have students brainstorm the meaning of fantasy. Create a class definition.
- Create a mind map showing the various elements of fantasy.
- glossary/ spelling lists made up of fantasy terms

- Use the cloze activities, word searches and crosswords in the resources folder to help build students' understanding.
- Create a character profile of their own fantasy creature and draw it.
- Create their own fantasy island to build their understanding of other-worlds and settings.
- Watch TEDEd What makes a Hero's journey <https://www.youtube.com/watch?v=Hhk4N9A0oCA>
- Map the hero's journey of the hero in their studied text

### Narrative writing

- Teach the structure of a narrative (orientation, rising action, conflict, climax, resolution)
- Activities on past and present tense
- activities on first and third person including use of dialogue.
- Introduction to narrative techniques (plot structure, characterisation, setting, themes, narrative voice and tense)
- Answer chapter questions on the novel studied
- synonyms and antonyms for common words to build language skills
- Teach similes and metaphors and students write their own examples.
- Find similes and metaphors in the text studied.
- self and peer evaluation and reflection.

**Teach a process of editing – Focus on paragraphing, capitals, tense and punctuation.**



# LEARNING ABOUT JAVA THROUGH FANTASY

## Creative writing options

If completing this unit in conjunction with writing activities –below are examples of activities for writing practice, editing and drafting.

- a] Imagine you are one of the characters in the village when the children arrive.  
Describe the children and why you think they have come to your village.
- b] Complete an alternative conclusion to the story.
- c] Write a specific event from the novel in another Place and Time.

## Grammar and Language Activities

- a] Choose two pages from the novel. Photocopy these pages and annotate , choose parts of speech

and write the effect on the reader of the use of this/these words by author.

- b] Choose a paragraph and change it from past to present tense.
- c] Pick out at least TEN examples of elements of the Fantasy Genre showing why we would place this novel into the genre of Fantasy

**Complete the following worksheets by gathering information from the novel.**

Worksheet One: Group work

Worksheet Two: Words, words, words

Worksheet Three: Create a book cover

Worksheet Four: Who said what?

Worksheet Five: Mystery box



# LEARNING ABOUT JAVA THROUGH FANTASY

## Worksheet One: Group work

Find examples from the novel for chosen section for the following

	<b>QUOTE</b> “.....”	<b>NARRATIVE DEVICES</b> – climax – protagonist – plot – setting	<b>LITERARY TECHNIQUES</b> For example: – voice – metaphor -	<b>GRAMMAR FEATURES</b> For example: – compound sentence – proper nouns – simple sentence – collective nouns – adverbs
Page				
Page				
Page				
Page				
Page				



# LEARNING ABOUT JAVA THROUGH FANTASY

## Worksheet Two: Words, words, words

Find words from the novel that are unfamiliar to you – write them down and look up their meaning. THEN write a sentence using each word.

Word: .....

Definition: .....

.....

Sentence: .....

.....

.....

.....

.....

.....



Word: .....

Definition: .....

.....

Sentence: .....

.....

.....

.....

.....

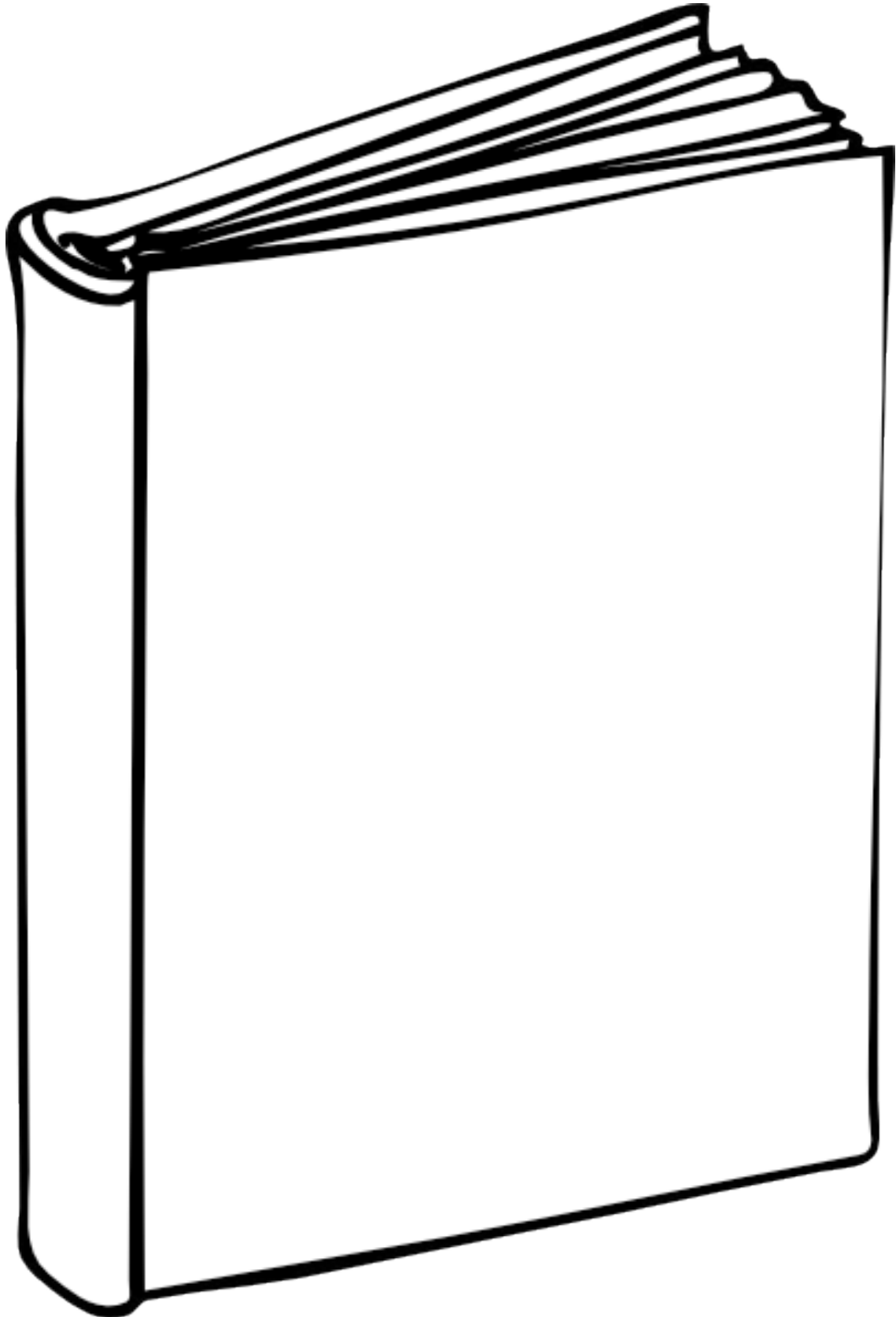
.....

*Two of the Punakawans: On the right is Gareng with his drooping nose who is the butt of jokes and tricks played by Petruk on the left. Source: [www.art-pacific.com](http://www.art-pacific.com)*

# LEARNING ABOUT JAVA THROUGH FANTASY

## Worksheet Three: Create a book cover

Create artwork for the front and back cover of the book





# LEARNING ABOUT JAVA THROUGH FANTASY

## Worksheet Four: Who said what?

Choose three examples of dialogue used in the novel, what do we learn about this character from what they say?  
(examples chosen can be from different characters)

“

”

---

**What do we learn?**

“

”

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**What do we learn?**

# LEARNING ABOUT JAVA THROUGH FANTASY

## Worksheet Five: Mystery box

Your mission is to find and decorate a box with symbols, pictures, drawings that you have found that would give clues to what the novel is about.

INSIDE your box you will need examples of the following, that will give another person who hasn't read the novel clues as to what the novel is about, where it is set and who or what may be involved in the story.

Your CLUES can be, quotes, words, items, etc





# LEARNING ABOUT JAVA THROUGH FANTASY

## Australian Curriculum – English Scope and Sequence

Sub strand	Focus of thread with the sub-strand	Year 8
Language variation and change	How English varies according to context and purpose including cultural and historical contexts	Understand the influence and impact that the English language has had on other languages or dialects and how English has been influenced in return
Language for interaction	<b>Language for social interaction</b> How language used for different formal and informal social interactions is influenced by the purpose and audience  <b>Evaluative language</b> How language is used to express opinions, and make evaluative judgments about people, places, things and texts	Understand how conventions of speech adopted by communities influence the identities of people in those communities  Understand how rhetorical devices are used to persuade and how different layers of meaning are developed through the use of metaphor, irony and parody
Text structure and organisation	<b>Purpose audience and structures of different types of texts</b> How texts serve different purposes and how the structures of types of texts vary according to the text purpose  <b>Text cohesion</b> How texts work as cohesive wholes through language features which link the parts of the text together, such as paragraphs, connectives, nouns and associated pronouns  <b>Punctuation</b> How punctuation works to perform different functions in a text.	Analyse how the text structures and language features of persuasive texts, including media texts, vary according to the medium and mode of communication  Understand how cohesion in texts is improved by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims  Understand how coherence is created in complex texts through devices like lexical cohesion, ellipsis, grammatical theme and text connectives  Understand the use of punctuation conventions including colons, semicolons, dashes and brackets in formal and informal texts
Literature and context	<b>How texts reflect the context of culture and situation in which they are created</b>	Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups  Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors
Responding to literature	<b>Personal responses to the ideas, characters and viewpoints in texts</b> An individual response to the ideas, characters and viewpoints in literary texts, including relating texts to own their own experiences  <b>Expressing preferences and evaluating texts</b> Expressing a personal preference for different texts and types of texts, and identifying the features of texts that influence personal preference	Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts  Understand and explain how combinations of words and images in texts are used to represent particular groups in society, and how texts position readers in relation to those groups  Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts
Creating literature	<b>Experimentation and adaptation</b> Creating a variety of texts, including multimodal texts, adapting ideas and devices from literary texts	Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue

# LEARNING ABOUT JAVA THROUGH FANTASY

## Continuum – Asia

The table below shows the progression of the English syllabus outcomes relating to Asian texts

**Table 1: Asia and Australia's engagement with Asia – Cross Curricular Priorities**

### Organising ideas

For each cross-curriculum priority, a set of organising ideas reflects the essential knowledge, understandings and skills for the priority. The organising ideas are embedded in the content descriptions and elaborations of each learning area as appropriate.

Code	Organising ideas
<i>Asia and its diversity</i>	
OI.1	The peoples and countries of Asia are diverse in ethnic background, traditions, cultures, belief systems and religions.
OI.2	Interrelationships between humans and the diverse environments in Asia shape the region and have global implications.
<i>Achievements and contributions of the peoples of Asia</i>	
OI.3	The peoples and countries of Asia are diverse in ethnic background, traditions, cultures, belief systems and religions.
OI.4	The arts and literature of Asian influence aesthetic and creative pursuits within Australia, the region and globally.
<i>Asia-Australia engagement</i>	
OI.5	Collaboration and engagement with the peoples of Asia support effective regional and global citizenship.
OI.6	Australia is part of the Asia region and our histories from ancient times to the present are linked.
OI.7	Australians play a significant role in social, cultural, political and economic developments in the Asia region.
OI.8	Australians of Asian heritage have influenced Australia's history and continue to influence its dynamic culture and society.



*Organising ideas for Asia and Australia's engagement with Asia cross-curriculum priority (Australian Curriculum, Assessment and Reporting Authority (ACARA), 2013)*

*Left: Detail of Joko Tarub and Dewi Nawang Wulan with baby.*

*A popular story is that of Joko Tarub, the farmer who stole the shawl (selendang) of the goddess, Dewi Nawang Wulan, when she flew down with her friends to bathe in a spring near his fields. He hid her shawl under the rice in the bottom of his granary. Without it, she could not fly back.*

*She agreed to stay with him and they had a child. Her only condition was that he not watch her preparing rice. Because she was a goddess, she made their meals using only a single grain, so the rice in his granary never went down. Joko was curious about this and one day he peeked in the rice pot. Immediately, she lost her magical power and had to begin using the rice from the granary for their meals. When she got to the bottom of the granary, she found her shawl and flew back to heaven*

*Above: oko Tarub and Dewi Nawang Wulan with their child. Painting on metal panel.  
Source: [www.art-pacific.com](http://www.art-pacific.com)*





## Global Education – Learning Emphases

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

# A TIBETAN JOURNEY

**by Corinne Gaston, Bankstown TAFE, South  
Western Sydney Institute of TAFE (SWSi)**



# A TIBETAN JOURNEY

## PART A: READING AND COMPREHENSION EXERCISE

### The Journey:

A tour to Tibet is a journey into a geographically strange and beautiful world. It also offers a glimpse into the clash of two cultures – Han Chinese and Tibetan. My journey began by flying to Shanghai, then on to Xining for two days so we could begin acclimatising to the altitude. Xining is the capital of Qinghai Province, in the west of China at 2,200m – a similar altitude to Mt Kosciuszko. From Xining our group took a 24 hour train trip over the extraordinary Tibetan Plateau, to the Tibetan capital, Lhasa. This journey took us through a landscape that was akin to being on Mars. It was treeless, remote, arid and vast – a landscape dotted with lakes, snowcapped mountains and heaving permafrost. Occasionally, a lone Chinese soldier saluted the train as he patrolled this distant land. It was also a region where wild antelope, yaks and deer roamed. The journey from Xining to Lhasa is 1,956 km, and reaches an altitude of 5,072m at the Tanggula Pass. 960km of the railway line is above 4,000 metres, with much of it built over permafrost.



*The Tibet Railway. Source: itourchina.com*



*Xining to Lhasa Railway Map. Source: chinatibettrain.com*



*Photo 1: Yaks Grazing. Source: C. Gaston*



# A TIBETAN JOURNEY

Building this railway line was a remarkable engineering feat. Those responsible had to deal with the lack of oxygen at high altitude, the unstable permafrost, and the extreme fragility of the environment, which included a nature reserve. At the time, many thought such a train line could not be built, but despite these obstacles it opened in 2006 with 560km of track constructed on pylons sunk into the permafrost.

To travel on the train, one must first complete a health declaration form. Anyone who is sick is discouraged from making the journey. To help those who do make it avoid altitude sickness, extra oxygen is pumped into the carriages and the cabin (since the amount of oxygen in the air diminishes as the train climbs ever higher onto the plateau.) Altitude sickness is a serious condition, and can lead to dizziness, fainting or even death if left untreated. Travellers are also encouraged to take altitude medication and to carry portable oxygen supplies.

On our arrival in Lhasa we were met by a local guide, who greeted us with the Tibetan welcome of “Tashi Delek”. He then draped each of us with a traditional white satin scarf.

The city of Lhasa is rapidly developing, with modern hotels, high rise apartments, an airport and motorways. This development is part of China’s plan to win over public opinion and quash any desire for independence. (China had controlled parts of Tibet prior to the collapse of the Qing Dynasty in 1912. The nation enjoyed independence for the next four decades, but was invaded by Mao Zedong’s communist regime in 1951, and formally annexed. Bitterness has festered among the local people ever since.)



Photo 2: The snowswept Tibetan plateau close to highest altitude on train journey. Source: C. Gaston



Photo 3: Na Qu Railway Station with wind turbines in the distance  
Source: C. Gaston

What is the altitude above sea level at this station?



Photo 4: Barley harvesting at lower altitudes close to the capital, Lhasa Source: C. Gaston

Why do you think agriculture is only found at lower altitudes?



# A TIBETAN JOURNEY



*Photo 5: The Potala Palace, former home of the Dalai Lama. Source: C. Gaston Task: Find some pictures of butter lamps inside monasteries*

Lhasa is home to the historic and culturally significant Potala Palace, which is World Heritage listed. It was home to the Dalai Lama before he fled to India in 1959, following a failed uprising against Chinese rule.

After acclimatising to the new altitude in Lhasa and touring the Sera Monastery, we visited the historic monastery towns of Gyantse and Shigatse, exploring the incredible landscape of mountains, river valleys, glaciers and lakes. Gyantse is ringed by a wall, and is overlooked by a former British fort. To one side is a compound housing the spectacular Palcho Monastery and the largest Chorton in Tibet. Shigatse is the second largest city in Tibet. It is the home of the Panchen Lama (the Tibetan leader favoured by China), and of the spectacular Tashilhunpo Monastery. This monastery is a huge complex, consisting of many laneways and large buildings nestled into a hillside. Its golden decorations, peach coloured walls, intricately painted murals and bright-coloured doorways with Tibetan curtains are a feast for the eye. Firemen in bright, orange overalls guard the monastery complexes, as these historic buildings are wooden and therefore vulnerable fire (there being butter lamps and incense burning continuously inside).



*Photo 6: Monks debating at Sera Monastery. Source: C. Gaston*



# A TIBETAN JOURNEY

Tibet is known as the ‘roof of the world’ because its vast plateau is mostly 4,000 metres above sea level. Many of Asia’s great river systems begin in Tibet. Our journey took us along the early stages of the mighty Brahmaputra river. In the distance, the Himalayas marked the border with neighbouring Nepal.

The culture of Tibet is evident everywhere. Pilgrims in and around monasteries can be seen spinning hand-held prayer wheels, always in a clockwise direction, as well as tying prayer flags to posts, prostrating themselves on prayer mats, or burning bundles of incense. Stupas or Chortens (which contain holy relics) can also be found on hillsides as well as in monasteries, with the red, blue, yellow and white prayer flags flying in great clusters in the wind. Prayer flags can even be



*Photo 7: Fireman stationed at the Tashihunpo Monastery Source: C. Gaston*

seen tied to mobile phone towers. Painted ladders appear on rocky slopes along roads, to symbolise an important Buddhist event or festival. The story of the Sky Burial, in which the dead person is taken to the holy mountain and consumed by vultures or eagles who take the spirit to the sky, makes perfect sense in a country so remote and with so little arable land.

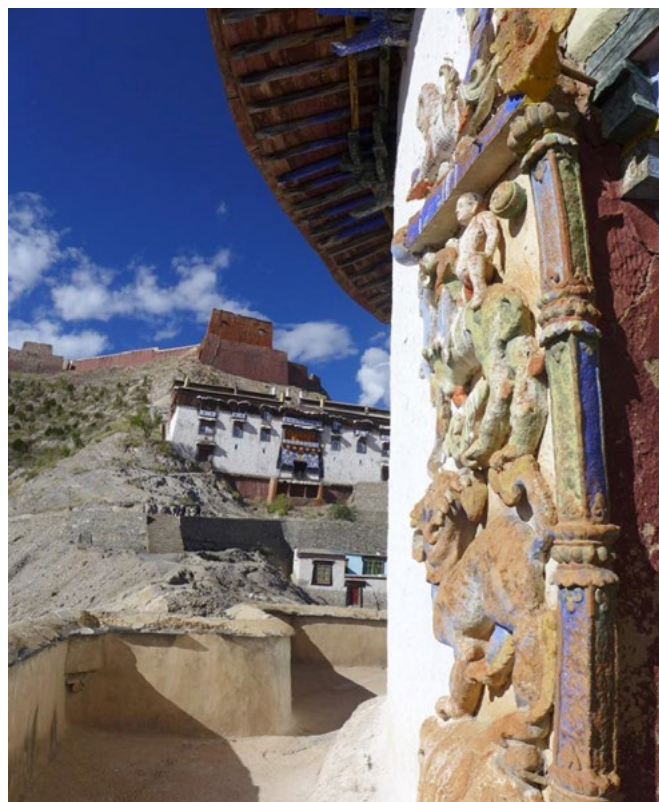
Other interesting features of Tibet include the large mastiff dogs people keep as pets, and the shaggy Yaks that dot the landscape. Yaks provide the populace with milk, fat, yoghurt and butter, as well as skin, bone and dung. Dung is a much needed fuel in this treeless landscape. It is dried and then burnt in hearths and stoves. Butter, interestingly, is used to make the candles that burn in monasteries.



*Photo 8: Fixed Prayer Wheels near the Potala Palace, Lhasa. Source: C. Gaston*



*Photo 9 (above): Arid treeless landscape with snowcapped mountain. Source: C. Gaston*



*Photo 10 (right.): Gyantse – Palcho Monastery view from Chorten to Monastery. Source: C. Gaston*



# A TIBETAN JOURNEY



Photo 11: Gyantse – Palcho Monastery – Kumbum (many doored Chorten) and Incense burner. Source: C. Gaston



Photo 12: Stupa, Prayer Flags and Glacier. Source: C. Gaston

Photo 13 (below): Tashihunpo Monastery, Shigatse – home to the Panchen Lama. Source: C. Gaston





# A TIBETAN JOURNEY



Photo 14: Namisto Lake 4,718 metres above sea level with Yaks. Source: C. Gaston

## Questions based on the Tibetan Journey:

1. Define the following words:
  - (a) PLATEAU
  - (b) PERMAFROST
  - (c) MONASTERY
  - (d) PRAYER FLAGS
  - (e) CHORTEN
2. How many kilometres is the train journey from Xining to Lhasa?
3. What is the highest altitude the train reaches?
4. What problems did the engineers encounter when building the railway from Xining to Lhasa?
5. What is altitude sickness?
6. What is the Potala Palace?
7. Who is the Dalai Lama? Why does he no longer live in Tibet?
8. Name two other monasteries visited on the journey.
9. Give three reasons why yaks are important to Tibetans?
10. Name two cultural practices carried out by Tibetan pilgrims or believers.
11. Outline why the Palace is on the World Heritage List



Photo 15: Yak Source: C. Gaston

# A TIBETAN JOURNEY

## PART B: MAPPING EXERCISES

### OUTLINE MAP OF CHINA



Source: <http://geography.about.com/library/blank/blxchina.htm>

### Political Map of China showing Tibet

On the outline map above label the following features:

- The Provinces: Tibet, Qinghai, Sichuan, Xinjiang. (Print clearly using a blue pen.)
- Major cities: Golmud, Lhasa, Shigatse, Gyantse, Kathmandu, Kunming, Xining, Beijing, Shanghai and Xian. (Draw a black dot where each city is located, then print the name clearly in black.)
- The train line from Xining to Lhasa, via Golmud .
- Countries bordering Tibet: Nepal, Sikkim, Bhutan and India.



# A TIBETAN JOURNEY

## OUTLINE MAP OF CHINA



Source: <http://geography.about.com/library/blank/blxchina.htm>

## Physical Map of China showing Tibet

On the outline map above label the following features:

- The Tibetan Plateau. (Colour this in yellow.)
- The Himalayas. (Draw as ^^^^.)
- Rivers: Bramaputra, Yarlung Tsangpo, Yangtse, Mekong, Salween, Yellow. (Show these using a BLUE line, then label them clearly.)

Suggested web sites for further reading:

- <http://www.tibettravelplanner.com/mapsoftibet/location.htm>
- <http://www.tibetdiscovery.com/train-to-tibet/qinghai-tibet-railway/>
- <http://www.youtube.com/watch?v=FARFPdFLO7o>

# A TIBETAN JOURNEY



Qinghai – Tibet Railway. Source: Wikimedia Commons

## PART C: QINGHAI – THE TIBET RAILWAY LINE

<http://www.chinatibettrain.com/tibet-railway.htm>

### Research Tasks:

1. Find a map of the Qinghai-Tibet Railway. Copy and paste it with the appropriate internet reference.
2. Find out the altitude of the stations listed in the table below:

Station	Altitude (m)	Hours from Xining	Distance in kms from Xining
Xining	2275	start	0
Golmud	2809	10	
Tanggula Pass	5072	15	
Nagqu	4436	20	
Lhasa	3490	24	

3. Where is the railway being extended to in the future?
4. Find out about altitude sickness and what you can do to minimise its effects. Why is this a serious medical condition?

5. What is permafrost, and why was this an engineering problem?
6. Find a Vertical Cross Sectional diagram showing the change in altitude as the train travels from Golmud to Lhasa. How much of this route is on permafrost?
7. Consider the advantages and disadvantages of the railway into Tibet and its impact on Tibetan culture, the environment and the economy.

ADVANTAGES	DISADVANTAGES



# A TIBETAN JOURNEY

8. Research the Quinghai (the Tibet Railway) and complete the table below about this engineering project.

Problems with building the railway	How the problems were overcome



Qinghai – Tibet Railway. Source: Wikimedia Commons

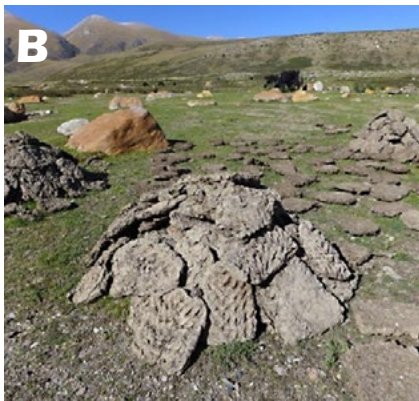
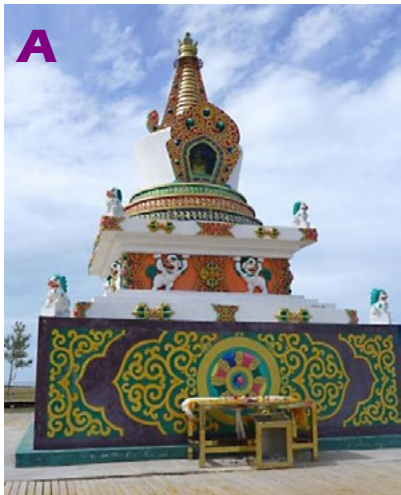


# A TIBETAN JOURNEY

## PART D: CULTURE

Match the images below and the following names:

POTALA PALACE, PRAYER FLAGS, TIBETAN PILGRIM, MONKS, STUPA OR CHORTEN, YAK, FUEL, PRAYER WHEEL(S), YAK DUNG, SAND MANDALA



A	D	G
B	E	H
C	F	I



# A TIBETAN JOURNEY

## Research the following:

1. Why is the Potala Palace famous?
2. Why do people collect dung from Yaks?
3. When did Tibet become part of China?
4. What type of religion is found in Tibet?
5. Who is the Dalai Lama and where does he live and why?

*United States President Barack Obama meets with the 14th Dalai Lama, Saturday, 16 July 2011. Source: Wikimedia Commons*



## Trivia Tibet – listening and group co-operation task

Divide the class into groups, each with one a laptop, Smartphone or Tablet, so they can access the internet. If phones are used, allow only ONE phone per group. Ensure all other phones are FACE DOWN on desks in the corner, if phones are not used. Another variation is that the students or teacher can decide that if a phone is used, the question is worth only ONE mark, whereas if it is NOT used the question is worth TWO marks.

Appoint one member of the group as the scribe, who then writes the groups answers quietly on the question sheet (see next page).

Read the questions out TWICE, then move on to the next question. The questions are not to be repeated. The task is to listen, and to get one person to relay information clearly to the scribe. There is to be only a limited amount of time to answer each question.

Answer sheets are to be collected and swapped with another group to mark.

The team with the most correct answers wins.

### Trivia Questions

1. What is the currency of Tibet?
2. Name the capital city of Tibet?
3. In what year did Tibet become part of China?
4. Name THREE products Tibetans get from a Yak.
5. In which direction do you spin a prayer wheel?
6. Name the colours of prayer flags.
7. What is a Chorten?
8. What is the main religion of Tibet?
9. How far is Lhasa from Beijing?
10. How far is Lhasa from Kathmandu in Nepal?
11. Name the highest mountain in Tibet?
12. Who is the Dalai Lama, and where did he used to live in Tibet?

### Answers to images task sheet:

- A – Stupa
- B – Yak Dung
- C – Yak
- D – Tibetan Pilgrim
- E – Monks
- F – Monastery Prayer Wheels
- G – Prayer Flags
- H – Potala Palace
- I – Sand Mandala

### Answers to Trivia Quiz ((DO NOT PRINT THE ANSWERS))

- |  |   |
|--|---|
| 1. Chinese Renminbi – Yuan   | 8. Buddhism   |
| 2. Lhasa   | 9. 3,650km  |
| 3. 1950  | 10. 609km   |
| 4. Butter, yoghurt, horn, dung, milk, hair, bones (skull), cheese                    | 11. Mt Everest is on the Tibet/ China and Nepal border  |
| 5. Clockwise   | 12. The Dalai Lama is the exiled Buddhist leader of Tibet living now in India – he used to live in the Potala Palace, in Lhasa. |
| 6. Blue, White, Red and Green  |   |
| 7. A burial monument containing buddhist monk relics/ashes of an important dead monk |   |

# A TIBETAN JOURNEY

**Research and complete an historical timeline of key events in Tibetan history.**

DATES	KEY EVENTS

## Questions:

From this research find out when Tibet was incorporated into China.

How did this happen?

What impact did this particular event have on Tibetan culture?



*Tibetan monks constructing a sand mandala.  
Source: Wikimedia Commons*





## Global Education – Learning Emphases

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



# EMPATHY TASK

To use empathy, you must put yourself in the role of someone else in another place or time. When you do this, you need to consider how they felt, thought and lived.

In order to understand your character, you can devise a resumé of that person. Give them a name, are they male or female, adult or child, what is their age, are they married, do they have children, what is their occupation and what have they achieved?

### STAGE 1

You will need to gather information about your character and the time in which they lived. Consider their entertainment, food, clothing, housing and their daily routine.

### STAGE 2

You will need to consider what attitudes and values they might have held. Check that you are not imposing

21st century values, attitudes or bias in regard to your:

- Religious beliefs
- 'Pet' hates
- Experiences and how you have been shaped by them
- Fears, (rational or otherwise)

### STAGE 3

You need to accept that not everyone in your society, or indeed theirs, shares the same views. It may depend on their position in society, their gender, their religion and their life experience.

In assessing your Empathy Task, the following criteria will be considered:

- Effort
- Presentation, Originality and Layout
- Sources you have used
- Use of terminology appropriate to the task — Style of Writing.

Some suggestions for tasks on Ancient China:

- Write a letter to your family from the construction site of The Great Wall of China. You are an overseer of 1000 workmen.
- Write a newspaper article or a blog about the unsuccessful raid by northern tribes at a pass through the Great Wall. You are a Journalist or write a report for the Government as an official in the region.



Artist impression of the construction of the Great Wall of China.  
Source: [http://www.nouahsark.com/en/infocenter/culture/great\\_wall/construction/principle.php](http://www.nouahsark.com/en/infocenter/culture/great_wall/construction/principle.php)



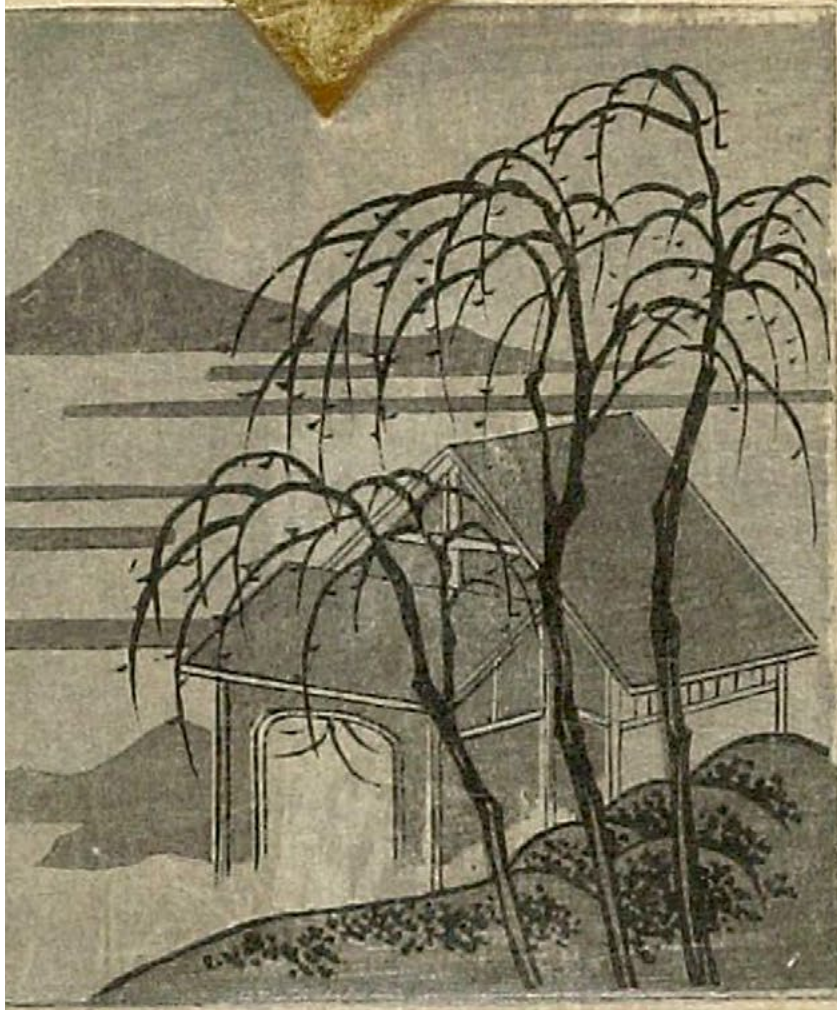


## Global Education – Learning Emphases

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

# FANTASY – MONKEY MAGIC

**A Stages 3–4 English  
resource by Chris Cigana**





# Fantasy – Monkey Magic: Stages 3–4 English

## Overview

This is an introductory unit that can be adapted to any Stage 3 or Stage 4 class. The unit allows the teacher to differentiate the activities to ensure all students learn to their optimum potential. It enables students to learn about their fellow classmates including their interests, families and backgrounds. The unit aims to improve the quality of students writing and achieves this by focusing on Narrative writing and Film Analysis. The learning activities provide the opportunity for students to develop their knowledge, understandings and skills related to the writing process including planning, drafting, revising, editing and publishing. The unit also focuses on other techniques to improve writing quality.



Key Question: What makes a text a part of the fantasy genre?

## Objectives

- To provide an introductory unit that is engaging and fun and allows the students to learn about fantasy genre and fantasy films , with specific reference to Asian films their fellow classmates including their interests, families and backgrounds.
- To revise writing skills and improve on the students' quality of writing.

Students learn about the conventions of the fantasy genre including the heroic quest, supernatural elements, other-worldly settings and value-laden events such as conflict between good and evil. Students analyse these conventions in their writing. They investigate aspects of a novel such as characterisation and themes, and learn to understand how an author uses literary techniques to create effect. Students also develop their information and communication technology capability by composing texts using ICT resources.

Syllabus outcomes: EN4 – 1A, 2A, 3B, 4B, 5C, 6C

Duration/Timing: Term ..... Week ....

# Fantasy – Monkey Magic: Stages 3–4 English

<p><b>Curriculum Content:</b></p> <ul style="list-style-type: none"> <li>• Literacy</li> <li>• Critical and creative thinking</li> <li>• Information and communication technology capability</li> </ul>	<p><b>Targeted skills:</b></p> <ul style="list-style-type: none"> <li>• Essay structure</li> <li>• Elements of genre (fantasy)</li> <li>• Literary techniques</li> <li>• Characterisation</li> <li>• Themes</li> </ul>	<p><b>Literacy skills:</b></p> <ul style="list-style-type: none"> <li>• Formal language</li> <li>• Present tense</li> </ul>
<p><b>Assessment:</b></p>		
<p><b>Mode:</b> Writing (essay)</p>	<p><b>Weighting:</b> 20%</p>	<p><b>Due:</b> Term 4, Week 4</p>
<p><b>Assessment task description:</b></p> <p>Students write a formal essay demonstrating an understanding of the fantasy genre, characters and themes.</p> <p><b>Reporting outcome(s):</b> Students write a formal essay demonstrating an understanding of the fantasy genre, characters and themes.</p> <p><b>Differentiation/Modification:</b> Students with identified learning needs may bring in an essay plan (No more than 50 words). Extra time given (planning and/or writing) as needed.</p>		
<p><b>Syllabus Text Requirements:</b></p> <ul style="list-style-type: none"> <li>• Close study of film</li> <li>• In each year: Spoken, visual, media, multimedia and digital texts</li> <li>• Across the stage, experience of:             <ul style="list-style-type: none"> <li>– A wide range of cultural, social and gender perspectives, popular and youth cultures</li> <li>– Texts that provide insights about the peoples and cultures of Asia</li> <li>– An appropriate range of digital texts, including film, media and multimedia</li> </ul> </li> </ul>		<ul style="list-style-type: none"> <li>• Cross-Curriculum Priorities</li> <li>• Asia and Australia's Engagement with Asia</li> <li>• General Capabilities:             <ul style="list-style-type: none"> <li>– Critical and creative thinking</li> <li>– Information and communication technology capability</li> <li>– Intercultural understanding literacy</li> </ul> </li> </ul>



## Fantasy – Monkey Magic: Stages 3–4 English

Outcomes	Teaching and Learning Sequence	Differentiated Learning Activities	Resources	Asian Content Description and Elaboration
<p>WEEK 1</p> <p>Focus:</p> <p><b>EN46C</b> identifies and explains connections between and among texts</p> <p><b>EN47D</b> demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p><b>EN48D</b> identifies, considers and appreciates cultural expression in texts</p>	<ul style="list-style-type: none"> <li>Have students brainstorm the meaning of fantasy. Create a class definition.</li> <li>Create a mind map showing the various elements of fantasy.</li> <li>Use the cloze activities, word searches and crosswords in the resources folder to help build students' understanding.</li> </ul> <p><b>The “semantic” components of a particular genre (roles, settings, imagery, plot, themes/values assumptions) are what filmmakers draw on to construct a genre text:</b></p> <ul style="list-style-type: none"> <li>roles: roles of hero, heroine, sidekick, alien, monster, criminal, cowboy, mentor, detective, femme fatale, villain, talk-show host., etc. As part of these roles, gender roles are often portrayed in stereotypical ways,</li> </ul> <p><b>Concept of Fantasy:</b> Students brainstorm the idea of ‘Fantasy’. Have students understand the difficulties with literal meanings</p> <p>Student task (pairs): use www. to source and read examples of fantasy stories from other cultures.</p> <p>Talk about the writing process (Planning, draft, revise/edit, publish). Students write about what they did in the summer holidays.</p> <p>Narratives: Talk about Narrative purpose, structure, and grammatical features. Revise the writing process (Planning, draft, revise/edit, publish). Students plan a story that includes themselves as a character.</p>	<p><b>EXAMPLES</b></p> <p>Student One:</p> <ul style="list-style-type: none"> <li>providing feedback and correction</li> <li>identifying key vocabulary for explicit instruction</li> </ul> <p>Student Two:</p> <ul style="list-style-type: none"> <li>providing opportunities for the student to think aloud (verbalisation)</li> </ul> <p>Student Three:</p> <ul style="list-style-type: none"> <li>use of technology and augmentative and alternative communication system</li> </ul>	<ul style="list-style-type: none"> <li>Fantasy, Fables, Myths, Legends &amp; Fairy Tales Chart</li> <li>Many Different Books Illustrating Fantasies, Fables, Myths, Legends &amp; Fairy Tales</li> <li>Computers with access to internet</li> <li>Writing books</li> <li>Maps of Asia and China provided by teacher</li> </ul>	<p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p> <p>Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)</p>

# Fantasy – Monkey Magic: Stages 3–4 English

Outcomes	Teaching and Learning Sequence	Differentiated Learning Activities	Resources	Asian Content Description and Elaboration
<p><b>WEEK 2</b></p> <p>Focus:</p> <p><b>EN41A</b> responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p><b>EN42A</b> effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies</p>	<p>Understanding the difference between fantasy and real characters</p> <p>Students classify names as fictional or real characters: eg, Harry Potter, Red Riding Hood, Bruce Lee, Shrek,</p> <p>Similar classification of animals: eg vampire, unicorn, dog, dragon, snake, gnome.</p> <p>Students to add to list.</p> <p><b>Fantasy settings:</b></p> <ul style="list-style-type: none"> <li>settings: the prototypical setting or world associated with a genre, for example:</li> <li>western: wide open vistas of the Western plains/dessert; the small-town</li> <li>gangster: dark, urban, back-street settings</li> <li>soap opera: indoor, upper-middle class setting</li> <li>spy-thriller: exotic, often urban international setting</li> <li>science-fiction: futuristic worlds</li> <li>game shows: large studios with lavish prizes displayed</li> </ul> <p><b>Group discussion:</b></p> <p>Understanding Fantasy settings that are either place names – eg as in Lord of the Rings, Harry Potter.</p> <p>Students share examples of settings from stories in their own cultures.</p> <p><b>2 – Fantasy Sub-Genres Investigation:</b></p> <p>Examine a range of fantasy sub genres to understand the cultural context and positioning of the audience in each use of fantasy.</p> <p>Dictionary task: look up meanings of fantasy ‘genre’ and write definitions in their workbooks. Whole group discussion of differences:</p>	<p><b>EXAMPLES</b></p> <p>Student One:</p> <ul style="list-style-type: none"> <li>providing peer assistance (for example, using buddy systems, peer-assisted learning and peer tutoring)</li> </ul> <p>Student Two:</p> <ul style="list-style-type: none"> <li>providing feedback and correction</li> </ul> <p>Student Three:</p> <ul style="list-style-type: none"> <li>scaffolding student learning through guided practice and support</li> </ul>	<ul style="list-style-type: none"> <li>In English, the study of literature ranging from children’s picture books to novels set</li> <li>In Asia, and/or written by Asian authors. This could also include studying biographical</li> <li>Texts, or reading and writing haiku</li> </ul>	<p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p> <p>Identifying aspects of texts that convey details of information about a particular culture, for example words, phrases, circumstances, facts (ACELT1619)</p> <p>Exploring traditional stories from Asia and discussing their engaging features, for example use of the oral mode, visual elements, verse, use of puppets to convey the narrative (ACELT1622)</p> <p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p>



## Fantasy – Monkey Magic: Stages 3–4 English

Outcomes	Teaching and Learning Sequence	Differentiated Learning Activities	Resources	Asian Content Description and Elaboration
<p><b>WEEK 3</b></p> <p>Focus:</p> <p><b>EN46C</b> identifies and explains connections between and among texts</p> <p><b>EN47D</b> demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p><b>EN48D</b> identifies, considers and appreciates cultural expression in texts</p>	<ul style="list-style-type: none"> <li>Imagery: certain prototypical, archetypal images (black = evil, vs. white = good) or symbols (the sheriff's badge, water as initiation) associated with a setting or world.</li> <li>Plot/storyline: predictable narrative sequences of events, for example, in a crime drama, the problem/solution structure:             <ul style="list-style-type: none"> <li>What is the typical problem? – crime</li> <li>Who solves the problem? – the tough cop</li> <li>With what means? – violence</li> <li>Towards what end? – show that crime doesn't pay</li> </ul> </li> <li>Themes/value assumptions reflected in the text:             <ul style="list-style-type: none"> <li>What's the problem? – We live in a crime-ridden-world</li> <li>Who solves the problem? – Cops, who need to be tough.</li> <li>By what means/tools do they solve the problem? – Eye for an eye, tooth for a tooth")</li> </ul> </li> </ul>	<p><b>EXAMPLES</b></p> <p>Student One: use of technology and augmentative and alternative communication systems</p> <p>Student Two: providing feedback and correction</p> <p>identifying key vocabulary for explicit instruction</p> <p>Student Three: providing peer assistance (for example, using buddy systems, peer-assisted learning and peer tutoring)</p>	Computers with access to internet	<p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p> <p>exploring traditional stories from Asia and discussing their engaging features, for example use of the oral mode, visual elements, verse, use of puppets to convey the narrative (ACELT1622)</p>

## Fantasy – Monkey Magic: Stages 3–4 English

Outcomes	Teaching and Learning Sequence	Differentiated Learning Activities	Resources	Asian Content Description and Elaboration
<p><b>WEEK 4 – 5</b></p> <p><b>EN41A</b> responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p><b>EN42A</b> effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies</p>	<p><b>Film Study – Monkey Magic</b></p> <p>The Japanese drama was based on a 16th Century Chinese novel Journey to the West by Wu Cheng'en, and was filmed in North-West China and Inner Mongolia.</p> <p>Monkey, Piggy, and Sandy strike a deal to pay for the sins of their past lives by helping Tripitaka on a quest to India to return sacred Buddhist scriptures to China. On the journey they encounter many dangers, challenges, and demons!</p> <p>The mischievous Monkey is a brave fighter with magical powers, like flying on a pink cloud. Greedy Piggy is far less brave, and often tempted by food and women, while Sandy is a thinker, but not a doer. Tripitaka seems naïve and trusts everyone, unaware of the evils in the world.</p> <p>Brave Monkey, innocent Tripitaka, thoughtful Sandy, and greedy Piggy. With their distinct personalities, part of the magic—aside from the effects—is in watching them clash, as they quite miraculously survive trying to work together on their journey.</p> <p>There are some deep lessons in there.</p> <p>Complete Worksheet 1 or 2.</p>	<p><b>EXAMPLES</b></p> <p>Student One: providing opportunities for the student to think aloud (verbalisation)</p> <p>Student Two: providing feedback and correction</p> <p>Student Three: providing feedback and correction</p> <p>identifying key vocabulary for explicit instruction</p>		<p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p> <p>exploring traditional stories from Asia and discussing their engaging features, for example use of the oral mode, visual elements, verse, use of puppets to convey the narrative (ACELT1622)</p>






## Fantasy – Monkey Magic: Stages 3–4 English








Outcomes	Teaching and Learning Sequence	Differentiated Learning Activities	Resources	Asian Content Description and Elaboration
<p><b>WEEK 6</b></p> <p>EN46C identifies and explains connections between and among texts</p> <p>EN47D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN48D identifies, considers and appreciates cultural expression in texts</p>	<p>Take a screen shot from Monkey Magic and annotate :</p> <p>Film techniques Worksheet 3 – example</p> <p>Class then work on drafting a narrative:</p> <p>“Imagining they are one of the characters. They are set back from the action of a specific scene – describe how they feel concerning what is occurring. How do they feel about this situation and how do they feel they can assist the others in the group and find a way out of the event.”</p> <p>Using Worksheets 4– 6 label with the characteristics of main characters from Monkey Magic</p>	<p><b>EXAMPLES</b></p> <p>Student One: scaffolding student learning through guided practice and support</p> <p>Student Two: modelling and demonstrating skills, knowledge and cognitive strategies</p> <p>Student Three: identifying key vocabulary for explicit instruction</p>		<p>Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</p> <p>Exploring traditional stories from Asia and discussing their engaging features, for example use of the oral mode, visual elements, verse, use of puppets to convey the narrative (ACELT1622)</p>

## Fantasy – Monkey Magic: Stages 3–4 English




### Cross-Curriculum Priorities

-  Aboriginal and Torres Strait Islander histories and cultures
-  Asia and Australia's engagement with Asia
-  Sustainability

### General Capabilities

-  Critical and creative thinking
-  Ethical understanding
-  Information and communication technology capability
-  Intercultural understanding
-  Literacy
-  Numeracy
-  Personal and social capability

### Other Important Learning Areas

-  Civics and citizenship
-  Difference and diversity
-  Work and enterprise

### Quality Teaching Elements

#### Intellectual Quality:

- Deep Knowledge
- Deep Understanding
- Problematic
- Higher-Order Thinking
- Metalinguage
- Substantive Communication

#### Quality Learning Environment:

- Explicit Quality Criteria
- Engagement
- High Expectations
- Social Support
- Students' Self-Regulation
- Student Direction

#### Significance:

- Background Knowledge
- Cultural Knowledge
- Knowledge Integration
- Inclusivity
- Connectedness
- Narrative



# Fantasy – Monkey Magic: Stages 3–4 English

## Worksheet One

1. Identify the movie by stating its title, the year it was released, the name of the director, where the story is set, and the time period in which the story takes place.

Notes: \_\_\_\_\_  
\_\_\_\_\_

2. Who is the protagonist and what is he or she like?

Notes: \_\_\_\_\_  
\_\_\_\_\_

3. Who or what is the antagonist and what is he, she, or it like?

Notes: \_\_\_\_\_  
\_\_\_\_\_

4. What is the conflict that is driving the protagonist to act?

Notes: \_\_\_\_\_  
\_\_\_\_\_

5. Is there another less important conflict, often referred to as a subplot, which helps drive the story? If so, describe that conflict and who is involved in it.

Notes: \_\_\_\_\_  
\_\_\_\_\_

6. Describe three actions that the protagonist takes in order to try to resolve the conflict.

Notes: \_\_\_\_\_  
\_\_\_\_\_

7. What is the climax or moment of highest tension?

Notes: \_\_\_\_\_  
\_\_\_\_\_

# Fantasy – Monkey Magic: Stages 3–4 English

## Worksheet One

8. How is the conflict resolved?

Notes: \_\_\_\_\_  
\_\_\_\_\_

9. What aspects of the protagonist's character lead to the resolution of the conflict? Support your conclusion.

Notes: \_\_\_\_\_  
\_\_\_\_\_

10. What lessons from this film can viewers apply to their own lives? Name three and, for each, describe the lesson. If you can recall some dialogue that relates to any of the lessons, describe what was said. For each lesson, describe how the personality traits of the characters and the events of the story teach the lesson. There may be fewer than three lessons in the movie but try to find three.

Lesson No. 1: Notes: \_\_\_\_\_  
\_\_\_\_\_

Lesson No. 2: Notes: \_\_\_\_\_  
\_\_\_\_\_

Lesson No. 3: Notes: \_\_\_\_\_  
\_\_\_\_\_

11. Identify two devices of fiction, such as motif, symbol, foreshadowing, flashback, foil, opposition, irony, or language choice (diction) that are used in the story and describe how they affect plot progression, assist in character development, or convey meaning.

Notes: \_\_\_\_\_  
\_\_\_\_\_

12. Music and lighting are part of the way that the moviemakers communicate their message. Go deeper than that. Give two specific examples of how other elements of the cinematic art, such as shot framing, camera angles, camera movement, colour, editing choice, or length of take were used by the filmmakers to get their point across.

Notes: \_\_\_\_\_  
\_\_\_\_\_



# Fantasy – Monkey Magic: Stages 3–4 English

## Worksheet Two

### SECTION ONE — Introduction to Setting, Characters & Conflict

1. The Ordinary World;
2. The Call to Adventure;
3. Refusing the Call;
4. Meeting with the Mentor: and
5. Crossing the First Threshold.

### SECTION TWO — Action, Climax, Triumph

6. Tests, Allies, and Enemies;
7. Approach to the Inmost Cave;
8. Ordeal; and
9. Reward.

### SECTION THREE — Resolution and Denouement

10. The Road Back;
11. Resurrection; and
12. Return with reward

Identify the archetypes of Fantasy that appear in the movie and, for each, describe the function it performs in telling the film's story.

Some characters may fulfil more than one role. The following are the archetypes associated with the story of a quest.

1. The Hero;
2. The Mentor;
3. Threshold Guardians;
4. The Herald;
5. Shapeshifter;
6. The Shadow; and
7. The Trickster.

Describe any other archetypes that appear in the story and the functions they perform.

1. The father;
2. The mother;
3. The Child; and
4. The Maiden.

## Fantasy – Monkey Magic: Stages 3–4 English

### Worksheet Three

SCOWL ON FACE,  
REFLECTS MOOD –  
MEDIUM SHOT

CONCERNED FACIAL  
EXPRESSION – READY  
FOR ACTION THOUGH

HAPPY FACIAL  
GESTURE – NOT  
ACKNOWLEDGING ANY  
CONFLICT, FRIENDLY  
ATTITUDE, MOOD –  
MEDIUM SHOT



#### SAMPLE ANSWER

POSITIONING  
– READY FOR  
CONFLICT, HOLDING  
A WEAPON



IDENTIFY – COLOURS, COSTUMES, SETTING



## Fantasy – Monkey Magic: Stages 3–4 English

### Worksheet Four



## Fantasy – Monkey Magic: Stages 3–4 English

### Worksheet Five





## Fantasy – Monkey Magic: Stages 3–4 English

### Worksheet Six



Acknowledge shared material: Teach With Movies – [teachwithmovies.org](http://teachwithmovies.org)



## Global Education – Learning Emphases

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

# JOURNEY TO THE WEST



## OFFICIAL GAMING GUIDE

**A game in Chinese history  
for Stage 2 by Jackie Slaviero**



# JOURNEY TO THE WEST

## OFFICIAL GAMING GUIDE

### Background information

This study guide, 'Journey to the West', has been developed for teachers to use with primary school students in Years 3-4. It is based on a 16th Century Chinese story which has, since 1996, become a world-wide, online role-playing game. Designed to develop students' curiosity and imagination through an awareness and understanding of the influence of early Chinese culture and history, the study guide promotes an understanding of Chinese society, helping students to appreciate how the world and its people have changed. Through historical inquiry in the form of a role-play game which takes dragons as its theme, students will develop skills such as the ability to question, interpret, explain different perspectives, and communicate effectively.

By completing the study, students will be able to explain how different cultures and traditions contribute to Australian and community identity. They will investigate similarities and differences between their community and China, including ways of living, celebrations and popular culture. By completing this study guide, students will be able to develop an understanding of the positive and important influence of Chinese culture on our local community and the world. Students will explain how shared customs, practices, symbols, languages and traditions in communities contribute to Australian identities. Students will gather information, and (if able) participate in, significant Chinese celebrations in their school or local community.

'Journey to the West' is a sixteenth century Chinese classical story. Another name for it is 'Fantasy Westward Journey' (FWJ). In 1996, this was the most popular Massively Multiplayer Online Role-Playing Game in China. (MMORPG is a genre of role-playing video games in which a very large number of players interact with one another within a virtual game world.) It had over 25 million registered player accounts and a peak current user count of 1.3 million players and an average concurrent user count of 458,000. (Kshetri, 2009)

It has also had many names – the latest being 'Dragon Ball Z'. Statistically, it is one of the most successful online games to date. So, by using the structure and format of gaming, students are invited to go on an adventure of exploration and challenge, to collect the dragon eggs and be victorious in the end!

So let the journey begin!



*From Journey to the West by Wu Chengen, woodblock print, Chinese, 18th century. Source: Wikimedia Commons*

Using the 'Official Player's Guide', discuss the rules of 'Journey to the West'. Emphasise that the aim is to **make several friends** and battle a wide variety of 'villains' and be victorious in the end! Explain that there are times for team work and that by working together, the whole class will benefit. This is also the opportunity to bring in cyber-safety activities to suit the needs of the students in the class. <http://www.cybersmart.gov.au/>

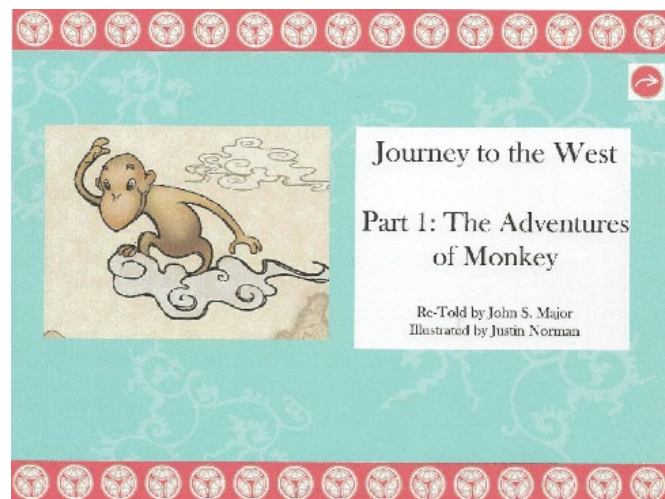
EXTENSION: Students create an 'avatar' for the duration of the study guide. There are many free avatar creation programs online. Teachers could encourage easy role play by allowing students to create a hat, shirt or other items that students can wear whilst they are on their journey. Suggestions to students could be based around their cultural identity. The teacher may wish to join in the fun!



# JOURNEY TO THE WEST

## Dragon Egg 1

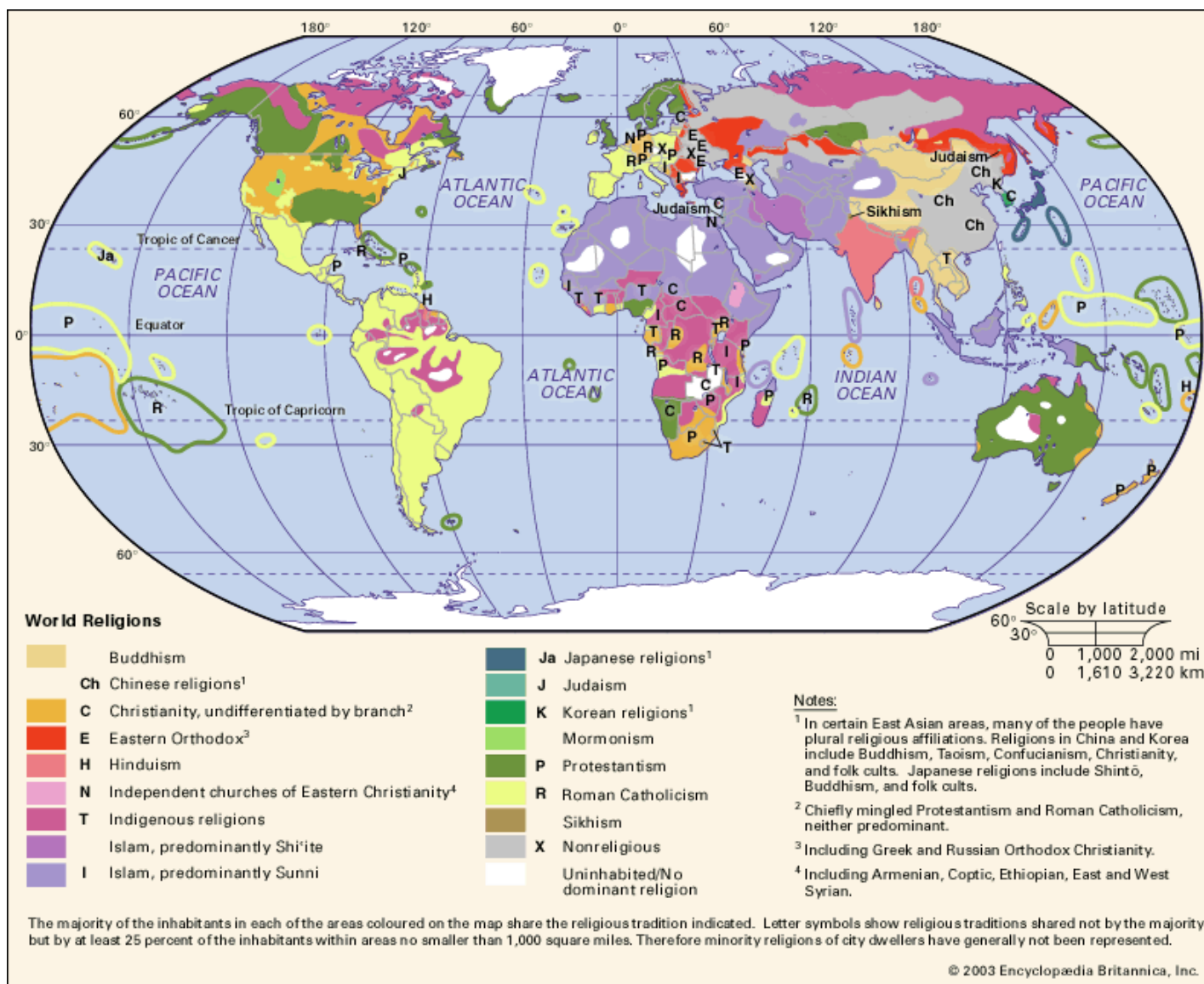
- Share the following stories:  
<http://kids.asiasociety.org/stories/journey-west-part-1>
- Discuss the questions from the story already on the website.
- Continue the story:  
<http://kids.asiasociety.org/stories/journey-west-part-2>
- Talk about the story. Tell students that this story is one way to explain how the Buddhist religion spread around the world from India. Brainstorm a list of the religions the students know – referring to scripture groups that are in the school.



Pose the questions:

Are all Chinese people Buddhist? Can there be people of many different religions living in one country? How? Discuss.

## Map of World Religions



<http://media.web.britannica.com/eb-media/31/3731-004-ACD90CA6.gif> Accessed: 14th October, 2012



# JOURNEY TO THE WEST

## Dragon Egg 2

- Brainstorm the computer and online games students like to play. Make a record of them to place on display. (This could also be turned into a mathematics activity – graphing the most popular games. Students could also research the origins of the games and create a timeline of when the games were developed.

Note: This result could reinforce what current research is saying about China and online gaming statistics!)

- Watch the YouTube clips:

Topic	Q R Code
Alakazam the Great 1960 (11 mins 31secs) <a href="http://www.youtube.com/watch?v=NQRKVTH_xcc">http://www.youtube.com/watch?v=NQRKVTH_xcc</a>	
Dragon Ball and Dragon Ball Z 1986 – 1996 (10 mins 41 secs) <a href="http://www.youtube.com/watch?v=N6i0IYcuIno">http://www.youtube.com/watch?v=N6i0IYcuIno</a>	

Are there any similarities and differences?

As a class, identify the parts of the stories that are similar to the way we think or behave. Give reasons why.

### Pose the question:

Both of these movies are based on 'Journey to the West', which you have read. How do you think this story has influenced us today?

Now watch:

BBC 2008 (2 mins) <a href="http://www.youtube.com/watch?v=Yr5ZWYRaAyw">http://www.youtube.com/watch?v=Yr5ZWYRaAyw</a>	
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An acrylic Dragon Ball. Source: Wikimedia Commons

### Discussion points:

- Who are the animals/characters in the film?
- Identify the Olympic sports depicted in the clip.
- Are they easy to recognise? Why?
- How can you tell it is for the Beijing Olympics?
- What icons and images give us this information?
- What makes this advertisement interesting?
- How have they linked the clip to 'Journey to the West'?
- Why is this important?



[http://upload.wikimedia.org/wikipedia/en/thumb/8/87/2008\\_Summer\\_Olympics\\_logo.svg/150px-2008\\_Summer\\_Olympics\\_logo.svg.png](http://upload.wikimedia.org/wikipedia/en/thumb/8/87/2008_Summer_Olympics_logo.svg/150px-2008_Summer_Olympics_logo.svg.png)  
Accessed: 26<sup>th</sup> October, 2012

### Extension:

- Free 'Monkey' readers' theatre scripts – <http://www.aaronshp.com/rt/RTE37.html>
- Online free dragon games – <http://armorgames.com/play/4046/how-to-raise-a-dragon>

# JOURNEY TO THE WEST

## Dragon Egg 3

The Chinese dragon boat races will always be a symbol of Chinese culture and spirit. As one of the three largest Chinese festivals of the year, this mythical celebration can now be witnessed around the world. The race has come to symbolise both man's struggle against nature and his fight against dangerous enemies. The dragon boat festival is typically celebrated "the Fifth of the Fifth" – the fifth day of the fifth month.

In Australia, statistics show that there has been a great increase in sports festivals, covering everything from fishing to billy carts, cycling, pigeon-racing, hang gliding, dragon boat racing and camp drafting over the last decade. Dragon boat racing is the fastest growing team sport in many countries.

Red is the colour of the number five and symbolises heat, summer, and fire. Some of the original rituals are still practiced today, like the "Awakening of the Dragon" by dotting the eyes of the dragon's head. This ceremony is conducted to cleanse and bless the area of the competition, the competitors, and their boats. It also gives the boats and their crew the strength of the Dragon and the blessing of the Goddess of the Sea.

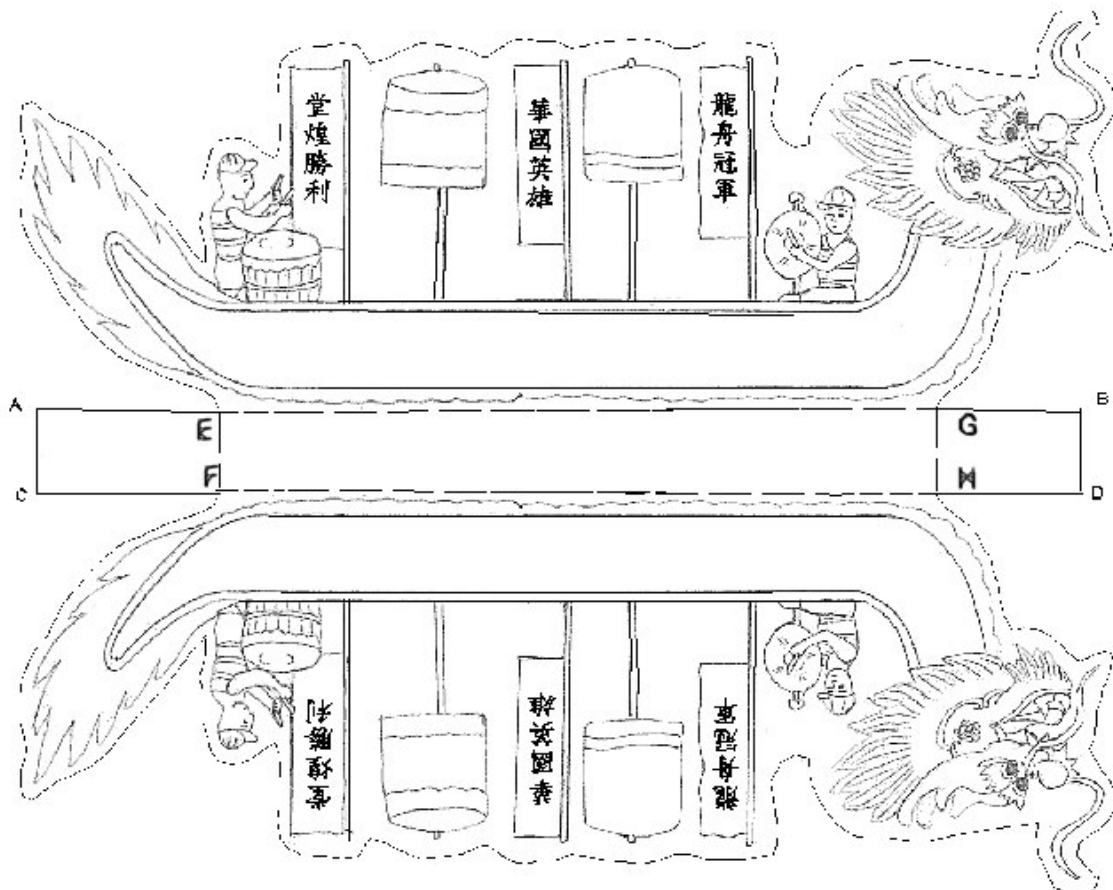
Each boat has a traditional dragon's tail and dragon's head. They are 13.5 metres long and weigh between 800 and 1360 kgs. Dragon boating involves 22 individuals working as a team.

*'The tragic tale of Ch'u Yuan is the story connected to the dragon boat races. Ch'u Yuan was a poet and a minister and councillor to the king of Ch'u. He feared for the future of his kingdom and to do the best for his country, he gave advice to the king. To his surprise, the advice was not accepted and he was exiled. At the devastation of the kingdom of Ch'u and his exile, Ch'u Yuan, in desperation and sorrow, threw himself into the Mi Lo River.*

*The people of Ch'u loved Ch'u Yuan. They grieved over his death and spent much time trying to scare the fish and water dragons away from Ch'u Yuan's body by rowing around the river in their fishing boats, splashing their oars, and beating their drums. And to ensure that Ch'u Yuan never went hungry, they wrapped rice in leaves and threw them into the river. Rice cakes are still eaten today as part of the dragon boat festival celebration' (extract from Awakening the Dragon by Shelagh Pierce).*

Today the dragon boat races are primarily a form of entertainment that teaches people a little about Chinese history and culture. Invite students to research the similarities and differences between the races of today and of 2000 years ago. Discuss.

Students create their own dragon boat design, either by using the pattern included or making their own. Students are to take a photo of their finished product and include it in their gaming guide.





# JOURNEY TO THE WEST

## Extension:

- Design a life vest to wear in a dragon boat race.
- Create a t-shirt and poster to promote the Dragon Boat Festival in your community.



T-shirt: [http://www.lsa.umich.edu/chinanow/images/dragon\\_tshirt.gif](http://www.lsa.umich.edu/chinanow/images/dragon_tshirt.gif)



Poster: <http://www.uniteagainsthate.org.uk/wp-content/uploads/2010/06/CWA-Dragon-Boat-Race-poster-WEB-213x300.jpg>

Accessed: 14<sup>th</sup> October, 2012

## Dragon Egg 4

- Listen to Descendants of Dragons. Wang Leehom – <http://www.youtube.com/watch?v=igs788j02Os>  
PAUSE at 2 minutes and 30 seconds.

- **Teacher:** an explanation of the song can be found at: <http://www.onedayinmay.net/Other/Leehom/HeirsDragon.html>

- Read the lyrics from the student booklet.
- Discuss the English translation.
- Encourage students to match the pinyin with English words and make a word wall.

*Faraway in the East there is a river,  
Its name is Yangtze  
Faraway in the East there is a river,  
Its name is Huanghe*

In the first stanza, there are two rivers in the East (Yangtze and Huanghe). Find them on the map in the student guide. The map shows the Yangtze and YELLOW Rivers. What do you think the Mandarin name for yellow might be? Look at this website and use the links to learn the colours. <http://mandarin.about.com/od/vocabulary/a/colors.htm>

## Pose questions like:

How do you think the Yellow River got its name?  
What is the dragon?

Describe the descendants of the dragon.

- Compare this song to a patriotic Australian song, such as 'I am Australian'.
- Example: <http://www.youtube.com/watch?v=jD3SkTyXzcE&feature=related>
- Discuss how these songs give identity and meaning.
- Write words in the human and dragon outlines that can be used to describe identity.
- Can some people identify themselves with words from both songs?
- Can people identify themselves from being from more than one place? Discuss.
- On large sheets of paper, students draw their silhouettes. They fill inside the outline with pictures and words that identify them. Display and discuss how we are unique but also similar.

# JOURNEY TO THE WEST

- What is 'Australian identity'? What is 'ethnic identity'? How do both of these make our 'personal identity'? Have our identities been influenced by dragons? How?

## Extension:

Invite students to share songs from other cultures that are identified as songs of national pride (not national anthems). Encourage the sharing of them in class and discussion of their importance to personal identity. Students interview and record their parent's discussion about their sense of identity.

## Dragon Egg 5

### Chinese New Year

*Chinese New Year occurs in late January/early February (subject to the lunar calendar). This is the most important celebration in the Chinese year. Buildings are decorated in red (for luck and happiness) and gold (for wealth and happy marriages). Activities include parades, where dancers wearing large, brightly coloured dragon or lion heads and musicians beating drums and lighting firecrackers attempt to scare away bad spirits and bring good luck. Children may receive 'lucky money'. Some people of Chinese ancestry will visit temples at this time.*

(extract from NSW HSIE syllabus glossary)

Chinese New Year celebrations in Australia can be traced back to the gold rush days of the 1860's.

<http://museumvictoria.com.au/origins/history.aspx?pid=9>

### Dragon Dance

The history of the Dragon Dance can be dated back to the Han Dynasty (180-230 AD). The Dragon Dance plays an important part in Chinese culture. The Dragon is a sacred creature, symbolising power, courage, righteousness and dignity. The Chinese show great respect towards the dragon, and have always referred themselves as being Descendants of the Dragon as a sign of ethnic identity.

The Dragon Dance has always been a great spectacle to watch and is usually performed on big occasions or grand openings, especially during the festive Chinese New Year (or Lunar New Year) celebrations. The dance signifies the end of the year and welcoming a new start, driving away evil spirits, bringing good luck and fortune to the people.



Chinese Dragon Dragons, Australia Day 2014. Source: Wikimedia Commons

### The Dance

A Dragon Dance requires many dancers. The number of dancers varies, ranging from the recommended 9 performers. The musical instruments used for lion dancing include the drum, cymbals and a gong.

In a successful Dragon Dance, the dancers must coordinate their movements - correct timing is crucial to avoid tangling up. A mistake from any one person can disrupt other dancers.

Equally important is the precise timing between the Pearl, Dragon's head and the tail. The Pearl initiates the pattern of moves for the Dragon's head and body, whilst the tail keeps in time with the head movements.

The movements are based on footwork and hand coordination to perform combinations of patterns. Each team member must be able to leap, crouch and change the direction and pace of movements, requiring discipline, stamina and a substantial amount of practice.

- Watch the dragon dance: [http://www.youtube.com/watch?feature=player\\_embedded&v=4WUnWPpRslM](http://www.youtube.com/watch?feature=player_embedded&v=4WUnWPpRslM)
- Discuss the movement of the pearl and the performers.
- Students create a dragon puppet using the template provided on the following page. They will need paddle pop sticks, string, scissors, pencils, glue, sticky tape and a hole punch. They may wish to record a dragon dance, using their puppets and music from the internet.

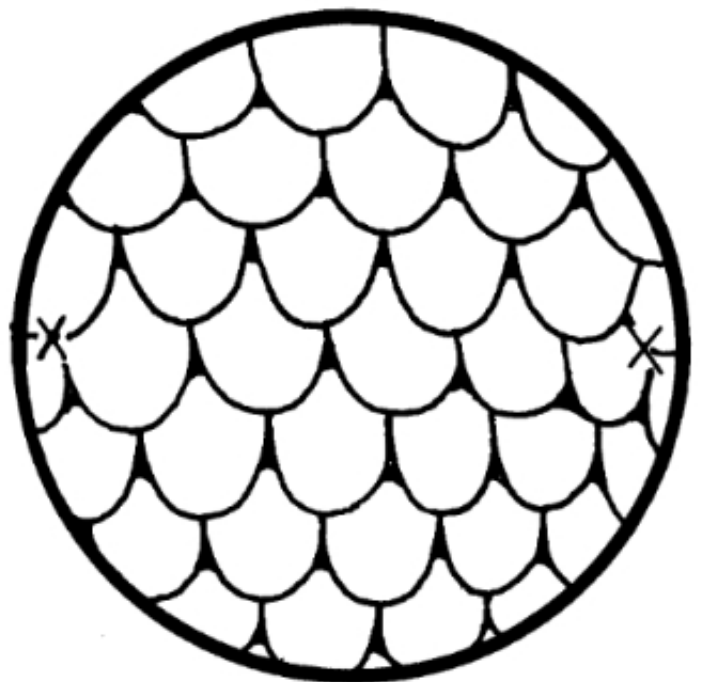
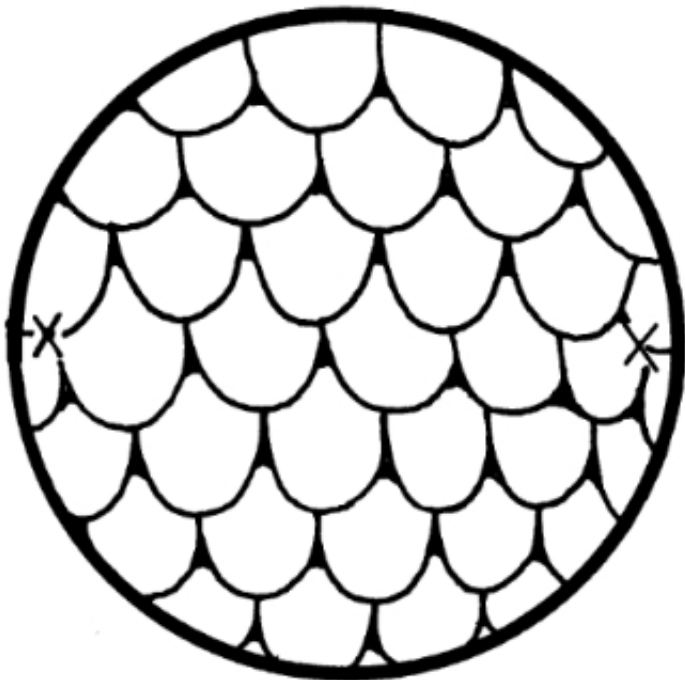
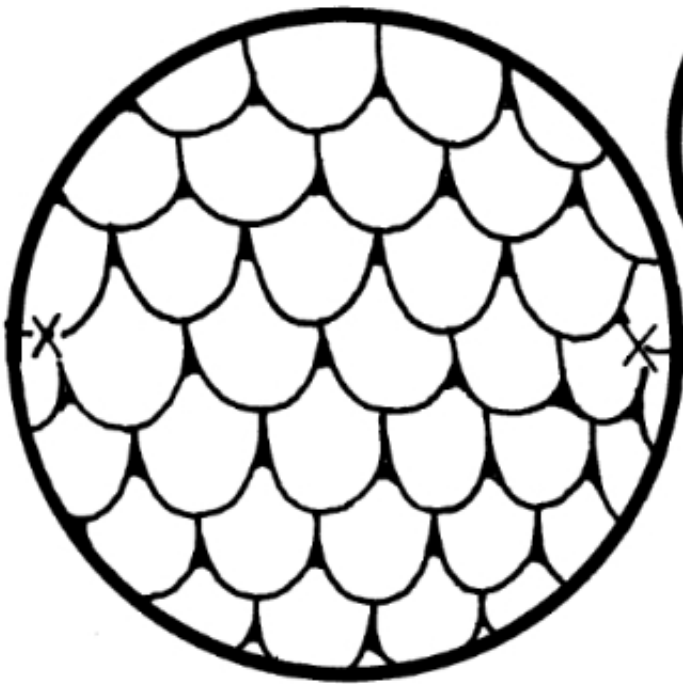


# JOURNEY TO THE WEST

- Photocopy the template to fit A4 size paper or go to: <http://www.teachercreated.com/samples/3613s.pdf>
- Directions: Colour and cut out the dragon pieces on this page and the following page. Glue the

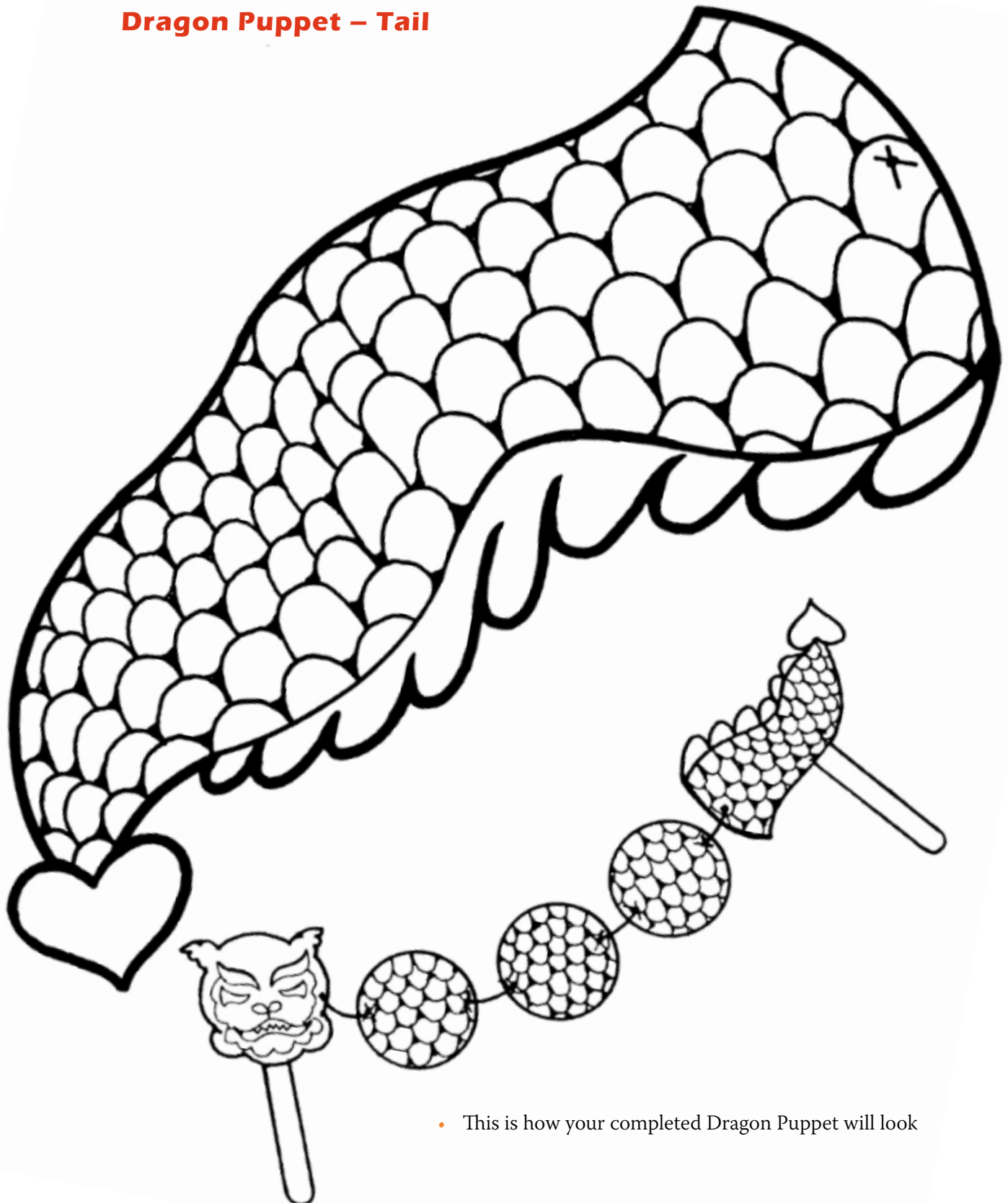
pieces onto cardboard and trim around the edges. Punch a hole at each X and tie the pieces together with red cord or wool. Glue craft sticks to the head and tail. Make your dragon dance.

## Dragon Puppet – Head and body pieces



# JOURNEY TO THE WEST

## Dragon Puppet – Tail



- This is how your completed Dragon Puppet will look



# JOURNEY TO THE WEST

Find out where a local celebration is being held and either plan a class trip or a 'get together' if at all possible. Invite performers to come to school to celebrate Chinese New Year.

## Extension:

Design a money envelope for Chinese New Year. – [http://www.activityvillage.co.uk/printable\\_lucky\\_money\\_envelopes.htm](http://www.activityvillage.co.uk/printable_lucky_money_envelopes.htm)

The ones from this website are designed for the Year of the Dragon but can be adapted.

## Dragon Egg 6

Most of us are very familiar with the classic western dragon but not all have a great insight into the Chinese dragon. There are many differences. These include the ability to fly even without wings, shape-shifting abilities and behaviour to the people. Ask students to brainstorm the dragons they know and the types of behaviour they exhibit.

In Chinese mythology there are five types of dragons. Four belong to the Long Family and the fifth being the Imperial Dragon.

Tian Long – those guarding the gods and emperors; celestial dragons

Shen Long – those controlling the rain; spirit dragons

Di Long – earthly dragons which care for the rivers and seas

Cang Long – guardians of the Imperial treasure



Imperial Throne, Forbidden City. Source: J. Sillar



www.ActivityVillage.co.uk - Keeping Kids Busy

Imperial Dragon – depicted on the many shrines and temples within the Forbidden City and beyond.

- Students may wish to find the story about the first dragon.

The Chinese dragon is made up of nine entities. The head of camel, the eyes of a demon, the ears of a cow, the horns of a stag, the neck of a snake, it's belly a clam's, it's claws that of an eagle, while the soles of his feet are that of a tiger, and the 117 scales that cover it's body are that of a carp.

The Chinese dragon has four claws as standard, but the Imperial dragon has five, this is to identify it above the lesser classes. Anyone other than the emperor using the five claw motif was put to death.

- Students use available technology to research the nine resemblances and the five types of dragons.
- As a class, create enlarged posters about the five types of dragons and display for others to see.

## Extension:

Create a book about the anatomy of a dragon for young readers. <http://animals.pppst.com/dragons.html>



# JOURNEY TO THE WEST

## Dragon Egg 7

The number 9 features very heavily in Chinese society.

Show the following links:

Number associated with the Emperor, [http://www1.chinaculture.org/library/2008-02/09/content\\_22449.htm](http://www1.chinaculture.org/library/2008-02/09/content_22449.htm)

Emperor's robes often had 9 dragons, <http://www.redtreesoft.com/dragon/Images/DragonRobe560.jpg>

'Number nine' speaking, <http://www.youtube.com/watch?v=CxN6HNWZTdg&feature=related>.

Numbers 0 to 9

Long dragons have 9 anatomical resemblances, <http://library.thinkquest.org/CR0215373/images/Histor1.jpg>

Long dragons have exactly 117 scales (9 x 19), <http://resources.primarysource.org/content.php?pid=55421&sid=405880>

Long dragons have 81 (9 x 9) positive (yang) and 36 (4 x 9) negative (yin) scales, <http://dragondreaming.wordpress.com/dragons-myth-legend/chinese-dragons/>

Dragons have 9 sons, <http://www.chinese-tea-culture.com/dragons-sons.html>

## Dragon's Nine Sons

According to legend the Dragon had nine sons, and each had a strong personality.

In all the research, there seems to be no agreement to what the sons are called. Therefore, generally, the following has been adapted for this study guide.

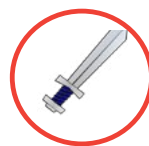


### Chiwen

A reckless and adventurous dragon whose image can be found decorating the eaves of palaces.



Longshan temple dragon. Source Wikimedia Commons



### Yazi

Valiant and bellicose; his image is seen on sword-hilts and knife hilts.



Painted stone relief of a Chinese warrior with sword. Source Wikimedia Commons



### Tao Tie

Tao Tie is a dragon who loves to eat, he can be seen on plates and bowls.



Dish with clouds and dragons, Qing dynasty Source Wikimedia Commons



# JOURNEY TO THE WEST



## Gonfu

Gonfu is a good swimmer and his image decorates many bridge piers and arches.



Jade Belt bridge, Summer Place, Beijing Source: Wikimedia Commons

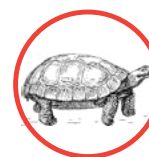


## Pulao

Pulao is fond of roaring and his figure is carved on bells.



Above: Detail of a Pulao  
Left: Tianfei Gong. Source: Wikimedia Commons



## Biaxia

Biaxia is a tortoise who carries heavy loads.



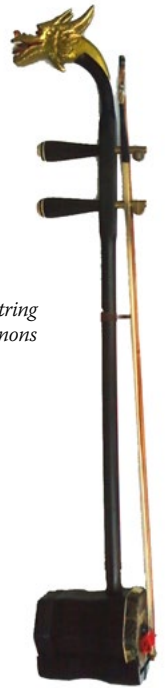
Yan Miao Turtle Stele, Zhizheng era. Source Wikimedia Commons



## Qiuniu

Qiuniu loves music and his figure is a common decoration on the bridge of stringed musical instruments.

Right: Qiuniu on a Chinese string instrument. Source Wikimedia Commons



## Suanmi

Suanmi is fond of smoke and fire; his likeness can be seen on the legs of incense-burners.

Suanmi on the feet of an Chinese incense burner. Source Wikimedia Commons



## Bi'An

Bi'An is as tight-lipped as a mussel or a snail. His image is carved on doors.



Bi'An door handles, Beijing. Source Wikimedia Commons

- In small groups, students select one of the above and present a two minute speech about their 'dragon son'.



# JOURNEY TO THE WEST

- Read the following article:

<http://www.theepochtimes.com/n2/china-news/traditional-chinese-clothing-dragon-rob-4087.html>

- Now, design a robe for a new emperor – using the 9 dragons.

## Dragon Egg 8

Teaching about other cultures when the focus is on people and using art forms is a powerful way to make connections.

- Look at and discuss the art in the student book. Using the available technology, invite students to 'collect' three pieces of 'Chinese Art'. Make a collage of these pieces on the classroom wall.
- Read the following information to the class: <http://www.chinakongzi.com/2550/eng/painting1-2.htm>
- Explain to students that Farmer's painting is growing in popularity and by using geometrical shapes the class will create their own dragon picture in the style of farmer's art – using all

the information they have gained about eastern dragons.

- Create a dragon art gallery.

### Extension:

Produce iMovies about dragons in Chinese art and create QR codes. Display QR codes around classroom and invite others to share.

## Dragon Egg 9

- Brainstorm the dragons you will find in YOUR community.
- Take photos and paste them in your booklet for future reference.
- Create an advertisement about your community and its 'dragons'!
- It may be a brochure, a two-minute advertisement or a poster.
- Present your talk to another class or group of older students.



*Illuminated dragon, Mid Autumn Festival, Singapore Source Wikimedia Commons*



Name: \_\_\_\_\_

# Journey to the west



## OFFICIAL PLAYERS' GUIDE

# A game the whole class can play

Collect all 9 dragon eggs to complete the game.

There are 9 levels, each with its own set of challenges. Your aim is to make several friends and battle a wide variety of 'villains' and be victorious in the end!



## REMEMBER:

You can have lots of fun on the internet chatting to friends, playing games and being creative. You should behave the same way towards others whether you are online or offline.



# World religions in my community



# Dragon boat racing





# Alakazam the Great vs Dragonball Z



	Similar	Different
Alakazam the Great		
Dragonball Z		

‘Journey to the west’ was originally written in the sixteenth century. Does it influence us today? How?

Yao yuan di dong fang you yi tiao jiang  
 Ta di ming zi jiu jiao Chang Jiang  
 Yao yuan di dong fang you yi tiao he  
 Ta di ming zi jiu jiao Huang He  
  
 Gu lao di dong fang you yi tiao long  
 Ta di ming zi jiu jiao Zhong Guo  
 Gu lao di dong fang you yi qun ren  
 Ta men quan dou shi long de chuan ren  
  
 Ju long jiao di xia wo cheng zhang  
 Zhang cheng yi hou shi long de chuan ren  
 Hei yan jing Hei tou fa Huang pi fu  
 Yong yong yuan yuan shi long de chuan ren  
  
 Sui bu ceng kan jian Chang Jiang mei  
 Meng li chang shen you Chang Jiang shui  
 Sui bu ceng ting jian Huang He zhuang  
 Peng tai xiong yong zai meng li





Faraway in the East there is a river,  
 Its name is Yangtze  
 Faraway in the East there is a river,  
 Its name is Huanghe

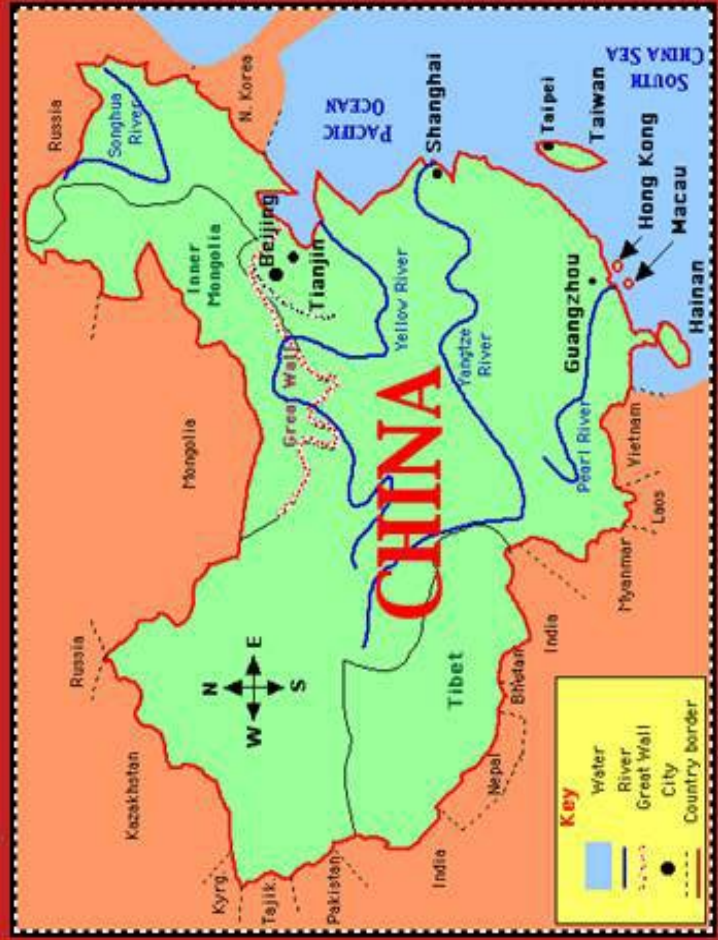
In Ancient East there is a dragon,  
 Its name is China  
 In Ancient East there are a group of people,  
 They are all descendants of dragon

Under the great dragon I grew up,  
 Grown up I became a descendant of long  
 Black eyes, black hair, yellow skin,  
 Always the descendant of loong

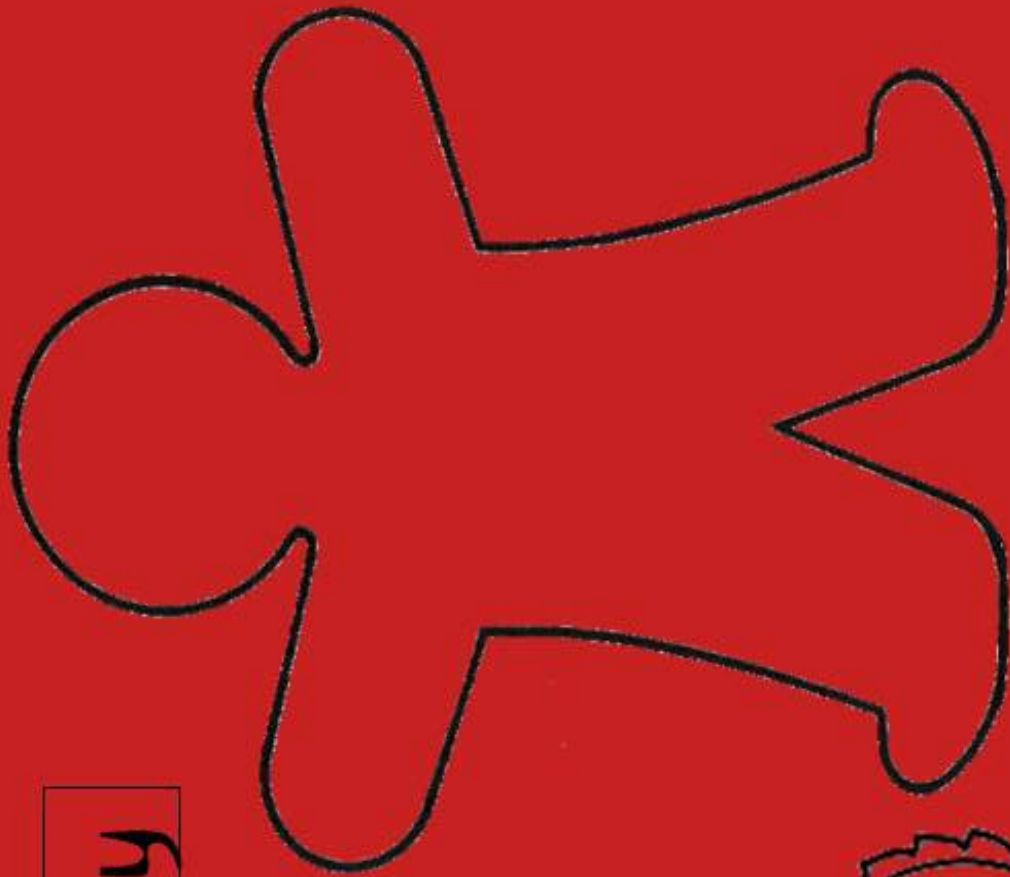
Faraway in the East there is a river,  
 Its name is Yangtze  
 Faraway in the East there is a river,  
 Its name is Huanghe

Who hasn't seen the beautiful Yangtze  
 Swim in the Yangtze in a dream  
 Who hasn't heard the beach of Huanghe  
 Surging waves in dream  
 Yeah –

In Ancient East there is a dragon,  
 Its name is China  
 In Ancient East there are a group of people,  
 They are all descendants of dragon (long)  
 They are all descendants of dragon  
 They are all ----



# Identity





# Chinese New Year and the dragon dance



# Chinese dragon mythology





The number 9 - 九

Pinyin: jiǔ



## Dragon art

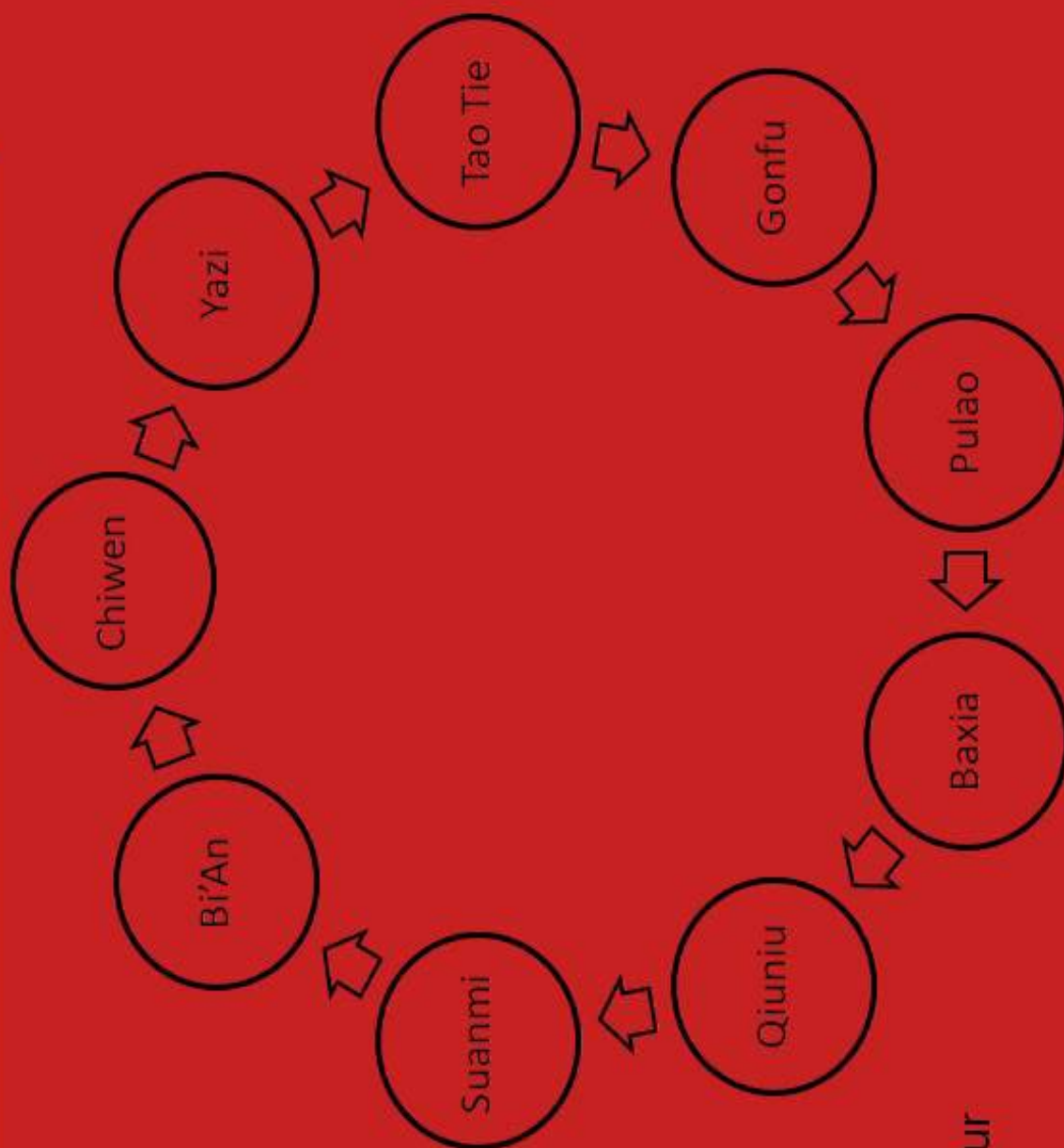




# In search of dragons in your community...



The journey ends!



Your map! Collect your dragon eggs here!



Match the dragons with their characteristics  
As each part of your journey is complete, cut out  
the dragon egg and paste it on your 'map'



# JOURNEY TO THE WEST

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# JOURNEY TO THE WEST

## FOR THE TEACHER

*Tea with the Black Dragon (1987) by R. A. MacAvoy*

Mayland Long, a man who used to be a black dragon ten yards long, with a head like a chrysanthemum and five toes on each foot- a Chinese imperial dragon. As a dragon, he was a scholar and collector, who became interested in humanity and man's search for truth. After centuries of study, he has turned into a man and lost contact with his own species. The novel tells the story of his encounter in San Francisco with a woman musician, with whom he falls in love as he helps her to rescue her daughter from a gang of criminals. There is a helpful discussion between Long and a young man about the difference between Western and Eastern dragons ("terror on batwings" on the one hand, long life and wisdom on the other), although it becomes clear that Long himself is still capable of violence. He never appears in dragon shape, but there are many small physical details which distinguish him from the ordinary and bring him to life convincingly as a dragon very different from the ordinary in Western fiction.

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Identity

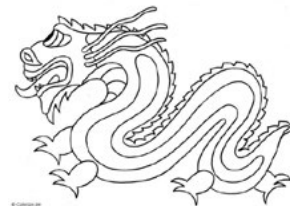
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Wang Lee

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Chinese New Year and Dragon mythology

From my personal photo album

Xi'An 2012 Hanban trip with Department of Education

# JOURNEY TO THE WEST

## What are QR (Quick Response) Codes?

A QR Code is a barcode on steroids. They are used for encoding information in two-dimensional space. They were originally used to track auto parts, but have become popular (especially in Japan) for much broader, often commercial purposes.

There are a number of apps that can read QR Codes, including the free QRReader. Most Android phones, iPhones and BlackBerries are able to read the codes right out of the box, as can newer Nokia handsets. Windows Mobile users can download QuickMarks. All you need to do is launch the appropriate app, and point your phone's camera at the QR code you want to scan.



QR codes in the classroom –

<http://www.schrockguide.net/qr-codes-in-the-classroom.html>

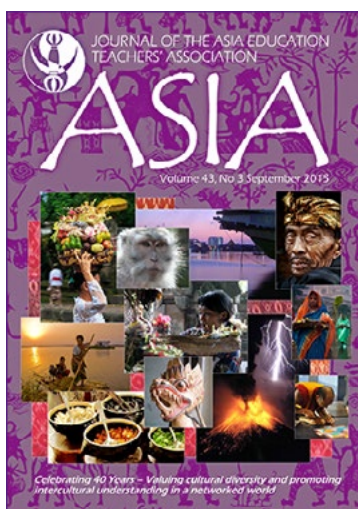
A PDF of the original Word version of the *Journey to the West* unit of work by Jackie Slaviero, which contains all the original QR Codes, can be accessed from the Teacher Resources section of the AETA website.



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