



JOURNAL OF THE ASIA EDUCATION  
TEACHERS' ASSOCIATION

# ASIA

Volume 42, No 2 June 2014



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





## Mission Statement

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

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

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

Please send to:

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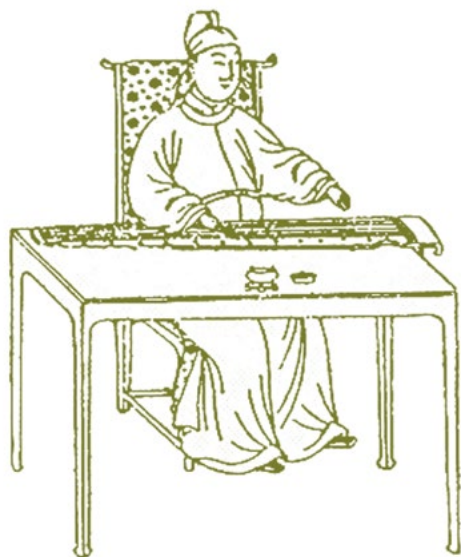
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Publication design and layout: Jill Sillar, Professional Teachers' Council NSW



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# From the Editor's Desk

**With so much discussion going on about Asia in the curriculum happening, I am very excited to present many wonderful units of work for teaching about ASIA across the curriculum by classroom teachers.**

We commence with a piece on GLOBAL EDUCATION, a very important initiative from the Department of Foreign Affairs and Trade – Australian Aid. [The link is provided for an extensive array of free resources for the classroom.]

Dr Susan Bliss has written a Stage 2/3 Unit for Geography on Places using Indonesia. A new contributor Dany Alarab, from the T.E.V. Indonesia trip has written a Stage 5/6 Geography piece on Palm Oil Production in S.E. Asia. We also have a Stage 4 History/Geography piece on the Makassans by our regular contributor, Ross Mackay. Darren Brailey [Indonesia trip] has provided two excellent pieces for Visual Arts, How to set up an Art Club with an Indonesian Influence and a case study on the wonderful Indonesian artist, Affandi for Stage 4. A regular contributor, Phillip O'Brien has written a worksheet on Wildlife Conservation. Finally, Christine Cigana has completed another wonderful unit for Stage 4 English on Stereotyping.

We always welcome items from teachers! I will always remember being excited about the first time I saw my work published... give it a try! It is a great feeling to be part of the contribution of teaching our students to be Global Citizens.

Don't forget to look at the exciting tours being offered by GLOBAL EDUCATION this year. Details are on our website.

Di Dunlop.

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





# WHAT IS GLOBAL EDUCATION?



## Global Education and the link to studies of Asia

Studies of Asia provide students with learning opportunities that aim to acquire knowledge, skills and understandings about the people and places of Asia. To know about, live with and value cultural diversity in the Asian region - an area that is increasingly connected to Australia, is the goal of implementing a studies of Asia perspective in teaching and learning programs. Global Education provides teaching and learning activities and opportunities for students to *participate* in shaping a better, shared future for the **world**.

Global Education emphasises the unity and interdependence of human society and develops in students a sense of self and appreciation of cultural diversity, however, it is the affirmation of social justice and human rights; the building of a peaceful world; and actions for a sustainable future that Global Education actively promotes. Further, students are urged to take responsibility for their actions and to see themselves as **global citizens** who can contribute to a more peaceful, just and sustainable world.

Australian global educators place particular emphasis on developing relationships with our neighbours in the Asia-Pacific and Indian Ocean regions.

Global Education has five learning emphases or perspectives to assist in developing students as global citizens. They are:

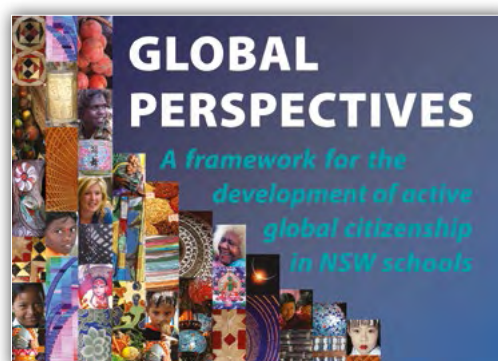
- **interdependence and globalisation** – the complex social, economic and political links between people and the impact that changes have on each other
- **identity and cultural diversity** – an understanding of self and one's own culture, and being open to the culture of others
- **social justice and human rights** – the impact of inequality and discrimination, the importance of standing up for our own rights and our responsibility to respect the rights of others
- **peace building and conflict resolution** – building and maintaining positive and trusting relationships and ways conflict can be prevented or peacefully resolved
- **sustainable futures** – the ways in which we can meet our current needs without diminishing the quality of the environment or reducing the capacity of future generations to meet their own needs.

Teaching with a global perspective can enhance the work of studies of Asia in the classroom as it offers teachers and students:

- an emphasis on the future, the dynamic nature of society, and each person's capacity to choose and shape preferred futures
- an opportunity to explore important themes such as change, interdependence, identity and diversity, rights and responsibilities, peace building, poverty and wealth, sustainability and global justice
- a focus on cooperative learning and action, and shared responsibility
- an emphasis on critical thinking and communication
- an opportunity to develop positive and responsible values and attitudes, important skills and an orientation to active participation.

The Global Education Project NSW (GEPNSW) is a Department of Foreign Affairs and Trade - Australian Aid funded project that works to help educators in schools and universities in NSW provide teaching and learning which broadens students' outlook so they become more active, involved citizens of the global community. Other states and territories throughout Australia have similar projects.

The Global Education Project NSW is underpinned by the following framework document:



For further information and support about Global Education, including hard or soft copies of Global perspectives: a framework for the development of active global citizenship in NSW schools, please visit [www.ptc.nsw.edu.au/gepnsw/gepnsw-home](http://www.ptc.nsw.edu.au/gepnsw/gepnsw-home). This website also includes a link to ordering a suite of other complimentary resources for teachers on incorporating the global education perspective in your classroom.



## Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity

# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM YEAR 3: PLACES ARE SIMILAR AND DIFFERENT

Dr Susan Bliss

## Year 3 Level Description

*'Places are both similar and different'* continues to develop students' understanding of place by examining the similarities and differences between places within and outside Australia. The concept of place is developed through examining the major natural and human characteristics of Australia the Countries/ Places of Aboriginal and Torres Strait Islander Peoples, and Australia's neighbouring countries'

<http://www.australiancurriculum.edu.au/Geography/Curriculum/F-10?layout=3#page=3>

### Curriculum – Content Description:

- The location of Australia's neighbouring countries and their diverse characteristics (ACHGK016)
- The similarities and differences between places in terms of their type of settlement, demographic characteristics and the lives of the people who live there (ACHGK019)

### Elaborations

- Describing the similarities and differences between their local place and places in neighbouring

countries in their natural and human characteristics

### Physical/natural environment:

- located in SE Asia
- comprises of approximately 17,508 islands
- lying along the equator, it has a tropical climate – hot, wet and humid
- has wet and dry seasons (monsoon)
- contains at least 150 active volcanoes – has the largest number of active volcanoes in the world
- one of the Coral Triangle countries with the world's greatest diversity of coral reef fish



Hindu ceremony, Bali – Photograph: S. Bliss

### Physical/human interactions:

- environmental issues include: large-scale deforestation, wildfires, endangered species, over-exploitation of marine resources; air pollution, and unreliable water and waste water services.

### Human/built environment:

- over 238 million people – world's fourth most populous country
- 58% of the population lives on the island of Java – the world's most populous island
- capital city is Jakarta located on Java about 300 ethnic groups
- about 300 ethnic groups



# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Geoactivities

1. Using newspapers, journals or the internet design a poster of images of Indonesia
2. Label the photographs
3. Identify the physical and cultural features on the photographs
4. ICT – Go to [http://www.asiaeducation.edu.au/curriculum\\_resources/geography/year\\_3\\_images\\_of\\_indonesia/images\\_of\\_indonesia\\_landing\\_page.html](http://www.asiaeducation.edu.au/curriculum_resources/geography/year_3_images_of_indonesia/images_of_indonesia_landing_page.html).
  - a. In pairs explain the similarities and differences between life in Indonesia and Australia.
  - b. Develop a class mind map that summarises what students learned about life in Indonesia.

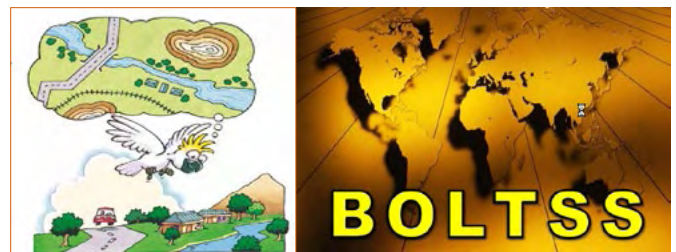
### Curriculum: Geographical inquiry and skills

- Develop *geographical questions* about the location of Australia's neighbouring countries and their diverse characteristics. For example: Where is Indonesia? Why is it called our neighbour? What are the similarities and differences between Australia's and Indonesia's climate? What are the similarities and differences on how people perceive Indonesia? What are the different views on protecting the Indonesian environment? What are the similarities and differences between places in terms of their type of settlement, demographic characteristics and the lives of the people who live there?
- *Collect and record relevant geographical data and information*, for example, by observing by interviewing, conducting surveys, measuring, or from sources such as maps, photographs, satellite images, the media and the internet
- Represent data by *constructing tables and graphs*
- Represent the location of places and their features by *constructing large-scale maps* that conform to cartographic conventions including scale, legend, title and north point, and describe their location using simple grid references, compass direction and distance
- Interpret geographical data to *identify distributions and patterns and draw conclusions*
- Present findings in a *range of communication forms*, for example, written, oral, digital, graphic, tabular, and visual, and use geographical terminology
- Reflect on their learning to *propose individual action* in response to a contemporary geographical challenge and *identify the expected effects of the proposal*

### Curriculum: Maps and Globe

- Represent the location of places and their features by constructing large-scale maps that conform to cartographic conventions including scale, legend, title and north point, and describe their location using simple grid references, compass direction and distance (ACHGS022)
- using a globe to locate New Zealand, the Pacific Island nations, Papua New Guinea, Timor-Leste and **Indonesia**, labelling them on a map, and identifying the direction of each country from Australia

What should a map on Indonesia contain?



Source of sketches: *Keys to Geography* 2nd ed + CD, Australian Geography Teachers' Association, page 2, and <http://www.slideshare.net/yaryalitsa/boltss-mapping-geography>

Every map should have **BOLTSS**:

**B**order: line around it

**O**rientation: direction such as North (use of compass)

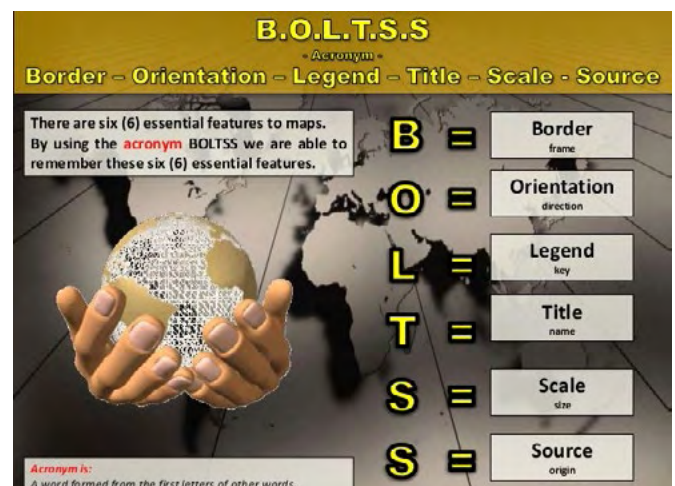
**L**egend: symbols such as green for trees and blue for rivers

**T**itle: name of map

**S**cale: measurement between the map and the real world. Is the map 100 or 20 times smaller?

**S**ource (sometimes included)

**Additionally information– maps should be neat and names printed**

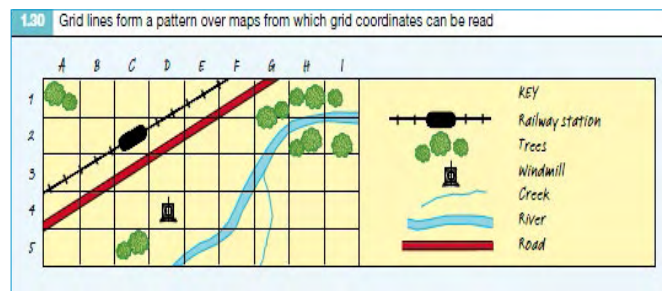


Source: <http://www.slideshare.net/yaryalitsa/boltss-mapping-geography>

# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM



Left: Ancient hand drawn map of Volpaia, Italy



Source of sketch: *Keys to Geography* 2nd ed + CD - Australian Geography Teachers' Association, page 16

## Teachers ICT

- **YouTube:** Map Essentials – <http://www.youtube.com/watch?v=E5ltL5J85cY>
- **Textbooks** – *Map Essentials Year 1 – Year 6*  
National Geographic Learning –  
<http://ngsptechnology.com/tabid/585/Default.aspx>

## Locating places –Where do you live?

**Alphanumeric** – when locating places on a map alphabet is along one line and numbers along the other line

In A1 there are 3 trees, D4 a windmill and C2 a railway station.

## Geoactivities

What is at?

1. F1.....
2. C5.....
3. C2.....
4. F4.....

## Location of Indonesia\* using simple grid references – alphanumeric



Source <https://maps.google.com.au/maps?q=indonesia+map&ie=UTF-8&hq=&hnear=0x2c4c07d7496404b7:0xe37b4de71badf485,Indonesia&gl=au&ei=stT2UoGKBY6jiQfNsYCIAQ&sqi=2&ved=0CCYQ8gEwAA>

## Geoactivities

\*Indonesia is outlined in brown on the map.

1. What is the name of the map?
2. What Indonesian city is located in C6?
3. What Indonesian city is located in D6?
4. What Sea is located in C6 and D6?
5. Name one Sea located between Indonesia and Australia
6. Is there a scale on the map? Yes/No
7. Why do you need to have a scale on a map?
8. If I wanted to travel to Indonesia from Australia name two types of transport you could take



INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

Answers:

- 1. Location of Indonesia using simple grid references
- 2. Jakarta
- 3. Surabaya
- 4. Java Sea
- 5. Timor Sea or Arafura Sea
- 6. Yes
- 7. To measure distance between places
- 8. Aeroplane or ship/boat

Indonesia’s main islands and cities



Source: <http://www.travelforum.se/images/countries/ID/illustrations/oversiktskarta-over-indonesien.jpg>



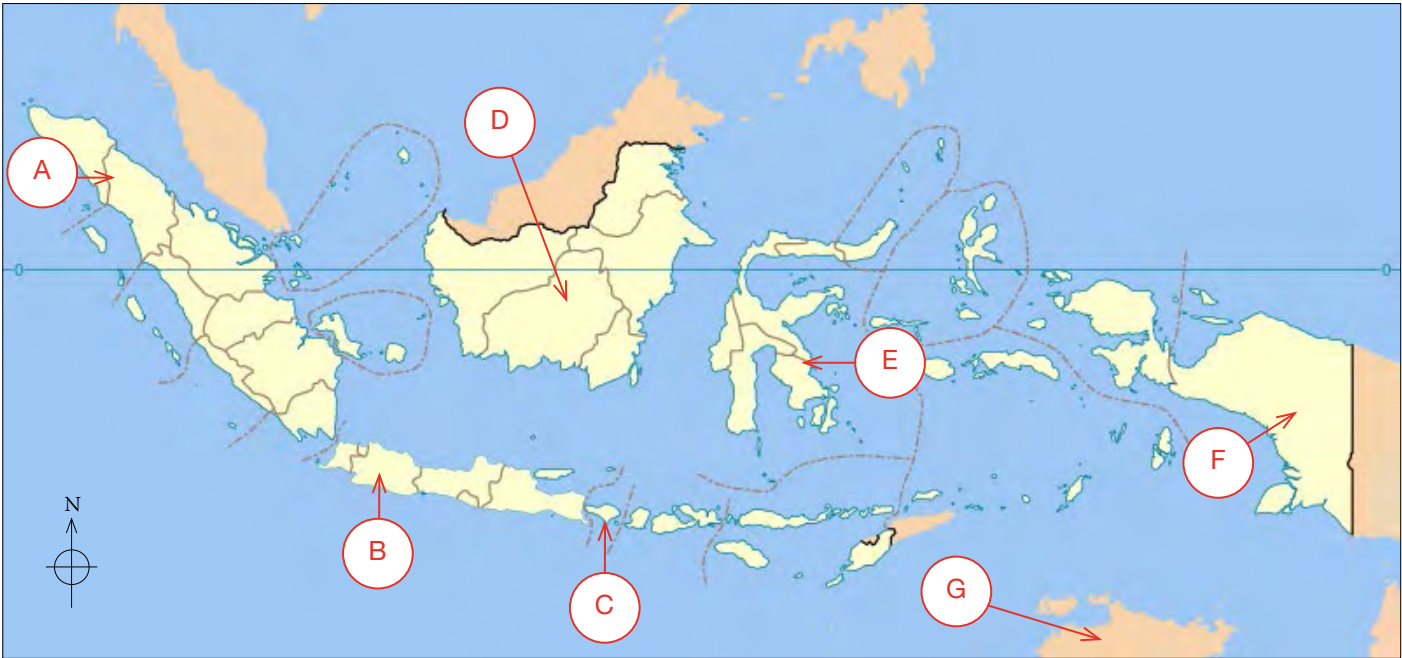
Detail from an 1897 English guide map to Surabaya.  
Source: Wikimedia Commons

Geoactivities

On the map (left) Indonesia is shaded green and the main islands are labelled in red.

- 1. Name five islands in Indonesia.  
Note Sumatra is generally spelt Sumatra.
- 2. On what islands are the following cities located:  
a. Denpasar, and b. Jakarta?

Map of Indonesia locating islands



Source: [http://commons.wikimedia.org/wiki/File:Indonesia\\_provinces\\_blank\\_map.svg](http://commons.wikimedia.org/wiki/File:Indonesia_provinces_blank_map.svg)

Geoactivities

Refer to the map above and label the following Indonesian Islands and Australia

- 1. A .....
- 2. B .....
- 3. C .....
- 4. D .....
- 5. E .....
- 6. F .....
- 7. G .....
- 8. Explain why Australia and Indonesia are called neighbours

# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM



## Compass rose



### Geoactivities

1. Using a compass rose what is the direction of Java **from** Australia?
2. What is the direction of Borneo **from** Sulawesi?

### Answers

1. *North*
2. *West*

Teachers and extension exercises for later years. Longitude and latitude – where do other people live?



Source of sketch: *Macmillan Atlas* p 177

### a. What is latitude?

- imaginary lines running parallel to the equator measured in degrees are called lines of latitude
- equator is at 0° which divides the Earth into the northern and southern hemispheres
- North Pole 90°N, South Pole 90°S, Tropic of Cancer 23 1/2°N and Tropic of Capricorn 23 1/2°S

### b. Why is longitude important?

- imaginary lines running between the North and South Pole measured in degrees are called meridians
- Meridian of Greenwich is 0° which runs through Greenwich UK
- Lines to right of the Meridian of Greenwich are west and lines to the left are east running from 0° to 180°

- International Date Line is 180° which runs through the Pacific Ocean
- Time zones are based on meridians of longitude. There are 24 hours in the day and 24 time zones. Each meridian zone is 15° wide which is the same time it takes for the sun to travel every hour

### c. Will latitude and longitude find my place?

- Atlas indexes give degrees (0) and minutes (l). For example Wellington is 41°17'S and 174°47'E
- When reading a map always name latitude before longitude – **FAT** before **LONG**. For example

## Location of Indonesia –using latitude and longitude lines



Source <http://www.abc.net.au/news/2013-11-14/australia-search-rescue-region/5092210>

Lines of longitude – are lines running vertically across the map e.g. 80° to 160°

Lines of latitude – are lines running horizontally down the map e.g. 0° to 40°

### Geoactivities

1. 0° is the equator which is an imaginary line that divides Earth into the northern and southern hemisphere. In what hemisphere is Australia located?
2. The climate is hot at the equator and cold at the North and South Poles.
  - a. What type of weather do you think the Indonesian's would experience?
  - b. Would it be hotter or colder than Tasmania? Give reasons for your answer

### Answers

1. *Southern hemisphere*
2. *Hot*
3. *Hotter as it is further away from the equator*



# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Latitude and longitude of Bali



Source: <http://nusaduabalitours.com/Map.php>

## Using ICT – let's visit Indonesia using Google Earth

Traditional map and a satellite image

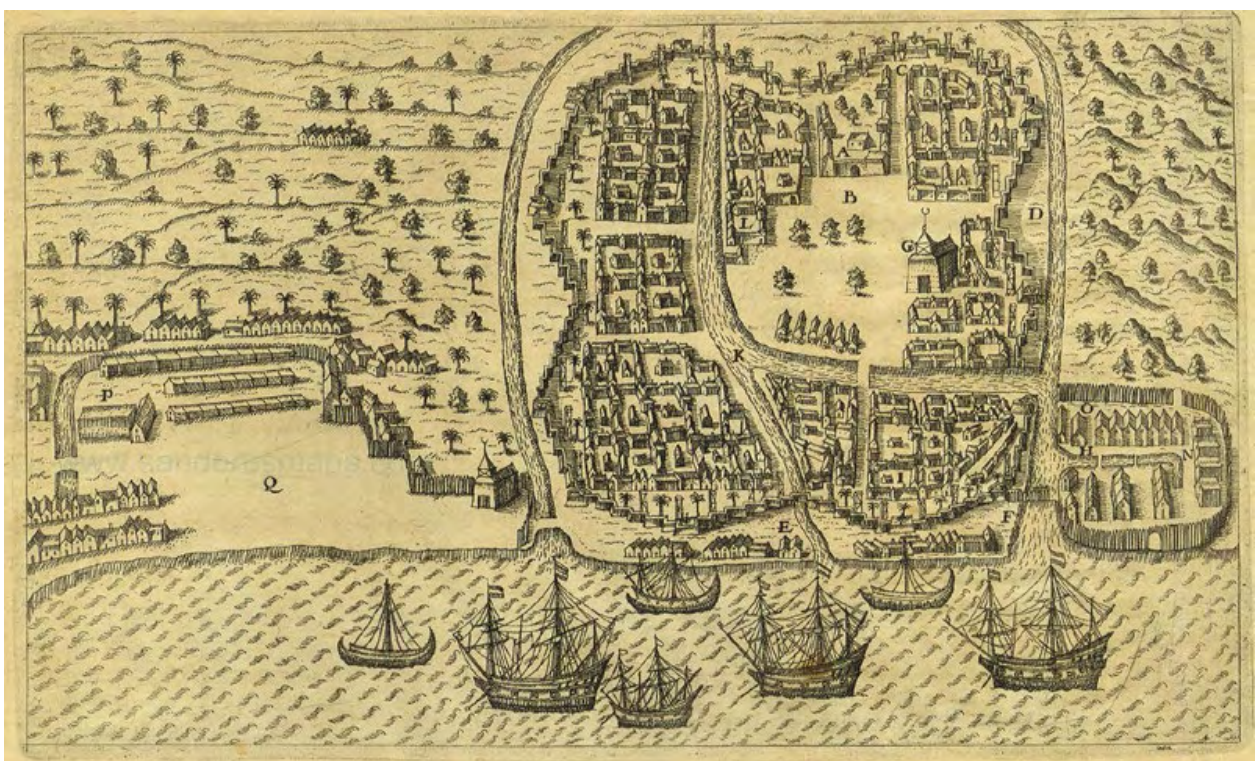


Google Map: Searchable map and satellite view of the Republic of Indonesia.

[http://www.nationsonline.org/oneworld/map/google\\_map\\_indonesia.htm](http://www.nationsonline.org/oneworld/map/google_map_indonesia.htm)

## Geoactivities

1. What is the name of the map?
2. Name the ocean to the south of Bali
3. What is the latitude of Bali?
4. What is the longitude of Bali?
5. Name one mountain (show as a triangle)
6. What one type of animal is found in Bali?
7. Name one temple
8. The dark brown shows high areas. Where are the high areas located in Bali? North or South?
9. What is the direction of Denpasar **from** Singaraja?



Map of Bantam by de Bry J.Th. From: *Indiae Orientalis Navigationes*. Frankfurt, 1598-1613. (Small Voyages). Source: Wikimedia Commons

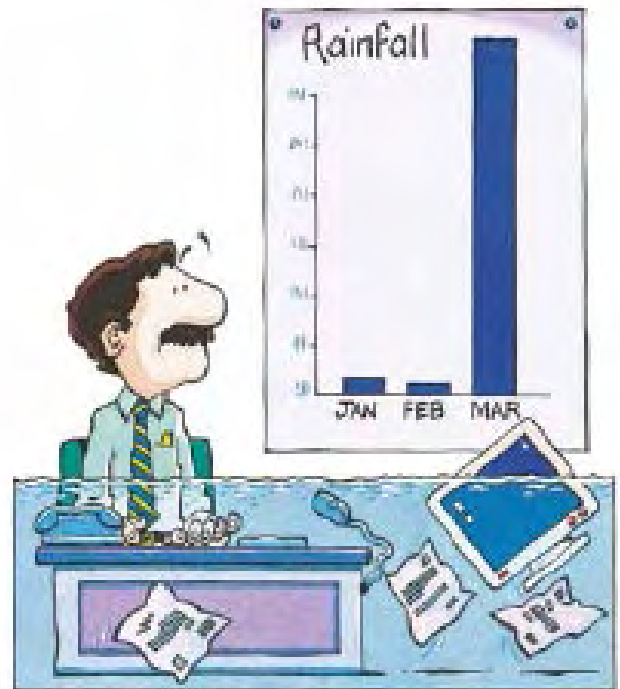
# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Curriculum: Climate and weather

Content Descriptor: The main climate types of the world and the similarities and differences between the climates of different places (ACHGK017)

### Elaborations:

- discussing how weather contributes to a climate type
- identifying the hot, temperate and polar zones of the world and the difference between climate and weather
- identifying and locating examples of the main climatic types in Australia and the world, for example, equatorial, tropical arid, semi-arid, temperate, and Mediterranean.
- investigating and comparing what it would be like to live in a place with a different climate to their own place



Source of sketch: *Keys to Geography* 2nd ed + CD  
Australian Geography Teachers' Association, page 74

## Climate and weather: what's the difference?

**Weather** is short term (daily)

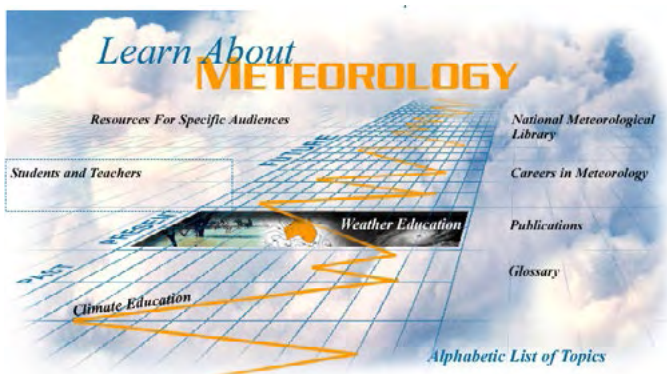
**Climate** is long term variations in temperature, precipitation, humidity and winds

Climate is what you expect; weather is what you get.

Indonesia has a tropical climate (hot) with a wet and dry season.

- in the wet season winds blow from the ocean bringing rain.
- in the dry season winds blow from land to the ocean

### Curriculum materials for teachers –



Bureau of Meteorology – [http://www.bom.gov.au/lam/Students\\_Teachers/learnact.htm#cm](http://www.bom.gov.au/lam/Students_Teachers/learnact.htm#cm)

## Weather instruments

Weather instruments are used to take measurements of temperature, wind, humidity, and rainfall to describe the local weather and climate such as

- *Temperature* – thermometer
- *Precipitation/rainfall* – rain gauge
- *Humidity* – wet and dry bulb thermometer or hygrometer
- *Wind direction* – wind vane
- *Wind speed* – anemometer
- *Air pressure* – barometer

## Geoactivities

- What is the difference between weather and climate?
- Research the internet and find a photograph or diagram of the six weather instruments. Present as a labelled poster
- Using a thermometer and rain gauge at school collect temperature and rainfall over a week. Draw your findings as a line graph for temperature and a column graph for rainfall
- Explain why the temperature varies between night and day and between summer and winter



# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

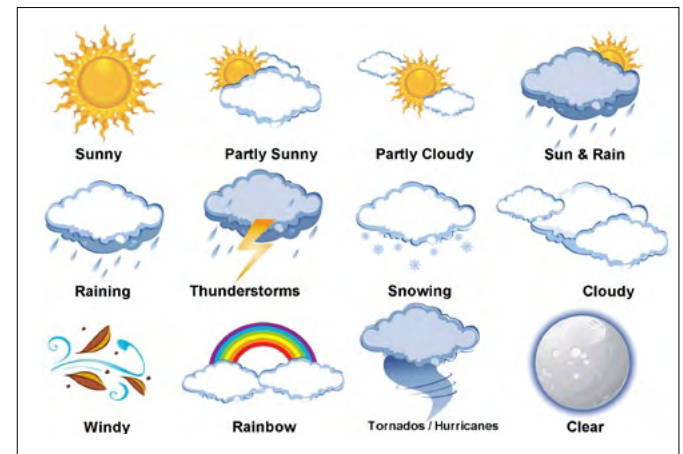
## Technology

Today satellites and computers inform us of what type of weather we may expect tomorrow or the next few days.



Clouds at 2,500 metre above the ground> Source: Wikimedia Commons

## Weather icons



Source: [http://childdrivenlearning.files.wordpress.com/2012/05/weather\\_icons-copy.gif](http://childdrivenlearning.files.wordpress.com/2012/05/weather_icons-copy.gif)



Source: [http://www.bbc.co.uk/bitesize/standard/geography/weather\\_climate/recording\\_data/revision/2/](http://www.bbc.co.uk/bitesize/standard/geography/weather_climate/recording_data/revision/2/)

## Geoactivities

- Refer to the diagram and explain how different sources of information are gathered on weather

## Geoactivities

- Using the icons draw the weather in your local area over a week

## Weather maps – Extra knowledge for teachers

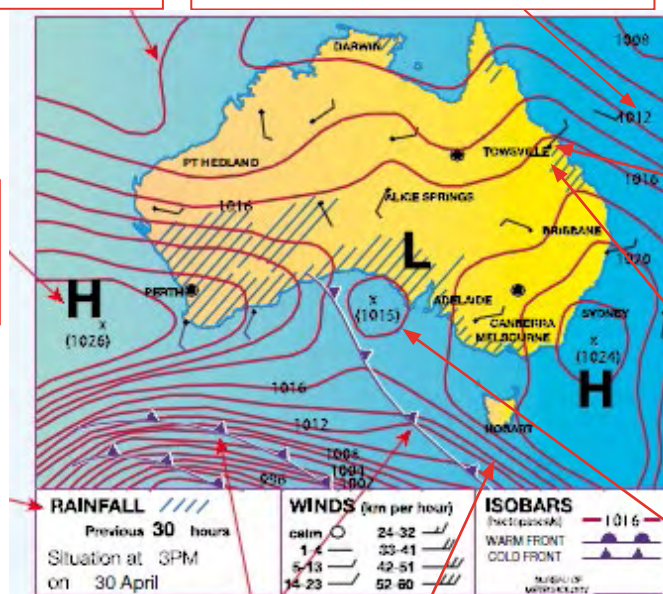
**Isobars** – lines joining places with the same air pressure

**Air pressure** measured by a barometer in hectopascals 1008hPa

**High pressure system** – high air pressure in the centre is 1026hPa

**Rainfall** or precipitation which has fallen in the last 30 hours

**Cold fronts** coming from Antarctica – looks like ice along a line. They bring cooler weather and rain. They move in the direction of the points i.e. from poles towards southern Australia



**Winds blow** in a clockwise direction around a low pressure system and anticlockwise direction around a high pressure system in the southern hemisphere. It is the opposite direction in the northern hemisphere

**Wind direction** and speed. You name a wind from where it comes from. The wind at Townsville comes from the NE. It is blowing between 5–13km/h

**Low pressure system** – lowest air pressure in the centre is 1015hPa

**Wind** – it is windier and seas are rougher when the isobars are closer together

# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Geoactivities

- Using the newspaper or the internet collect a weather map over the last week
- What information do weather maps provide?
- Why are weather maps important to people, farmers and tourist resorts?

## Lowest and highest temperature for one day across Australia\*



Source: <http://resources1.news.com.au/images/2012/08/28/1226459/941877-channel-7-weather-map.jpg>

\* These figures are in degrees centigrade (°C)  
e.g. Brisbane 23°C

## Geoactivities

- Where is the highest temperature on the map? What part of Australia?
- Where is the lowest temperature on the map? What part of Australia?
- Where is it raining?
- What is the difference between the highest and lowest temperature in:
  - Sydney
  - Darwin
  - Hobart
  - Canberra
- Using a mobile phone, the internet or the newspaper describe the weather in your local area or nearby city on one day.
- Explain why weather forecasting is important.
- Why do you think weather forecasting is a difficult job?

## Indonesian weather map – 12 February 2014

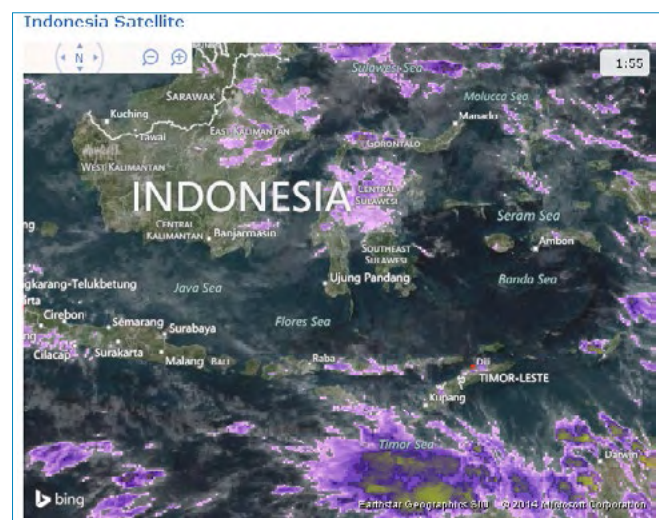


Source: <http://www.weather-forecast.com/maps/Indonesia>

## Geoactivities

- What is the date of this map?
- List four different maps on weather

## Indonesian satellite image of weather on the 12 February 2014\*



\* Purple areas are clouds

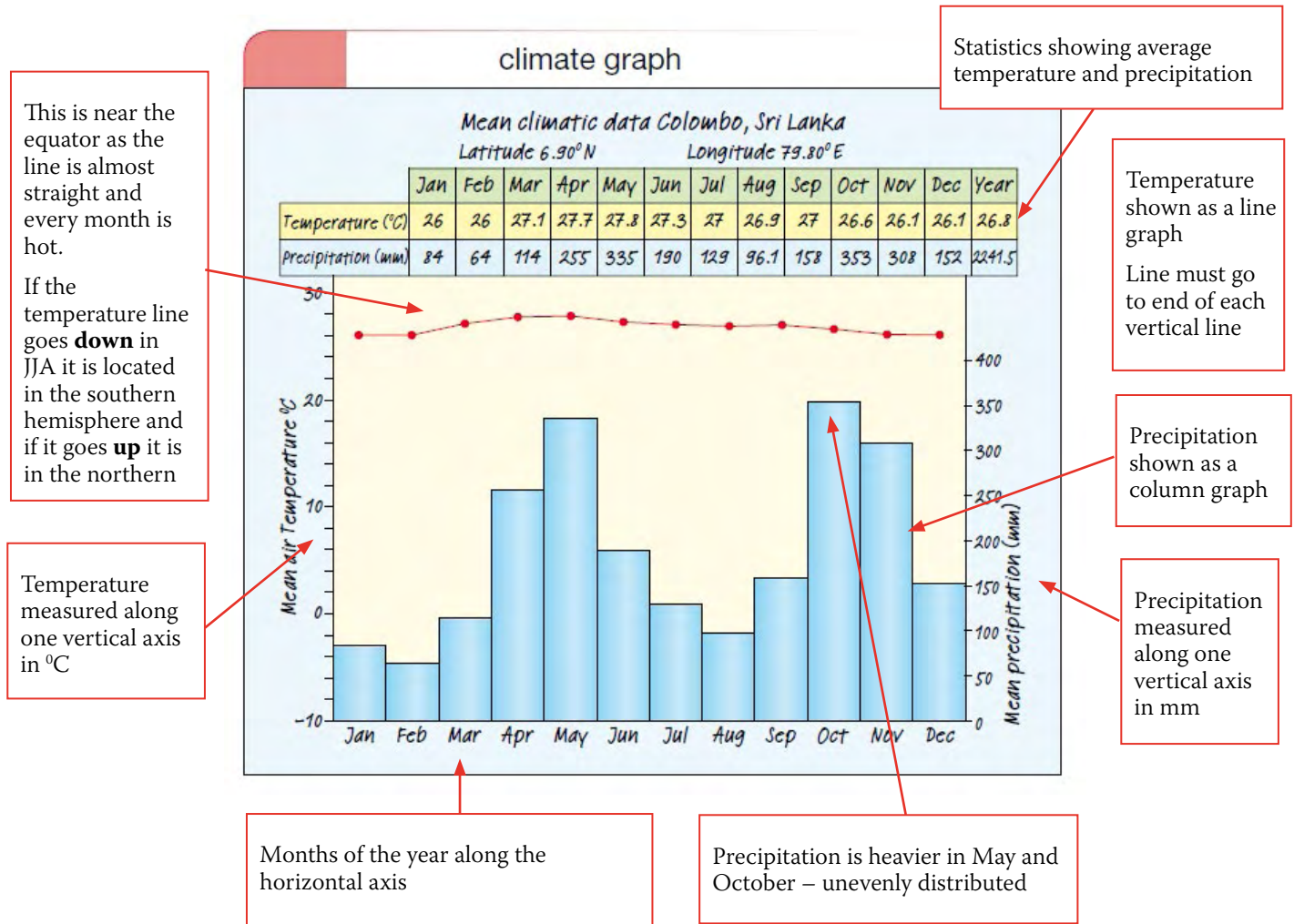
Source: <http://www.accuweather.com/en/id/national/satellite>



# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Climate graph

Over time weather figures are collected and drawn as a climate graph.

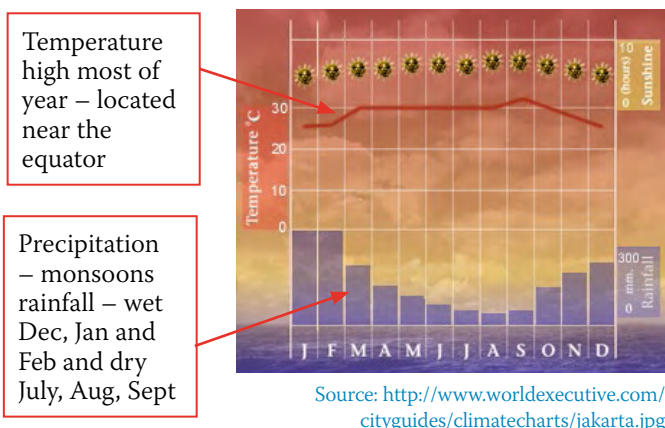


Source of map: *Keys to Geography* 2nd ed + CD – Australian Geography Teachers' Association, page 86

## Climate of Indonesia

The climate is equatorial, hot and very humid all year. The temperature varies between 24° and 34° C and the rate of humidity reaches 80%. There is a dry season (from April to October) and a rainy season (from November to March).

### Climate graph of Indonesia

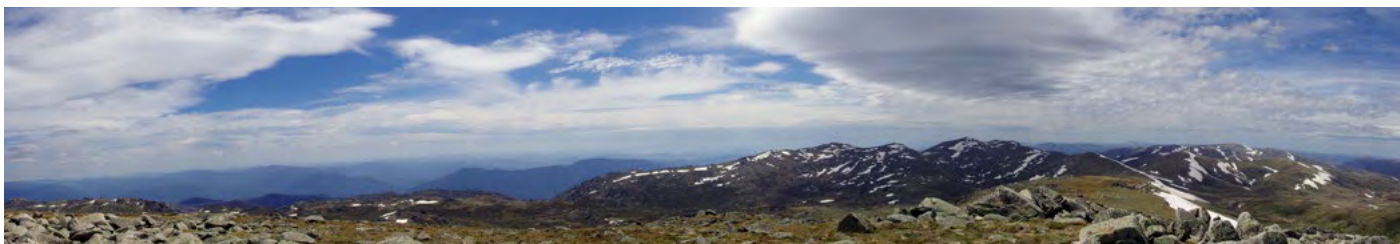


Source: <http://www.worlddexecutive.com/cityguides/climatecharts/jakarta.jpg>



Komodo National Park. Source: Wikimedia Commons

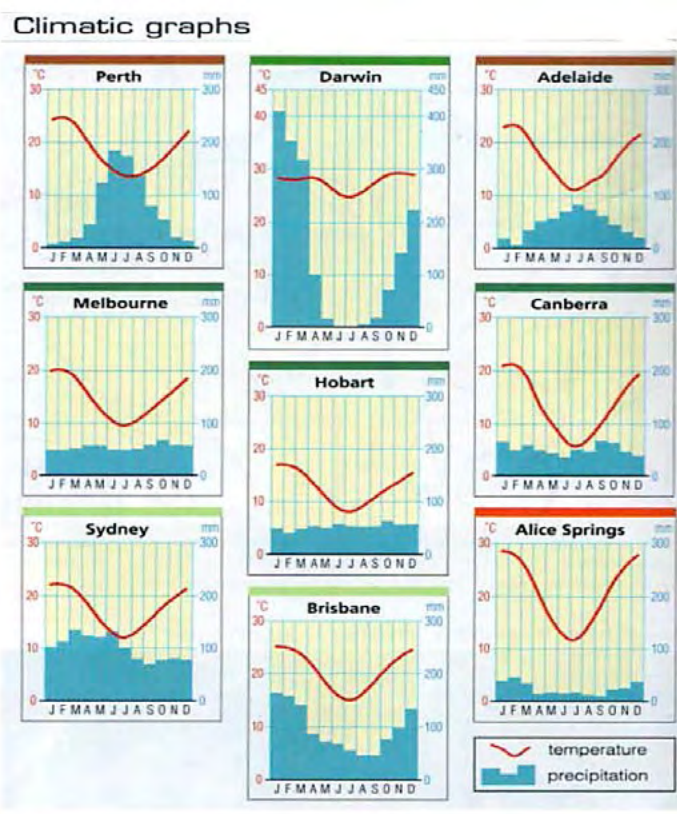
# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM



Cloud formations from Mt Kosiuszko, NSW Source: Wikimedia Commons

## Climate regions and graphs for Australia

Connect the red line January and December temperature readings at both sides of the Y-axis for all the graphs..



Source: Macmillan Global Atlas, 3<sup>rd</sup> edition, p. 13 GeoWorld- Macmillan. Editor Susan Bliss

If the temperature line is lower during the middle months of the year (e.g June, July, August) the place is located in the southern hemisphere. If it is fairly high and even all year it is located near the equator

### Geoactivities

- When does Darwin receive most of its rain?
- When does Perth receive most of its rain?
- Why do you think there is little rain in Alice Springs?

### ICT

World climate – <http://www.worldclimate.com/>  
WorldClimate.com contains over 85,000 records of world climate data (historical weather averages) from a wide range of sources.



Uluru, Central Dessert of Australia Cumulus stratus clouds and a rainbow. Source: Wikimedia Commons



# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM



Brisbane CBD and the Story Bridge. Source: Wikimedia Commons

## Statistics and climate graph of Brisbane

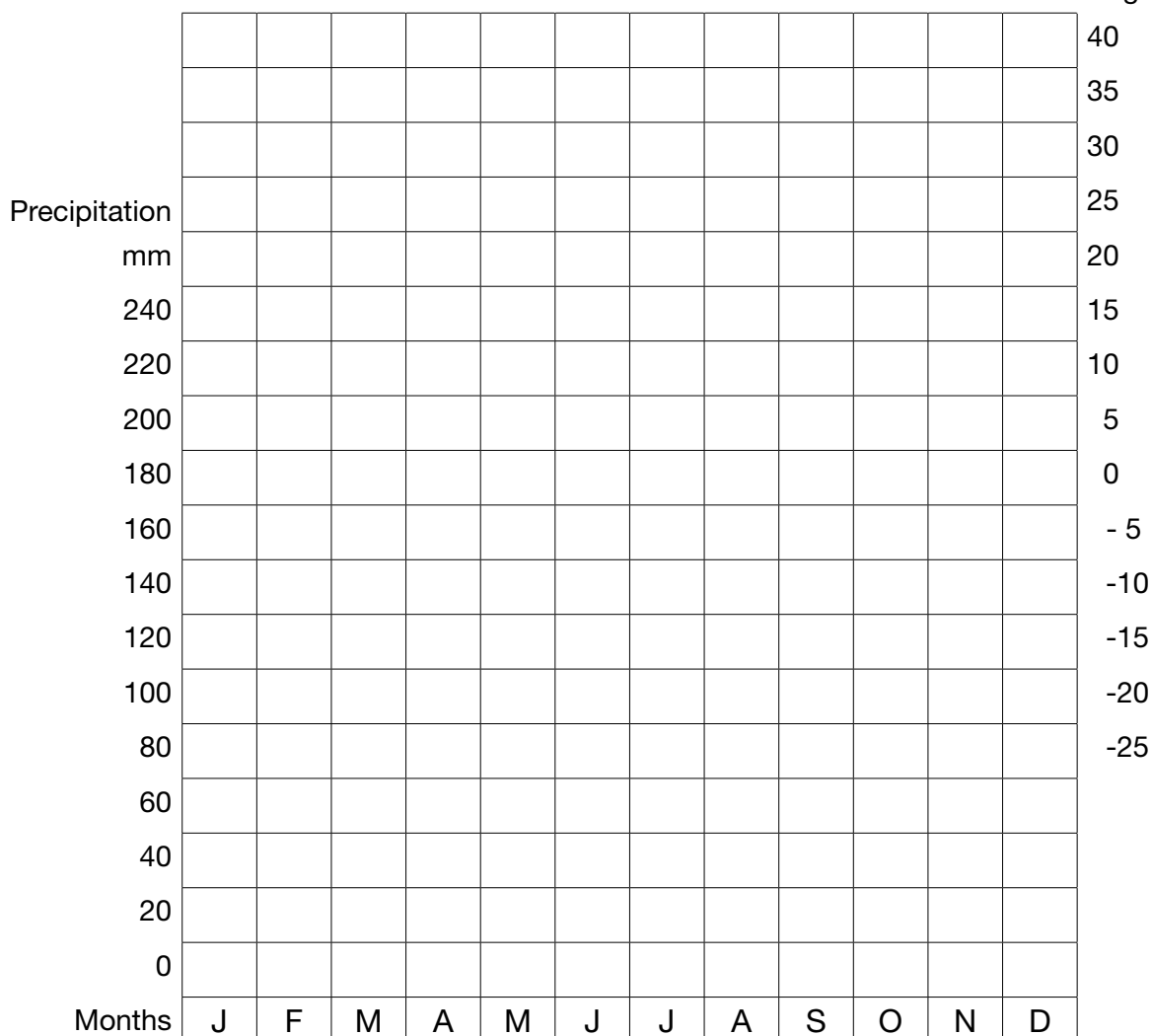
### Geoactivities

Complete the climate graph of Brisbane

J	F	M	A	M	J	J	A	S	O	N	D
25	25	23	21	18	16	15	16	18	21	23	24
167	161	144	88	69	69	54	48	48	74	95	129

LOCATION: Brisbane	ALTITUDE: –
LATITUDE: 27°S	LONGITUDE: 153°E

Temperature  
Deg C



Adapted from <http://8humanities.ais.wikispaces.net/Climate+template>

# INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

## Geoactivities

Draw the following climate graphs for Jakarta and Sydney

### Jakarta

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Temperature °C	25.8	25.9	26.3	26.8	26.9	26.6	26.3	26.5	26.9	26.9	26.6	26.2	26.5
Rainfall mm	341.6	301.8	209.8	134.6	108.1	90.2	59.0	47.7	68.8	106.4	139.1	207.6	1821.0

### Sydney

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Temperature °C	22.1	22.1	21.0	18.4	15.3	12.9	12.0	13.2	15.3	17.7	19.5	21.2	17.6
Rainfall mm	103.4	111.0	131.3	129.7	123.0	129.2	102.8	80.3	69.3	82.6	81.4	78.2	1222.7

## Geoactivities

Refer to the graph of Jakarta:

- What is the hottest month?
- What month is the wettest month?
- What month is the driest month?
- What months would you prefer to travel to Indonesia? Give reasons for your answer.
- Compare the temperature and precipitation of Jakarta with Sydney in February

## Integrating teaching and learning activities with the unit on weather and climate

1. **Introduction:** How will I engage and interest the students? Photo literacy and empathy story – storms, floods, droughts, heat waves etc. Use examples from Indonesia and Australia.
2. **Pose geographical questions:** How does the weather impact on people and their activities?
3. **Video:** Short 5 minute video/YouTube on the weather from the news - severe storm etc (use a contemporary example). Ask questions. What? Where? How? Why?
4. **Trivial Pursuit:** fun game. What is the hottest, coldest, wettest, driest place on earth (handouts) e.g. Are these correct? Can you find better answers?
  - **Hottest Place** – Dalol, Denakil Depression, Ethiopia
  - **Coldest Place** – Plateau Station, Antarctica, annual average temperature (-56.7°C)
5. **Old myths about the weather.** True and false students fill in (handouts). Students may know some. There are plenty on the internet as *'weather has played an important part of everyday life. Before 'modern meteorology and weather forecasting, people found ways to predict the weather. Most of this was done through catchy phrases or poems that were easy to remember. Many of the weather sayings that developed from observations were focussed around farmers and sailors because of their direct ties to nature.'*  
<http://weatherstories.ssec.wisc.edu/sayings/sayings.html>
6. What are the **instruments** used to determine temperature and precipitation. Refer to weather instruments in the class and read the temperature for that moment. A later activity could involve model/construction/drawing of instruments.
7. Bring in the current **newspaper** with the predicted temperature and precipitation for the day. How does your figure taken in the classroom or at home differ to the figure in the newspaper? Discuss what is meant by average, maximum, minimum and range (difference between highest and lowest figures)





## INDONESIA – AUSTRALIAN GEOGRAPHY CURRICULUM

8. Ask key **geographical questions**: Why it is necessary to know the temperature and precipitation of a place? – relate to holidays (like snow for skiing), high temperature (swimming), wind (sailing), picnics, sporting activities and jobs (farming)
9. **How did the newspapers and TV get this information?** e.g. weather stations, Bureau of Meteorology, satellite
10. **Knowledge**: Explain the difference between weather (daily) and climate (long term)
11. Students complete a **climate graph** following instructions. Pencils, rubber, ruler, red pen and black/blue pen
  - a. Explain axis, temperature line graphs (dot in middle of month) and precipitation (column graph)
  - b. Move around room. Positive reinforcement. Helps determine those who require help.
  - c. When finished ink in details
12. **Group work**: Give each group a climate graph of a place in Indonesia and Australia. (co-operative learning) Address the following questions:
  - a. What would you wear to this place in different months?
  - b. What activities or problems of visiting this country at various times of the year?
  - c. Link graph to the tourism industry – When would you visit this place and why? e.g. Why is it cheaper to be a tourist at a ski resort in summer or a surfer at a coastal area in winter? Provide reasons
  - d. **Conclusion**: Students present conclusions from group discussion to the class either orally, written, photographs, web page etc
13. **Homework**: Literacy: Describe a climate graph – put it into words!!!!

### Other student centred activities:

Role play a flood in Indonesia or a drought in Australia

## Teachers – Geolinks

World climate – <http://www.climate-charts.com/>

Interactive climate map – [http://www.uwsp.edu/geo/faculty/ritter/interactive\\_climate\\_map/climate\\_map.html](http://www.uwsp.edu/geo/faculty/ritter/interactive_climate_map/climate_map.html)

Climate graphs for Australia – [http://www.bom.gov.au/cgi-bin/climate/cgi\\_bin\\_scripts/map\\_script\\_new.cgi?14903](http://www.bom.gov.au/cgi-bin/climate/cgi_bin_scripts/map_script_new.cgi?14903)

Satellite images – weather maps Australia – <http://www.bom.gov.au/weather/satellite/>

Weather maps Australia – <http://www.bom.gov.au/>

How to Make a Climograph – <http://www.youtube.com/watch?feature=endscreen&NR=1&v=YploPyRff-Y>

Drawing climate graphs – <http://www.youtube.com/watch?v=t8vAe4HcbAA>

National Geographic climate graph template – <http://images.nationalgeographic.com/wpf/media-live/file/getting-geographic-climate-graph-template-cb1288472856.pdf>

Interactive climate map – [http://www4.uwsp.edu/geO/faculty/ritter/interactive\\_climate\\_map/climate\\_map.html](http://www4.uwsp.edu/geO/faculty/ritter/interactive_climate_map/climate_map.html)

Interactive world climate map and graphs – <http://www.geoknow.net/pages/climategraphs.html>

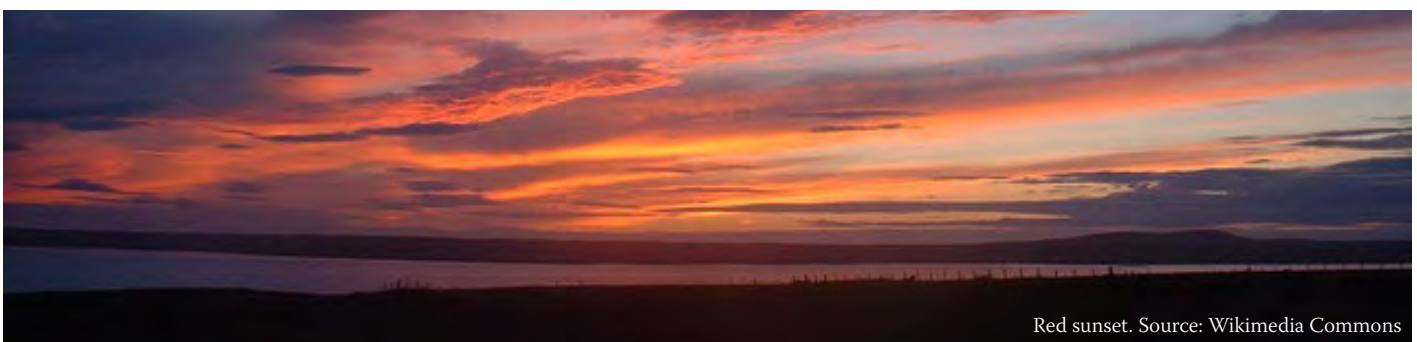
### Weather instruments

Weather kit – <http://www.bom.gov.au/info/weatherkit/section2/barom2.shtml>

How to make a weather station – <http://www.bom.gov.au/info/weatherkit/section4/station.shtml>

Build your own weather instruments – Multiple Intelligences – <http://www.miamisci.org/hurricane/rainmeasure.html>

Weather crossword – <http://www.bom.gov.au/info/weatherkit/section3/cross.shtml>



Red sunset. Source: Wikimedia Commons

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# IT'S A JUNGLE OUT THERE!

## **The impacts of palm oil production in South East Asia**

A study guide by Dany Alarab,  
Orara High School, Coffs Harbour



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Overview

This study guide will focus on the impacts of Palm Oil production in Indonesia and Malaysia.

Palm Oil production was selected because it is an extremely contentious issue globally. It has been hailed as the great saviour of the human race as it scrambles to find an alternative to fossil fuels; it provides employment and greatly needed income for many millions of rural farmers throughout Indonesia and Malaysia (the two largest palm oil producers worldwide, totalling 56% of global production) (World Growth 2011) yet, at the same time, has been blamed for the deforestation and habitat destruction of vast swathes of rainforest throughout the region.

The range of stakeholders involved in this issue (governments, rural communities, farmers, multi-national corporations, environmental organisations and animal species, notably Orang-utans) makes this an appropriate and engaging case study for Stage 4–5 geography students.

The study guide has been designed to demonstrate the importance of sustainability, deforestation, habitat destruction and loss of biodiversity using the impacts of Palm Oil production as its primary case study.



Figure 1: Delivering a palm oil harvest to the refinery



Figure 2: Cooking Oil (Palm)



Figure 3: Palm kernel

## Background

### What is Palm Oil?

Palm oil is obtained from the fruit of the African palm oil tree (*Elaeis guineensis*) (Schuster et al., 2007).



Figure 4: Palm oil plantation (Malaysia)



Figure 5: Palm species botanical sketch



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

**World Production of Oils & Fats (million tonnes)**

	2001	2002	2003	2004	2005	2006	2007	2008
Palm	23.88	25.03	28.06	31.18	33.98	37.29	38.83	43.12
Soybean	27.83	29.90	31.19	30.69	33.58	35.24	37.36	36.86
Groundnut	4.94	4.96	4.32	4.72	4.51	4.38	4.21	4.34
Sunflowerseed	8.24	7.67	8.86	9.40	9.74	11.15	10.87	10.80
Rapeseed	13.72	13.27	12.64	15.09	16.32	18.48	18.74	19.84
Palm kernel	3.14	2.96	3.27	3.61	4.00	4.38	4.51	5.03
Coconut	3.40	3.04	3.18	3.04	3.24	3.12	3.11	3.05
Animal Fats	21.21	21.78	22.09	23.20	23.58	23.94	24.15	24.43
Other oils	10.30	10.45	10.35	11.47	12.11	12.05	12.33	12.34
<b>Total</b>	<b>116.65</b>	<b>119.06</b>	<b>123.96</b>	<b>132.40</b>	<b>141.07</b>	<b>150.03</b>	<b>154.1</b>	<b>159.8</b>

Figure 6: World production of edible oils and fats. Source: Oil World

## Why is it important?

It is the most widely produced edible vegetable oil in the world (Mukherjee and Mitra, 2009).

In 2008, it accounted for over a third of the 130 million tonnes of vegetable oil produced globally (WWF, 2010).

## Where is palm oil produced globally?

Malaysia and Indonesia are by far the largest producers of palm oil in the world. In 2009 they produced around 86% of the world's total production (World Growth, 2011).

### World Palm Oil Production

000 MT	2008	2009f
Malaysia	17,735	17,800
Thailand	1,150	1,150
Nigeria	830	860
Indonesia	19,200	20,600
Colombia	778	840
Others	3,432	3,740
<b>World</b>	<b>43,124</b>	<b>44,990</b>

Share (%)	2008	2009f
Malaysia	41%	40%
Thailand	3%	3%
Nigeria	2%	2%
Indonesia	45%	46%
Colombia	2%	2%
Others	8%	8%
<b>World</b>	<b>100%</b>	<b>100%</b>

Figure 7: Global share palm oil production. Source: RSPO fact sheet

### Palm Oil Producers 2009

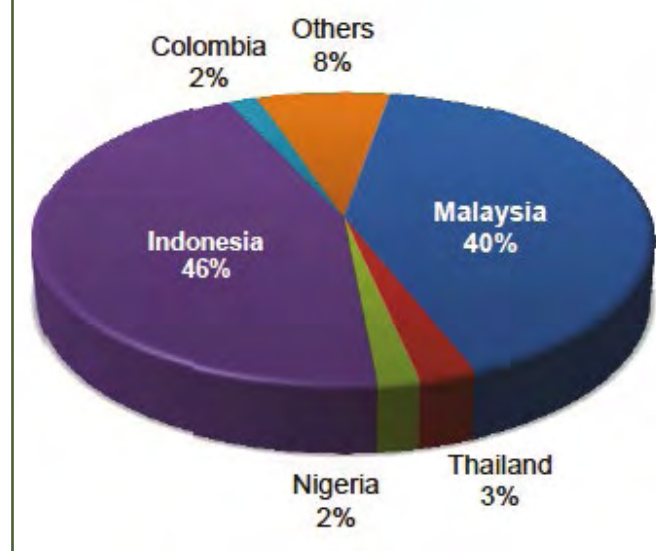


Figure 8: Palm Oil producers 2009 RSPO fact Sheet



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA



Figure 9: Palm plantation (Indonesia)

## Economic Benefits

In Indonesia palm oil generated \$7.9 billion in exports in 2007, accounting for 13 per cent of agricultural output, second only to rice.

In 2011, Palm Oil contributed over \$US14.5 Billion to Indonesia's economy. In Malaysia in 2008, palm oil exports accounted for \$19.6 billion. Source: World Bank (2009, 2011).



Figure 10: Palm Oil plantation (Cigudeg, Indonesia)

## Production Process

### 1. Nursery

Seedlings are raised in the nursery for about 12 months prior to transplanting in the field. (RSPO factsheet, 2010).



Figure 11: Palm Oil nursery (Malaysia)

### 2. Harvesting and Collection

After about 24 to 30 months, the oil palm starts to yield fruit in compact bunches called fresh

Fruit bunches (FFB). Harvesting involves cutting ripe bunches manually using a chisel or sickle.

Collection of harvested fruits is either done manually, sometimes with a wheelbarrow, or mechanically using a tractor mounted grabber with trailer (RSPO factsheet, 2010).



Figure 12: Harvest time



Figure 13: Lift picking team GoGlobal twin harvesting platform



Figure 14: Man takes harvest to refinery (Malaysia)



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## 3. Extraction

To preserve the freshness and quality of palm oil, the FFB are preferably sent to the mill for extraction within 24 hours of harvesting. The FFB are steamed under high pressure to sterilise, loosen and soften the fruits before they are stripped from their stalks and mechanically pressed to extract the oil.

Small scale farmers use open fires to boil the fruit before it is pressed.

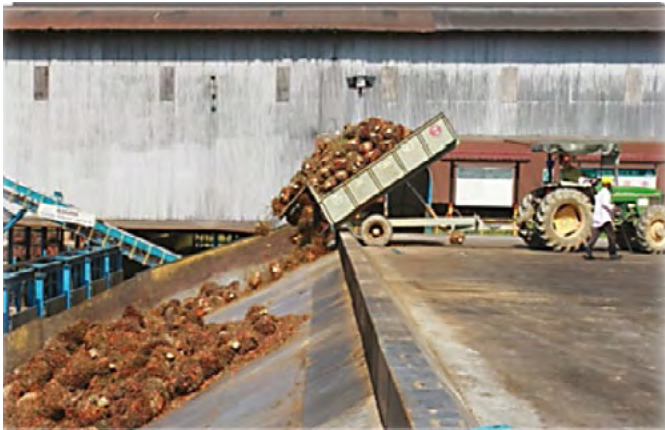


Figure 15: Palm kernel harvest at refinery



Figure 18: Farmers manually process palm kernels



Figure 19: Palm Oil refinery (Malaysia)

## 4. Refining

The extracted oil from the mill is called Crude Palm Oil (CPO). The CPO is sent to a refinery where impurities, colours (by bleaching), and odours (by deodorising) are removed. (RSPO factsheet, 2010).



Figure 16: Palm oil refinery (Malaysia)



Figure 20: Worker at palm oil refinery (ABC file photo)

## Uses of palm oil

Palm oil is used primarily in **food products**: cooking oil, shortening, margarine, milk fat replacer and cocoa butter substitute.

Palm kernel oil is mostly used in the **chemical industry** for making soap, detergent, toiletries and cosmetics.



Figure 17: Palm oil refinery (Malaysia)



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA



Figure 21: Palm oil as a biodiesel (credit ceopalmoil.com) and Figure 22: Palm oil used for cooking. Background image: palm leaves

Palm oil is also now being used as an additive for **biodiesel** production.

The kernel residue is used in **animal feed** and as **fuel** in industrial burners to produce activated charcoal. The fronds, trunks and empty fruit bunches can be used to make fiberboard for **furniture** and mats to prevent erosion.



Figure 23: Cosmetic brands using palm oil (whaleofatime.org)



Figure 24: Variety of processed food brands that use palm oil in their products (whaleofatime.org)



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Issues: An Overview

The environmental impacts of palm oil production not only affect stakeholders in Indonesia, they also affect the global community. This becomes evident when analysing the effects of land clearing for palm oil production. “Deforestation accounts for one-fifth of global greenhouse gas emissions and is one of the most significant contributors to climate change” (Stern: 2006, p.14). Indonesia’s rainforests are the third largest on the planet; however their rapid rate of deforestation is one of the fastest in the world. Since 1960, Indonesia has lost over 40% of its rainforests and at its current rate of deforestation; it stands to lose around 98% of its lowland forests by 2022 (Nellemann: 2007, p43). As palm oil plantations expand to meet global alternative fuel demands in the form of biodiesel, illegal clear cutting practices accelerate the process of deforestation. Paradoxically, creating yet more greenhouse gasses. Habitat destruction, as a result of deforestation is also an equally important learning outcome for secondary school students. “Rising global demand for palm oil is likely to exacerbate deforestation rates in oil-palm producing countries. This will lead to a net reduction in biodiversity” (Koh: 2008, p.21). A study carried out by the University of Queensland found that “40 of Kalimantan’s 46 threatened mammals occur within areas slated for oil palm development.” (Venter: 2009, p3). According to the World Wildlife Fund (WWF), the Wildlife Fund (WWF), the been listed as ‘the most endangered’ due to loss of its habitat through deforestation and human settlements (WWF 2011).

Orang-utans are also at risk of being hunted by farmers whose crops they eat and consequently destroy. Eric Meijaard from People and Nature Consulting International, states “They [Orang-utans] either go into the oil palm, and start eating the oil palm fruits, or get pushed into a smaller and smaller areas...What quite often happens is that the oil palm concession basically will ask for these orang-utans to be shot so they get rid of the problem” (Kinabalu, 2009).



Figure 25: Tracts of land cleared for palm plantations



Figure 26: Map of Borneo (Indonesia / Malaysia)

Whilst it is important to highlight the devastating environmental effects that palm oil production has had on Indonesia’s environment and biodiversity, it is equally important to shed light on the economic contribution palm oil has made to Indonesia and its people. A report titled ‘The importance of Palm oil to Indonesia’s growth’ states that “Palm oil provides developing nations and the poor a path out of poverty. Its preface is quite deliberate in the statements it makes. Stating “developing nations must be allowed the chance to develop and grow without political intervention by environmental groups or developed nations. It is crucial that developing nations be given the same opportunities which developed nations have benefitted from” (World Growth, 2011, p. 2). Furthermore, Palm oil has contributed over \$US14.5 billion to Indonesia’s economy (World Growth, 2011, p. 11). It has been estimated that the production of palm oil employs around six million people globally as well as offering additional benefits to workers such as secure incomes, access to healthcare and education (Sheil, D. et al: 2009). It is important that students acquire an understanding of all perspectives from a wide range of stakeholders involved in this issue if they are to develop critical thinking skills. Students will be presented with a range of perspectives and viewpoints from various stakeholders and will need to make their own judgments as to which side they will take in this contentious issue.

# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA



Figure 27: Group of Penan Tribesmen.  
Source: Tribe DVD series – Penan

## Stakeholders

In order for students to make an informed judgment about palm oil production it is necessary for them to develop an understanding of all of the stakeholders involved in this issue.

### Tribal communities: The Penan

The nomadic hunter-gatherer Penan are one of the last such groups in South East Asia. Out of the 10,000 Penan living in the Malaysian state of Sarawak, Borneo, only 200 nomadic people are left.

The Sarawak state government does not recognize the Penan's rights to their land. Since the 1970s, it has backed large-scale commercial logging on tribal land across Sarawak.

In 1987, many Penan communities protested against the logging of their land by blockading the roads cut through the forest by the logging companies. More than a hundred Penan were arrested.

The Penan have kept up their resistance, and continue to mount blockades against the companies. Some have managed to prevent the companies from entering their land, but others have seen much of their forest devastated.

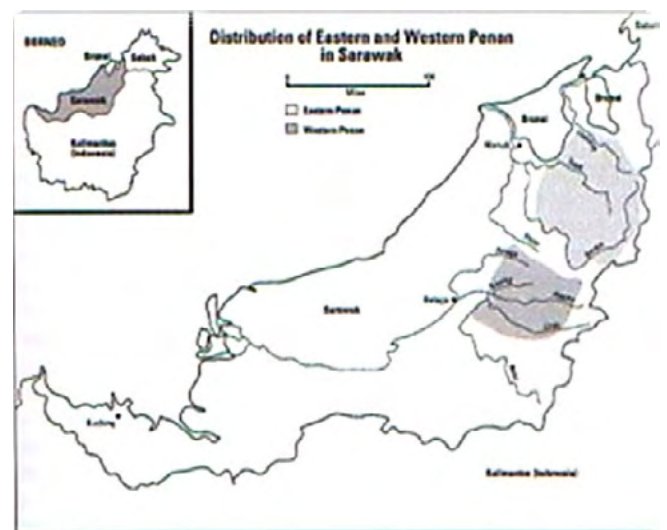


Figure 28: Distribution of Eastern & Western Penan in Sarawak

Where all of the valuable trees have been cut down, the companies have started to remove the forests completely in order to establish oil palm plantations.

Source: Survival International (Website)



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Suggested Readings/ Links

- Survival: The movement for tribal peoples – <http://www.survivalfrance.org/tribes/penan>
- Stars of BBC 'Tribe' show in conflict with logging company – <http://www.survivalinternational.org/news/2506>
- BBC News: Malaysia Country Profile – [http://news.bbc.co.uk/2/hi/asia-pacific/country\\_profiles/1304569.stm](http://news.bbc.co.uk/2/hi/asia-pacific/country_profiles/1304569.stm)
- Palm oil and indigenous peoples in South East Asia (report)– <http://www.forestpeoples.org/topics/palm-oil-rspo/publication/2010/palm-oil-and-indigenous-peoples-south-east-asia>
- BBC Tribes: Penan – <http://www.bbc.co.uk/tribe/tribes/penan/index.shtml#further1>
- Penan Tribe (YouTube) – <http://www.youtube.com/watch?v=p9o0hhu5sas>
- Malaysian tribes fight to protect rainforests (YouTube) – <http://www.youtube.com/watch?v=D6PhgdrnQn4>

## Activities

1. Ask students to locate the Penan tribal area on a map of South East Asia
2. Why are the Penan suffering as a result of Palm Oil production?
3. List the various stakeholders involved in the dispute with the Penan. Outline what you would do if you were:
  - a. A developer
  - b. A palm oil farmer
  - c. A Malaysian Government Minister
  - d. A Penan tribesperson
4. What solutions would you suggest to help solve this issue?



Figure 29: Land clearing for palm oil plantation (Sarawak)



Figure 30: Example of deforestation caused by palm plantations

## Rainforest Species: Plants

Palm oil production has resulted in mass deforestation, social upheaval and the near extinction of several animal species (Tan et al 2009).

Indonesian rainforests are the third largest on the planet; however their rate of deforestation is the fastest in the world.

Since 1960, Indonesia has lost over 40% of its rainforests. By 2022 it stands to lose around 98% of its lowland forests (Tan et al 2009).

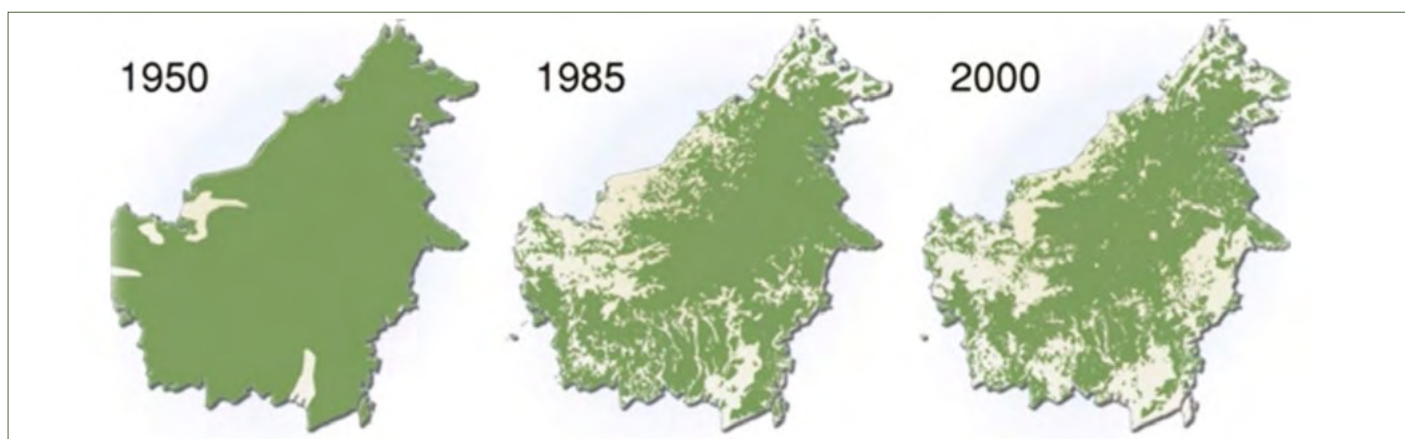


Figure 31(a): Deforestation of Borneo from 1950–2000 (source WWF Germany)

# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

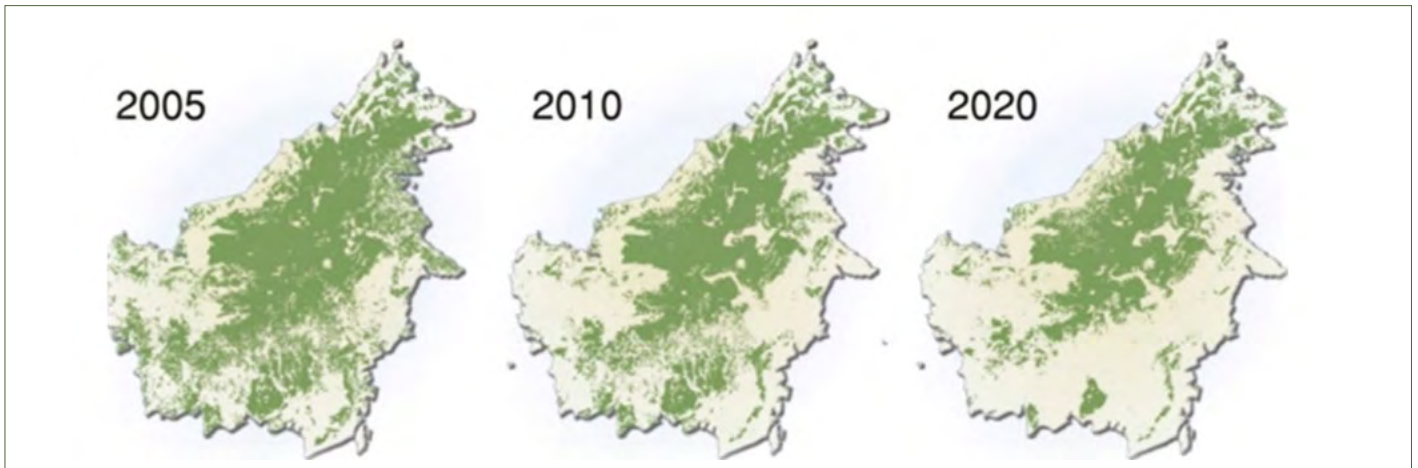


Figure 31(b): Deforestation of Borneo from 2005–2020 (source WWF Germany)

## Suggested Readings/ Links

- Illegal Logging in Indonesia: The Environmental and Social Costs (report) – [http://www.illegal-logging.info/item\\_single.php?it\\_id=912&it=document](http://www.illegal-logging.info/item_single.php?it_id=912&it=document)
- The State of the World's Forests – <http://www.fao.org/docrep/013/i2000e/i2000e00.htm>
- Forests – The Palm Oil Threat (YouTube) – <http://www.youtube.com/watch?v=y7fFeJyXkBk&feature=related>
- Wild Money: The Human Rights Consequences of Illegal Logging and Corruption in Indonesia's Forestry Sector – <http://unhcr.org/refworld/country..HRW.COUNTRYREP.IDN..4b1533392.0.html>
- 101 East: The Price of Palm Oil – <http://www.youtube.com/watch?v=A01iDTNQ2rs>

## Suggested Activities

1. Students to watch *101 East* and write a report on the impacts of palm oil production on Malaysia and Indonesia
2. Outline the direct causes of deforestation in Malaysia and Indonesia.
3. How can sustainable palm oil production be achieved in Malaysia and Indonesia?
4. Using Figure 30 (a and b): *Deforestation of Borneo* discuss strategies which the governments of both Indonesia and Malaysia could adopt to reduce the deforestation that is occurring.

## Rainforest Species: Animals

Species that are now endangered include:

The Sumatran tiger (*Panthera tigris sumatrae*)

The Sumatran Orang-utan (*Pongo abelii*)

The Bornean Orang-utan (*Pongo pygmaeus*) (IUCN Red list).



Figure 32: A Sumatran Tiger

### The Sumatran tiger

There are now only 400 to 500 left in the wild (Shephard & Magnus 2004)

### The Orang-utans

There are currently around 7,300 occupying 20,552 km<sup>2</sup> of forest.

The Bornean Orang-utan is listed as endangered on the IUCN Red list (between 45,000 and 69,000 individuals) living in 86,000 km<sup>2</sup> of forest. Approximately 1000 Orang-utans die every year due to habitat degradation, forest fires, illegal logging, encroachment and mining (Xenophone, 2009).



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

Source: C, Nelleman., L, Miles., B, P, Kaltenborn., M, Virtue. And H, Ahlenius. (Eds.), 'The last stand of the Orang-utan – state of emergency: Illegal logging, fire and palm oil in Indonesia's National Parks' 2007. United Nations Environment Programme, GRID-Arendal, Norway, [www.grida.no](http://www.grida.no)



Figure 33: A baby Orang-utan clings to its dead mother (Malaysia)

Figure 34: Orang-utan on a wire cable



Figure 35: Map of decreasing habitat of Bornean Oran-Utan (1930–2004)

## Suggested Readings/ Links

- Borneo Orang-utan survival – <http://www.orangutans.com.au/Orangutans-Survival-Information/About-Palm-Oil.aspx>
- Palm Oil Action – <http://www.palmoilaction.org.au/>
- World Wildlife Fund, 2011. Sumatran Orang-utan: Close relative in dire straits – <http://www.worldwildlife.org/species/finder/sumatranorangutan/sumatranorangutan.htmls>
- Don't palm us off (Taronga Zoo) – <http://www.zoo.org.au/PalmOil>
- Malaysia opens Orang-utan safe haven – <http://www.youtube.com/watch?v=SeoYyAhwxSA>
- WWF, Bornean Orang-utan – [http://www.wwf.panda.org/what\\_we\\_do/endangered\\_species/great\\_apes/orangutans/borneo\\_orangutan/](http://www.wwf.panda.org/what_we_do/endangered_species/great_apes/orangutans/borneo_orangutan/)

## Suggested Activities

Orangutan profile:

Go to [http://wwf.panda.org/what\\_we\\_do/endangered\\_species/great\\_apes/orangutans/borneo\\_orangutan/](http://wwf.panda.org/what_we_do/endangered_species/great_apes/orangutans/borneo_orangutan/)

Answer the following questions:

- List four key facts about the Bornean Orang-utan
- Explain why high quality habitat is important for the survival of Orang-utans
- With reference to TWO maps, discuss how and why the population and distribution of Orang-utan has changed over the past 20 years
- What are the main threats to species and habitat loss?
- What is WWF doing to improve the outcomes for Orang-utans in Borneo?

# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA



Figure 36: Newspaper article: Nestlé forum deforestation

## Non-Government Organisations: Greenpeace

Greenpeace have run successful campaigns against large corporations such as Unilever who use palm oil in products such as Dove soap.

A highly successful campaign against Nestlé was run which resulted Nestlé removing all 'high risk' palm oil plantation suppliers that were linked to deforestation.



Figure 37: Greenpeace 'Save Orang-Utan campaign poster



Figure 38: Greenpeace Save the Orang-utan poster

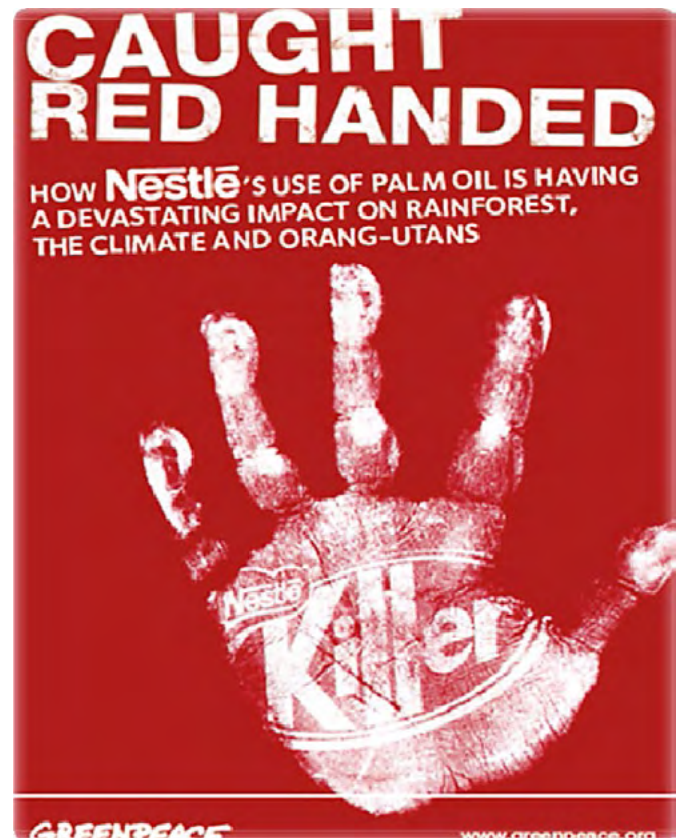


Figure 39: Greenpeace report on Nestlé palm oil usage

## Suggested Readings/ Links

- Caught Red Handed – Greenpeace report on Nestlé's use of Palm Oil – <http://www.greenpeace.org/international/en/publications/reports/caught-red-handed-how-nestle/>
- Greenpeace Nestlé Advertisement (YouTube) Orang-utan finger – <http://www.youtube.com/watch?v=1BCA8dQfGi0>
- Palm oil: How our consumer choices affect wildlife WWF (YouTube) – <http://www.youtube.com/watch?v=w-1DQwaauwE>
- Nestlé doesn't deserve a break – <http://www.greenpeace.org/international/en/news/features/Nestle-needs-to-give-rainfores/>
- Greenpeace Palm Oil citizen action website – <http://www.greenpeace.org/international/en/campaigns/climate-change/kitkat/>
- Nestlé comments on palm oil usage press release – <http://www.nestle.com/media/statements/pages/update-on-deforestation-and-palm-oil.aspx>

Figure 40: Greenpeace 'Save Orang-Utan campaign poster





# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Suggested Activities

1. Organise a class debate with a Greenpeace and Nestlé team opposing each other
2. Create a PDF portfolio collection of articles and information that represent both sides of the debate
3. Why target Nestlé? Are there other large corporations that should also accept responsibility in this debate?
4. Create a YouTube advertisement that exposes a corporation for unethical behaviour
5. Write a letter to Nestlé Australia asking them for comment on their current palm oil policy and a list of food items that contain palm oil.



Figure 41: RSPO webpage banner image

## Non-Government Organisations: RSPO

Established by WWF in 2002. The Roundtable on Sustainable Palm Oil (RSPO) is a non-profit, multi-stakeholder organisation that is comprised of palm oil producers, manufacturers, retailers, banks, investors and NGOs.

There are now over 500 members from more than 25 countries (Nikoloyuk et al., 2009).

RSPO members account for approximately 35% of the palm oil produced worldwide (RSPO, 2007).

The most important aspect of the RSPO is ensuring rainforests are not cleared for the establishment of new plantations (Fitzherbert et al. 2008).



Figure 42: Senate Bill "Truth in Labelling Laws 2009"

## Government Organisations: The Australian Government

Senator Nick Xenaphon and Senator Bob Brown have campaigned heavily to introduce mandatory labeling on food products to allow consumers to determine if Palm Oil has been used in the production of food and cosmetic products



Figure 43: Newspaper article on food labeling

## Suggested Readings/ Links

- Roundtable on Sustainable Palm Oil – <http://www.rspo.org/>
- Truth in Labelling Campaign – <http://www.truthinlabelling.com.au/recentmedia.html>
- Speech by Senator Bob Brown to Senate Truth in Labelling Bill, second reading 2009 – [http://www.truthinlabelling.com.au/5FSA%20\(Truth%20in%20Labelling%20Laws\)%20Bill%202009%20-%20RS%20BB.pdf](http://www.truthinlabelling.com.au/5FSA%20(Truth%20in%20Labelling%20Laws)%20Bill%202009%20-%20RS%20BB.pdf)
- Malaysia sends envoy to negotiate on palm oil bill, The Australian – <http://www.theaustralian.com.au/business/malaysia-sends-envoy-to-negotiate-on-palm-oil-laws/story-e6frg8zx-1226105583210>
- Malaysian Palm Oil Council urges Australian Parliament to reject bill – <http://www.theaustralian.com.au/business/malaysia-sends-envoy-to-negotiate-on-palm-oil-laws/story-e6frg8zx-1226105583210>

# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

- We have the right to know what's in our food – SMH – <http://www.smh.com.au/opinion/politics/we-have-a-right-to-know-whats-in-our-food-20110825-1jbug.html>

## Suggested Activities

1. List the stakeholders involved in the 'truth in labelling campaign'
2. Read the speech by Senator Bob Brown (Former Greens leader). Do you agree with the main argument for truth in labelling? Give reasons for your answer
3. How does this campaign affect the linkages between the Australian & Malaysian governments?
4. Research this bill further and find out if it was passed in the senate
5. Do you agree with Senator Nick Xenaphon's argument about having a right to know what's in our food? Give reasons for your answer



Figure 44: Worker cleans drum at palm oil refinery (RSPO)

## Indonesian & Malaysian workers

It has been estimated that the production of palm oil employs around six million people globally as well as offering benefits to workers such as:

- Secure incomes
- Access to healthcare
- Educational opportunities

In Indonesia palm oil generated \$7.9



Figure 45: Farmer with palm kernels



Figure 46: Worker at palm oil refinery (RSPO)



Figure 47: Worker at Palm kernel processing plant (Malaysia) (RSPO)



Figure 48: Worker at palm oil refinery (Malaysia RSPO)

billion in exports in 2007, accounting for 13 per cent of agricultural output, second only to rice.

In Malaysia in 2008, palm oil exports accounted for \$19.6 billion.

Source: Sheil, D. et al: 2009



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Suggested Readings/ Links

- The Economic Benefit of Palm Oil to Indonesia (Report) – [http://www.worldgrowth.org/assets/files/WG\\_Indonesian\\_Palm\\_Oil\\_Benefits\\_Report-2\\_11.pdf](http://www.worldgrowth.org/assets/files/WG_Indonesian_Palm_Oil_Benefits_Report-2_11.pdf)
- Sustainable Palm Oil Production WWF film – <http://www.youtube.com/watch?v=7BRGj0DwYwA&feature=related>
- How greenies threaten jobs and food security – <http://www.ceopalmoil.com/2011/02/palm-oil-how-greenies-threaten-jobs-and-food-security/>
- Why palm oil does not deserve its bad press – <http://www.sciencealert.com.au/opinions/20102801-20545.html>
- Palm oil poses job threat (ABC Asia Pacific) – <http://abcasiapacificnews.com/stories/201104/3195736.htm>
- Importance of palm oil (YouTube) – [http://www.youtube.com/watch?v=Gyta\\_HOt22g&feature=related](http://www.youtube.com/watch?v=Gyta_HOt22g&feature=related)
- Develop or Die 1 of 6– Asia's Growing Tigers, BBC Environmental Documentary – <http://www.youtube.com/watch?v=ch7THUnLyRA>

## Suggested Activities

1. Watch 'Sustainable Palm Oil Production' and answer the following questions
2. What benefits have the palm oil farmers gained since they started farming palm oil?
3. What percentage of palm oil is produced by small holders in Indonesia?
4. In what ways does being an RSPO farmer benefit the environment?
5. How can individuals (consumers) help sustainable palm oil producers?



## Global Citizens

### Australian school students

Issues such as species loss, habitat destruction and deforestation also affect global citizens such as Australian school children. Global citizens can play an active role in understanding and helping to reduce the negative impacts of palm oil production whilst promoting the positive.

KFC, McDonalds and Cadbury Australia have already taken palm oil out of their products because of consumer pressure.

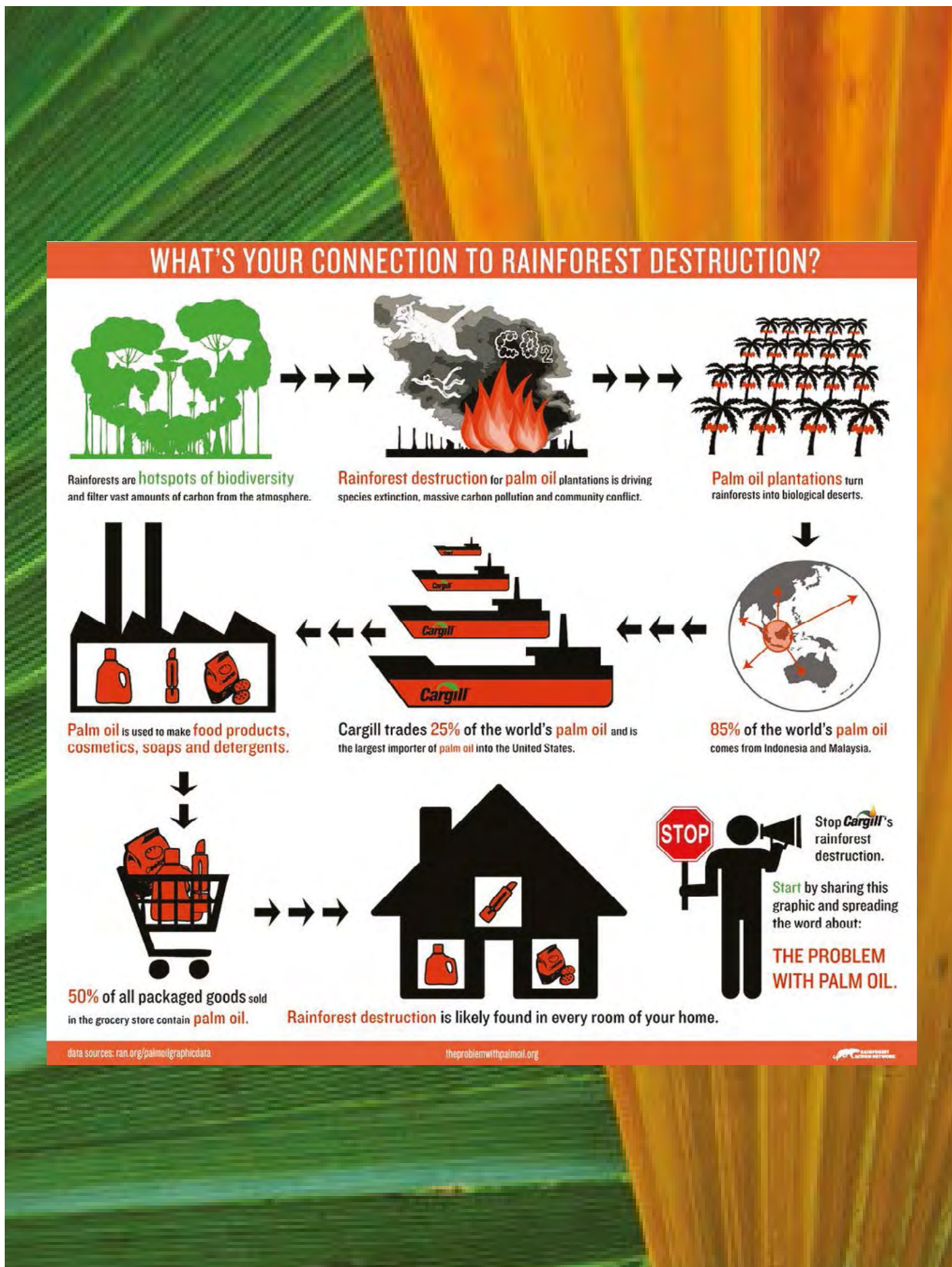
Woolworths, Coles, Arnotts, Magnum and Walmart have committed to sourcing only 100% certified sustainable palm oil by 2015!

### What can you do as a global citizen?

Students can become active citizens in the following ways:

- Insist that all makers clearly label Palm Oil on their products
- Pressure manufacturers such as Arnotts, Cadburys, Nestlé to source only sustainable palm oil
- Pressure supermarkets such as Coles, Woolworths, Aldi to pressure their suppliers to become certified
- Write to your local Minister and insist they make labelling mandatory.
  - Buy sustainably farmed palm oil products
- Create an infographic poster (see following page) to educate people about palm oil use

# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA





## List of Relevant Resources

### Reports / Publications

- Colchester M, 2011. *Land acquisition, human rights violations and indigenous peoples on the palm oil frontier*. Land Forest Peoples Program, International Land Coalition. – <http://www.forestpeoples.org/topics/palm-oil-rspo/publication/2010/palm-oil-and-indigenous-peoples-south-east-asia>
- Food and Agriculture Organisation of the United Nations, 2011. *State of the World's Forests: 2011*. FOA United Nations Report. – <http://www.fao.org/forestry/sofo/en/>
- Greenpeace, 2010. Caught Red Handed, *Greenpeace report on Nestlé's use of Palm Oil*. – <http://www.greenpeace.org/international/en/publications/reports/caught-red-handed-how-nestle/>
- Human Rights Watch. 2009. Indonesia: *The Human Rights Consequences of Illegal Logging and Corruption in Indonesia's Forestry Sector*. – <http://www.hrw.org/en/node/86705>
- Human Rights Watch, 2009. "Wild Money": *The Human Rights Consequences of Illegal Logging and Corruption in Indonesia's Forestry Sector*, 1 December 2009. – <http://www.unhcr.org/refworld/docid/4b1533392.html>
- Illegal Logging Info. 2010. Illegal logging in Indonesia: *The environmental, economic and social costs*. – [http://www.illegal-logging.info/item\\_single.php?it\\_id=912&it=document](http://www.illegal-logging.info/item_single.php?it_id=912&it=document)
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- Mukherjee, Sutapa. and Mitra Analava., 2009. 'Health Effects of Palm Oil', *J Hum Ecol*, 26(3): 197–203.
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- Schuster, Gerd., Smits, Willie., and Ullal Jay., 2007. 'Thinkers of the Jungle: The Orang-utan Report'.
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- Stern N. 2006. The Stern Review on the Economics of Climate Change. Cambridge: Cambridge University Press.
- World Growth, 2011. Palm Oil Green Development Campaign. The Economic Benefit of Palm Oil to Indonesia. A report by World Growth. – [http://www.worldgrowth.org/assets/files/WG\\_Indonesian\\_Palm\\_Oil\\_Benefits\\_Report-2\\_11.pdf](http://www.worldgrowth.org/assets/files/WG_Indonesian_Palm_Oil_Benefits_Report-2_11.pdf)

### Newspaper articles / current affairs

- Callick, Rowan, Asia-Pacific Editor. 'Malaysia sends envoy to negotiate on palm oil bill' The Australian, August 01, 2011. – <http://www.theaustralian.com.au/business/malaysia-sends-envoy-to-negotiate-on-palm-oil-laws/story-e6frg8zx-1226105583210>
- Basiron, Yusof. 'How greenies threaten jobs and food security' Feb 10, – <http://www.ceopalmoil.com/2011/02/palm-oil-how-greenies-threaten-jobs-and-foodsecurity/>
- Bruntse-Dahl, Rikke. 'Malaysia and Indonesia bolster defence of palm oil industry to the West' The Guardian. May 20th 2011. – <http://www.guardian.co.uk/environment/2011/may/20/malaysia-indonesia-palm-oildefence>
- Environment News Service. 'Palm Oil Biodiesel Goes on Sale in Malaysia' June 2nd 2011. – <http://www.ens-newswire.com/ens/jun2011/2011-06-02-01.html>
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palm-oilproducers-try-to-green-image/story-e6frg6t6-1111114905800

Institute of Public Affairs. Media Release. 'Misguided Palm Oil Campaigns won't help Orang-Utans, but will harm Asia's Poor'. November 1st 2009. – <http://www.ipa.org.au/publications/1714/misguided-palm-oil-campaigns-won't-help-orang-utans-but-will-harm-asia's-poor>

Kinabalu, K. 2009. 'Orangutans struggle to survive as palm oil booms', The Age, 28 October 2009.

Perth Now. 'Coles, Woolies socially irresponsible'. May 28 2011. – <http://www.perthnow.com.au/business/business-old/coles-woolies-socialirresponsibility/story-e6frg2qu-1226064360796>

Senator Bob Brown, 2009. Speech by Bob Brown to Senate, Truth in Labelling Bill – second reading. – [http://www.truthinlabelling.com.au/5FSA%20\(Truth%20in%20Labelling%20Laws\)%20Bill%202009%20-%202RS%20BB.pdf](http://www.truthinlabelling.com.au/5FSA%20(Truth%20in%20Labelling%20Laws)%20Bill%202009%20-%202RS%20BB.pdf)

Speedy, Paul, 'Retailers standards' aid poor farmers', The Australian, May 23, 2011. – <http://www.theaustralian.com.au/business/industry-sectors/retailers-standards-aidpoor-farmers/story-e6frg9h6-1226060679669>

Taylor, David. 'Supermarket giants accused of harming poor', ABC Radio AM, May 21st, 2011. – <http://www.abc.net.au/am/content/2011/s3223108.htm>

The Independent. 'Orangutans struggle to survive as palm oil booms'. October 24th 2009. – <http://www.independent.co.uk/environment/orangutansstruggle-to-survive-as-palm-oil-booms-1808700.html>

Young Tom. 'Malaysian palm oil destroying forests, report warns'. The Guardian. February 2nd 2011. – <http://www.guardian.co.uk/environment/2011/feb/02/malaysian-palm-oil-forests>

Xenophon, Nick 'We have the right to know what's in our food' Sydney Morning Herald, Wednesday Nov 02, 2011 – <http://www.smh.com.au/opinion/politics/we-have-a-right-to-know-whats-in-our-food-20110825-1jbug.html>

## Documentary video / YouTube clips

101 East – The Price of Palm Oil. YouTube clip (23.31mins). – <http://www.youtube.com/watch?v=A01iDTNQ2rs>

Develop or Die 1 of 6 - Asia's Growing Tigers - BBC Environmental Documentary. YouTube clip (10.55mins). – <http://www.youtube.com/watch?v=ch7THUnLyRA>

Forests – The Palm Oil Threat. YouTube clip (3.14mins). – <http://www.youtube.com/watch?v=y7fFeJyXkBk&feature=related>

Greenpeace Nestlé Advertisement Orang-Utan finger. YouTube clip (1.51mins). – <http://www.youtube.com/watch?v=1BCA8dQfGi0>

Lost in Palm Oil: A documentary on in the impacts of palm oil production (43mins). – <http://vod.journeyman.tv/store?p=3029&s=Lost+in+Palm+Oil>

Malaysian Palm Oil Council: Propaganda advertisement: YouTube clip (1.01min). – <http://www.youtube.com/watch?v=3zZloqeuJf4>

Malaysia opens Orangutan safe haven. YouTube clip (1.53mins). – <http://www.youtube.com/watch?v=SeoYyAhwxSA>

Malaysian tribes fight to protect rainforests. YouTube (2.10mins). – <http://www.youtube.com/watch?v=D6PhgdrRQn4>

Palm Oil – An Environmental Cost to Borneo. YouTube clip (3.34mins). – <http://www.youtube.com/watch?v=YHki3EgGzdY&feature=related>

Palm Oil – How our consumer choices affect wildlife. YouTube clip (2.10mins). – <http://www.youtube.com/watch?v=w-1DQwaaUwE>

Penan Tribe. YouTube clip (5.40mins). – <http://www.youtube.com/watch?v=p9o0hhuu5sas>

Sustainability of Malaysian Palm Oil Industry. YouTube clip (2.12min). – <http://www.youtube.com/watch?v=NYfM9R8JZo8>

The Palm Oil Threat: deforestation. YouTube clip (3.4mins). – <http://www.youtube.com/watch?v=y7fFeJyXkBk>

The price of palm oil. Al Jazeera TV video clip (23 mins). – <http://www.youtube.com/watch?v=A01iDTNQ2rs>



# STUDY GUIDE: IMPACTS OF PALM OIL PRODUCTION IN SE ASIA

## Websites

BBC Tribes: Penan – <http://www.bbc.co.uk/tribe/tribes/penan/index.shtml#further1>

Borneo Orang-Utan Survival Foundation: Borneo Orang-Utan Survival: – <http://www.orangutans.com.au/Orangutans-Survival-Information/About-Palm-Oil.aspx>

Greenpeace: Nestlé doesn't deserve a break – <http://www.greenpeace.org/international/en/news/features/Nestlé-needs-to-give-rainforests/>

Greenpeace Palm Oil citizen action website – <http://www.greenpeace.org/international/en/campaigns/climate-change/kitkat/>

Malaysian Palm Oil Council:– <http://www.mpoc.org.my/>

Nestlé Press release: comments on palm oil usage press release –<http://www.nestle.com/media/statements/pages/update-on-deforestation-and-palm-oil.aspx>

Palm Oil Action: – <http://www.palmoilaction.org.au/>

Roundtable on Sustainable Palm Oil – <http://www.rspo.org/>

Stars of BBC 'Tribe' show in conflict with logging company –<http://www.survivalinternational.org/news/2506>

Survival: The movement for tribal peoples – <http://www.survivalinternational.org/tribes/penan-main>

Victoria Zoos: Don't Palm Us Off: – <http://www.zoo.org.au/PalmOil>

Wikipedia: Palm oil – <http://www.palmoilaction.org.au/>

World Wildlife Fund – Bornean Orangutan – [http://www.panda.org/what\\_we\\_do/endangered\\_species/great\\_apes/orangutans/borneo\\_orangutan/](http://www.panda.org/what_we_do/endangered_species/great_apes/orangutans/borneo_orangutan/)

World Wildlife Fund: What is palm oil? – <http://www.wwf.org.au/ourwork/land/land-clearing-andpalm-oil/>

World Wildlife Fund. 2011. 'Sumatran Orangutan; Close relative in dire straits', – <http://www.worldwildlife.org/species/finder/sumatranorangutan/sumatranorangutan.htmls>

Sustainable palm oil: Australia – <http://www.wwf.org.au/ourwork/land/landclearing-and-palm-oil/WWF-Palm-Oil-Scorecard.html>








*View of palm oil plantation in Cigudeg, Bogor, Indonesia*




## From plantation to product

Palm oil companies are being blamed for the haze from land being cleared by burning

STAGE 1	 <b>NURSERY</b> <ul style="list-style-type: none"> <li>Germinated seeds of the African oil palm are planted for a year before being transferred to the fields.</li> </ul>
STAGE 2	 <b>PLANTATION</b> <ul style="list-style-type: none"> <li>About 140 oil palms can be grown per hectare.</li> <li>The fruit bunches on each tree can be harvested after three years. The peak production period is between seven and 18 years, and yield drops thereafter.</li> <li>Harvesting is done manually.</li> </ul>
STAGE 3	 <b>MILLING</b> <ul style="list-style-type: none"> <li>The fruits are sterilised with high-pressure steam and crushed to obtain crude palm oil (from the flesh) and palm kernel (the husk).</li> </ul>
STAGE 4	 <b>PROCESSING</b> <ul style="list-style-type: none"> <li>Reddish-gold crude palm oil is sent for refining, where it is separated into different forms for different uses.</li> <li>Palm kernels are threshed to extract palm kernel oil.</li> </ul>
STAGE 5	 <b>MANUFACTURING</b> <ul style="list-style-type: none"> <li>Refined palm oil is mainly used in items such as cooking oil, preserved foods such as chocolates, ice cream and instant noodles, and cosmetics. It can also be used to make biodiesel.</li> <li>Palm kernel oil is mainly used in soaps, shampoos and cleaning agents.</li> </ul>

## Land renewal



- As yield drops, farmers chop down trees and replant new crops.
- Sustainable clearing involves heavy equipment such as bulldozers or excavators.
- Slash-and-burn methods involve cutting down forests, piling the dead wood and leaves, and then burning the heap. It is believed that the ash enriches the soil and improves fertility.

### FACTS & FIGURES

<b>85%</b> Percentage of total palm oil in the world produced in Indonesia and Malaysia Land used: 8.5 million ha in Indonesia and 5.1 million ha in Malaysia.	<b>S\$42.3b</b> Approximate worth of oil palm industry in 2012 for Indonesia and Malaysia
<b>4.5m</b> Number of people in Indonesia and Malaysia who earn a living from palm oil	<b>#1</b> Most widely-consumed vegetable oil in the world
	<b>#1</b> Highest yielding vegetable oil, at 3.8 million tonnes per hectare

Sources: Wilmar International, Golden Agri-Resources, World Wide Fund for Nature Singapore, Ms Khor Yu Leng, Dr Dodo Thampapillai

ST GRAPHICS PHOTOS: AZIZ HUSSIN and ISTOCKPHOTO TEXT: WALTER SIM



### Oil palm a lucrative crop for Indonesia, Malaysia

Straits Times, by Walter Sim

PALM oil is the liquid gold of South-east Asia, accounting for billions of dollars in the economies of Malaysia and Indonesia – as well as the livelihoods of millions of people there.

The two countries together account for some 85 per cent of global production, and this contributed about \$42.3 billion to their economies last year, going by the average price of US\$750 (S\$960) a tonne. This was estimated by Dr Dodo Thampapillai, an economist at the Lee Kuan Yew School of Public Policy.

Some 4.5 million people in the two nations earn a living from the crop, said World Wide Fund for Nature Singapore (WWF).

The labels of many products show how ubiquitous palm oil is – it can be found in everything from ice-cream and chocolate to soap and shampoo.

“It is almost impossible to avoid palm oil,” said Ms Khor Yu Leng, a visiting research fellow at the Institute of Southeast Asian Studies who specialises in agribusiness research. “It is everywhere.”

Palm oil has come under scrutiny after an Indonesian Forestry Ministry official accused Malaysian and Singapore palm oil companies there of being responsible for the fires in Sumatra.

But substituting it with another oil crop may not be a solution.

Compared to other vegetable oil crops such as sunflower, soyabean and rapeseed, palm oil requires less than half the land to produce the same amount of oil, say experts.

This means production costs and the eventual price will be lower than alternatives, Ms Khor noted. Palm oil also has health benefits, as it does not need to be chemically processed and has no transfat, she said.

Substituting palm oil with other oils may thus create “similar, if not even larger, environmental and social problems”, WWF said.

“The issue here is not around the usage of palm oil, but around the way it is produced today,” it stressed.

Unsustainable — production could involve the indiscriminate clearing of rainforests, said Dr Thampapillai.

Ms Khor said sustainable practices should be encouraged, although they carry a “slight premium” as they need to comply with global protocols. The WWF said this premium could be as little as 1 per cent.

Forests and oil palm plantations with less-usable crop may be cleared using heavy machinery such as bulldozers. But errant companies and farmers tend to use the slash-and-burn method, which some believe improves soil fertility.

This involves chopping down trees, piling up dead wood and leaves, and razing the heap.

When this is done on highly flammable peat land, the fires can spread great distances underground and make fires difficult to extinguish, said the Roundtable on Sustainable Palm Oil, a non-profit body promoting sustainable oil palm farming.

The WWF said: “To find a long-term solution, a multi-stakeholder method must be employed, beyond governmental rule and regulation.”

✉ [waltsim@sph.com.sg](mailto:waltsim@sph.com.sg)



Firefighters in Riau battling the flames on Sunday. Less land is needed to produce palm oil than other vegetable oil crops, but firms and farmers often use slash-and-burn methods to clear the land. PHOTO: AGENCE FRANCE-PRESSE



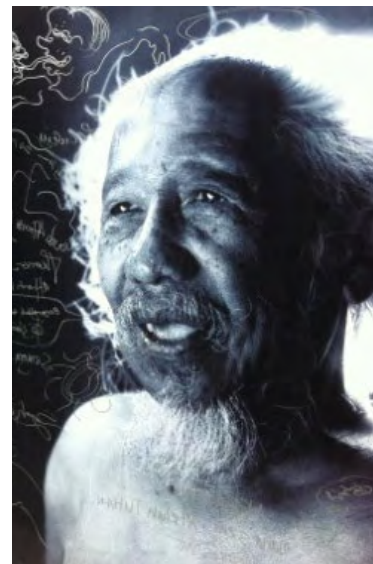


## Global Education – Learning Emphases

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

# Indonesian artist – AFFANDI

A Stage 5 Visual Arts case study  
by Darren Brailey, Tumby Umbi High School



## The Paintings and Art of Indonesian artist, Affandi...

Case Studies are in-depth studies of artists, artworks and art movements which focus on particular themes, issues or areas in the visual arts. Why do students do Case Studies? Case Studies help students build up knowledge of different forms of representation. Case Studies are beneficial to students' own artmaking because students increase their skills or develop their concepts further, explore other artists, artworks and the art world.

This case study is focused on one of the most famous and influential artists in Indonesia, *Affandi*. It will provide opportunities for students (Years 9-10) to investigate Asian perspectives and inter-cultural understandings through Visual Arts by examining artistic approaches, artist intentions, cultural influences, materials and paint application used to express emotion and feelings and explicit practical procedures to make artworks. This is a very 'hands on' approach to artmaking. This case study model assists students by providing and scaffolding starting points for their research, investigation and responses. The case study also includes activities that students will enjoy while gaining a more in-depth appreciation of the artist, *Affandi*.

### Essential Questions:

*Who is Affandi? Why is he considered a significant artist in Indonesia? What can I learn from his artistic journey, approaches and practice?*

## Introductory Learning Experience

### Step 1:

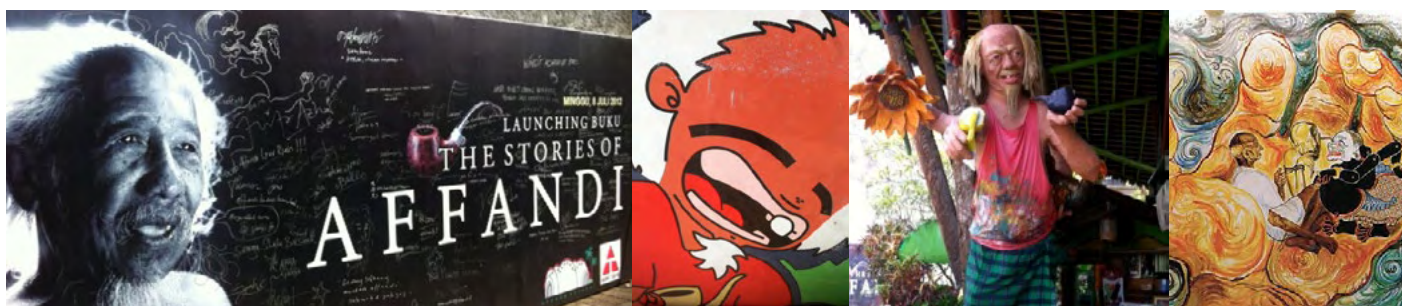
Quickwrite – students are issued with a question to consider and must write down thoughts on a post-it note or in their Visual Arts Diary (VAD).

Question: When I say the word '*Indonesia*' what images and words come to mind?

- Students write one or two sentences, quickly, that refer to the question. Maybe they have travelled to Indonesia or have heard things in the media etc.
- Share – students share their quickwrite with the person next to them. This can then expand to a small group of table buddies or a whole class discussion and brainstorm. Discuss some common themes and thoughts from the sharing.
- Student's quickwrites can be pasted in their Visual Arts Diary (VAD) or collected on the board at the front of the classroom.

### Step 2:

- Introduce students to *Affandi*, a famous Indonesian artist. <http://www.youtube.com/watch?v=G-0Tzjp-ehs> and <http://www.youtube.com/watch?v=3IVtJgOTMGw>
- Students begin to submit a case study on Affandi. Refer to the 'Affandi Case Study Scaffold' to construct the in-depth study.





# CASE STUDY – AFFANDI

## The Paintings and Art of Affandi...

The painter Affandi was known as the “towering figure in the history of Indonesian modern art”.

Students work through the case study scaffold to document their research, knowledge and understanding about the famous Indonesian artist, Affandi.

### ARTIST BIO –

Research Affandi. In point form, give a brief biography of Affandi in your own words, only including significant details – (<http://www.geringerart.com/bios/affandi.html>).

- Affandi was a self-taught artist born in Cierban, West Java in 1907.
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### ARTWORKS and ARTMAKING –

Investigate Affandi’s artmaking skills, practices, techniques, procedures, materials etc. What forms of art did he create? How did he make his art? What techniques and materials did he use?

- Affandi’s paintings conveyed his emotional responses to the lives of Indonesian people struggling with the adversities related to poverty and their ambitions for dignity.
- He worked as a house painter and collected leftover paint to make artworks.
- His earlier works included images of animals, people, the sun, portraits and landscapes.
- In the 1970’s he began to squeeze paint straight from the tubes onto the canvas surface giving them a more expressive and emotive quality.
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### Artists’ Quotes/ Critics Quotes (AUDIENCE) –

Include any quotes made by the artist and by critics about his work.

- Affandi once told a collector that “If the colour is good then it’s okay”. Affandi used colour to further express his emotions.

- He once told the same man to look at his paintings with his eyes and hear, not his brain.
- **Time magazine January issue, 1953, quoted:** “Affandi never learned to use a palette, dislikes brushes. Instead, he squeezes paint on to his thumb, and then smears it around the canvas. He will often spend a week studying a subject, but the actual painting seldom takes longer than 90 furious minutes. ‘After about an hour,’ he says, ‘I usually feel my emotions declining. It’s better to stop then. The painting is finished.’
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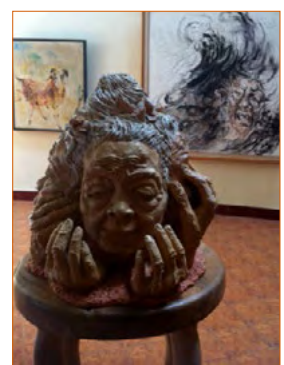
### ARTWORK EXAMPLES –

Collect a selection of Affandi’s artworks. Select works that capture your interest or relate, in some way, to your artmaking. Affandi Museum link:

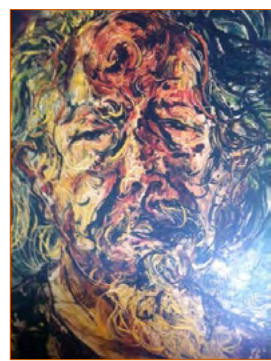
<http://www.affandi.org/affandi/affandi-s-painting-style>



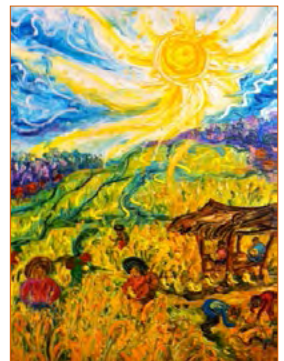
Self-Portrait painting



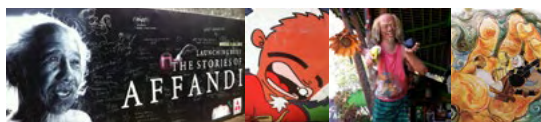
Sculpture of his wife



Self-Portrait' painting



Landscape painting



## CASE STUDY – AFFANDI

Add some more examples.

### EXPERIMENTATION –

Experiment with paint medium and try the tasks below. Collect all experiments in your Visual Arts Diary. The tasks will guide you to experience some of the artmaking procedures used by the Indonesian artist *Affandi*.

Materials:

- Black, sepia or colour drawing inks (or watercolours)
- Various size brushes
- Paper or small canvases
- Paint, preferably in tubes
- For an impasto quality paint add Impasto Gel mediums to your paint
- Hand towel or rags

### Warm up Task: *lines*

Using ink or watercolours, experiment with various types of lines, tones and line weightings e.g. Free flowing lines, flicks, tight lines, scribbles, zig, zag, thick lines, thin lines, heavy lines, wash, dribbles and accidental applications. Fill page in your visual Arts Diary

### Task 1: *paint to music*

Using drawing inks and various size brushes, complete a series of drawings to music (let the music play for a good amount of time). Before starting to paint and draw, discuss what they hear. What feeling do they get? What brush strokes or movements would you be making on your page? What colours do you see or are appropriate for this type of music? What type of lines would you use?

Try to move your hand to the music, the feeling you get from the sounds and let yourself go. Select appropriate colours that are triggered by the sounds.

Select one subject or still life for all three types of music listed below and compare your experiments.

- a) Classical music
- b) Ocean sounds or relaxing music
- c) Your favourite music

### Extra notes:

- '*Self Portrait*' he moves the paint around the canvas with his hands and also applies it straight from the tube. His expressionist style injects his soul and inner emotions into his work and this way of applying paint is less restrictive and more free-flowing.
- As a modern Indonesian artist, he has a unique style and individual personality that confronts the viewer, especially with his bold use of reds, yellows and greens.





# CASE STUDY – AFFANDI

## Task 2: *impasto painting*

Practice a thick (impasto) paint application using only palette knives. Practice painting a subject using paint that has a textured medium added or an impasto gel, this will ensure it dries thick and not flatten out.

## Task 3: *advanced finger painting!*

Experiment by painting a landscape or portrait using your fingers and hands only. Use a photograph or real life subject as a reference. Do not use a brush or palette knife.

## Task 4: *Affandi replica*

Select one of Affandi's paintings that you admire and create a close likeness to the original.



*Above: Entry to the Affandi Museum and an example of a landscape painting*

## Artists' WORLD –

Discuss his influences, experiences and the time and place in which he lived.

- In 1943, Indonesia was occupied by Japan and at this time he held an exhibition. After the proclamation of Indonesian independence in 1945, he was a big participant in the struggle of the Indonesian people against Dutch colonialism by creating posters that conveyed the problem and expressed the feelings of Indonesian people.
- In 1948 Affandi founded the “Indonesian Painter Association”, which was originally connected to the Indonesian Communist Party. He later cut the ties.
- Affandi had an obvious affinity with the Modern Art movement and Impressionist artists such as Van Gogh and Goya.
- **Include a time-line** of significant events in Indonesia history between 1920 – 1990 (when he passed away):
  - 1914 – World War 1 break outs
  - 
  - 1920 – Communist Party of Indonesia was founded.
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  - 1939 – World War 2
  - 
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  - 1945 – Indonesia get independence
  - 
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# CASE STUDY – AFFANDI

## RESPONDING –

Select a few focus works to explore in more depth. Analyse and deconstruct the artworks

(<http://www.yogyes.com/en/yogyakarta-tourism-object/museum-and-monument/affandi/>).

**Consider the following questions when responding to Affandi's paintings.**

### *Subjective Frame:*

- What is the first impression of the work?
- How are feelings and experiences conveyed in the work?
- Do you, as the audience, feel and understand the work?
- How is the personality of the artist conveyed?
- What emotive response is the artist trying to get from the audience?

### *Cultural Frame:*

- Does his artworks have cultural significance?
- Is there political significance in his artwork?
- How has the artist's culture and world influenced his artmaking?

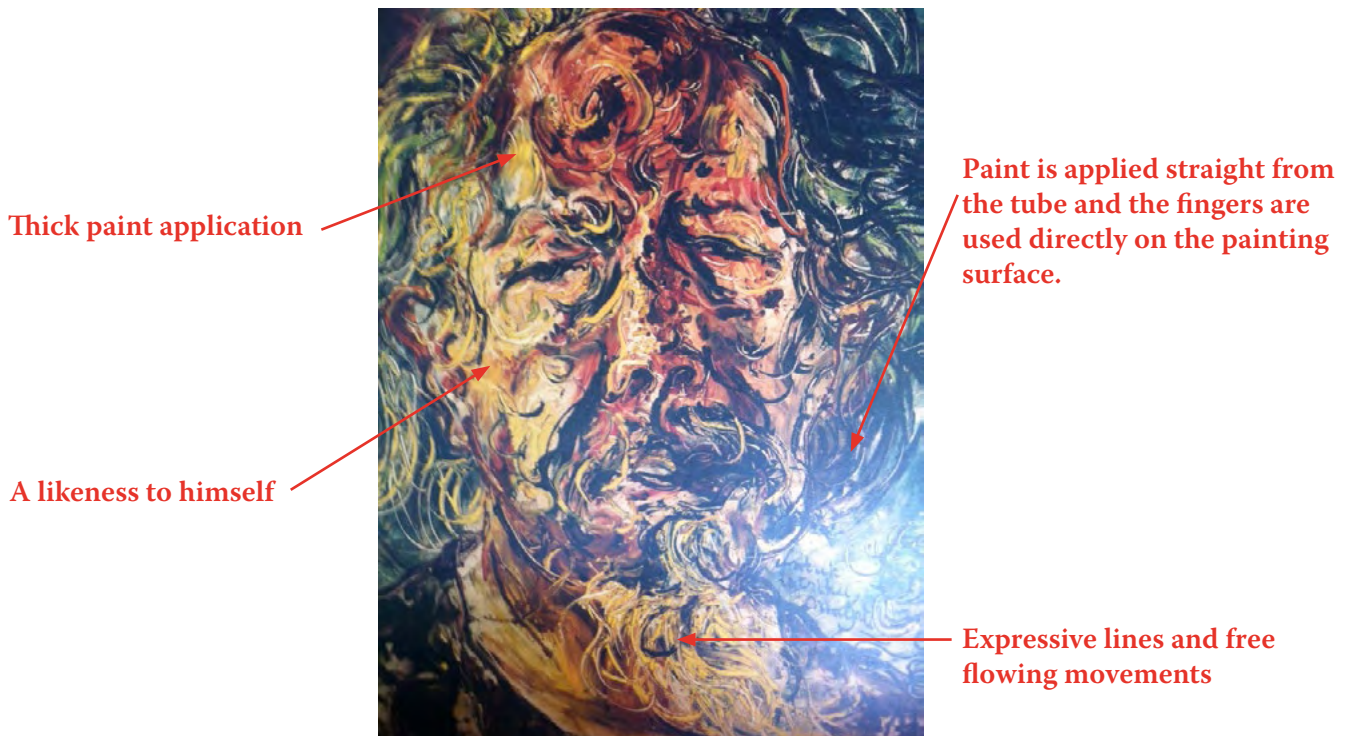
### *Structural Frame:*

- What symbols and codes are used by the artist to convey ideas or experiences?
- How is the artwork composed and what are some of the unique qualities attributed to it?
- What is particular about the arrangement of the artwork? How important is order and placement?

### *Post Modern Frame:*

- Are traditions in art disregarded by the artist? How? Why?

Here is an example (add more of your responses and interpretations in the spaces provided):



'Self Portrait', oil paint on canvas

**Artist:** Affandi

**Artwork title:** Self-Portrait

**Form:** Painting

**Date:** 1975





## CASE STUDY – AFFANDI

### *Subjective Frame:*

- My first impression of his paintings is that they are rich with honesty and feelings.
- Influenced by Van Gogh, Affandi paints himself in an abstract and expressive manner.
- Strong use of colour and line.
- Affandi paints impulsively and purely, which conveys his real personality.
- He was not afraid to paint his true self with wrinkles, old and receding hair line. Other portraits he painted had teeth missing. This approach to self-portrait painting is brave and honest.
- He does not seem to follow a set order or compositional plan; it is free from restrictions and full of feeling and emotion.
- There is struggle, life experience and wisdom in his eyes.

### *Cultural Frame:*

- Affandi's paintings conveyed his emotional responses to the lives of Indonesian people and their struggle with the country's poverty and dream of living a life of dignity.
- Indonesia has a past riddled with adversity, suppression, revolution and conflict. Affandi seems to free himself in his painting. He is not restricted by tradition or expectation. This attitude and self-expression is empowering for Indonesian people. The Arts become a vehicle for change, hope and freedom.

- Therefore, Affandi's work has cultural significance for the state of Indonesia at the time, a time for change and the desire for freedom and peace.
- There are no obvious political messages, however, his work is a message of the feelings and emotions of Indonesian people.

### *Structural Frame:*

- He uses wavy and curvy lines that create movement around the canvas and the thick paint application gives an understanding of Affandi's state of mind and emotions he felt at the time.
- These lines take the audience around the painting, tracing the contours of his face.
- There is definitely a sense of freedom when he paints.
- Affandi mastered the process of applying oil paint direct from the tube to the canvas. Some of his work was created in a few hours, really capturing the feelings, moods and emotions he felt at that instant or was trying to express.

### *Post Modern Frame:*

- Affandi was influenced by Modern Art and the Impressionists. This is depicted clearly in his Indonesian landscape paintings and the same style is evident in his self-portrait. He definitely embraces the new and expressive Modern Art movement and rejects the past and traditions of painting.





# CASE STUDY – AFFANDI

Select two more significant artworks by Affandi. Research, describe, interpret, respond to and discuss the work. Provide a copy of the artworks and paste them in this case study.

Artist: Affandi      Artwork title.....Form:..... Date: .....

## *Subjective Frame:*

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## *Cultural Frame:*

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## **Structural Frame:**

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## *Post Modern Frame:*

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# CASE STUDY – AFFANDI

Artist: Affandi    Artwork title.....Form:..... Date: .....

## *Subjective Frame:*

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## *Cultural Frame:*

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## **Structural Frame:**

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## *Post Modern Frame:*

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# CASE STUDY – AFFANDI

## ARTIST INTENTIONS –

What is Affandi trying to communicate or express? Why? What is his purpose and legacy?

- Some of Affandi's work expressed an emotional response to the lives of Indonesian people and their struggle with poverty.
- He was highly influential in the modern art movement in Indonesia.
- He had a passion to give younger people an opportunity to receive an art education and experience. He set up workshops and learning areas in his art gallery/museum.
- His artworks are distinctively expressive and you can see obvious influences with Vincent Van Gogh. Especially in the 'painterly' quality, colour and expressive movement of the paint.



*Affandi's home/art compound/Gallery/Museum*

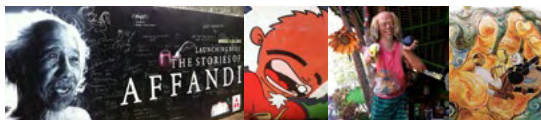


*Detail from 'Self Portrait'*

## Personal Reflection Statement

- Who is Affandi? Why is he considered a significant artist in Indonesia? What can I learn from his artistic journey, approaches and practice?
- Discuss your opinions and judgements on Affandi as an artist and his practice?
- What did he achieve through his art?
- What impact did his art have on people at the time?





## CASE STUDY – AFFANDI

- What was his legacy? How has it influenced you as an artist?

### Bibliography –

A **bibliography** is an alphabetical list of all the sources used in your research.

*Right: Wisdom of the East, fresco mural in Jefferson Hall, East-West Centre, Honolulu by Affandi, 1967.  
Source: Wikipedia, Creative Commons*



List all sources in detail and include websites, books, video clips, links, etc.

### Visual Arts Syllabus Outcomes achieved (Stage 5):

5.2	makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
5.5	makes informed choices to develop and extend concepts and different meanings in their artworks
5.7	applies their understanding of aspects of practice to critical and historical interpretations of art
5.8	uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art
5.9	demonstrates how the frames provide different interpretations of art



## Global Education – Learning Emphases

- Interdependence and globalisation
- Identity and cultural diversity
- Sustainable futures

# AUSTRALIA'S EARLY ASIAN HISTORY

**Ross Mackay, Goulburn High School**

**Editors Note–** The Northern Territory Department of Education produced a resource kit “The Makassans”. Although developed some years ago it is excellent for this unit.

## Outcomes

A student:

HT4-2 describes major periods of historical time and sequences events, people and societies from the past

HT4-3 describes and assesses the motives and actions of past individuals and groups in the context of past societies

HT4-4 describes and explains the causes and effects of events and developments of past societies over time

HT4-6 uses evidence from sources to support historical narratives and explanations

HT4-7 identifies and describes different contexts, perspectives and interpretations of the past



Early European Ship, rock art (1765–1813). Google Art Project. Source: Wikimedia Commons



# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 1: Makassan fishermen and Northern Australian Aboriginals

In the passage below, there are fifteen spelling mistakes. You need to highlight the incorrectly spelt words and write them correctly in the space provided underneath. Some of the words are spelt correctly but are incorrect for the context they are in.

It is fairly commonly known that Dutch explorers were the first Europeans to contact the Australian mainland. Indeed Austrailia was marked on a number of world maps from the 17th century as New Holland. Many places in Northern Australia have Dutch names such as Arnhem Land and Groote Eylandt (big irland). What is not as well known is that Aboriginal Australians in Northern Australia had ongoing contact with Indonesian fisheman from the Makassar four nearly half a century before Captain Cook landed in Australia. Fishermen from around 1720 (sum archaeologists say considerably earlier) came seasonaly to Australia to fish for trepang (sea slugs) witch were considered a delicasy in China. The fishermen sailed from Makassar on the island of Sulawesi in the Indonesian archipelago (a large group of islands) to the northern coast of Arnhem Land and around into the Gulf of Carpentaria. Once the trepang had bean colected and prosessed in Australia, they were transported to Makassar and then on to Manilla and China. As such, Australian Aboriginals were involved for a long time in one of the first global traiding networks to exist. The trade in trepang came to an end in 1906 when the newly-formed Commonwealth government raised the cost of fishing licenses so high that it made the trip unprofiteble. As a result around 200 years of continous contact with our near neighbours came to an end.

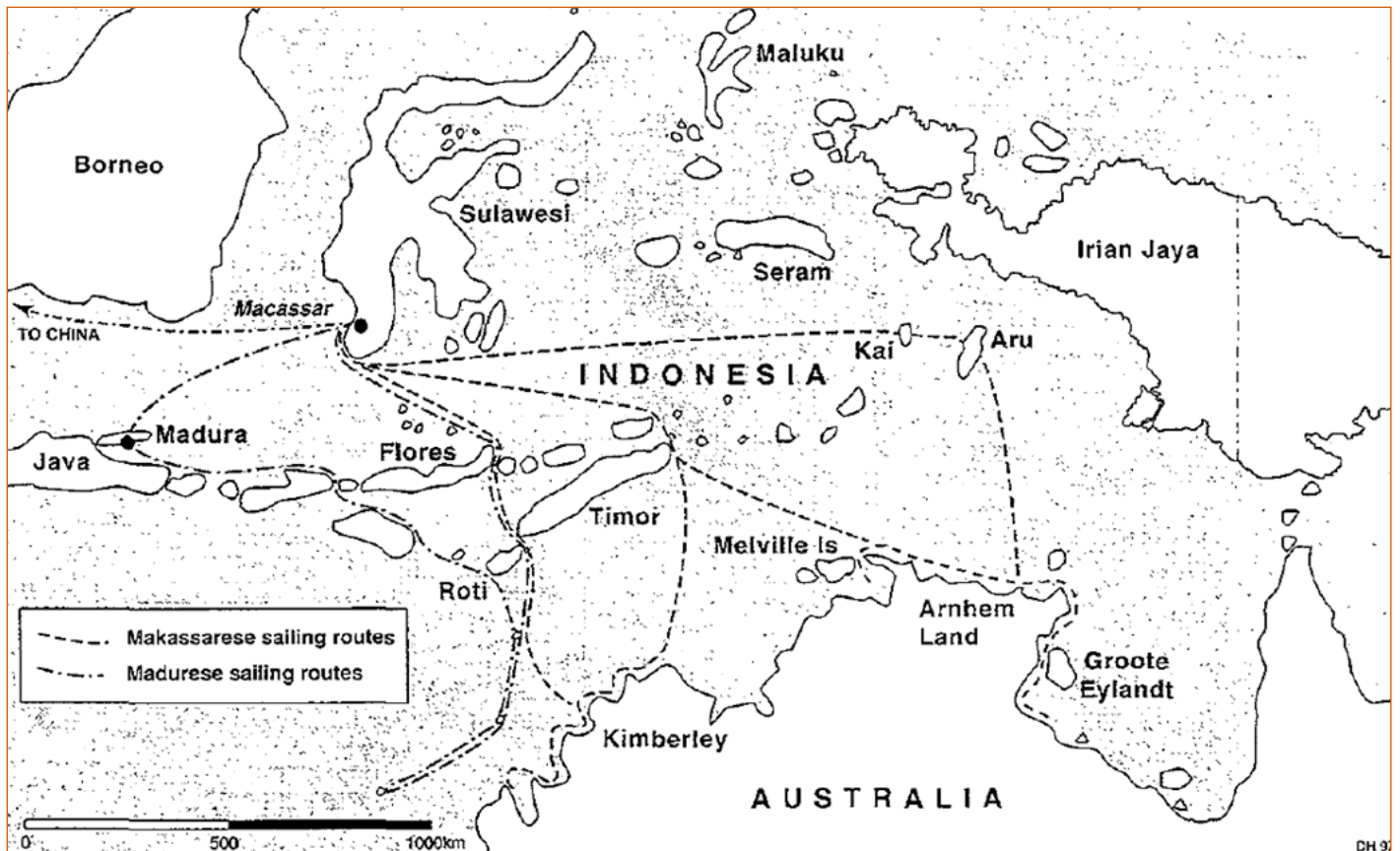


Trepang or Sea cucumber Source: [http://en.wikipedia.org/wiki/File:Holothuroidea\\_\(Sea\\_cucumber\\_feeding\).jpg](http://en.wikipedia.org/wiki/File:Holothuroidea_(Sea_cucumber_feeding).jpg)

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# AUSTRALIA'S EARLY ASIAN HISTORY



Makassan sailing routes. From Morwood and Hobbs 1997. Reproduced with the permission of Oceania.

## Activity 1 – Comprehension

1. Explain what is meant by the term 'New Holland'.
2. Write four facts about the fisherman who first had contact with Aboriginal Australians in the early 18<sup>th</sup> century.
3. What is an archaeologist? What does he/she do?
4. The trepang were considered a **delicacy** in China. What does this mean?
5. Explain why this important trading relationship ceased in 1906.



A prau bringing Makassan fishermen to Australia  
Source: [http://commons.wikimedia.org/wiki/File:Macassan\\_prau.jpg](http://commons.wikimedia.org/wiki/File:Macassan_prau.jpg)





# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 2: What did the Makassan fishermen do?

**In the passage below, unjumble the words in bold and write them correctly in the space provided.**

The Makassan fishermen travelled to Australia each December at the start of the monsoon season. They stayed for up to six \_\_\_\_\_ (nothsm) at a time, slowly working their way along the coast from the Coburg Peninsular, across the waters off the \_\_\_\_\_ (thron) coast of Arnhem Land, into the Gulf of Carpentaria and Groote Eylandt and all the way down to the Edward Pellew Group of islands. Archaeological evidence suggests that they fished as far \_\_\_\_\_ (sewt) as Broome in Western Australia. They travelled in large fleets of boats called Praus. According to Matthew Flinders (of Bass and Flinders fame) these \_\_\_\_\_ (leftes) brought up to 1000 crew. This was at a time when the total European population of \_\_\_\_\_ (atrsauial) was just 7000. The fishermen set up processing sites in a number of locations along the \_\_\_\_\_ (staoc) where the trepang would be dried before being transported first to Makassar and then onto \_\_\_\_\_ (hniac). There is evidence that suggests some of the fishermen stayed for the whole year. Tamarind trees were \_\_\_\_\_ (ltaedpn) by the fishermen at these sites. This is symbolically similar to the raising of a flag on new territory by a western culture.



Source 1 – The Trepang Source: © [British Library Board](#)

# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 3: Contact between Makassans and Aboriginal people

**A sentence is one idea or concept. In the paragraph below there are six sentences. You need to identify the sentences and mark them with a capital letter at the start and full stop at the end. You also need to mark all proper nouns with a capital. A proper noun is a person's name, a specific place or thing.**

contact between the makassan fishermen and aboriginals of the area was far more **harmonious** and **equitable** than the experience of those aboriginals living around sydney cove the makassans **negotiated** with the local people for the **right** to fish for the trepang and paid for the **privilege** in the form goods and money some aboriginals interviewed in the twentieth century **recall** trade items including tobacco, rice, knives and gin being exchanged as **compensation** for the right to fish this was despite of the fact that like the british in sydney cove, the makassans were technologically **superior** to the aboriginals having guns and other more advanced weaponry the makassans often employed aboriginal people to work for them as labourers at the processing sites they traded with local aboriginals and built temporary structures around the processing sites but left no permanent structures

**Use a dictionary to find contextually relevant definitions of the words in bold above.**

Harmonious: \_\_\_\_\_

equitable: \_\_\_\_\_

negotiate: \_\_\_\_\_

Right: \_\_\_\_\_

Privilege: \_\_\_\_\_

recall: \_\_\_\_\_

compensation: \_\_\_\_\_

Superior: \_\_\_\_\_



# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 4: Outcomes of contact between Aboriginal people and Makassans

Use the words from the word bank to complete the passage below.

**Word bank:** canoes, women, trepang, lived, glass, water, family, shown, dreaming, words

There is extensive evidence to indicate that the long term nature of the contact between the two groups had a substantial impact on the Aboriginal culture of the area.

The Aboriginal people were \_\_\_\_\_ how to build more robust dugout canoes. These allowed them greater opportunity to fish and travel by \_\_\_\_\_ than did their traditional bark canoes. These canoes changed the lifestyle of these coastal groups to become more maritime-orientated. The \_\_\_\_\_ allowed them to fish for dugong and sharks.

Many of the words of the different aboriginal groups in the area are copied from or are Makassan words. Some estimates indicate as many as 200-300 \_\_\_\_\_ of the Yolngu people are Makassan. Some early European reports refer to Yolngu people speaking in “Malay” (a term used to describe languages from Indonesia).

There was some intermarriage between Aboriginal \_\_\_\_\_ and Makassan fishermen. Not surprisingly therefore, many Aborigines from parts of Northern Australia (such as Mattjuwi Burruwanga) can trace their \_\_\_\_\_ heritage to Makassar. Aborigines from a number of places along the coast travelled to Makassar with the fleets when they returned. One Aboriginal elder told some historians that he had \_\_\_\_\_ in Makassar for several years and there were a number (about 17) of Aboriginal population living there.

Other evidence of the presence of the Makassan fishermen includes broken pottery, \_\_\_\_\_, coins fishhooks, bits of metal and clay pipes.

Today many Aboriginal ceremonies reflect this extended contact through ceremonies, songs and Dreaming stories. \_\_\_\_\_ stories mention the arrival of the Makassan fleets with the monsoon winds. The band Yothu Yindi, sang a song called “Macassan Crew” that talks about the contact with the \_\_\_\_\_ fishermen.

# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 4 – Questions

1. On a blank outline map, mark all the locations mentioned in Australia where the Makassans fished and set up temporary settlements.
2. The fishermen sailed from Makassar to Australia by going on the eastern side of East Timor. Using the scale on the map, work out approximately how far this trip was.
3. With reference to Source 1, what activities can you identify occurring in the picture of the Makassans at Port Essington?
4. List some of the types of evidence archaeologists have found in their investigation of the Makassan fishermen.
5. What do you think the expression *maritime-orientated* means?
6. In Source 2 (see below), what is Mattjuwi Burruwanga's view of the Makassan fishermen? Make specific reference to the source to support your point of view.
7. What does he suggest was the experience of Aboriginal people with Captain Cook?
8. Watch the *ABC News* video: <http://www.youtube.com/watch?v=Gz3IfOkiSQk>
9. Write a short summary about how the Macassans influenced the Aborigines in Arnhem Land in the following ways:
  - a. tools
  - b. artworks
  - c. intercultural relationships.

### SOURCE 2:

*Mattjuwi Burruwanga, an Elcho Island elder who is related to one of the last Makassan fishermen to travel to Australia, was asked if the Makassans came with guns and were violent towards the Aborigines:*

*"No. These here Makassar people, very good start. Real good friend. All the Makasar bringit here friend, brother and sister, uncle, nephew, not they bringing trouble, not anything, because they looking for dharippa job [trepan], he working on the dharippa, ma. This is the story from the beginning. True story. Different from there Captain Cook. Makasan people come here, they are friends. One group.*

*(Interview by Regina Ganter with Mattjuwi Burruwanga at Galinwin'ku, 1995.)*



# AUSTRALIA'S EARLY ASIAN HISTORY

## Activity 5: Timeline of Makassan Contact

Cut out the dates and events, and stick them in your workbook in the correct chronological (date) order. The first date is correct.

**Early 1600s** – possible contact between Makassans and aboriginals based on cultural, language and Dreaming story evidence.

**1906** – End of Makassan trepanging industry in Australia

**1803** – Matthew Flinders encounters a large Makassan fishing fleet while on his circumnavigation of Australia

**1883** – South Australian Government imposes a trepanging license on the fishermen.

**1876** – Report of 17 Aborigines from Port Essington living in Makassar.

**1720** – Earliest confirmed occasion of Makassan fishermen contacting Aborigines

**1818 –1824** – Reports of Makassans living on Melville Island.

**1664** – Rock art of Makassan shipping vessel found under beeswax in Northern Australia. Beeswax was dated at 1664.

**1730** – Skeletal remains of a Makassan fisherman found at Anuru Bay (found in 1966) were carbon dated at 1730.

**1788** – First Fleet arrives in Sydney Cove

### Questions

1. Based on the earliest confirmed date, how long were Makassans in contact with Aborigines before the First Fleet arrived at Sydney Cove?
2. Based on the earliest confirmed date, how long did Makassan fishermen visit Australia for?
3. Research task (approx.. 300 words):
  - a. What was the impact of the establishment of a British colony on the Eora people of NSW?
  - b. How did this compare with interaction between the Makassans and the Aboriginal people of Northern Australia?

# AUSTRALIA'S EARLY ASIAN HISTORY

## Images

Sea cucumber - <http://animals.nationalgeographic.com/animals/invertebrates/sea-cucumber/>

Aboriginal painting of a prau, Museum Victoria – 23438 Enquiry number for permission to use image

Image of Processing site Port Essington - <http://www.manikay.com/didjeridu/macass.shtml>

Shipping routes trepang by the Makassan fishermen. From Morwood and Hobbs 1997. Reproduced with the permission of Oceania.

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Port Essington circa 1845, an illustration from *Journal of an Overland Expedition in Australia* by Ludwig Leichhardt Source: Wikimedia Commons





## Global Education – Learning Emphases

- Interdependence and globalisation
- Peace building and conflict resolution
- Sustainable futures

# WILDLIFE CONSERVATION IN INDONESIA

A brief assessment task  
for one of the world's most  
biodiverse regions (Stage 4)

Phillip O'Brien, Minaret College

## National Curriculum Geography

*One of the key skills outlined in the Australian Curriculum for Geography is the ability to 'Reflect on and evaluate the findings of geographic inquiry to propose individual and collective action in response to a contemporary geographical challenge, taking account of environmental, economic and social consideration.'*

Through prior studies in both Geography and Science, students would be well aware of the importance of biodiversity and the need to maintain it. Australia, given its position as one of the world's most biodiverse regions, has long been a case study of choice – but for curricula with a strong Asia or Indonesian LOTE focus, Indonesia offers just as many exciting examples and similar man-made ecological disasters.



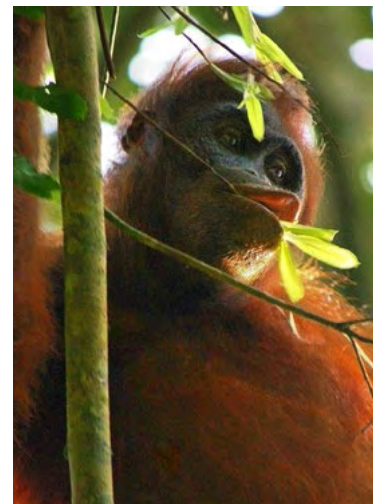
This brief assessment task has been designed to allow students to apply their formal English skills to present the results of geographic inquiry. This takes the form of a letter to the United Nations – for which students will need to be both fluent and informative in order to successfully propose action in the face of growing challenges to Indonesia's biodiversity.



Borneo elephant



Sumatran tiger



Orangutan



# WILDLIFE CONSERVATION IN INDONESIA

## WANTED: UN WILDLIFE CONSULTANT



Indonesia is among the most ecologically diverse nations on Earth. As the population of Indonesia increases and traditional relationships with the natural environment become compromised, the native animal species come under increasing threat.

The United Nations (UN) - in consultation with other groups - will soon announce funding to assist endangered animals and help save them from extinction. Unfortunately, the funding will not stretch far enough to cover all the endangered animals of Indonesia. Your task, as a local UN Wildlife consultant, is to choose one of the following animals:

Javan Rhinoceros, Orangutan, Sumatran Tiger, Borneo Elephant, Siamang Gibbon,  
Lar Gibbon, Sumatran Flying Squirrel, Asian Golden Cat, Babirusa  
Wondiwoi Tree Kangaroo or the Javan Slow Loris.

You will need to prepare a brief report on your chosen animal, which should include the following:

- A background on the animal (location, history)
- A summary of the current situation (how many remain?)
- What factors have placed the animal under threat of extinction?
- How could funding be used to help save the animal?

Your report should be presented as a typed formal letter or statement of no more than one page in length. Like all UN correspondence, it should be typed and free of poor spelling and grammatical errors. A top report will not only meet all the above criteria, but will persuade the UN that your animal is in greatest need of funding.

	<i>Excellent (5)</i>	<i>Good (4)</i>	<i>Average (3)</i>	<i>Poor (2)</i>	<i>Very Poor (1)</i>	<i>Not Evident (0)</i>
<b>Research</b>						
<b>Presentation</b>						
<b>Spelling/Grammar</b>						
<b>Persuasion</b>						





## Global Education – Learning Emphases

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

## KELOMPOK SENI ART CLUB

### Running an Art Club with an Indonesian Influence (Stage 4) – Darren Brailey

#### Introduction

The creation and running of an art club in a school setting is more than just having fun, it is a great way to build a community.

Art Clubs encourage students to form meaningful and valuable relationships as well as engaging in a creative experience of making art. Sometimes many students, who feel lost in a large school environment, feel comfortable and valued in an after-school activity or club. It is also a great way to make new friends.

The focus of this Art Club model is to create a positive, encouraging, welcoming and creative learning environment where students (**Years 7–10**) feel valued and have the opportunity to express their ideas, skills, emotions and thoughts. **This Art Club model will also have an Indonesian influence.**

#### What Indonesian influence?

Indonesia is rich in cultural and artistic practices. In Visual Arts an understanding of the importance and impact of different cultural practices is a critical part of syllabus implementation. The Art Club will gain new, clearer understandings of Asian culture, in particular the culture of our closest neighbour – Indonesia.

The Art Club students will explore and investigate the art practices, techniques, artworks and ideals of the Indonesian Art group called the 'Taring Padi'. Taring Padi is a community of underground artists from Yogyakarta, Indonesia. They were formed during the social unrest following the fall of President Suharto. The art group are well known for their woodcut prints, drawing and mural paintings. They pride themselves on 'people power' and the power of art to impact others.

The Art Club members/students will explore this art community collective of Yogyakarta and gain an understanding of social commentary in Visual Arts. Students will make artworks that focus on

expressing feelings, ideas, thoughts and beliefs about contemporary issues that affect their world and culture.

The Art Club will display and exhibit their work to the wider school community and have a voice to influence change.

The Visual Arts Syllabus Outcomes that can be addressed are:

- 4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
- 5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
- 4.2 explores the function of and relationships between artist – artwork – world – audience
- 4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts
- 5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts
- 4.5 investigates ways to develop meaning in their artworks
- 5.5 makes informed choices to develop and extend concepts and different meanings in their artworks
- 4.6 selects different materials and techniques to make artworks
- 4.9 begins to acknowledge that art can be interpreted from different points of view



Left: Art Club Student: Pastel Drawing 2013.

The Art Club model will go through weekly lessons that will give teachers ideas on how to create a creative, engaging, inter-culturally aware, fresh and motivating collective of students that produce artworks that value social change and make audiences think about issues relevant to them.

## Week 1 – Art Club is Fun!

### Essential Question:

What creative artmaking skills and abilities do students already have?

### Aim:

- To give students a brief introduction to what art club is all about and why it is a great opportunity for them to learn new things and develop their creativity through artmaking.
- To engage students in the making of art and raise students enthusiasm about art club. Students enrol in art club because they want to make art, express themselves, more opportunities to be creative, meet new people and most of all have fun.
- Art Clubs, why they are important? Give an example of the 'Taring Padi' as an art collective. What do they achieve through the Arts?

### Equipment/Resources needed:

- A collection of various objects suitable for drawing
- A variety of mediums e.g. pastels, watercolours, pens, pencils, inks etc.
- Paper
- Images for inspiration (art books, flash card etc.)

### Learning Experience:

- Introduce the idea of an Art Club, what is a Club, are any students in any other clubs, what can it stand for, what we can achieve, why do we join clubs? This can be a brief point of discussion.
- Students watch and reflect on a brief introductory 'Taring Padi' video clip. Ask them to identify some of the art they create, make or produce.  
YouTube link: <http://www.youtube.com/watch?v=sloVuTk9k1s>

- Discuss it as a group. What did you see? How can you tell this art collective is Indonesian? What artmaking practices did you see in the clip? What does 'Taring Padi' stand for? Why do you think they create art? What are the similarities to our Art Club? Why do we create art? Can we make people think about the world and the issues we face or celebrate?
- Students are then introduced to the idea of social comment and the power of art. This is all discussion based. Art can be a very powerful medium that can impact society and peoples way of thinking.
- Time to make ART! It is important that the very first lesson is based around experimenting with art mediums and exploring how different mediums work together. It is a chance for students to have fun and learn through experimentation. This also gives the teacher a chance to observe their skills, strengths and interests (background knowledge), it is fun and students feel excited and motivated to come back and be a member of the school art club.

### Activity:

- Students have a choice to use a variety of art mediums such as artline pens, pencils, coloured pencils, watercolours, inks, oil pastels, pastel chalks, paints etc.
- Students can use the back of their artbooks from their regular classes or use the paper provided.
- Students can select from a collection of objects presented by the teacher and create observation drawings or draw something they are familiar with, draw from memory, or draw from artbooks or similar resources for inspiration.
- It is a great idea to display their work in the classroom so they see what they have achieved and look at what other students have created. This will also give them ownership of the space, The Art Club.





Student Work Samples Lesson 1.



## Extension and Home Task:

Students are given a black biro and a cut piece of cardboard box (A5 size). Students are to create a biro drawing of a chosen subject matter, relating the foreground and background. This is a common Indonesian art making practice. Why?

*Readily available, costs minimal, recycled material, easily accessible for all people no matter what social status, etc.*

*Left: Art Club student work sample. Biro drawing on box cardboard, A3 2013*

## Week 2 & 3 – Back for some more fun!

### Essential Question:

How do other cultures use the Arts to express themselves?

### Aim:

- To investigate some basic Indonesian artmaking practices used by the Taring Padi, Indonesian underground artists – do first and make the link to the ‘Taring Padi’ next lessons.
- Further engage the students attending the Art Club through practical applications
- To get students to explore the idea of social commentary, looking at the environmental issues faced in Indonesia, focusing on animals endangered e.g. Oranatang, Sumatra Tiger.

### Equipment:

- Small cut pieces of MDF (A5) or soft PVC ‘lino’, lino cutting tools and bench hooks (optional)
- Graphite pencils

- Block printing ink
- Foam rollers
- Paper to print on
- Images of Indonesian endangered animals for inspiration for drawing design for woodcut.

### Learning Experience:

- Welcome students and create a discussion circle. Ask the question – “Does anyone know where Indonesia is located on a world map?” Discuss the idea that they are one of our closest neighbours. Have any students been to Indonesia?
- Ask students if they wish to share home/extension tasks – biro drawing on box cardboard. Discuss why this may be a common art practice in Indonesia. Discuss readily available materials that are cheap, accessible and sustainable. Discuss and share Indonesian culture, lifestyle and experiences. What was the box cardboard like to work on?



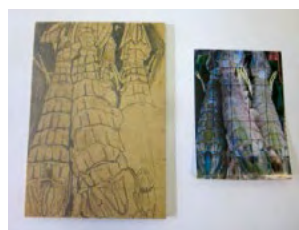
What things did you find difficult and how did you manage the material?

- **Activity:** Students are introduced to the issue of endangered species and the treatment of native animals in Indonesia. Show and share flash cards of animals that are native to Indonesia and why they are on the endangered list. Briefly discuss as a group. Brainstorm issues discussed.
- As artists, students will create an artwork that comments on this issue and expresses the groups concerns, ideas and issues. This is a great time to mention how artists use 'social commentary' to impact the society's view on important issues and express their ideas, feeling, and to have a voice through visual arts and communication.
- Students will begin the procedure of creating a woodcut block print as seen in the clips explored previously but on a smaller scale.

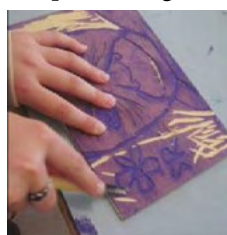
### Woodcut Block Printing Steps:

A woodcut is a relief printing technique in which an image is carved into a surface of a block of wood with the printing parts remaining level with the surface and the non-printing sections are carved away. The areas to print white, or the colour of the paper chosen, leaving desired image to show in black or whatever ink colour chosen.

1. Students create a design linked to the discussion on Indonesian endangered species e.g. A Sumatran Tiger or the over fishing in Indonesian waters.
2. Students transfer this idea onto an A5 size piece of MDF with pencil and making selections of what they want to print and what they is negative space. Discuss reversing images, the negative areas students carve will not actual hold ink and will not print.
3. Students are given a demonstration of the safety precautions necessary when producing the 'block'. Bench hooks are preferable, and gloves can be used to prevent injury. Students must understand the sharpness of lino cutting tools and the direction of carving away from themselves. A good tip is to always rotate



*Design drawn on MDF Wood.*



*Producing the 'block'*

their artwork so the direction of the carving is consistent. Also discuss the various tools and how they can help achieve the desired result. Aprons should also be worn.

4. Students produce the 'block' by simply carving lines and areas into the MDF surface using lino carving tools.
5. Student ink the surface with any kind of water based printing ink using a foam roller.
6. Carefully lay a sheet of paper over the inked surface and rub all over with a hard roller or the palm of the hand.
7. Peel off the print, slowly. Repeat the inking and rubbing procedure as many times as desired. Experiment with different coloured inks and papers.
8. When the desired result is achieved, wipe down the block with a slightly damp cloth. The block can be stored for later use or re-carving.



*A completed 'block'*



*Year 7 Student, Sumatran Tiger.  
Final Block Print*

It is important to note, that students are using this process of experimentation and preparation for a larger print. This lesson is exploring, experimenting and learning the procedure and process before investigating deeper into the 'Taring Padi' concept. The two processes of drawing on box cardboard and producing a mini woodcut block print will link to the 'Taring Padi' art practices in the following lessons and will become more significant to students as they have already explored similar techniques.

This printing process can be repeated over a few Art Club lessons to increase their skills and understandings. Students can also investigate:

- Reduction Printing – a simple process and can be easily achieved. Students start by printing their block, then clean the block and carve extra details, lines, carved areas into the original block. This follows the process of printing a darker colour over the original print. Students will see the lines from the first print and then lines of the second.
- Printing on pre-printed papers.
- Print with multiple colours.





## Week 4/5 – Taring Padi, the power of Art!

### Essential Question:

*Can Art have an impact on individuals and society?*

### Aim:

- To engage in a preliminary task to reinforce the idea of social comment, making deeper links to the Indonesian Art Collective ‘Taring Padi’.
- To engage students in an artmaking activity that focuses on the repercussions of mistreating our environment, how nature has a way of shouting out and how it impacts our lives (first look at a contemporary issue of bushfires)
- To introduce students to the ‘Taring Padi’ practices and the way they comment on things that are important to them, their country, culture and people.

### Equipment:

- Taring Padi video clip
- Art paper
- Watercolours, inks and/or paint
- Brushes (large to medium in size)
- Drawing charcoal and Fixative

### Learning Experience:

- Students will get comfortable and reflect on the Taring Padi video clip. YouTube link: <http://www.youtube.com/watch?v=m4qJsUOYms0>
- Discuss it as a group. What did you see? Does it convey any images reflecting Indonesian culture? What can you say about the way they are making art? What extra knowledge, skills and attitudes have you learnt?
- Let’s do an artwork that has a message and reflect our Australian culture!

### Activity:

#### Painting and Charcoal Artwork

1. Student’s brainstorm the impact of nature and natural disasters in Australia e.g. Floods, fire, cyclones, storms, winds, extreme heat etc.
2. Questions to consider: Do you think nature is trying to tell us something? Do you think we take good care of our world? Is nature screaming at us to begin action to repair the environment?



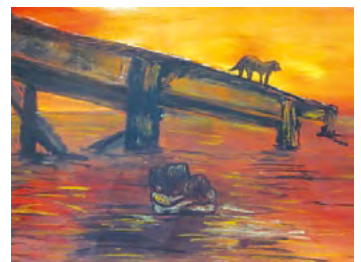
Right: Year 7 Student bushfires

Left: Year 7 Student’s block print “Look after the little ones”, 2013. Indonesian Endangered Animals

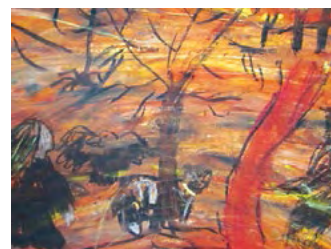
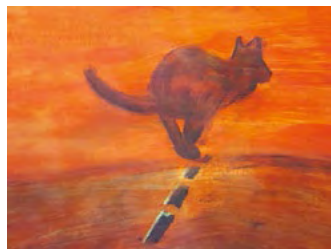


3. Have a collection of articles, photographs, internet images of the effects of bushfires for inspiration and ideas. Students take a good look at the images and discuss what they see with an ‘elbow buddy’ (the person next to them). What colours, tones, textures, movement, feeling, shapes, do they see?

The lesson task is to create a charcoal and painting art piece that reflects the strength of nature and its power to impact on our lives. The idea that if we don’t start to really change the way we treat our own environment or it may only get worse. Students are attempting to express a voice through artmaking.



4. Students have a large sheet of cartridge art paper, a palette, brushes, paint (red, yellow, white and a small amount of black) and set out a space for them to work. Students can also use palette knives, rollers to apply paint – impasto gel is also a great medium to maintain thick brush strokes and applications.
5. Firstly, students have to paint in the first background layer to reflect a raging fire, landscape or emotions felt from the fires. Students use the images provided for inspiration. This can be very abstract or an emotional response to the concept. Students paint shapes, tones, lines, images to cover the entire piece of paper.
6. Students must then dry their work. Hair dryer stations work well to speed the process up.



7. Students then use drawing charcoal sticks to draw in details, line work, images, objects to reflect the idea of 'nature's power'.
8. Students can also resolve their work with pencils or coloured pastels. See the student work samples.
9. Lastly, spray on fixative to set the charcoal and pastels. Display the Art Club's work around the room and do a 'gallery walk' around the room and look at what others have created and how they have communicated the idea of the power of nature.

\*Gallery Walk can be done by students following a few rules like, silence while moving around and looking at one another's work. Whispering is okay if you wish to discuss your fellow Art Club member's artworks. No touching or negative feedback. Compliments are encouraged. Move slowly around the room and take your time to really appreciate the work.

## Week 6, 7, 8 – Our Voice!

### Essential Question:

*As a collective, can students visually communicate a meaningful message using a range of strategies and artmaking procedures to make art?*

### Aim:

- To revisit the Indonesian Art Collective 'Taring Padi' and give students awareness of the value they place on art to make a difference and make society think about issues that affect them. <http://www.youtube.com/watch?v=jDeTeRz1cFs> – 'Taring Padi' doing an artmaking workshop.
- Investigate another theme to explore the idea of social comment and using art to spread a message
- Create a mini mural for the school to reflect the importance of cultural diversity, tolerance and 'everyone belongs' in our Australian culture.

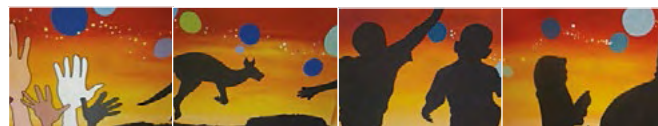


Year 7 students create a three panel Harmony mural

- To promote 'Harmony' in our schools and cultural awareness through the arts.

### Equipment:

- MDF or Plywood panels
- Paints, brushes
- Vanish and protective finish



One of the mural panels created by students. Panels highlight Islamic, Indonesian, Aboriginal and Australian cultures and lifestyles.

### Learning Experience:

- Students revisit the clips about 'Taring Padi' - <http://www.youtube.com/watch?v=jDeTeRz1cFs>. Students discuss and investigate the concept of a collective of people that strive to have a voice through art.
- Students are presented with the idea of 'Harmony'. What is Harmony? How does this concept relate to society and our school? Why is it important? Will art make a difference? How can we impact others and make a difference? Australia is a multicultural country. Identify cultures in our community.
- A mural is a great way to express our ideas, thoughts and have a voice regarding cultural harmony in Australia and our community. Murals also can be viewed by a large scale audience compared to a gallery or closed space; it is open to the public. Students are given panoramic panels that will join together to make the sections of the mural. Students are to work as a collective (Art Club) to develop concepts, images, designs and compositions to create a mini mural to be displayed in the school with the focus theme of 'Cultural Harmony in Australia'.
- \* It is important to discuss how a collective works best e.g. teamwork, listening to others' options, know each other's strengths, communication, encouragement and creating a creative and positive space.
- Students work collaboratively over the next few lessons to create, resolve and install a mural.





## Week 9, 10, 11 – Major Artwork

### Essential Question:

*Can students develop meaning in their artworks by engaging in artmaking and applying skills, knowledge and understandings?*

### Aim:

- For students to create a major art piece focused on a global issue the world faces today e.g. bullying, environmental, religion, conflict, war, health issues, climate change etc.
- For students to make a social comment through artmaking
- Students will be designing and creating a large lino/pvc print expressing their ideas, feelings and thoughts about the issue in a visual way.

### Equipment:

- Printing ink, carving tools, PVC Lino, rollers etc.
- Printing paper

### Learning Experience:

- Beginning with an Art Club brainstorm. Arrange students around a large piece of butcher's paper and distribute 'post-it' notes for all members and a pen or marker.
- In the centre of the butcher's paper, using a bold marker, write the heading "Global Issues".
- Students are to think of issues that impact our world and write each individual issue on the post-it note and stick it down on the butcher's paper to create an Art Club brainstorm – the teacher may need to kick things off. Issues may be repeated by various members.
- As a collective, group the issues into similar categories and discuss what we all have contributed.
- Each student now selects a global issue from the brainstorm that will form the concept for their major artwork.
- Once all students have collected an issue, they may share issues, go around and discuss: Why did they choose that issue? What significance does it have to you? What images come to mind when you think of this issue? How can I communicate my feelings about this issue in an artwork? What things do I need to source e.g. images, pictures, sketches, other artists etc?

- Students now start the concept development phase. They now collect images that are for inspiration. Make draft sketches on paper on what they visualise for an artwork to best make an impact to an audience. This process can be difficult for students, therefore, show them examples of artworks created by artists that comment on global issues, getting them to just start preliminary drawings on paper to help the creative process and ideas can be generated. Do image searches on the computers to source images for inspiration or images to help construct their concept.
- Spend time developing their concepts. Students will then transform their composition to be transferred onto lino/PVC sheet to begin carving to make a block print. Students must show patience and attention to detail when creating this artwork.
- Students follow the 'Taring Padi' process of woodcut block printing. Each image will be printed in black and white and students can choose to work back into their piece.



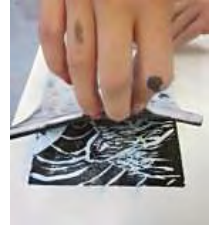


## The Taring Padi Printing Process

1. Sketch the design on MDF (students are using lino/PVC, which is softer and easier to carve especially for junior students and has less chance of injury). 'Taring Padi' inks the MDF first, and then draws design, and then when they carve, they see what lines will not be printing.
2. Carve the design using lino cutting tools or similar. Always cut away from your body and keep hands away from the direction of cutting.
3. When finished carving, lay newspaper onto the floor and place woodcut flat on the paper.
4. Using block printing ink and a roller load the roller with suitable, and evenly distributed ink and ink the woodcut. Rolling the ink evenly over the entire block is critical. A balance must be made between not enough ink and too much ink.



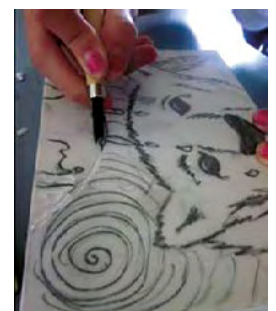
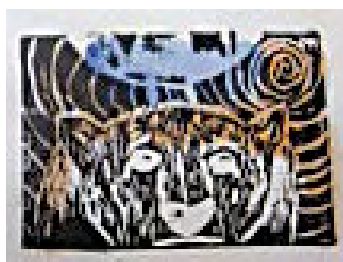
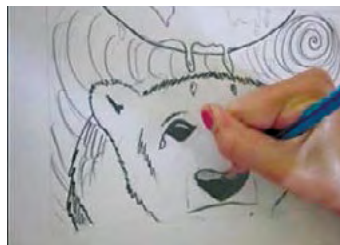
5. Lay the paper or roll canvas over the inked block.
6. Then place newspaper over the top and begin to carefully walk over the entire area, like a gentle but firm dance.
7. Peel back the paper for the reveal.



A great website to look at! – [http://www.justseeds.org/blog/2010/03/printing\\_with\\_taring\\_padi.html](http://www.justseeds.org/blog/2010/03/printing_with_taring_padi.html)

Encourage all students to display and exhibit their work. The goal has been to create an artwork that comments on an important issue in our world or society. An audience is a critical component to the process of creating work that focuses on social commentary. Have an exhibition with an opening. Invite friends, staff and wider community. Have refreshments and nibbles with an Indonesian flavour or influence. This sort of event exhibition is a great way for students to value the learning experience and reflect on the whole artistic process and how others respond to their work.

## PVC Block Printing



Year 7 students samples – PVC Block Printing





## Global Education – Learning Emphases

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

# Integrating Asia into English for the new BOSTES English Syllabus for the Australian Curriculum (Stage 4)

Christine Cigana, Killara High School



*Mall Culture, Indonesia. A photo series by Jonathan McIntosh. Wikimedia Commons*

# Integrating Asia into English

## CONCEPT – Stereotyping Identities

### Activity 1: Avatar

1. Display an Avatar on the board.[you can draw, sketch, cut from magazine, photo etc as well]  
. Your Avatar is called Smithy. The teacher introduces the character. Placing Smithy next to a map of Indonesia. Then by way of a scaffold join different means of transport available to Smithy on his Journey around, through, into Indonesia.



[http://www.bitstrips.com/user/TX9KC/read.php?comic\\_id=CGF77&subsection=1](http://www.bitstrips.com/user/TX9KC/read.php?comic_id=CGF77&subsection=1) and <http://www.bitstrips.com/r/14F77>

2. The teacher elicits ideas as to how these pictures are connected, establishing the situation that Andy has decided to drive across the Australian desert from the east to the west. She/he elicits the sort of preparations a person would need to make for such a journey. Students suggest, for example, that Smithy would need a map, a spare wheel, lots of water, a travelling companion, food, a first aid kit, and so on. The teacher selects some of these ideas, and writes them in a column on the board, and one or two ideas of her own:

3. Things Smithy might need





# Integrating Asia into English



Figures 1–6. Copyright C Cigana



# Integrating Asia into English



**How is Smithy going to travel around Indonesia?**



# Integrating Asia into English

## Activity 2: Mindmap

Divide students into groups. Give each group textas and an A3 sheet of paper. Create a mindmap on A3 sheets of paper as to all the ways Smithy could travel around Indonesia.

Students then research the following :

### Indonesia – Transport types:

- Costs
- Hazards
- Any issues that could arise these ideas and complete the attached table.

Types of transport	Costs	Hazards	Issues
Car			
Bus			
Taxi			
Pushbike			
Motorcycle			

### Research other types of Indonesian transport

## Activity 3:

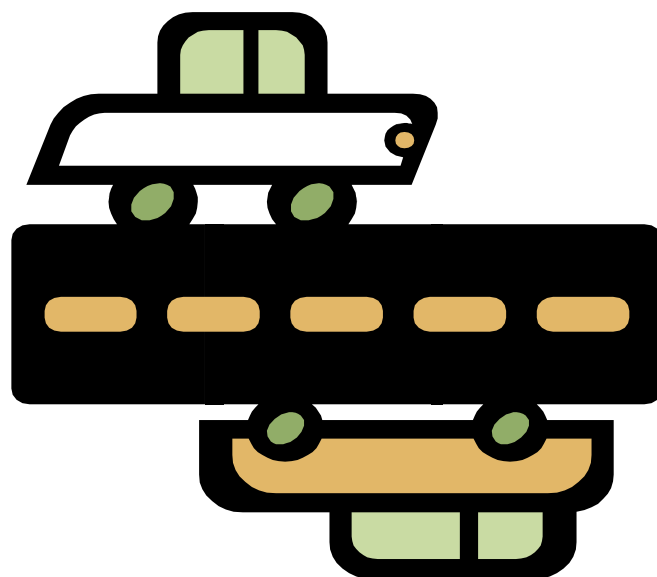
### Racing Around Indonesia

Explain to students that like Smithy, they are going to go on a journey into Indonesia. They have a set of missions to undertake and places to see. It will be their *Great Chase*.

To do this kind of journey, you should:

- take a map
- take water
- not travel alone
- advise the police
- not travel in the wet season

The teacher then explains that Smithy made no preparations. He didn't take a map, he didn't take water, he travelled alone, etc. She/he asks the students to imagine what happened. Using their ideas the class constructs the following story:



**TASK ONE** – Compose a postcard that Smithy will send home . Explaining:

- What it was like travelling TO Indonesia.
- How did he travel to Indonesia?
- What city did he arrive in to begin his journey?
- What decision has he made in choosing his transport?
- Was he prepared enough? Did he encounter any problems? If so, how did he solve them.

[ Length 500 words]

# Integrating Asia into English

Smithy must use at least **ten** of the following vocabulary in his postcard.

[Vocabulary list will be used as Spelling and Definition activity]

Provide definitions for each of the listed words in the table.

WORD	DEFINITION	WORD	DEFINITION
Jakarta		Transportation	
Hygiene		consumerism	
regime		Kafe tenda [ tented cafes]	
Kuno [traditional]		Spanduk [cloth with ads or the menu printed on it]	
Warung tenda [tented road stall]		mejeng	
Politics		Temple	
bananas		mosque	
Petrol		humidity	
Canals		Education	
weather		Slums	
volcano		survival	



# Integrating Asia into English

## Activity 4: Bias

### Who do we believe?

Deconstruct the following newspaper article.

***West Papua's youth are being removed to Islamic religious schools in Java for "re-education", writes Michael Bachelard.***

Read more: <http://www.theage.com.au/lifestyle/theyre-taking-our-children-20130429-2inhf.html#ixzz2fs078KfU>

Andreas says that one night Muslim got drunk. There is no eyewitness to what happened next, and it's the subject of five or more differing, second-hand accounts. Andreas's is the most gruesome. "On the way back to the boarding house, Muslim made trouble with the local people, so they beat him up and killed him. They put his body inside the boarding house. And because they hated him, they took out one of his eyes and put a bottle in the eye socket." Does this awful scene describe Yope's death? Or was Muslim a different boy?

Back in the village of Megapura, they can shed little light. "There was a call from Jakarta to the mosque at Megapura, and the people from the mosque gave us the news," Johanes Lokobal recalls. "There was no explanation about how Yope died." Says stepbrother Elias: "It was 2009 or 2010. We just held a mourning



ceremony at home, praying." Nobody knows where Yope's body is buried.

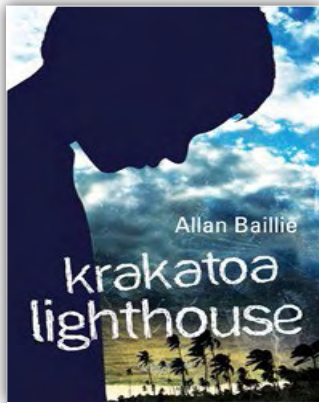
The rest of the boys from that Hercules would be in their early 20s by now. Last time Andreas Asso heard from them, they were in Jakarta as little better than beggars - "street singers or working in public transport - the drivers' assistant, collecting the passengers," he says. It's not known how many groups of children Amir Lani and Aloysius Kowenip organised to take away. Teronce Sorasi, a mother from Wamena, says she was approached in 2007 or 2008 by "the police chief", who asked her to send her daughter, Yanti, who was then five, and her son, Yance 11, to Jakarta, even though "we are a Christian family". "I said, 'no' because my husband had just passed away and we were still mourning," Sorasi says.

Answer the following questions \_\_\_\_\_

### How are facts and opinions embedded in news articles and editorials?

1. Whose message is this? Who created or paid for it? Why?
2. Who is the "target audience"? What is their age, ethnicity, class, profession, interests, etc.? What words, images or sounds suggest this?
3. What is the "text" of the message?  
(What we actually see and/or hear: written or spoken words, photos, drawings, logos, design, music, sounds, etc.)
4. What is the "subtext" of the message? (What do you think is the hidden or unstated meaning?)
5. What kind of lifestyle is presented?
6. What values are expressed?
7. What "tools of persuasion" are used?
8. What positive messages are presented? What negative messages are presented?
9. What groups of people does this message empower? What groups does it disempower? How does this serve the media maker's interests?

# Integrating Asia into English



## ACTIVITY 5: Extract from a novel

Identify the figures of speech in the labelled passage from the novel

Saturday, May 19, 1883 \_\_\_\_\_

*Pa heard the sound first.*

*He had been ladling a wad of **steaming** rice onto his plate when he stopped and turned from the patterned mat. Kerta saw his father looking at the **Dutch** flag on the pole **outside** Jacob's bungalow.*

*Ma said when Pa was a fisherman the other fishermen believed that he could hear fish fins moving in the sea a kilometre away. Now he had heard something, and he **was looking** at the tricolour flag to measure air movement. The faded red top section of the flag was lifting, but the **white** middle was hardly stirring and the blue bottom was just clinging to the pole. The air was almost dead.*

*From the veranda of **their** hut Pa glanced at the open door of the white lighthouse and at the large corrugated water tank next to it, which Kerta's little sister, Dewi, called 'the **baby** lighthouse.' After a brief nod Pa looked towards the huts clustered around the lighthouse, but there was nothing happening. This was expected.*

*Apart from Pa, Ma, Dewi and Kerta the kampong, the tiny village, was deserted. Jacob **had gone** to the town – Anjer – with his twin boys, Dirck and Adam.*

*Jacob Schuit was Master Lighthouse Keeper of Fourth Point, but at the kampong **everyone** just called him Jacob. That was how he wanted it.*

*The other **three** keepers were not around: the Brothers were fishing and Carver was with Jacob's amah, Rara, in their kampong, **so** Jacob had **left** the lighthouse to Pa.*

*Pa liked that.*

*'Did you hear something?' **Ma tilted** her head.*

*Pa lifted two fingers, as if he was trying to pluck something from the air.*

*Kerta listened to the low waves outside the veranda, over the tinkling of Dewi's bamboo wind-chimes. 'There are some men over there . . .' he said quietly.*

*Dewi, shorter than a goat, sniffed and wrinkled her nose. 'There's a bad smell.'*

*'You don't know anything.' Kerta waved down his little sister.*

*'I do too!'*

*Pa nodded. 'There's soot in the air'*

*'See!' Dewi pouted at Kerta.*

*'Where are the men, Kerta?' Pa said.*

*Kerta stabbed a finger at the beach. 'They seemed to be laughing.'*

## ACTIVITY 6 – Youtube clip

Watch the youtube clip that relates to the novel Krakatoa lighthouse – [www.youtube.com/watch?v=KC-aNAyfssM](http://www.youtube.com/watch?v=KC-aNAyfssM)

Create a newspaper article that reports on what happened in the clip.



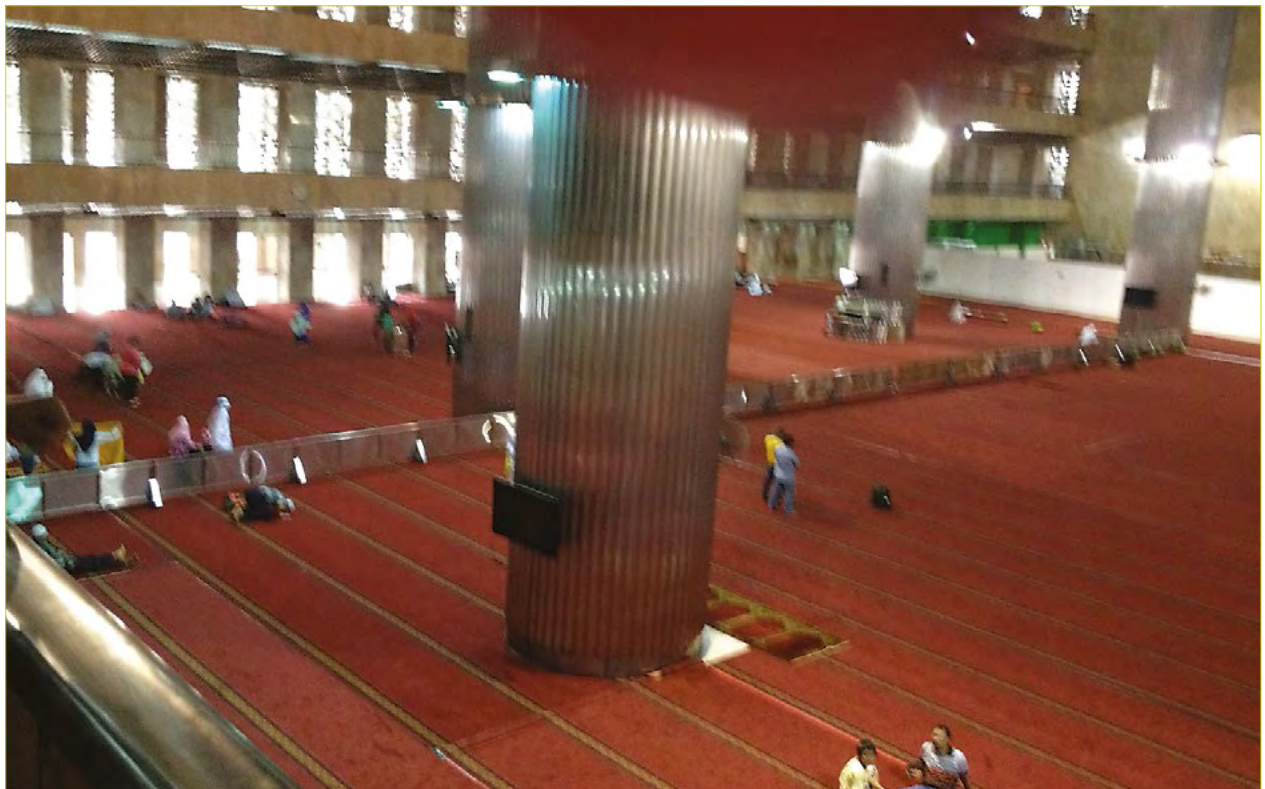
# Integrating Asia into English

## ACTIVITY 7: Photo gallery

Photo one



Photo two





# Integrating Asia into English

Photo three



Photo four





# Integrating Asia into English

Photo five



Photo six





# Integrating Asia into English

Photo seven





# Integrating Asia into English

Photo eight



Photo nine





# Integrating Asia into English

Photo ten



Photo eleven





# Integrating Asia into English

Photo twelve



Photo thirteen





# Integrating Asia into English

Photo fourteen





# Integrating Asia into English

Photo fifteen



Photo sixteen





# Integrating Asia into English

Photo seventeen



Photo eighteen





# Integrating Asia into English

Photo nineteen



*Photo gallery by C Cigana*

# Integrating Asia into English

## Task 1

Choose at least **five** photographs and compose **five** different pieces of work using them as a stimulus.

**You may choose from the following options::**

1. Create a story using at least five of the pictures
2. Imagine you are given an ancient map leading to an object in one of the photographs. Build a story based around your adventures hunting for that object. What kind of treasure would it end up being?
3. If you could visit one setting in one of the photographs, would you? Why?
4. If you could be anyone for a day from one of the photographs, who would you choose to be? Why?
5. Write a fake news story with the headline..... choose one photograph and a suitable headline around a story you are going to create.
6. If you could be a fly on a wall in any room, which photograph would you choose? Who would be in that room?
7. Write a story from the viewpoint of a person who is in one of the photographs.
8. Describe what you think a day in the life of one of the people in one of the photographs might be like.
3. Let your readers know how your travels are affecting you. You could include:
  - the highs and lows of your travels
  - how you reacted to particular events
  - what you've learned about yourself
  - how your experiences have changed you.
4. Think about the memorable sights and events from your travels that you will want to capture in photographs for your travel blog. They could be a record of:
  - people who have made an impression on you
  - places you will never forget
  - a funny or frightening incident.
5. What will you include in your next journal entry that will be emailed to all your family and friends? You could describe:
  - something that was amusing
  - something that was frightening or which tested you
  - an incident that you will never forget
  - someone who made an impression on you.

## Think about the details you will include and the style

Information for creating your blog.

### What is a travel blog?

An online travel journal – or travel blog – is a brilliant way of sharing your travellers' tales.

It's a personal website which you can use to track your journey and keep all your friends and family up to date.

Each time you add an entry to your journal, it will automatically email your contacts to tell them to read your latest instalment. You can upload photos, chart your route on a global map, receive messages from home and update the site from anywhere in the world.

Remember that travel blogs are interactive. What questions do you think your readers at home will want to ask you about your travel experiences, and how will you answer them?

## Task 2

Choose a site in Indonesia. Research surrounding places, people, culture, religion....create a travel blog.

**Requirements:**

1. Create at least 10 and no more than 15 entries in your journal
2. Let your readers know where in the world you are. You could include details about:
  - the landscapes and scenery
  - the climate and weather
  - your reactions to a new culture
  - why you chose to go there.



# Integrating Asia into English

## Task 2 – Peer Assessment

Choose one fellow student and look at their travel blog . Make notes on the following questions.

Where does the writer travel to, and why does he or she go there?	
Which words or phrases give you the clearest picture of the place?	
How does the writer react to the place and how can you tell?	
How has the writer shaped and organised his or her travel account? What happens first, next, last?	
Is there a main incident that the writer describes? What details make this incident memorable?	
How would you describe the tone the writer uses (for example amused, shocked, afraid)? Which words and phrases let you know?	
How would you describe the writer's character and personality (for example brave, caring, thoughtful)? What evidence do you have for your judgement?	

# OUR DEMOGRAPHY – STAGE 4

Ross Mackay, Goulburn High School

2006 Census			
Country of birth		Number	%*
1	United Kingdom	1 038 150	5.2
2	New Zealand	389 460	2.0
3	China	206 590	1.0
4	Italy	199 120	1.0
5	Vietnam	159 850	0.8
6	India	147 110	0.7
7	Philippines	120 540	0.6
8	Greece	109 990	0.6
9	Germany	106 530	0.5
10	South Africa	104 130	0.5

Using the 2006 Census table choose the correct term from the two in bold to correctly complete the following passage.

According to the Department of Foreign Affairs and Trade, of those people who were **born /not born** in Australia, the **biggest /smallest** group comes from Europe (2 122 000) followed by Asia (1 210 000). So, while those born in Europe outnumber those born in Asia by almost 2:1, the number of Asian-born people in Australia is significant, almost one person in ten.

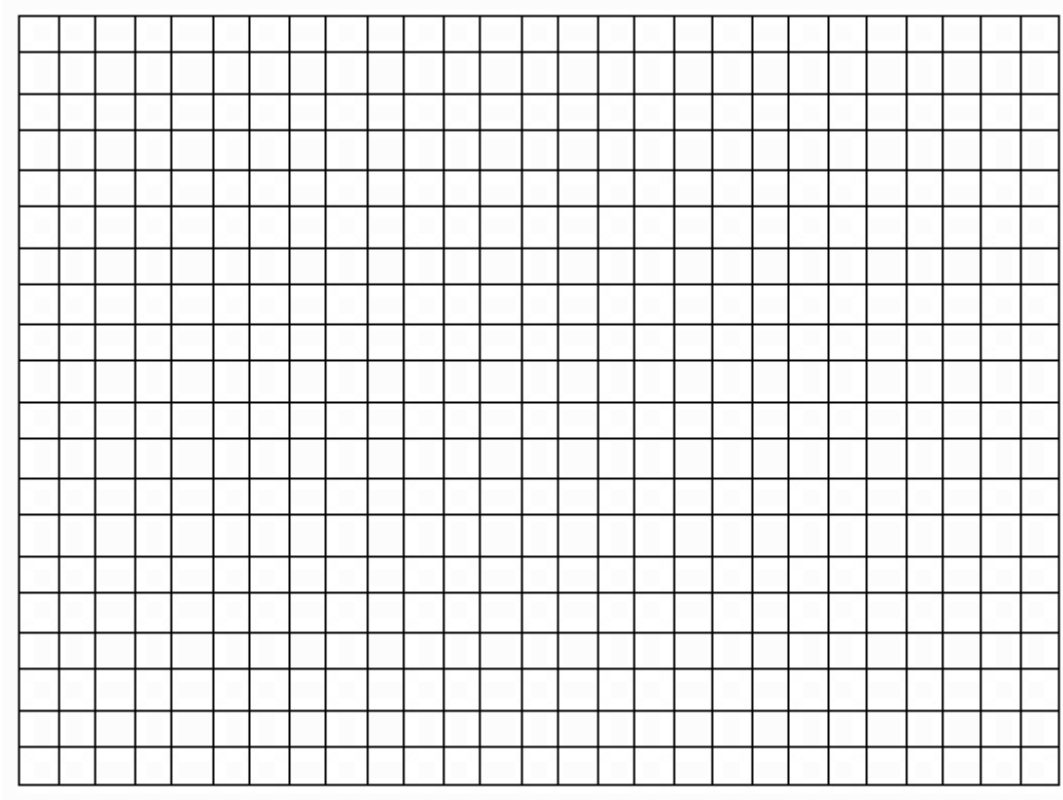
There are **less /more** than 200 languages used in Australian households. Four of the six **most /least** commonly spoken ones, excluding English, are of Asian origin. The list is: Italian, Greek, Cantonese, Arabic, Mandarin and Vietnamese. This language base **is /is not** important in terms of Australia's international competitiveness. The speakers of these languages each carry a wealth of associated cultural knowledge.

Asia figures significantly, but not overwhelmingly, in our population statistics. According to the 2006 census four of the most common countries of residents' birth (apart from Australia itself) are Asian. As can be **seen /not seen** from the figure **above /below**, the **most /least** common Asian countries of origin are China, Vietnam, India and the Philippines.



# OUR DEMOGRAPHY

Using the percentages column, create a column graph showing country of birth of people of people born outside Australia, living here. Don't forget all the features a graph needs, title axis labels and a scale.



A sentence is one idea in a paragraph. Use capitals and full stops to correctly identify the beginning and end of each sentence. The number at the end of the paragraph tells you how many sentences are in that paragraph.

## Our world

asia exerts enormous influence not just on Australia, but also on the world stage it is home to about two-thirds of the world's population, much of the world's economic development, and globally influential religions and philosophies, for example (2)

the influence of Asia is not just a new phenomenon; the Mongol Empire, for example, covered a greater area than any other in history china is credited with the invention of many items, such as the compass and gunpowder the civilisations of the Indus Valley in present-day India, contributed a great deal of new knowledge to the human race, including the number system we now use (3)

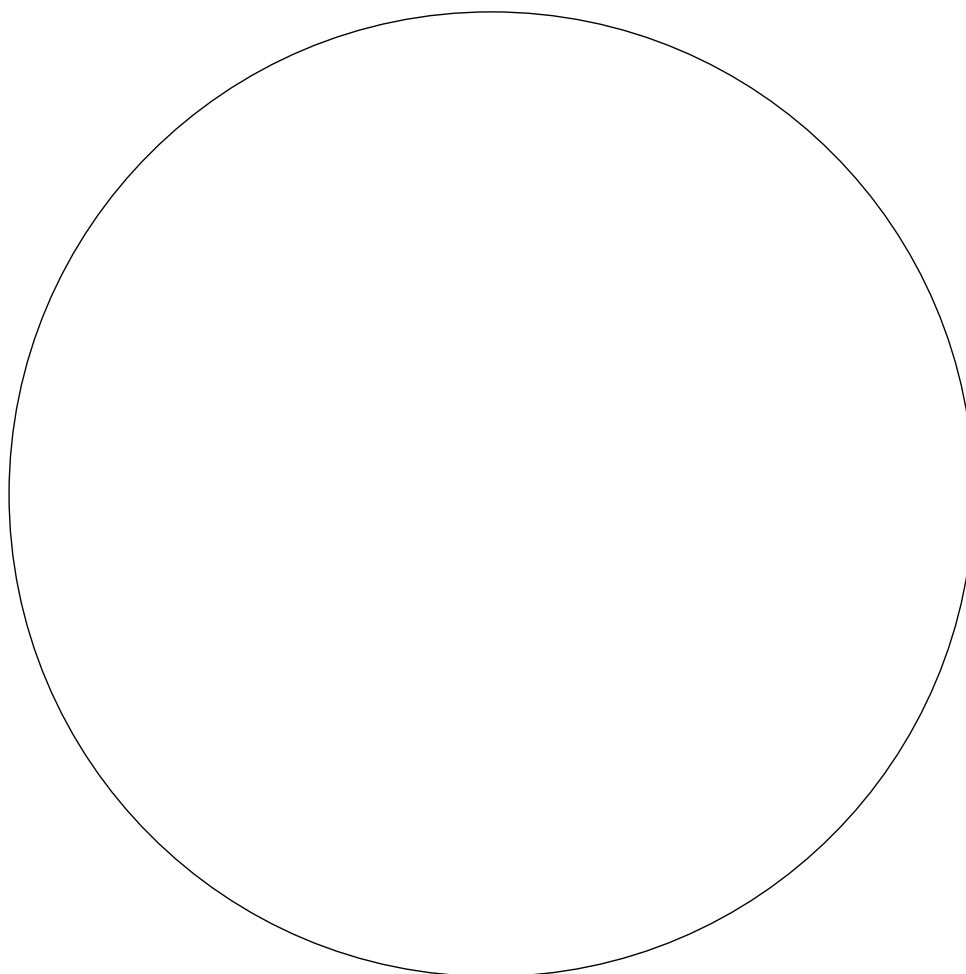
## Our Economy

according to DFAT, six of Australia's ten biggest trading partners are in Asia, including three of the top four britain increasingly sees its economic future as tied up in its own region, Europe the figures are as follows: (3)

## OUR DEMOGRAPHY

Country	Rank	Percentage of all trade
China	1	13.2
Japan	2	12.3
United States	3	10.3
Singapore	4	5.8
United Kingdom	5	5.3
South Korea	6	4.7
New Zealand	7	4.6
Thailand	8	3.3
Germany	9	2.9
Malaysia	10	2.9
Other		34.7

Use the percentage of all trade in the table to create a pie chart showing the information. Don't forget to give your graph a title and a legend.







## Global Education – Learning Emphases

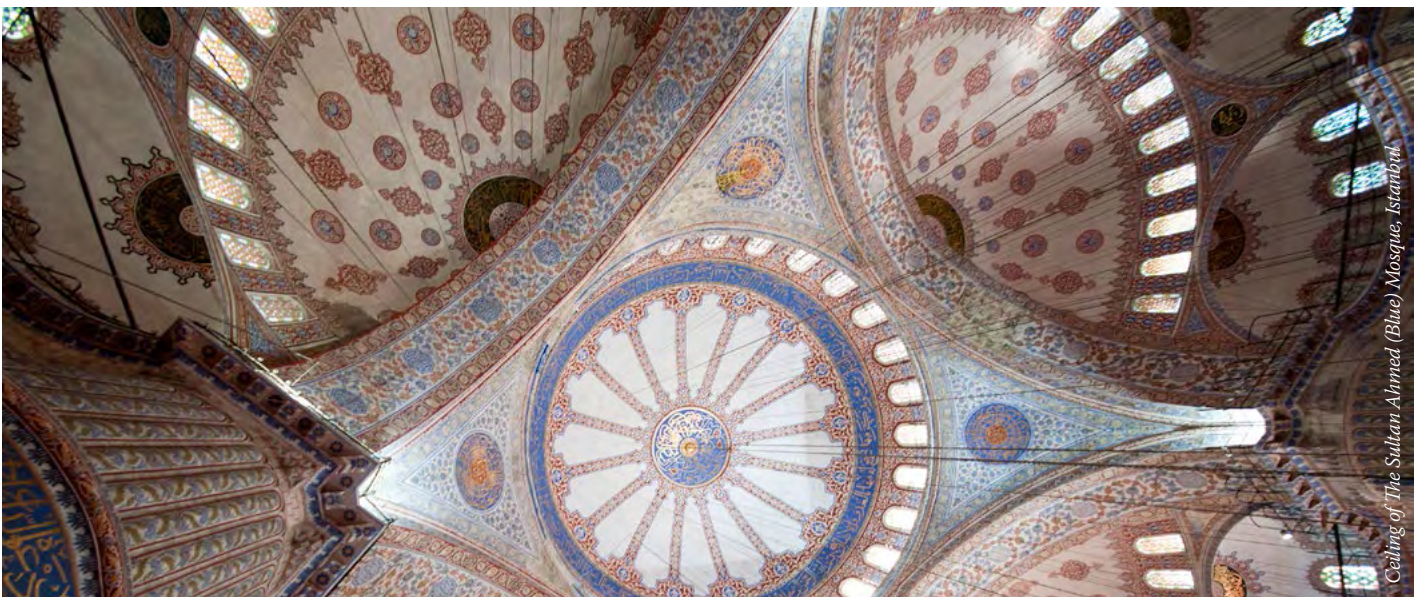
- Interdependence and globalisation
- Identity and cultural diversity
- Social justice and human rights
- Peace building and conflict resolution

# WHAT IS ISLAM?

*Ceiling of entry dome, Vakil Mosque, Shiraz, Fars province Iran*

## A brief introduction by Di Dunlop

- ❧ Islam is an Arabic word meaning ‘surrender to the will of God’.
- ❧ Those who follow Islam are called Muslims or Moslems.
- ❧ The religion of Islam was founded in Mecca in Saudi Arabia, in the seventh century AD, by Mohammed.
- ❧ Muslims believe in one supreme God whom they call ALLAH.
- ❧ MOHAMMED is the messenger or Prophet of Allah.
- ❧ Muslims believe they have five duties - the FIVE PILLARS OF ISLAM:
  1. belief in one God-ALLAH
  2. prayer to ALLAH five times each day
  3. charity to the poor
  4. fasting during RAMADAN
  5. pilgrimage to MECCA.
- ❧ The holy day of the week for Muslims is Friday when they try to visit the mosque.
- ❧ The holy book of Islam is the KORAN, Q'URAN (there are various spellings).
- ❧ The holy city of Islam is MECCA and only Muslims may go there.
- ❧ The holy month is RAMADAN, when Muslims must fast from sunup to sundown.
- ❧ In Mecca, one of the holy shrines is the KAABA a black stone said to have fallen from Paradise when Adam disobeyed God.
- ❧ The symbol of Islam is the star and crescent of the moon – the star to guide and the moon to light the way in man's journey through life to Islam.
- ❧ A Muslim may not eat pork, drink alcohol or gamble.
- ❧ Most importantly, they do not allow images of living things in their religion. This has had an important impact on their art, which is based on colours and shapes
- ❧ One billion people from a vast range of races, nationalities and cultures across the globe, from the southern Philippines to Nigeria, are united by their common Islamic faith.







# WHAT IS ISLAM?

## The Five Pillars of Islam

The five most important duties of a Muslim are known as the Five Pillars of

1. The Muslim faith is summed up in the *shahada*: There is no God but Allah, and Mohammed is his Prophet. Other very important beliefs are that the Koran is the Word of Allah, and that there will be a final Day of Judgement for all people.
2. Five times every day, at sunrise, noon, mid-afternoon, sunset and at night, Muslims say special prayers.
3. Muslims should give part of their income to the community, to be used for special purposes including looking after the poor. They should give to charity privately as well.
4. Ramadan, the ninth month of the Muslim year, is a time of fasting. During the whole month Muslims do not eat or drink anything, or even smoke, between sunrise and sunset.
5. All Muslims should go as pilgrims to Mecca once in their lifetime, if wealth and health permit. This pilgrimage is known as the *haj*.

## Muslim Prayer

- ☞ The Muslim faith requires prayer five times each day:
  - on rising
  - at noon
  - in mid-afternoon
  - at sunset
  - before retiring
- ☞ There is a strict routine involved. The Muslim must face the direction of Mecca.
- ☞ While praying, they are united with all other Muslims in the world.
- ☞ Prayer is to praise the divine greatness of God, to seek his strength in order to live good lives and to serve their fellow human beings.
- ☞ Prayer shows obedience and submission to God's will. In order to pray, Muslims must be clean and pure when praying, so a ritual washing will be carried out. This involved washing the face, ears,

eyes, hands, arms (to elbow), feet, and legs (to knees).

- ☞ Prayer must be done while barefoot. Each mosque has a special area for the ritual purification. Being barefoot is a symbol of surrender and humility. Heads must be covered before prayer begins. Men wear a *topi* (a small cap), while women wear a *burka* (shawl) which covers their head and shoulders.

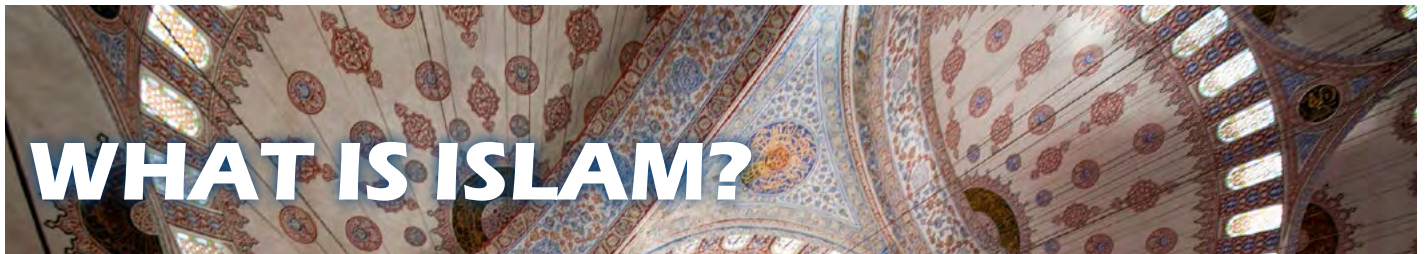
### ☞ There are two types of prayer In Islam:

1. Du'ah – This is not compulsory and is informal and private, used whenever needed. It means petition, and therefore seeks help and mercy from God. This type of prayer may be assisted by the use of prayer beads (99 of them in a string) to help them praise God by reciting the 99 beautiful names of God.
2. Salat – This is the special pattern of prayer performed five times each day. It consists of a series of ritual movements. This type of prayer is compulsory for all Muslims over the age of ten. Although many pray in the mosque, this prayer can be performed anywhere.



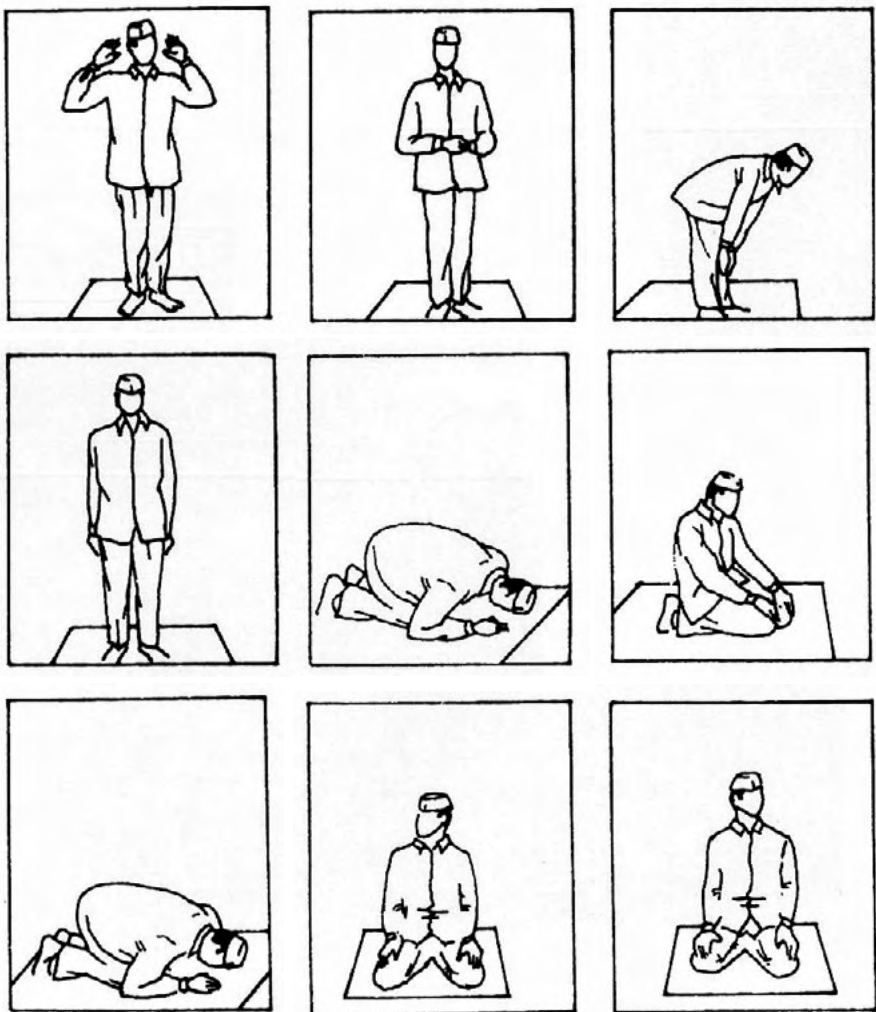
Crescent moon and star symbol of the Islamic faith.  
Source: Wikimedia Commons





Muslims are called to prayer by the MUEZZIN with the ADHAN.

- ❧ Prayers begin with placement of a prayer mat on the floor. The process begins with a repeat of the call to prayer. This is followed by a series of movements called *rak'ah*:
  - stand, lift hands to ears, with palms facing forward
  - place the right hand on the left, then place both hands across the body on the stomach
  - bow forward with hands on the knees
  - stand up straight, then kneel down and lean forward, placing the forehead on the ground
  - sit back onto heels, then prostrate once again.
- ❧ This process is repeated several times:
  - on rising, two *rak'ahs*
  - at sunset, three *rak'ahs*
  - on the other three occasions, four *rak'ahs*.
- ❧ The *rak'ah* process is completed by turning the head to look over the right shoulder then the left shoulder, saying 'Peace be upon you and God's blessing'.
- ❧ During the process special prayers will be said, in Arabic, from the Qur'an



Minaret, Yemen. Source: Wikimedia Commons



# WHAT IS ISLAM?

## Questions

1. List and explain each of the Five Pillars.
2. What does the word ISLAM mean?
3. Explain why people go on a HAJ.
4. Where is the pilgrimage to and why there?
5. What special clothing is worn for the *haj*?
6. What is different about the way women dress?
7. Explain the TAWAF ceremony.
8. Why do Muslims face MECCA when they pray?
9. What is a ARAFA ceremony?
10. What is the name of the Muslim holy book?
11. Draw a map of Saudi Arabia and mark in the following: Mecca, Medina, Mina Riyadh and Jedda.
12. Who was MOHAMMED?
13. What is a MOSQUE?
14. What is the KAABA?



*An Imam reads from the Qur'an during prayers at the Joint Sustainment Academy, Helmand province, Afghanistan. Source: Wikimedia Commons*





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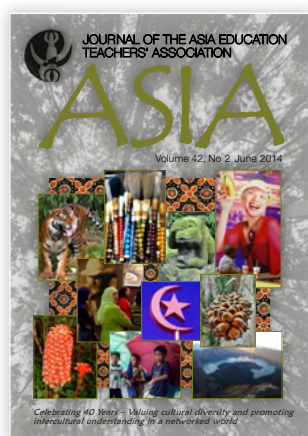
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