

Multicultural Museums Victoria

SNAPSHOTS Project

Islamic Museum of Australia Teaching Resources

Rationale:

The *Snapshots* Toolkit provides teaching and learning content, activities, and resources to support students gaining knowledge and understanding of the history and culture of the five ethnic communities represented by the participating Museums. The Toolkit uses selected museum objects to ignite student engagement with multicultural-historical perspectives, intercultural understanding, civic awareness, and the enterprise of migrants who contribute to the Australian identity.

There are **15 teaching and learning units** in the Snapshots Toolkit. The teaching and learning units are organised under the themes of Narrative, Innovation and Enterprise. Each of the five (5) Victorian multicultural museums have produced three (3) units each.

	Hellenic Museum	Museo Italiano	Museum of Chinese Australian History	Jewish Museum of Australia	Islamic Museum of Australia
Innovation	EARTHLY DELIGHTS (Ys 5-6)	COFFEE! (Ys 5-6)	ANCIENT ARTEFACTS (Ys 7-8)	FRAGMENTS (Ys 9-10)	FUSION (Ys 5-6)
Narrative	GODLY TALES (Ys 7-8)	LITTLE ITALY (Ys 9-10)	DANCING DRAGONS (Ys 5-6)	FAITH (Ys 7-8)	STRUGGLE (Ys 9-10)
Enterprise	ODYSSEY (Ys 9-10)	RAGS TO RICHES (Ys 7-8)	ACHIEVERS! (Ys 9-10)	LIGHT (Ys 5-6)	OBSERVANCE (Ys 7-8)

The teaching and learning units apply a Humanities (History, Civics and Citizenship) inquiry, inclusive of Intercultural capabilities.

Victorian Curriculum, Humanities and Social Science (HASS) key concepts is used to focus the content, activities, and resources:

- historical understanding includes, **evidence, continuity and change, cause and effect, significance, perspectives, empathy, and contestability.**
- civics and citizenship understanding includes **valuing a diverse and dynamic society, varying points of view, and personal, social, and cultural contributions to local, national, regional, and global civic life as an active and informed citizen.**

A Humanities inquiry approach involves:

- *posing* relevant questions, *locating* sources, critically *analysing* sources, *identifying* and *applying* contextual factors, *respecting*, and *explaining* perspectives, *substantiating* interpretations to develop an informed explanation.

This FISO Teaching and Learning Cycle encapsulates a 5-part inquiry approach. Each of the teaching and learning units within this toolkit are organised in the following inquiry format:

1. **Engagement** (Engage) - posing relevant questions about the museum objects – student prior knowledge.
2. **Building Knowledge** (Explore) - locating and analysing historical sources in context, explaining various perspectives.
3. **Transformation** (Explain) – developing informed interpretations and substantiating a response.
4. **Presentation** (Elaborate) – responding to knowledge gained in the previous stages and creating new knowledge.
5. **Reflection** (Evaluate) – evaluating how student historical knowledge and understanding has been advanced through this enquiry.

UNIT 1: ISLAMIC MUSEUM OF AUSTRALIA

Curriculum alignment: Humanities and Intercultural Capability

Victorian Curriculum – Levels 5 and 6 content descriptions

	Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Historical Knowledge			
Personal histories (<i>The Australian colonies</i>)	The causes and the reasons why people migrated to Australia from Europe and Asia, and the perspectives, experiences and contributions of a particular migrant group within a colony (VCHHK091)	Ancient world and early civilisations – 60 000 BC (BCE) – c.650 AD (CE) <ul style="list-style-type: none"> • Greece • Rome • China 	The Modern World and Australia <ul style="list-style-type: none"> • The Globalising World • Migration experiences
Community histories (<i>Australia as a Nation</i>)	The stories and perspectives of people who migrated to Australia, including from one Asian country, and the reasons they migrated (VCHHK095)	The significance and importance of conserving the remains and heritage of the past	Effects of significant post-World War II world events and developments on one major global influence that shaped change in Australian society
	Significant contributions of individuals and groups, including Aboriginal and Torres Strait Islander peoples and migrants, to changing Australian society (VCHHK096)		Changing social, cultural, historical, economic, environmental, political and technological conditions on a major global influence in Australia
			The perspectives of people and different historical interpretations and debates from the period
History concepts and skills			
Using historical sources as evidence	Identify the origin, content features and the purpose of historical sources and describe the context of these sources when explaining daily life in colonial Australia, reasons for migration and causes and effects of Federation. (VCHHC083)	Analyse and corroborate sources and ask questions about their accuracy, usefulness and reliability	Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability
	Describe perspectives and identify ideas, beliefs and values of people and groups in the past. (VCHHC084)	Analyse the different perspectives of people in the past	Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values
		Explain different historical interpretations and contested debates about the past	Evaluate different historical interpretations and contested debates
Continuity and change	Identify and describe patterns of continuity and change in daily life for Aboriginal and Torres Strait Islander peoples, ‘native born’ and migrants in the Australian colonies. (VCHHC085)	Identify and explain patterns of continuity and change in society to the way of life	Identify and evaluate patterns of continuity and change in the development of the modern world and Australia
	Explain the causes of significant events that shaped the Australian colonies, contributed to Australian Federation and the effects of these on Aboriginal and Torres Strait Islander peoples and migrants. (VCHHC086)		
Historical significance	Explain the significance of an event and an individual or group that influenced change in the Australian colonies and in Australian society since Federation. (VCHHC087)	Evaluate the role and achievement of a significant individual, development and/or cultural achievement that led to progress	Evaluate the historical significance of an event, idea, individual or place

Civics and Citizenship -

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Citizenship, Diversity and Identity		
Identify who can be an Australian citizen and describe the rights, responsibilities and shared values of Australian citizenship and explore ways citizens can participate in society (VCCCC014)	Describe how Australia is a secular nation and a multi-faith society	Analyse contemporary examples and issues relating to Australian democracy and global connections, including key aspects of citizenship in a pluralist society
Identify different points of view on a contemporary issue relating to democracy and citizenship (VCCCC015)	Identify how values can promote cohesion within Australian society, including the values of freedom, respect, inclusion, civility, responsibility, compassion, equality and a 'fair go'	Discuss challenges to and ways of sustaining a resilient democracy and cohesive society
Investigate how people with shared beliefs and values work together to achieve their goals and plan for action (VCCCC016)	Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them	Discuss how and why groups, including religious groups, participate in civic life
Examine the concept of global citizenship (VCCCC017)	Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives	Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events

Intercultural Capability

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Cultural Practices		
Analyse how aspects of their own and others lifestyle, behaviour, attitudes and beliefs can be culturally influenced (VCICCB009)	Analyse the dynamic nature of own and others cultural practices in a range of contexts	Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and others cultural practices
Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and other cultures (VCICCB010)	Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations	Analyse the ways in which intercultural relationships and experiences have contributed to the development of attitudes, beliefs and behaviours, and how they are manifested in various contexts
Cultural Diversity		
Identify barriers to and means of reaching understandings within and between culturally diverse groups (VICCCD011)	Identify the challenges and benefits of living and working in a culturally diverse society	Identify and analyse the challenges and benefits of living and working in an interconnected and culturally diverse world
Examine and discuss the variety of ways in which people understand and appreciate differing cultural values and perspectives, and the things which promote or inhibit effective engagement with diverse cultural groups (VICCCD012)	Evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community	Analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion

UNIT 1: FUSION

Rationale:

This learning sequence enhances student understanding of the historical, cultural, and social significance of selected artefacts found in the Islamic Museum of Australia’s collection. The museum artefacts are examined for their significance both in ancient times, and how they relate in a contemporary Australian context. Examining the relationship between the past and present provides students with an understanding of continuity and change as seen through personal and community contributions to civic life.

Objectives:

Have students engage with the interactive website, “*Snapshots*” ([www.http://.....](http://.....)). The website content is organised under three main themes (1.Innovation: 2.Narrative: 3.Enterprise). Here, students can source information provided by leading representatives of each of the five museums about the selected cultural artefacts and their significance, past and present. In this unit a leading representative of the Muslim community explains how Muslim history, customs and enterprise have helped shape Australia’s identity in the world.

Teaching and Learning cycle	Student activity
<p>Engagement</p> <p>Invite students to work in pairs to complete the ‘<i>I see, I Think, I Wonder</i>’ worksheet featuring the Islamic Museum of Australia artefacts. Once students complete all sections, have each pair share their responses with another pair, and then with the class.</p> <p>Artefacts 1 & 2: As a class, revisit the artefacts, and collate feedback from the students about their responses to the questions for this activity, e.g., Describe what you <i>see</i>.</p> <ul style="list-style-type: none"> • What is noticeable about the shape, colour, texture, and special features of the artefacts? • What material/s were used for the artefacts’ construction? • What decorations appear on the artefact? <p>Explain what you <i>think</i>.</p> <ul style="list-style-type: none"> • What do you think the artefacts are?, • How were the artefacts made? • When were they made? • What are they used for? • Who made them? <p>Clarify what you <i>wonder</i>.</p> <ul style="list-style-type: none"> • What is the connection between these artefacts and Islam? • Where would I find these artefacts today? • How do the artefacts connect the past with the present? <p>Establish that both artefacts were produced by an Australian artist, Phillip George, in 2008 and that these surfboards are artworks designed as a response to the 2005 Cronulla riots. Share the story about Phillip George’s personal experience that inspired him to design and make these artworks. Visit the Snapshots website to locate the interview with Azmeena Hussain to listen to her speak about the meaning of this artwork.</p>	<p>Visible Thinking Strategies:</p> <ul style="list-style-type: none"> • I see, I Think, I Wonder
<p>Building knowledge</p> <p>Explain that this lesson sequence will examine the significance of the Cronulla riots in Australian history, the symbolism of both the surfboard as an icon of Australian life style and its fusion with traditional Islamic designs.</p> <p>(1) The Cronulla Riots As a class, access and view the following YouTube video clips</p> <ul style="list-style-type: none"> • On this day 11th of December Cronulla race riots (10 NEWS): https://www.youtube.com/watch?v=8ZO6d0VT7gQ • Cronulla riots Dumb, Drunk & Racist Starts Wednesday, 20 June, 9.30pm, ABC2: https://www.youtube.com/watch?v=yfFVMIU6W_w 	<ul style="list-style-type: none"> • Empathy Scaffold • Freeze Frame • Think-Pair-Share • Pros & Cons

	<ul style="list-style-type: none"> Lebanese-Australians remember 15 years since the Cronulla Riots SBS News: https://www.youtube.com/watch?v=6lERYloaMaU <p>*Additional video resources are listed in the Reference directory</p> <p>In pairs, using the <i>Empathy Scaffold</i> worksheet, have students consider how the ‘news’ of the Cronulla Riots was delivered to Australian audiences at the time of the riots, and how this incident has been perceived by Lebanese-Australians since that time.</p> <p>Use a ‘Freeze Frame’ drama activity to provide a voice for students to express their views about the Cronulla Riots. Each student should take on the persona of someone who was involved in the riots, e.g., a Lebanese-Australian, a rioter, a police officer, a news reporter, a bystander, a shop owner, a taxi driver, etc. One student should take the role of Phillip George. From the information gathered in the video clips and Empathy Scaffold, each ‘character’ provides their perspective (short) story as a reaction to the event. Discuss the term ‘RACISM’ and invite students to share their experiences of what it means and looks like to them. Invite students to make suggestions about how Australians can become more accepting of racial diversity.</p> <p>(2) Australian Icons</p> <p>As a class, list suggested icons associated with the Australian identity. Highlight the category of ‘surfing’ and have students suggest why ‘surfing’ has become an iconic pastime in Australia. Have students consider the difference between what happened in the Cronulla riots to the idyllic image of surfing. The two are diametrically opposed. Often a source of unity and pride, symbols can also divide and exclude. In pairs, have students investigate at least two other Australian icons, and have these students analyse the circumstances of how these icons were born, for example, the ‘WWI/Gallipoli digger’ is also associated with the terrible circumstances of war, the Aboriginal flag with dispossession, etc. The National Museum of Australia’s website, ‘Symbols of Australia’ is a good source of information. When complete, have the pair share with another pair, and then the class.</p> <p>In pairs, have students complete a Pros and Cons chart to list the ways that their chosen icons include or exclude people or are associated with the idyllic or chaotic.</p>	
<p>Transformation</p>	<p>In groups of four (4), have students construct a historical timeline of Muslim-Australians in Australia and the establishment of Islam. Have students assess how the early Muslim-Australians contributed to Australian/world innovation. Highlight that with the building of Mosques, Muslim Australians used patterned mosaics.</p> <p>(3) Islamic patterns</p> <p>Examine the Phillip George, “Inshalla series 2008” again, but this time have students concentrate on the patterns he used on the surfboards. Invite students to suggest what these patterns represent, and from where the artist appropriated them.</p> <p><i>The development of science is one of the pillars of Muslim Civilisation. Mathematics, as part of science also plays an important role and involves algebra and geometry. Tessellations are patterns based on algebraic equations and these patterns are found in Muslim buildings. Tessellation is the tiling of a plane using shapes that create no gaps or overlaps. In Islamic art the geometric figure of the circle represents the primordial symbol of unity and the ultimate source of all diversity in creation. The natural division of the circle into regular divisions is the ritual starting point for many traditional Islamic patterns.</i></p> <p>- <i>Learning from One Another: Bringing Muslim Perspectives into Australian Schools (pdf)</i></p> <p>In groups of four, have students find at least eight (8) examples of Islamic tessellated patterns. Beneath each pattern, students should list which Muslim civilization/era it originated, and ‘where’ (country of origin, building, etc.) the pattern is located, and the symbolism of the design.</p>	<ul style="list-style-type: none"> WebQuest Timeline Analysis of Islamic pattern designs

	As a class, inspect the Phillip George, "Inshalla series 2008", and identify if any of the patterns they found are used in the artwork. Discuss what the patterns used on the surfboards represent to the overall meaning of the artwork as a response to the Cronulla Riots, and as an example of innovative ideas and practices. Have students consider how these patterns represent 'harmony' and 'balance' by their symmetry and draw attention to how Phillip George was emphasizing how this pattern diametrically opposed the chaotic event of the Cronulla Riots.	
Presentation	<p>Invite students to explore the mathematical concept of Tessellation and then design a tile that could be incorporated into a class wall mural design. Have students write a rationale for their design that reflects either,</p> <ul style="list-style-type: none"> • an aspect of Australian history, • a personal story, • a patterned design fused with an Australian icon, e.g., the Sydney Opera House, a jar of Vegemite, the flag of Australia, a Holden car, etc. <p>Invite students to pitch their design to the class and have the class vote on the most innovative design. This pitch should include an argument for how their respectful 'fusion' of a cultural icon with Islamic patterns is an example of 'interculturalism'.</p>	Tessellated tile design, and integrated icon
Reflection	<p>Evaluate student knowledge by using Quizlet to generate multiple-choice questions about Islamic patterns, Muslim-Australian history, and the innovative contributions of Muslim people to Australian society. Have students review their previously completed graphic organiser, <i>I see, I Think, I Wonder</i>, and have them complete a <i>I used to think – Now I think worksheet</i>. They should reflect on what they have learned in this unit, and the importance of interculturalism to an Australian identity.</p> <p>Take students on excursion to the Islamic Museum of Australia, or a cultural museum in their town or region that features Islamic artefacts. Invite a member of the Islamic community to speak to students about their beliefs and Islamic-Australian history and patterns. Direct students to further resources on this topic.</p>	<ul style="list-style-type: none"> • Quizlet • I used to think – Now I think

Reference Directory – FUSION:

- **11 Muslim inventions that shaped the modern world:** <https://tribune.com.pk/story/1038719/11-muslim-inventions-that-shaped-the-modern-world>
- **Abdullahi, Y & Rashid Bin Embi, M. (2013) Evolution of Islamic geometric patterns:** <https://www.sciencedirect.com/science/article/pii/S2095263513000216>
- **Afghans:** <https://adelaidia.history.sa.gov.au/subjects/afghans>
- **Australia divided: after the Cronulla riots | 60 Minutes Australia:** https://www.youtube.com/results?search_query=Cronulla+Riots
- **Australian Federation of Islamic Councils, History of Islam in Australia:** <https://www.afic.com.au/history-of-islam/>
- **Australia's Afghan cameleers' forgotten history revived by their living relatives** <https://www.abc.net.au/news/2020-02-02/descendants-remember-australias-cameleers/11890622>
- **Bryant, N (2008) Sydney art fuses surf with Islam, BBC News:** <http://news.bbc.co.uk/2/hi/asia-pacific/7769028.stm>
- **Cronulla Riot - SBS documentary – 2015:** <https://www.youtube.com/watch?v=o3VqB4-EMjw>
- **Cronulla riots | Dumb, Drunk & Racist | Starts Wednesday, 20 June, 9.30pm, ABC2:** https://www.youtube.com/watch?v=yfFVMIU6W_w
- **Everhart, R., Elliot, K. & Pelco, L. (2016) Empathy Activators: Teaching tools for enhancing empathy development in service-learning classes (pdf):** https://scholarscompass.vcu.edu/cgi/viewcontent.cgi?article=1042&context=community_resources
- **Guertin, T (2008) Phillip George: Surfing Gets Spiritual, Zimbio,** <https://www.zimbio.com/Phillip+George/articles/2/Surfing+Gets+Spiritual>
- <https://www.youtube.com/watch?v=8ZO6d0VT7gQ>
- **Islamic Museum of Australia, Victorian Collection, Surfboards with digital decals, Inshallah Series 2008, 2008:** <https://victoriancollections.net.au/items/5ca29e7021ea6a1074a629a1>
- **Kohn, R. (2015) Fusion at the Islamic Museum of Australia, ABC RN:** <https://www.abc.net.au/radionational/programs/archived/spiritofthings/fusion-at-the-islamic-museum-of-australia/6335524>
- **Kohn, R. (2015) Philip George – Borderlands, ABC RN:** <https://www.abc.net.au/radionational/programs/archived/spiritofthings/philip-george-borderlands.jpg/6336584>
- **Lebanese-Australians remember 15 years since the Cronulla Riots | SBS News:** <https://www.youtube.com/watch?v=6lERYloaMaU>
- **Learning from One Another: Bringing Muslim Perspectives into Australian Schools (pdf):** https://arts.unimelb.edu.au/_data/assets/pdf_file/0009/1882566/LFOA.pdf
- **List of inventions in the medieval Islamic world:** https://en.wikipedia.org/wiki/List_of_inventions_in_the_medieval_Islamic_world
- **Muslims in Australia – A brief history into the trade, migration and settlement of Muslims in Australia:** <https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/>
- **Muslims in Australia – A brief history into the trade, migration and settlement of Muslims in Australia:** <https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/>
- **NFSA. Surfing and Surf movies:** <https://www.nfsa.gov.au/latest/history-surfing-and-surf-movies-australia>
- **NMA: Between the Flags, An Australian icon:** <https://www.nma.gov.au/exhibitions/between-the-flags/australian-icon>
- **NMA. Cronulla race riots:** <https://www.nma.gov.au/defining-moments/resources/cronulla-race-riots>
- **NMA. Symbols of Australia:** <https://www.nma.gov.au/exhibitions/symbols-australia>
- **NMA. The First Surf Life Saving club:** <https://digital-classroom.nma.gov.au/defining-moments/first-lifesaving-club>
- **On this day 11th of December | Cronulla race riots (10 NEWS):** <https://www.youtube.com/watch?v=8ZO6d0VT7gQ>
- **Podcast (ABC Media) 2015 – Rachel Kohn discussed the Fusion Exhibition (00:53:50):** https://abcmedia.akamaized.net/rn/podcast/2015/03/sot_20150322_1805.mp3
- **The Art of Islamic Pattern:** <https://artofislamicpattern.com/resources/educational-posters/>
- **When Islam came to Australia:** <https://www.bbc.com/news/magazine-27260027>

Web resources – Teaching and Learning support: (F) denotes that the resource is available in FUSE (DET Victoria)

- (F) **Graphic organisers:** <https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=4827b7cf-5fe6-4c9d-85e8-6f7defe1336b&SearchScope=All>
- **Best Indesign templates, Art Catalogue:** <https://www.bestindesigntemplates.com/brochure/free-art-catalogue-indesign-template/>
- **I See I Think I Wonder:** <https://thinkingpathwayz.weebly.com/seethinkwonder.html>
- **I used to think – Now I think:** <https://pz.harvard.edu/resources/i-used-to-think-now-i-think>
- **Quizlet:** <https://quizlet.com/>
- **Think- Pair- Share:** <https://www.readingrockets.org/strategies/think-pair-share>
- **Visible Thinking, Project Zero:** <https://pz.harvard.edu/projects/visible-thinking>
- **Sprints, Empathy Square:** <https://teachingsprints.com/empathy-square>
- **Drama resource, Developing Freeze Frames:** <https://dramaresource.com/developing-freeze-frames/>
- **QCAA, Year 4 The Arts | Freeze it (pdf):** https://www.qcaa.qld.edu.au/downloads/p_10/els_sa_freeze_it_guide.docx

STUDENT WORKSHEET: Islamic Museum of Australia - FUSION _____ Visible Thinking Strategy

- **I see:** describe what you see – the shape, colour, texture, special features, decoration, and materials used?
- **I think:** What is the object?, What was it used for?, Who made it?, Why, when and how it was made?
- **I wonder:** What connects this object to Islam? Why is it historically important in the past, and in the present?



I See ...

I Think...



I Wonder...



Image retrieved from
<http://news.bbc.co.uk/2/hi/asia-pacific/7769028.stm>

PHILLIP GEORGE, “Inshalla series 2008” (2008) – 21 surfboards

Bronze 2008

Fibre glass and carbon fibre with digital decal

213cm x 52cm x 7cm

Iznik 2008

Fibre glass and carbon fibre with digital decal

213cm x 52cm x 7cm

Ummayyad 2008

Fibre glass and carbon fibre with digital decal

213cm x 52cm x 7cm

Phillip George is a Sydney based artist and Associate Professor of Media Studies at UNSW Art & Design. His practice operates across zones of cultural difference, exploring the complexities that exist between East and West. Phillip’s work draws links between Australian beach culture and the fractured, turbulent zones of the Middle East. He has exhibited widely over the past thirty years with exhibitions throughout Australia, Europe, America, and Asia.

The Inshalla surfboard series employ designs from famous mosques and have been exhibited all over the world. They were made in response to the 2005 Cronulla riots and fuse together two iconic traditions, namely Aussie beach culture and complex Islamic geometric art. The full series consists of 30 surfboards are all adorned with intricate Islamic vegetal and geometric designs. The range was called Inshallah, or God willing and was made by George in the hope of bridging the cultural divides between Australian Muslims and other Australians.

Philip George was at Cronulla beach on the day of the riots. He was an avid surfer from Greek heritage. So, his skin is tanned. As he was driving into the beach, a group of surfers menacingly tapped on his van but when they noticed the surfboard at the back they backed off. He realised at that point that his surfboard represented something iconically Australian. Since this time, he was determined to create an artwork that would be a bridge between Anglo-celtic Australians and Middle-Eastern Australians.

Reference articles:

Bryant, N (2008) Sydney art fuses surf with Islam, BBC News: <http://news.bbc.co.uk/2/hi/asia-pacific/7769028.stm>

Islamic Museum of Australia, Victorian Collection, Surfboards with digital decals, Inshallah Series 2008, 2008:

<https://victoriancollections.net.au/items/5ca29e7021ea6a1074a629a1>

Guertin, T (2008) Phillip George: Surfing Gets Spiritual, Zimbio,

<https://www.zimbio.com/Phillip+George/articles/2/Surfing+Gets+Spiritual>

Kohn, R. (2015) Philip George – Borderlands, ABC RN:

<https://www.abc.net.au/radionational/programs/archived/spiritofthings/philip-george-borderlands.jpg/6336584>

Kohn, R. (2015) Fusion at the Islamic Museum of Australia, ABC RN:

<https://www.abc.net.au/radionational/programs/archived/spiritofthings/fusion-at-the-islamic-museum-of-australia/6335524>

Podcast (ABC Media) 2015 – Rachel Kohn discussed the Fusion Exhibition (00:53:50):

https://abcmedia.akamaized.net/rn/podcast/2015/03/sot_20150322_1805.mp3

STUDENT WORKSHEET: Islamic Museum of Australia – FUSION Empathy Scaffold

Research information about the 2005 Cronulla Riots using the **'THEN'** column. Answer the following questions: What is the issue? When did it happen? Who were the main people involved? What caused the situation?

"On 11 December 2005 over 5000 mostly Anglo-Australians assembled at Cronulla in Sydney's south to 'reclaim the beach from outsiders'. Violence erupted as the crowd attacked people of Middle Eastern appearance, sparking two further days of rioting. Incited by an attack on surf lifesavers and fuelled by text messages and sections of the media, the riots exposed deep racial tensions." (National Museum of Australia)

In the **'NOW'** column, describe how Australian media/Anglo-Australian perspectives may, or may not, have changed about Muslim-Australians, and if there have been further incidents of Racism in Australia that mirror the events of 2005.

	THEN	NOW
TIME		
BACKGROUND		
CHOICES		
ISSUES		
ACTIONS		
I Think that.....		

Adapted from Ditchburn & Hattensen, Connection with History: Strategies for Inquiry classroom, Curriculum Press, 2012.

STUDENT WORKSHEET: Islamic Museum of Australia – FUSION _____ Pros & Cons Diagram

Insert images of the two icons you choose in the centre column. Consider the reasons why these icons symbolise both positive associations (Pros) and negative associations (Cons) for Australians? Write your reasons in the appropriate column.

PROs		CONs

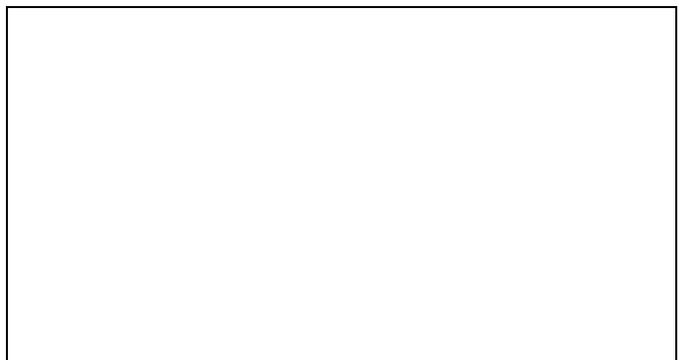
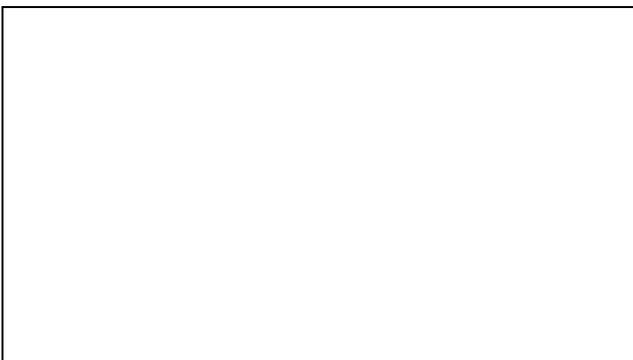
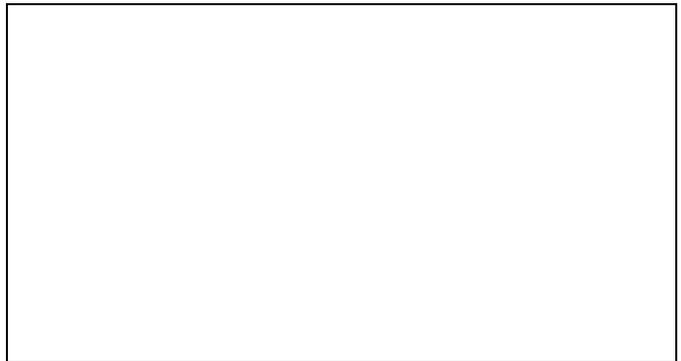
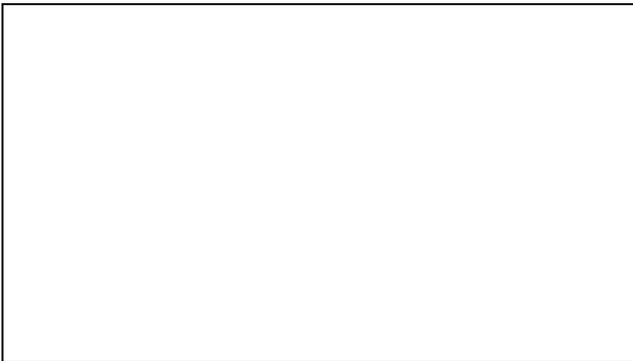
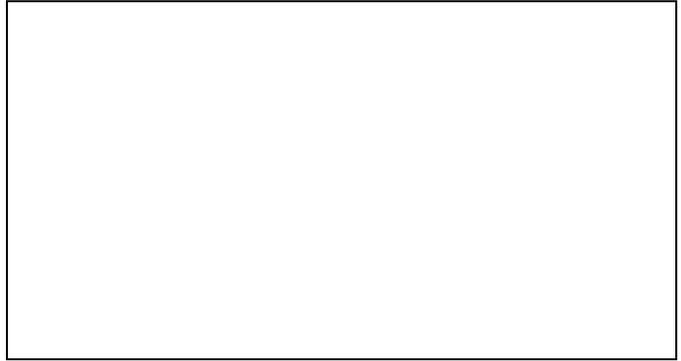
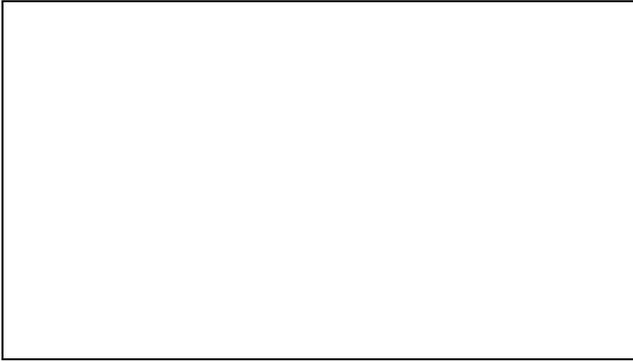
STUDENT WORKSHEET: Islamic Museum of Australia– FUSION _____ WebQuest: Muslim-Australian timeline

<p>1. Muslims in Australia – A brief history into the trade, migration and settlement of Muslims in Australia: https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/</p> <p>2. When Islam came to Australia: https://www.bbc.com/news/magazine-27260027</p>	
When did the first Muslims arrive in Australia?	
Where did the first Muslims land in Australia?	
Who were the first Muslim people in Australia?	
Why did Muslim people travel to Australia?	
How did this trade impact the Indigenous people of Australia?	
How do we know that the first Muslims came to Australia?	
What further impact did Muslim-Australians make in Australia?	
Why was Indigenous trade with the Makassans ceased?	
<p>3. Australia's Afghan cameleers' forgotten history revived by their living relatives https://www.abc.net.au/news/2020-02-02/descendants-remember-australias-cameleers/11890622</p> <p>4. Afghans: https://adelaide.history.sa.gov.au/subjects/afghans</p>	
Who were the Afghan Cameleers?	
When did the cameleers arrive in Australia?	
Where did the cameleers come from?	
How were the Afghan cameleers treated in Australia?	
How did the cameleers contribute to Australia's history?	

<ul style="list-style-type: none"> • Muslims in Australia – A brief history into the trade, migration and settlement of Muslims in Australia: https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/ • When Islam came to Australia: https://www.bbc.com/news/magazine-27260027 	
When did the first Muslims arrive in Australia?	From the 1500's
Where did the first Muslims land in Australia?	The northern coastline of Australia, close to Indonesia (the South-East coast of Sulawesi) and Papua New Guinea.
Who were the first Muslim people to arrive?	<ul style="list-style-type: none"> • Makassar fishermen (Indonesians) who travelled to Australia in search of sea slugs and sea cucumbers – which tended to attract high prices from the Chinese due to their use in medicine and cultural cuisine. • Malay pearl-shellshellers also had regular trade with the Indigenous Australians which lasted from the late 18th to the early 19th centuries.
Why did Muslim people travel to Australia?	They traded material goods with the Aborigines (and Torres Strait Islanders).
How did this trade impact Indigenous people of Australia?	<ul style="list-style-type: none"> • This trade left lasting impacts on the Indigenous Australian communities in the form of Islamic motifs that were present in certain North Aboriginal communities' traditions and rituals. • Some also stayed and married into Indigenous tribes. This unique amalgamation left lasting impacts on the traditional Australian communities – for instance, in some mortuary ceremonies performed by the Galiwinku community, hymns sung are very similar in sound and tune to Islamic prayers with some words also being borrowed from the Islamic prayer. • The Aboriginal people believe in a certain deity known as Walitha'walitha. This is said to be linguistically derived from the Arabic term Allah ta'ala which means "God the Exalted". Additionally, the prayers they partake in are also similar to Islam in that it requires them to face the west in prayer which, for them, is roughly facing the direction of Makkah. • Malay pearl-shellshellers also had regular trade with the Indigenous Australians which lasted from the late 18th to the early 19th centuries which – similar to the Makassar traders – led to the development of matrimonial ties and crystallising the Islamic influence on these communities.
How do we know that the first Muslims came to Australia?	<ul style="list-style-type: none"> • Indigenous rock art in Arnhem Land depicts Makassar boats • The Banumbirr (Morning Star poles) made by Aborigines were made to look like the masts of Makassar boats • Coins, fishhooks, clay artefacts, and tamarind trees left behind
Why was Indigenous trade with the Makassans ceased?	The Makassar sea cucumber trade with Aboriginal and Torres Strait Islander peoples ended in 1906, killed off by heavy taxation and a government policy that restricted non-white commerce.
<ul style="list-style-type: none"> • Australia's Afghan cameleers' forgotten history revived by their living relatives https://www.abc.net.au/news/2020-02-02/descendants-remember-australias-cameleers/11890622 • Afghans: https://adelaide.history.sa.gov.au/subjects/afghans 	
Who were the Afghan Cameleers?	They came to Australia to lead camel trains through outback Australia, transporting supplies from cities to regional towns, inland mines, and stations. They were also used as guides on expeditions, located water sources, and ensured a safe journey for travellers. Without their contribution, outback communities would not have been able to survive.
When did the cameleers arrive in Australia?	Camels were first introduced to Australia in the 1840s. The Afghan camel handlers arrived later in the 1860s.
Where did the cameleers come from?	The cameleers were men, primarily from Afghanistan, Pakistan, and India.
How were the Afghan cameleers treated in Australia?	Cameleers were not allowed to bring their families into the country so marriages between Afghan men and Aboriginal women often occurred. Neither were they welcome in towns after dark, and they were not allowed to share facilities like swimming baths or pubs. The Afghans were also forced to live on the opposite side of the train tracks in camps away from the white population. They often enlisted the help of Aboriginal trackers on expeditions, and through their work and common treatment relationships formed.
How did the cameleers contribute to Australia's history?	Their contribution was supplying materials to inland mines, the construction of the Overland Telegraph Line, and desert explorations of the 1870s and 1890s. They built mosques in their 'Ghantowns' in country regions and financed the construction (1888) of the first city mosque in Australia, in Adelaide's Little Gilbert Street. During the gold rushes, many cameleers were astute businessmen who managed to amass significant wealth. But by the late 1920s, the Afghans began packing up their camps and leaving Australia due to mechanization.

STUDENT WORKSHEET: Islamic Museum of Australia – FUSION _____ Islamic patterns

- Find eight examples of Islamic patterning. Beneath each pattern, list *where the pattern is located*, *which Muslim civilizations/eras* it originated, and the *symbolism of the design*.
- Identify if any of these patterns are evident in the artwork, “Inshalla series 2008”, by Phillip George.



Suggested references:

- **The Art of Islamic Pattern:** <https://artofislamicpattern.com/resources/educational-posters/>
- **The Stunning Beauty of Islamic Geometric Pattern:** <https://medium.com/however-mathematics/the-stunning-beauty-of-islamic-geometric-patterns-4fb57ed5644a>
- **Geometric Patterns in Islamic Art:** https://www.metmuseum.org/toah/hd/geom/hd_geom.htm
- **Muslim rule and compass: the magic of Islamic geometric design:** <https://www.theguardian.com/science/alex-adventures-in-numberland/2015/feb/10/muslim-rule-and-compass-the-magic-of-islamic-geometric-design>

STUDENT WORKSHEET: Islamic Museum of Australia – FUSION _____ Tessellation design

Islamic design is based on Greek geometry, which teaches us that starting with very basic assumptions, we can build up a remarkable number of proofs about shapes. Islamic patterns provide a visual confirmation of the complexity that can be achieved with such simple tools.

Design a tessellated, geometric pattern, based on Islamic designs, that could be incorporated into a class tiled mural. Write a rationale for this design, that reflects a part of Australian history, a personal story, or can be used as a patterned design on an Australian icon.

RATIONALE

Suggested references:

- **Muslim rule and compass: the magic of Islamic geometric design:** <https://www.theguardian.com/science/alexs-adventures-in-numberland/2015/feb/10/muslim-rule-and-compass-the-magic-of-islamic-geometric-design>
- **How to draw a simple Islamic geometric pattern:** <https://www.youtube.com/watch?v=27iVbB656a0>
- **The Meticulous Beauty of Islamic Patterns and How to Create Them:** <https://www.arch2o.com/meticulous-beauty-islamic-patterns-create-check-tutorials/>

UNIT 2: ISLAMIC MUSEUM OF AUSTRALIA

Curriculum alignment: Humanities and Intercultural Capability

Victorian Curriculum – Levels 7 and 8 content descriptions

History:

	Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Historical Knowledge			
Personal histories <i>(The Australian colonies)</i>	The causes and the reasons why people migrated to Australia from Europe and Asia, and the perspectives, experiences and contributions of a particular migrant group within a colony	Ancient world and early civilisations – 60 000 BC (BCE) – c.650 AD (CE) <ul style="list-style-type: none"> • Greece • Rome • China 	The Modern World and Australia <ul style="list-style-type: none"> • The Globalising World • Migration experiences
Community histories <i>(Australia as a Nation)</i>	The stories and perspectives of people who migrated to Australia, including from one Asian country, and the reasons they migrated	The significance and importance of conserving the remains and heritage of the past. (VCHHK115)	Effects of significant post-World War II world events and developments on one major global influence that shaped change in Australian society
	Significant contributions of individuals and groups, including Aboriginal and Torres Strait Islander peoples and migrants, to changing Australian society		Changing social, cultural, historical, economic, environmental, political and technological conditions on a major global influence in Australia The perspectives of people and different historical interpretations and debates from the period
History concepts and skills			
Using historical sources as evidence	Identify the origin, content features and the purpose of historical sources and describe the context of these sources when explaining daily life in colonial Australia, reasons for migration and causes and effects of Federation.	Analyse and corroborate sources and ask questions about their accuracy, usefulness and reliability. (VCHHC099)	Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability
		Analyse the different perspectives of people in the past. (VCHHC100)	Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs and values
	Describe perspectives and identify ideas, beliefs and values of people and groups in the past.	Explain different historical interpretations and contested debates about the past, (VCHHC101)	Evaluate different historical interpretations and contested debates
Continuity and change	Identify and describe patterns of continuity and change in daily life for Aboriginal and Torres Strait Islander peoples, 'native born' and migrants in the Australian colonies.	Identify and explain patterns of continuity and change in society to the way of life. (VCHHC102)	Identify and evaluate patterns of continuity and change in the development of the modern world and Australia
	Explain the causes of significant events that shaped the Australian colonies, contributed to Australian Federation and the effects of these on Aboriginal and Torres Strait Islander peoples and migrants.		
Historical significance	Explain the significance of an event and an individual or group that influenced change in the Australian colonies and in Australian society since Federation	Evaluate the role and achievement of a significant individual, development and/or cultural achievement that led to progress. (VCHHC104)	Evaluate the historical significance of an event, idea, individual or place

Civics and Citizenship -

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Citizenship, Diversity and Identity		
Identify who can be an Australian citizen and describe the rights, responsibilities and shared values of Australian citizenship and explore ways citizens can participate in society	Describe how Australia is a secular nation and a multi-faith society. (VCCCC024)	Analyse contemporary examples and issues relating to Australian democracy and global connections, including key aspects of citizenship in a pluralist society
Identify different points of view on a contemporary issue relating to democracy and citizenship	Identify how values can promote cohesion within Australian society, including the values of freedom, respect, inclusion, civility, responsibility, compassion, equality and a 'fair go' (VCCCC025)	Discuss challenges to and ways of sustaining a resilient democracy and cohesive society
Investigate how people with shared beliefs and values work together to achieve their goals and plan for action	Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them. (VCCCC026)	Discuss how and why groups, including religious groups, participate in civic life
Examine the concept of global citizenship	Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives. (VCCCC027)	Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events

Intercultural Capability

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Cultural Practices		
Analyse how aspects of their own and others lifestyle, behaviour, attitudes and beliefs can be culturally influenced	Analyse the dynamic nature of own and others cultural practices in a range of contexts (VICICCB013)	Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and others cultural practices
Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and others cultures	Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations (VICICCB014)	Analyse the ways in which intercultural relationships and experiences have contributed to the development of attitudes, beliefs and behaviours, and how they are manifested in various contexts
Cultural Diversity		
Identify barriers to and means of reaching understandings within and between culturally diverse groups	Identify the challenges and benefits of living and working in a culturally diverse society (VICICCD015)	Identify and analyse the challenges and benefits of living and working in an interconnected and culturally diverse world
Examine and discuss the variety of ways in which people understand and appreciate differing cultural values and perspectives, and the things which promote or inhibit effective engagement with diverse cultural groups	Evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community (VICICCD016)	Analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion

UNIT 2: OBSERVANCE

Rationale:

This learning sequence encourages students to enhance their understanding of the historical, cultural, and social significance of selected artefacts found in the Islamic Museum of Australia collection. The museum artefacts are examined for their significance both in ancient times and how they relate to a contemporary Australian context. Examining the relationship between the past and present provides students with an understanding of continuity and change as seen through personal and community contributions to civic life.

Objectives:

Have students engage with the interactive website, “*Snapshots*” ([www.http://.....](http://.....)). The website content is organised under three main themes (1. Innovation; 2. Narrative; 3. Enterprise). Here, students can source information provided by leading representatives of each of the five museums about selected cultural artefacts and their significance, past and present. In this unit a leading representative of the Muslim community explains how Islamic history, customs and enterprise have helped shape Australia’s identity in the world.

Teaching and Learning cycle	Student activity
<p>Engagement</p> <p>Invite students to work in pairs to complete the ‘<i>I see, I Think, I Wonder</i>’ worksheet in respect to the artefact and related images. Once students complete all sections, have each pair share their responses with another pair, and then with the class.</p> <p>As a class, revisit the artefact, and collate feedback from the students about their responses to the questions highlighted for the activity, e.g.,</p> <p>Describe what you <i>see</i>.</p> <ul style="list-style-type: none"> • What is noticeable about the shape, colour, texture, and special features of the artefact and images? • What material/s is the artefact made from? • What writing or decorations appear on the artefact? <p>Explain what you <i>think</i>.</p> <ul style="list-style-type: none"> • How was the artefact made? • When were they produced? • What is it used for? • Who would use this artefact, and why? <p>Clarify what you <i>wonder</i>.</p> <ul style="list-style-type: none"> • What is the significance of this artefact? Consider their significance within historical, religious, and social contexts - • Where would you find this artefact today? • Is the artefact important, and still used today? <p>As a class, visit the Islamic Museum of Australia (either as a virtual discovery, or an excursion) and locate other historical artefacts related to Islamic beliefs. Visit the Snapshots website to locate the interview with Azmeena Hussain to listen to her speak about the Kiswa, its importance as an artefact relating to Islamic history and beliefs. Establish that the Kiswa is a black cloth covering Islam's holiest shrine, the Kaaba, and that the Kaaba is a cube-shaped shrine in Mecca, Saudi Arabia.</p> <p>Have students work in pairs to complete a WebQuest to investigate the significance of the Kiswa in relation to Islamic beliefs, ceremony, and customs. Explore its origins, meaning, symbolism, construction, materials and decoration and significance in Islamic beliefs. Particularly, focus on the pilgrimage to Mecca, which is one of the five pillars of Islam. Muslim males and females are required to perform pilgrimage at least once in a lifetime. During the pilgrimage Muslims wear very basic clothing showing that everyone is equal in the eyes of God. The rituals Muslims perform in Haj are in honour of Prophet Ibrahim (Abraham). The Kiswa is made of black silk decorated with gold embroidery of Arabic calligraphy (as depicted in the image). It is changed annually for the Hajj pilgrimage.</p>	<ul style="list-style-type: none"> • I see, I Think, I Wonder • WebQuest – history and symbolism of the Kiswa

<p>Building knowledge</p>	<p>Invite students investigate the history of Muslim people in Australia. Divide the class into three (3) groups. Each group is responsible for developing part of a class timeline outlining Muslim-Australian history. This timeline should include events that influenced immigration to Australia:</p> <p style="padding-left: 40px;">Group 1: prior to 1770 – 1901 Group 2: 1902 – 1980 Group 3: 1981 – current</p> <p>Develop an <i>Immigration Timeline</i> with information from each period related to the following questions:</p> <ol style="list-style-type: none"> 1. When did Muslim people first arrive in Australia, who came, and where did they come from and where did they settle? 2. Why did Muslim people migrate to Australia? What was happening in the world during this period? 3. What assistance or restrictions were placed on Muslim people migrating to Australia? How were their living conditions in Australia different from where they had arrived from? 4. Who are some notable Muslim people who migrated to Australia? What are they noted for, and how did they contribute to Australian history and society? <p>Students should access the Islamic Museum of Australia and websites for information and artefacts to support their inquiry. Students can choose to develop a virtual timeline using software to complete the task, e.g., Sutori (https://www.sutori.com/); TimeToast (https://www.timetoast.com/) or use a Timeline/chart. Websites that can assist students to gather reliable information from primary and secondary sources and introduce students to the stories of Muslim immigrants are listed in the unit Reference Directory at the end of this Teaching and Learning unit. Each story and artefact make up the whole story about the establishment of the Muslim community in Melbourne.</p> <p>As a class, join each group’s timeline into one, and invite each group to share their findings with the class. Have each group suggest a response to the inquiry question: How does the inclusion of Muslim people better Australia? Display the completed timeline. Invite students to test their knowledge as a Quizlet or use the True/False worksheet.</p> <p>Visit the Snapshots website to locate the interview with <i>Azmeena Hussain</i> and listen to her speak about Muslim communities in Australia. Invite a member of the Muslim-Australian community to visit the class and speak about their story of immigration and how observance has been maintained.</p>	<ul style="list-style-type: none"> • Timeline Muslim-Australians • Quizlet or True/False
<p>Transformation</p>	<p>Discuss the term ‘diaspora’ and its meaning: a group of people who live outside the area in which they had lived for a long time or in which their ancestors lived. Have students consider the decisions made by people migrating to Australia. As a class, discuss the reasons why members of students’ families may have migrated to Australia, and when they arrived. Access stories of Muslim-Australian migrants. For example:</p> <ul style="list-style-type: none"> • Islamic Museum of Australian, Education Portal, Year 7 Civics and Citizenship: Muslims and their Diversity in Australia: http://education.islamicmuseum.org.au/Search/SearchCategoryByString • Muslims in Australia – A brief history into the trade, migration, and settlement of Muslims in Australia: https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/ • When Islam came to Australia: https://www.bbc.com/news/magazine-27260027 <p>Question the class about their ideas of cultural stereotypes. Explain how a stereotype of Muslim migrants has been perceived and enculturated in Australia</p>	<ul style="list-style-type: none"> • Thinking Hat analysis • Pros and Cons diagram

	<p>through the media. Have students work in groups of three to complete a <i>Thinking Hat analysis</i> on the topic of Stereotyping cultures, and issues that confront Muslim communities in Australia today.</p> <p>Discuss how language can alienate or include people. Identify how all Australians, except for the Indigenous peoples of Australia, migrated from another part of the world. Discuss what issues of ethnic integration are current in the news and use a Pros and Cons diagram so students can develop a better understanding of the value of ethnic diversity to an Australian culture and identity.</p> <p>Access the “Learning from One Another: Bringing Muslim Perspectives into Australian Schools” (pdf): https://arts.unimelb.edu.au/data/assets/pdf_file/0009/1882566/LFOA.pdf The section, Misconceptions and Stereotypes (pages 100-101) can be used as discussion starters for evaluating any stereotypical perspectives students may have.</p>	
<p>Presentation</p>	<p>Muslim people have historically been highly inventive and continue to be. Divide the class into six groups. Ask each group to research two inventions associated with Muslim civilizations (a list is available in the teacher resources). Have each group complete an information report on their two inventions, including images.</p> <p>Host an auction where the class can bid for each invention. Prior to the auction, the groups will present to their class a convincing argument as to why their invention is the most worthwhile for future generations and propose how the invention has changed the world for the better. Once all presentations have been held, have the class host a ‘silent auction’ where individual students can bid to purchase any or all the inventions. Each member of the class will have \$1000 (faux dollars) to spend. They can work with other students to purchase a particular invention.</p> <p>Once the inventions have been purchased, the purchasers will suggest a name for the company and design a company logo that contains appropriate calligraphic Arabic script and language. Students can upload their designs and justifications to an online exhibition website.</p>	<ul style="list-style-type: none"> • Information report • Logo and company name
<p>Reflection</p>	<p>Evaluate student knowledge by using Quizlet to generate multiple-choice questions about Muslim-Australian history and beliefs, and their contribution to enterprise in Victoria, and to Australia.</p> <p>Have students review their prior knowledge about Muslim-Australian history, beliefs, immigration history and enterprises, and use the <i>I used to think – Now I think</i>, to assess their current knowledge.</p> <p>Take students on excursion to the Islamic Museum of Australia, or a cultural museum in their town or region that features artefacts from Muslim-Australian culture. Direct students to further resources on this topic.</p>	<ul style="list-style-type: none"> • Quizlet • I used to think – Now I think

Reference Directory – OBSERVANCE: (F) denotes that the resource is available in FUSE (DET Victoria)

- **10 Things You Use Every Day That Are Invented by Muslims:** <https://mvslim.com/10-things-you-use-every-day-that-are-invented-by-muslims/>
- **20 Muslim Inventions that Shaped Our World:** <https://www.goodnewsnetwork.org/muslim-inventions/>
- **BBC, What is the Hajj pilgrimage?:** <https://www.bbc.co.uk/newsround/24566691>
- **Cameleers: The original Ghan trains:** <https://education.abc.net.au/home?sf225791989=1&fbclid=IwAR1JbnpocGLQ-MBfYyRkpJRTUhsq2roQBggDlqU4AyiQkRpkAttXi8dg0tk#!/media/4169863/cameleers-the-original-ghan-trains>
- **Hajj: 7 things you don't know about the Muslim Pilgrimage** - BBC News: <https://www.youtube.com/watch?v=VMWgeSuHKhs>
- **History in Place project, Culture Victoria:** <https://cv.vic.gov.au/stories/a-diverse-state/history-in-place>
- **Immigration Museum, Key moments in Victoria's immigration history:** <https://museums victoria.com.au/immigrationmuseum/resources/immigration-to-victoria/>
- **Information sourced from, Muslim inventions that shaped the modern world By Olivia Sterns for CNN,** <http://edition.cnn.com/2010/WORLD/meast/01/29/muslim.inventions/index.html#:~:text=Among%20many%20instruments%20that%20arrived,derive%20from%20the%20Arabic%20alphabet.&text=According%20to%20Hassani%2C%20the%20Prophet,first%20toothbrush%20in%20around%20600.>
- **Islamic Museum of Australia, Education Portal, Year 7 Civics and Citizenship: Muslims and their Diversity in Australia:** <http://education.islamicmuseum.org.au/Search/SearchCategoryByString>
- **Learning from One Another: Bringing Muslim Perspectives into Australian Schools (pdf):** https://arts.unimelb.edu.au/_data/assets/pdf_file/0009/1882566/LFOA.pdf
- **List of inventions in the medieval Islamic world:** https://en.wikipedia.org/wiki/List_of_inventions_in_the_medieval_Islamic_world
- **Multicultural Tasmania:** <https://education.abc.net.au/home#!/media/3385514/multicultural-tasmania>
- **Muslim inventions that shaped the modern world:** <http://edition.cnn.com/2010/WORLD/meast/01/29/muslim.inventions/index.html>
- **Muslims in Australia – A brief history into the trade, migration and settlement of Muslims in Australia:** <https://crescentwealth.com.au/articles/muslims-in-australia-a-brief-history-into-the-trade-migration-and-settlement-of-muslims-in-australia/>
- **NAA60: Migration and multiculturalism:** <https://www.naa.gov.au/learn/learning-resources/learning-resource-themes/society-and-culture/migration-and-multiculturalism>
- **NFSA, Australian Screen, Islam:** <https://aso.gov.au/search/?q=Islam&x=17&y=23>
- **NFSA, Australian Screen, Mid-East:** <https://aso.gov.au/titles/documentaries/mid-east/clip1/>
- **NMA, Australia's defining moments_ Digital Classroom, Australian Journey Episode 05: Multicultural Mosaic:** <https://digital-classroom.nma.gov.au/videos/australian-journey-episode-05-multicultural-mosaic>
- **NMA, Australia's defining moments_ Digital Classroom, Australian Journey Episode 06: Captivity Narratives interview:** <https://digital-classroom.nma.gov.au/videos/australian-journey-episode-06-captivity-narratives-interview>
- **NMA, Australia's defining moments_ Digital Classroom, Migration experiences Defining Moments, 1945–present:** <https://digital-classroom.nma.gov.au/learning-modules/migration-experiences-defining-moments-1945-present>
- **NMA, Australia's defining moments_ Digital Classroom:** <https://digital-classroom.nma.gov.au/> (Post-war migration (1953 and 1951); Migration experiences, Defining moments 1945- present)
- **Six great inventions from the Muslim world (SBS):** <https://www.sbs.com.au/topics/science/fundamentals/article/2016/07/12/six-great-inventions-muslim-world>
- **WA Migration Stories, Afghan Cameleers:** <https://slwa.wa.gov.au/exhibitions/s/migration/page/afghan>
- **When Islam came to Australia:** <https://www.bbc.com/news/magazine-27260027>

Web resources – Teaching and Learning support:

- (F) **Graphic organisers:** <https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=4827b7cf-5fe6-4c9d-85e8-6f7defe1336b&SearchScope=All>
- **Best Indesign templates, Art Catalogue:** <https://www.bestindesigntemplates.com/brochure/free-art-catalogue-indesign-template/>
- **Literacy Ideas, How to write an information report:** <https://www.literacyideas.com/information-report>
- **How to write an information report:** <https://www.youtube.com/watch?v=lfexlif71xA>
- **Information report: structure and language features:** <https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/writing/Pages/exampleslearningcycleinfo-inforeport.aspx>
- **I See I Think I Wonder:** <https://thinkingpathwayz.weebly.com/seethinkwonder.html>
- **I used to think – Now I think:** <https://pz.harvard.edu/resources/i-used-to-think-now-i-think>
- **Lucidpress, Template designs:** https://app.lucidpress.com/documents#?folder_id=home
- **Quizlet:** <https://quizlet.com/>
- **Sample Timeline Templates for kids:** <https://www.sampletemplates.com/business-templates/sample-timeline-for-kids.html>
- **Timeline template:** <https://www.sampletemplates.com/business-templates/sample-timeline-for-kids.html>
- **Visible Thinking, Project Zero:** <https://pz.harvard.edu/projects/visible-thinking>
- **WebQuest:** <https://webquest.org/>

STUDENT WORKSHEET - Islamic Museum of Australia, OBSERVANCE _____ Visible Thinking Strategy

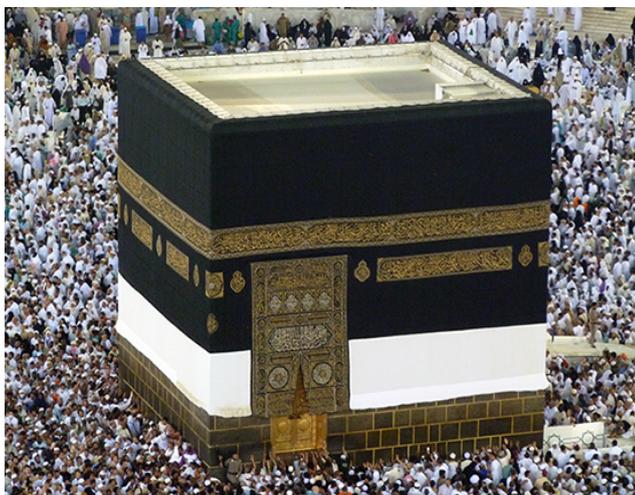
- **I see:** Describe what you see – the shape, colour, texture, special features, decoration, and materials used?
- **I think:** What is the object?, What was it used for?, Who made it?, Why, when and how it was made?
- **I wonder:** How does this object represent Islamic beliefs? Why is it important historically and in the present?



I See ...

I Think...

I Wonder...



Images sourced from

The Kiswa: The story behind the covering of the holy Kaaba: <https://www.arabnews.com/node/1708721/saudi-arabia>

The Kaaba: <https://www.khanacademy.org/humanities/ap-art-history/introduction-cultures-religions-apah/islam-apah/a/the-kaaba>

Investigate the significance of the *Kiswa* in Islamic beliefs and religious customs.

Watch the clips:

- **Steeped in history: The Kaaba’s cover Kiswa:** <https://www.youtube.com/watch?v=04MpsSgM73g>
- **Kaaba Kiswa in the making:** <https://www.youtube.com/watch?v=bMCS7LqKzcU>

And conduct a WebQuest to find information to the questions using the following links:

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- **Kiswa:** <https://en.wikipedia.org/wiki/Kiswa>
- **What is written on the Kiswa?** <https://lifeinsaudiarabia.net/do-you-know-what-is-written-on-cover-of/>
- **An interesting and meaningful text written on the Kiswa of Kabaah:** <https://thesaudiexpat.com/an-interesting-meaningful-text-written-on-the-kiswa-of-kabaah/>
- **Secrets of the cover of Ka’aba (KISWA):** <https://islamhashtag.com/secrets-of-the-drape-of-kaaba-kiswa/>
- **NFSA, Australian Screen, Mid-East:** <https://aso.gov.au/titles/documentaries/mid-east/clip1/>
-



Kiswa
Silk and gold thread
67cm x 95cm
Kiswa — courtesy of Abdul Alameddine (black frame)
courtesy of Islamic Council of Victoria (gold frame)

1. What is the Kiswa? What is the meaning of the word Kiswa?
2. When did the Kiswa appear in Islamic history?
3. When is the Kiswa used in Islamic rituals? What is the Hajj? How is the Kiswa significant in the Haj?
4. What materials are used in the Kiswa? What special processes are used to decorate and preserve it?
5. What is written on the Kiswa?
6. How is the decoration placed on the Kiswa?
7. Have the Kiswa colours or designs changed over time?

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<p>1. What is the Kiswa? What is the meaning of the word Kiswa?</p> <ul style="list-style-type: none"> • <i>Kiswa</i> is the name of the cloth that drapes the Kaaba, located in Mecca, Saudi Arabia. The textile covering of the Kaaba has multiple parts, which are the most sacred objects in Islamic art. • The term, Kiswa is Arabic for 'pall', the cloth draped over a casket.
<p>2. When did the Kiswa appear in Islamic history?</p> <ul style="list-style-type: none"> • History books speak of the first man to cover the Kaaba in pre-Islamic times, Tubbaa Al-Humairi, the king of Yemen. They mention that he covered the Kaaba in pre-Islamic times after he visited Makkah and entered it obediently. After the conquest of Makkah in the ninth Hijri year, the Prophet covered the Kaaba in Yemeni clothes as he performed his farewell pilgrimage. The Prophet covered the Kaaba with <i>qubati</i>, which is a thin white cloth made in Egypt and named after the Copts. Historical accounts mention that in the conquest of Makkah, the Prophet kept the old Kiswa used in the era of the polytheists (the worship of many gods) and did not replace it until a woman burned it while trying to scent it with incense. It was then covered with a Yemeni cloth. Muslim kings and sultans then continued to undertake covering the Kaaba and caring for it.
<p>3. When is the Kiswa used in Islamic rituals? What is the Hajj? How is the Kiswa significant in the Haj?</p> <ul style="list-style-type: none"> • The Kiswa is draped annually on the 9th day of the month of Dhu al-Hijjah, the day pilgrims leave for the plains of Mount Arafat during the Hajj pilgrimage. Muslims took over the tradition of the draping the Kaaba in 630 CE / 7 AH. in preparation for receiving worshippers the next morning, which coincides with Eid Al-Adha. • Muslims pray to God, believing the Kaaba was built by Prophet Ibrahim (Abraham) on the site of the first ever temple for the worship of God. Muslims believe Prophet Muhammad is a descendent of Abraham and removed pagan idols from the Kaaba, reestablishing the monotheistic beliefs of Abraham. • The Hajj is a pilgrimage taken by both male and female Muslims to the holy city of Mecca in Saudi Arabia. Every adult Muslim must make at least one pilgrimage to mecca in his or her lifetime. The hajj is the fifth of the fundamental Muslim practices and institutions known as the Five Pillars of Islam. The pilgrimage rite begins on the 7th day of Dhū al-Hijjah (the last month of the Islamic year) and ends on the 12th day. • The celebration of the Muslim festival Eid ul-Adha coincides with the ending of the Haj.
<p>4. What materials are used in the Kiswa? What special processes are used to decorate and preserve it?</p> <ul style="list-style-type: none"> • Preparing the Kiswa takes several months and needs large amounts of precious metals and pure silk. Around 170 craftsmen are involved in the process which passes through various stages until the Kiswa is ready. It is made in an exclusive and specialised Kaaba Kiswa Factory. • The cover is about 658m² and is made from around 670kg of silk thread and 15kg of gold thread. It is comprised of 47 pieces of cloth, with each piece measuring 14m long by 101cm wide. The Kiswa is wrapped around the Kaaba and fixed to the ground with copper rings. The tradition of cutting the cloth into pieces upon completion of Hajj began with Umar ibn Al-Khattab, who distributed pieces of the cloth for pilgrims to use as shade on their return journey. • The cotton lining of the Kiswa is washed and the silk is then dyed with black for the outer drape and with green for the inner one,

<p>5. What is written on the Kiswa?</p> <p>CALLIGRAPHY:- Quranic verses are written on it in Ath-Thuluth style of Arabic calligraphy. There are three rows of horizontal text written on Kiswa in Arabic language.</p> <ul style="list-style-type: none"> • The first row reads ‘Ya Allah’ along with two of Allah’s many names ‘Ya Hannan’ on the right side and ‘Ya Mannan’ on the left side. The literal meaning of Hannan would be the one who is merciful towards his servants and the meaning of ‘Mannan’ would be the one who is tremendous in giving. • The second row has the Testimony of Faith ‘La ilaha ilAllah, Muhammad ur Rasul Allah’ which means that there is no god but Allah, and Muhammad (peace be upon him) is the messenger of Allah. • The third row reads ‘Subhan Allahi Wa Bi Hamdahi Subhan Allahil Azeem’. This translates to Allah is free from any imperfection and all praise be to him. Allah is free from all imperfection, the Greatest.
<p>6. How is the decoration placed on the Kiswa?</p> <ul style="list-style-type: none"> • Jacquard machines create woven Qur’anic verses and produce black silk engraved with verses and prayers in silver-thread and gold-plated embroidery. Workers use silkscreen printing for the Qur’anic verses with white and yellow ink.
<p>7. Have the Kiswa colours or designs changed over time?</p> <ul style="list-style-type: none"> • The colours of the Kaaba’s coverings have seen regular changes through the ages. The Kiswa used by the Prophet Muhammad to cover the Kaaba was white-and-red striped Yemeni cloth. Later Abu Bakr Al-Siddiq, Umar ibn Al-Khattab, and Uthman ibn Affan covered the Kaaba with white, and Ibn Al-Zubayr covered it with red brocade. During the Abbasid era, it was draped once with white and once in red, while the Seljuk Sultan covered it with yellow brocade. The Abbasid Caliph Al-Nassir changed the Kiswa’s colour to green and later to black brocade, and this has remained its color to the present day.

STUDENT WORKSHEET: Islamic Museum of Australia, OBSERVANCE _____ True/False

Based on your research about the origins and history of Muslim-Australians, answer TRUE or FALSE to the 20 statements. If you are unsure of the answers, further research the topic to find the truth.

1	Muslim people arrived in Australia before Captain Cook.	yes
2	The Makassans were Muslim people from Indonesia.	yes
3	The Afghan cameleers were the first Muslim-Australians.	no
4	The Afghan cameleers arrived the 1860s.	yes
5	The Afghan cameleers were expert in desert tracking and training camels.	yes
6	Burke and Wills refused to use the Afghan cameleers on their expeditions.	No
7	The Afghan cameleers assisted with installing the Overland Telegraph Line from Adelaide to Darwin.	Yes
8	Muslim people worked as Pearl divers in Western Australia.	Yes
9	The White Australia Policy excluded Muslims from working and settling in Australia.	Yes
10	The period from 1900-1940 saw an increase in Muslim migrants.	No
11	From 1961-71, Turkish Muslim families arrived in Sydney and Melbourne under a special agreement.	Yes
12	Muslim-Australians are representative of approximately 20 countries of origin.	No
13	<i>Halal</i> food is a dominant export industry for Australia.	yes
14	The majority of Muslim-Australians live in Victoria.	no
15	Most Muslim-Australians are aged between 25-44 years old.	yes
16	Most Muslim-Australians were born here.	yes
17	Afghanistan is the second largest contributor of Muslim migrants to Australia	no
18	The main language, besides English, spoken by Muslim-Australians is Arabic.	yes
19	The Muslim religion denounces Jesus.	no
20	Muslims worship Muhammad.	no

TEACHER RESOURCE: Islamic Museum of Australia, OBSERVANCE _____ *Muslim Inventions that changed the world*

1. Surgery - Around the year 1,000, the celebrated doctor Al Zahrawi published a 1,500-page illustrated encyclopaedia of surgery that was used in Europe as a medical reference for the next 500 years. Among his many inventions, Zahrawi discovered the use of dissolving cat gut to stitch wounds -- beforehand a second surgery had to be performed to remove sutures. He also reportedly performed the first caesarean operation and created the first pair of forceps.

2. Coffee - Coffee was first brewed in Yemen around the 9th century. In its earliest days, coffee helped Sufis stay up during late nights of devotion. Later brought to Cairo by a group of students, the coffee buzz soon caught on around the empire. By the 13th century it reached Turkey, but not until the 16th century did the beans start boiling in Europe, brought to Italy by a Venetian trader.

3. Flying machine - Abbas ibn Firnas was the first person to make a real attempt to construct a flying machine and fly. In the 9th century he designed a winged apparatus, roughly resembling a bird costume. In his most famous trial near Cordoba in Spain, Firnas flew upward for a few moments, before falling to the ground and partially breaking his back. His designs could have been inspiration for artist and inventor, Leonardo da Vinci, hundreds of years later.

4. University - In 859 a young princess named Fatima al-Firhi founded the first degree-granting university in Fez, Morocco. Her sister Miriam founded an adjacent mosque. Together the complex became the al-Qarawiyyin Mosque and University, which is still operating almost 1,200 years later.

5. Algebra - The word algebra comes from the title of a Persian mathematician's famous 9th century treatise "Kitab al-Jabr Wa I-Mugabala" which translates roughly as "The Book of Reasoning and Balancing." Built on the roots of Greek and Hindu systems, the new algebraic order was a unifying system for rational numbers, irrational numbers, and geometrical magnitudes. The same mathematician, Al-Khwarizmi, was also the first to introduce the concept of raising a number to a power.

6. Optics - Camera/magnifying glass - Ibn al-Haitham revolutionized optics, taking the subject from one being discussed philosophically to an actual science based on experiments. He rejected the Greek idea that an invisible light emitting from the eye caused sight, and instead rightly stated that vision was caused by light reflecting off an object and entering the eye. By using a dark room with a pinhole on one side and a white sheet on the other, he provided the evidence for his theory. Light came through the hole and projected an inverted image of the objects outside the room on the sheet opposite. He called this the "qamara". It was the world's first camera obscura.

7. Music - Muslim musicians have had a profound impact on Europe, dating back to Charlemagne tried to compete with the music of Baghdad and Cordoba. Among many instruments that arrived in Europe through the Middle East are the lute and the rahab, an ancestor of the violin. Modern musical scales are also said to derive from the Arabic alphabet.

8. Toothbrush - The Prophet Mohammed popularized the use of the first toothbrush in around 600. Using a twig from the Meswak tree, he cleaned his teeth and freshened his breath. Substances similar to Meswak are used in modern toothpaste.

9. The crank - Many of the basics of modern automatics were first put to use in the Muslim world, including the revolutionary crank-connecting rod system. By converting rotary motion to linear motion, the crank enables the lifting of heavy objects with relative ease. This technology, discovered by Al-Jazari in the 12th century, exploded across the globe, leading to everything from the bicycle to the internal combustion engine.

10. Hospitals - Hospitals as we know them today, with wards and teaching centres, came from 9th century Egypt. The first such medical centre was the Ahmad ibn Tulun Hospital, founded in 872 in Cairo. Tulun hospital provided free care for anyone who needed it -- a policy based on the Muslim tradition of caring for all who are sick. From Cairo, such hospitals spread around the Muslim world.

11. Clocks - Al-Jazari from Diyarbakir in South-East Turkey was a pious Muslim and a highly skilled engineer who gave birth to the concept of automatic machines. By 1206, al-Jazari had made numerous clocks of all shapes and sizes. Just as we need time today to structure our lives, so did Muslims over seven hundred years ago. Al-Jazari was sticking to the long Muslim tradition of clock-making. They knew it was important to know the time so it could be used well through doing good deeds: knowing when to pray at the right time each day and announce the call to prayer in mosques.

12. Maps - Maps have helped people find their way for about 3,500 years, the earliest ones being on clay tablets. The introduction of paper was a huge leap forward in the art of map making. Modern technology uses a system of satellites and other receiving devices to compute positions on the earth. Back in history, maps were made from travellers' and pilgrims' accounts. The bug of traveling had bitten the 7th century Muslims, and they soon began to leave their homes for trade and for religious reasons, to explore the world they lived in. They walked routes, sometimes simply gathering knowledge about new places, and when they returned, they gave accounts of the ways they had trodden and the people and sights they had encountered. First this was by word of mouth, but with the introduction of paper in Baghdad in the 8th century, the first maps and travel guides could be produced.

Suggested references:

- **20 Muslim Inventions that Shaped Our World:** <https://www.goodnewsnetwork.org/muslim-inventions/>
- **10 Things You Use Every Day That Are Invented by Muslims:** <https://mvslim.com/10-things-you-use-every-day-that-are-invented-by-muslims/>
- **List of inventions in the medieval Islamic world:** https://en.wikipedia.org/wiki/List_of_inventions_in_the_medieval_Islamic_world
- **Muslim inventions that shaped the modern world:** <http://edition.cnn.com/2010/WORLD/meast/01/29/muslim.inventions/index.html> **Six great inventions from the Muslim world (SBS):** <https://www.sbs.com.au/topics/science/fundamentals/article/2016/07/12/six-great-inventions-muslim-world>

STUDENT WORKSHEET: Islamic Museum of Australia, Observance ___ **Six Thinking Hats analysis – Stereotyping**

 <p>The Facts</p>	<p>WHITE HAT</p> <ul style="list-style-type: none"> •What are the facts? •What information do you have? •What further information is needed? 	
 <p>Feelings</p>	<p>RED HAT</p> <ul style="list-style-type: none"> •How do I feel about the issue? •What make me feel positive about the issue? •What make me feel negative about the issue? 	
 <p>Negatives</p>	<p>BLACK HAT</p> <ul style="list-style-type: none"> • What problems could have arisen? • What are the disadvantages? 	
 <p>Positives</p>	<p>YELLOW HAT</p> <ul style="list-style-type: none"> • Why is this the best idea? • What are the advantages? 	
 <p>Creativity</p>	<p>GREEN HAT</p> <ul style="list-style-type: none"> • What is a different way of thinking about this issue? • How do I perceive the situation? • How could the situation be changed or improved? 	
 <p>The big picture</p>	<p>BLUE HAT</p> <ul style="list-style-type: none"> • What are some fresh perspectives? • How can we move forward as a people and/or a country? • What decisions need to be made and acted upon? 	

Template and explanation can be sourced from “The Hats We Wear: Teaching Critical Thinking (w/ Free Printable)” : <https://www.classcrown.com/blog/the-hats-we-wear-teaching-critical-thinking-w-free-printable/>

STUDENT WORKSHEET: Islamic Museum of Australia – Observance _____ **Pros & Cons Diagram**

Consider the reasons why migrants leave their native homeland and settle in a different country. What reasons can you think of would be positive for this decision (PROs) and what reasons could be negative for this decision (CONS). Write your reason in the appropriate column.

PROs		CONS
	<p data-bbox="555 555 1040 667" style="text-align: center;">ETHNIC INTEGRATION in Australia</p>   	

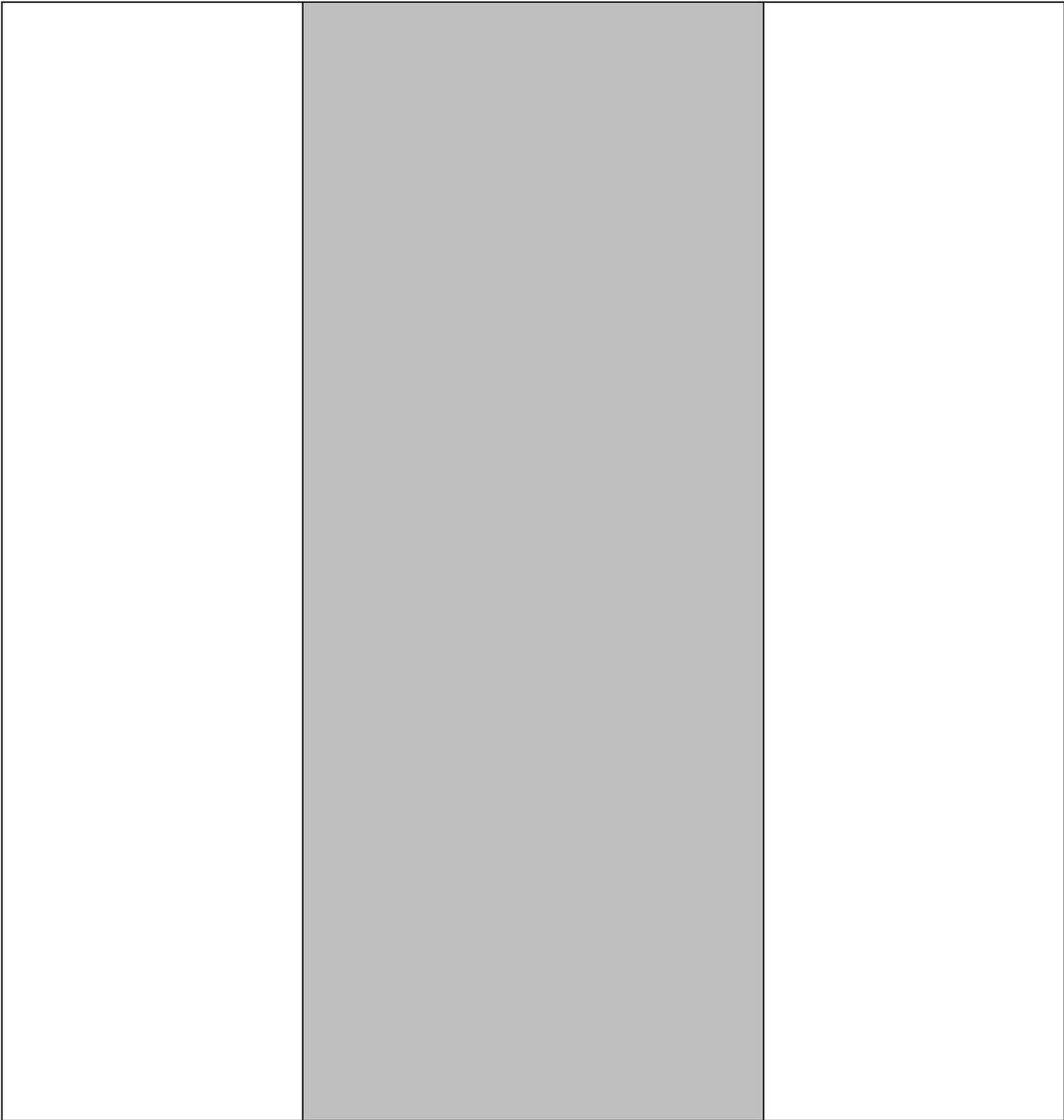


Image sourced from <https://id.pinterest.com/pin/43769427612638123/>

UNIT 3: ISLAMIC MUSEUM OF AUSTRALIA

Curriculum alignment: Humanities and Intercultural Capability

Victorian Curriculum – Levels 9 and 10 content descriptions

History:

	Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Historical Knowledge			
Personal histories <i>(The Australian colonies)</i>	The causes and the reasons why people migrated to Australia from Europe and Asia, and the perspectives, experiences and contributions of a particular migrant group within a colony	Ancient world and early civilisations – 60 000 BC (BCE) – c.650 AD (CE) <ul style="list-style-type: none"> • Greece • Rome • China 	The Modern World and Australia <ul style="list-style-type: none"> • The Globalising World • Migration experiences
Community histories <i>(Australia as a Nation)</i>	The stories and perspectives of people who migrated to Australia, including from one Asian country, and the reasons they migrated	The significance and importance of conserving the remains and heritage of the past	Effects of significant post-World War II world events and developments on one major global influence that shaped change in Australian society. (VCHHK157)
	Significant contributions of individuals and groups, including Aboriginal and Torres Strait Islander peoples and migrants, to changing Australian society		Changing social, cultural, historical, economic, environmental, political and technological conditions on a major global influence in Australia. (VCHHK159)
			The perspectives of people and different historical interpretations and debates from the period. (VCHHK160)
History concepts and skills			
Using historical sources as evidence	Identify the origin, content features and the purpose of historical sources and describe the context of these sources when explaining daily life in colonial Australia, reasons for migration and causes and effects of Federation.	Analyse and corroborate sources and ask questions about their accuracy, usefulness and reliability	Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability. (VCHHC123)
		Analyse the different perspectives of people in the past	Analyse the different perspectives of people in the past and evaluate how these perspectives are influenced by significant events, ideas, location, beliefs, and values. (VCHHC124)
	Describe perspectives and identify ideas, beliefs and values of people and groups in the past.	Explain different historical interpretations and contested debates about the past	Evaluate different historical interpretations and contested debates. (VCHHC125)
Continuity and change	Identify and describe patterns of continuity and change in daily life for Aboriginal and Torres Strait Islander peoples, 'native born' and migrants in the Australian colonies.	Identify and explain patterns of continuity and change in society to the way of life	Identify and evaluate patterns of continuity and change in the development of the modern world and Australia. (VCHHC126)
	Explain the causes of significant events that shaped the Australian colonies, contributed to Australian Federation and the effects of these on Aboriginal and Torres Strait Islander peoples and migrants.		
Historical significance	Explain the significance of an event and an individual or group that influenced change in the Australian colonies and in Australian society since Federation	Evaluate the role and achievement of a significant individual, development and/or cultural achievement that led to progress	Evaluate the historical significance of an event, idea, individual or place. (VCHHC128)

Civics and Citizenship -

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Citizenship, Diversity and Identity		
Identify who can be an Australian citizen and describe the rights, responsibilities and shared values of Australian citizenship and explore ways citizens can participate in society	Describe how Australia is a secular nation and a multi-faith society	Analyse contemporary examples and issues relating to Australian democracy and global connections, including key aspects of citizenship in a pluralist society. (VCCCC035)
Identify different points of view on a contemporary issue relating to democracy and citizenship	Identify how values can promote cohesion within Australian society, including the values of freedom, respect, inclusion, civility, responsibility, compassion, equality and a 'fair go'	Discuss challenges to and ways of sustaining a resilient democracy and cohesive society. (VCCCC036)
Investigate how people with shared beliefs and values work together to achieve their goals and plan for action	Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them	Discuss how and why groups, including religious groups, participate in civic life. (VCCCC037)
Examine the concept of global citizenship	Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives	Examine the influence of a range of media, including social media, in shaping identities and attitudes to diversity and how ideas about Australian identity may be influenced by global events. (VCCCC038)

Intercultural Capability

Levels 5 and 6	Levels 7 and 8	Levels 9 and 10
Cultural Practices		
Analyse how aspects of their own and others lifestyle, behaviour, attitudes and beliefs can be culturally influenced	Analyse the dynamic nature of own and others cultural practices in a range of contexts	Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and others cultural practices (VICCB017)
Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and others cultures	Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations	Analyse the ways in which intercultural relationships and experiences have contributed to the development of attitudes, beliefs and behaviours, and how they are manifested in various contexts (VICCB018)
Cultural Diversity		
Identify barriers to and means of reaching understandings within and between culturally diverse groups	Identify the challenges and benefits of living and working in a culturally diverse society	Identify and analyse the challenges and benefits of living and working in an interconnected and culturally diverse world (VICCD019)
Examine and discuss the variety of ways in which people understand and appreciate differing cultural values and perspectives, and the things which promote or inhibit effective engagement with diverse cultural groups	Evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community	Analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion (VICCD020)

UNIT 3: STRUGGLE

Rationale:

This learning sequence enhances students understanding of the historical, cultural, and social significance of selected artefacts found in the Islamic Museum of Australia collection. The museum artefacts are examined for their significance both in ancient times and how they relate to a contemporary Australian context. Examining the relationship between the past and present provides students with an understanding of continuity and change as seen through personal and community contributions to civic life.

Objectives:

Have students engage with the interactive website, “[Snapshots](http://www.http://.....)” (www.http://.....). The website content is organised under three main themes (1. Innovation; 2. Narrative; 3. Enterprise). Here, students can source information provided by leading representatives of each of the five museums about selected cultural artefacts and their significance, past and present. In this unit a leading representative of the Muslim community explains how Islamic history, customs and enterprise have helped shape Australia’s identity in the world.

Teaching and Learning cycle	Student activity
<p>Engagement</p> <p>Invite students to work in pairs to complete the ‘<i>I see, I Think, I Wonder</i>’ worksheet in respect to the artefact illustrated. Once students complete all sections, have each pair share their responses with another pair, and then with the class.</p> <p>As a class, revisit the artefact, and collate feedback from the students about their responses to the questions highlighted for the activity, e.g., Describe what you <i>see</i>.</p> <ul style="list-style-type: none"> • What is noticeable about the shape, colour, texture, and special features of the artefact? • What material/s was it made from? • What decorations appear on the artefact? • What are the differences between the images of the artefact? <p>Explain what you <i>think</i>.</p> <ul style="list-style-type: none"> • How was the artefact made? • Who made it? • When was it created? • What does it represent? <p>Clarify what you <i>wonder</i>.</p> <ul style="list-style-type: none"> • What does the term ‘Jihad’ mean? • What is the meaning of this artefact? Consider its value in terms of contextual value - historical, aesthetical, social, and philosophical. • Where would you find this artefact today? • Why is this artefact important? <p>Visit the Snapshots website to locate the interview with <i>Azmeena Hussain</i> and listen to her speak about the sculpture, ‘Big Jihad’ by Abdul-Rahman Abdullah. Have the class review their responses to the questions above and discuss the significance of this sculpture to Muslim-Australians. Visit the Islamic Museum of Australia to locate the artefacts and learn about the contribution of Muslim-Australians in the Melbourne community.</p>	<ul style="list-style-type: none"> • I see, I Think, I Wonder
<p>Building knowledge</p> <p>Through the sculpture, ‘Big Jihad’, the artist states that he is trying to reclaim the word ‘Jihad’. Jihad does not mean <i>holy war</i>, it means ‘struggle or striving’, where the greatest struggle is the internal struggle to be the best version of yourself. As a class, view the YouTube clip, ‘What Does Jihad Actually Mean?’. Discuss the concept of personal struggle and what this may look like, e.g., being a better person, being a better student, becoming healthier, etc. Look back at the</p>	<ul style="list-style-type: none"> • Thinking Map • Artist Profile

	<p>sculpture and discuss how they view the meaning of the work now after knowing the meaning of the title.</p> <p>In pairs, ask students to use the Thinking Map, to tease out an understanding for the meaning of 'Jihad', and how it has manifested in Islamic history. View the YouTube clip, "Abdul-Rahman Abdullah - The National 2019" to listen to him talk about the meaning of his artwork and what motivates him to create his artwork. Access further information about the artist and ask students to consider how artworks are typically inspired by the artist's experiences as personal narratives, (e.g., in Abdul-Rahman Abdullah case – family, memory and the symbolism of animals play a significant undercurrent in his work). View the SBS clip, "Australian Muslim artists say 'enough'". Discuss the main message that the artists are trying to get across.</p> <p>Divide the class into four (4) groups and ask each group to create an exhibition of Muslim-Australian artworks. Each member of the group should use the <i>Artist Profile worksheet</i> to outline information about the artist and their work. Each group then curates an exhibition of their group's artwork and writes a rationale for the exhibition which should relate to one or more of the contexts of Jihad explored in the Thinking Map. Invite each group to display their exhibition and share their rationale with the class.</p>	
<p>Transformation</p>	<p>Revisit the concept of this unit and how 'Jihad' applies to personal struggles and growth. Have students explore the immigration stories of Muslim-Australian women and reflect on the particular 'struggles' Muslim-Australian women have to overcome to come to Australia. As a class, view the film clips:</p> <ul style="list-style-type: none"> • Fazlinda's journey from Malaysia <ul style="list-style-type: none"> ○ Fazlinda Kassim emigrated from Malaysia to Tasmania in search of better education and living conditions for her family. In this clip, Fazlinda describes the challenges of being given three weeks to prepare to leave home and then arriving in a new city. • Fazelah's journey from Afghanistan <ul style="list-style-type: none"> ○ Fazelah's family escaped Afghanistan to avoid being killed by the Taliban. After living as an asylum seeker in Iran, Fazelah moved to Tasmania, where "everything was green and clean". Unfortunately, she also experienced racism: people accused her of being a terrorist because she wore a headscarf. Listen to her story of courage and hope. • The hijab in post 9/11 Australia <ul style="list-style-type: none"> ○ Discover why Afghan-Australian Makiz Ansari's commitment to the Muslim faith has led her to wear a headscarf (hijab) as a sign of her belief and why the Ansari family migrated to Australia. Makiz describes the effect that study of the Koran had on her following the 11 September 2001 terrorist attacks on the USA. <p>As a class, identify what 'struggles' these migrant women recalled. Also, invite students to identify how discrimination of Muslim-Australian women is evident in Australia. View the clips:</p> <ul style="list-style-type: none"> • The slow sizzle of SFX: <ul style="list-style-type: none"> - Analyse how Rafiqua Fattah's sound effects affect you as you listen to her Heywire audio story, which presents her perspectives on life as an Australian who is not always recognised as one. • NFSA, Australian Screen, Compass – Islam on Parade, Clip 1 • NFSA, Australian Screen, Compass – Islam on Parade, Clip 2 • NFSA, Australian Screen, Compass – Always a visitor <p>And access article at</p> <ul style="list-style-type: none"> • SBS, Muslims in Australia: https://www.sbs.com.au/news/subject/muslims-australia <p>As a class, reflect on current events in Australian and World news that could alienate and discriminate against Muslim people. In particular, discuss how</p>	<ul style="list-style-type: none"> • Media analysis

	<p>Muslims are typically characterised in the press. In pairs, have students find two-four current, written articles or news reports and analyse the images and presentation of the report to ascertain any media bias. Students should take particular note of how any inflammatory argument is presented, and how Muslim people may be cast in a negative/positive way. Invite students to report back to the class on their findings and discuss the impact of media on public perceptions.</p>	
Presentation	<p>Visit the Snapshots website to locate the interview with <i>Azmeena Hussain</i> and listen to her speak about what it means to be a Muslim woman in Australia.</p> <p>Pose the question:</p> <ul style="list-style-type: none"> • What are the challenges and opportunities of living and working in an interconnected and culturally diverse Australia? <p>Ask students to work in groups of four students to script and storyboard a media advertisement promoting an interconnected and culturally diverse Australia. The audience for the media advertisement is adolescents (ages 12-17 years). Within the advertisement, students should include the artwork of at least two Muslim-Australian artists, as examples of cultural diversity and innovation.</p> <p>Invite the groups to present their pitch to the class. As a class, reflect on the respective arguments and poll students to see if their views have changed from hearing the pitches.</p>	<p>Media advertisement: Script and storyboard</p>
Reflection	<p>Evaluate student knowledge by using Quizlet to generate multiple-choice questions about the Muslim-Australian history, beliefs, and their contribution to innovation in Victoria, and Australia.</p> <p>Have students use the <i>I used to think – Now I think</i>, to assess what they previously assumed about Muslim-Australians and what they now know. They should add further information about what they now know in respect to Muslim-Australian history, beliefs, art, and innovations.</p> <p>Take students on excursion to the Islamic Museum of Australia, or a cultural museum in their town or region that features artefacts from Islamic-Australian culture. Direct students to further resources on this topic.</p>	<ul style="list-style-type: none"> • Quizlet • I used to think – Now I think

Reference Directory – STRUGGLE: (F) denotes that the resource is available in FUSE (DET Victoria)

- **9 News:** <https://www.9news.com.au/islam>
- **ABC News: Islam:** <https://www.abc.net.au/news/topic/islam>
- **Abdul-Rahman Abdullah - The National 2019:** <https://www.youtube.com/watch?v=TLMzqTAFai8>
- **Abdul-Rahman Abdullah:** <https://abdulrahmanabdullah.com/home.html>
- **Artist Voice: Abdul-Rahman Abdullah:** <https://www.youtube.com/watch?v=64IDaqaosOE>
- **Australian Muslim Arts (AMA):** <https://artsandculture.google.com/story/australian-muslim-artists-2020-islamic-museum-of-australia/rQWR6ST9RloSMQ?hl=en>
- **Big Jihad, Abdul-Rahman Abdullah:** <https://artsandculture.google.com/asset/big-jihad-abdul-rahman-abdullah/ZAHf7xtu4jq-A?hl=en>
- **Fazelah's journey from Afghanistan:** <https://education.abc.net.au/home#!/media/3385546/fazelah-s-journey-from-afghanistan>
- **Fazlinda's journey from Malaysia:** <https://education.abc.net.au/home#!/media/3385482/fazlinda-s-journey-from-malaysia>
- **Fox News, Islam:** <https://www.foxnews.com/category/us/religion/islam>
- **History in Place project, Culture Victoria:** <https://cv.vic.gov.au/stories/a-diverse-state/history-in-place>
- **Huffington Post, These are the types of Islamophobia Fox News is OK with:** https://www.huffpost.com/entry/fox-news-islamophobia_n_5c8811e4b038892f482d12
- **Islamophobia in the media:** https://en.wikipedia.org/wiki/Islamophobia_in_the_media
- **Jihad:** <https://en.wikipedia.org/wiki/Jihad>
- **NFSA, Australian Screen, Compass – Always a visitor:** <https://aso.gov.au/titles/documentaries/always-visitor/>
- **NFSA, Australian Screen, Compass – Islam on Parade, Clip 1:** <https://aso.gov.au/titles/tv/compass-islam-parade/clip1/>
- **NFSA, Australian Screen, Compass – Islam on Parade, Clip 2:** <https://aso.gov.au/titles/tv/compass-islam-parade/clip2/>
- **NMA, Australia's defining moments_ Digital Classroom:** <https://digital-classroom.nma.gov.au/> (Post-war migration (1953 and 1951); Migration experiences, Defining moments 1945- present)
- **Ramadan begins:** <https://education.abc.net.au/home#!/media/2380567/ramadan-begins>
- **Ramadan in Australia:** <https://education.abc.net.au/home#!/media/2893068/ramadan-in-australia>
- **SBS, Australian Muslim artists say 'enough':** <https://www.sbs.com.au/news/australian-muslim-artists-say-enough>
- **SBS, Muslims in Australia:** <https://www.sbs.com.au/news/subject/muslims-australia>
- **The Conversation, Articles on Muslims:** <https://theconversation.com/au/topics/muslims-1073>
- **The Guardian, Most UK news coverage of Muslims is negative, major study finds:** <https://www.theguardian.com/news/2019/jul/09/most-uk-news-coverage-of-muslims-is-negative-major-study-finds>
- **The hijab in post 9/11 Australia:** <https://education.abc.net.au/home#!/media/29223/makiz-ansari-and-islam>
- **The New York Times, Islam:** <https://www.nytimes.com/topic/subject/islam>
- **The Shooter wasn't the only Muslim at Pulse the Night of the Orlando shooting:** <https://www.sbs.com.au/news/the-feed/the-shooter-wasn-t-the-only-muslim-at-pulse-the-night-of-the-orlando-shooting?cid=inbody:six-great-inventions-from-the-muslim-world>
- **What Does Jihad Actually Mean?:** <https://www.youtube.com/watch?v=CZP1nAoajh0>
- **What is Ramadan?** <https://education.abc.net.au/home#!/media/29466/ramadan>
- **You Can't Ask That, Muslims:** <https://iview.abc.net.au/video/LE1517H004S00>

Web resources – Teaching and Learning support:

- (F) **Graphic organisers:** <https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=4827b7cf-5fe6-4c9d-85e8-6f7defe1336b&SearchScope=All>
- **3 ways to help children think critically about the news:** <https://education.abc.net.au/newsandarticles/blog/-/b/3484848/3-ways-to-help-children-think-critically-about-the-news>
- **Best Indesign templates, Art Catalogue:** <https://www.bestindesigntemplates.com/brochure/free-art-catalogue-indesign-template/>
- **Citizens who are media literate help keep media outlets accountable:** <https://education.abc.net.au/newsandarticles/blog/-/b/2954987/citizens-who-are-media-literate-help-keep-media-outlets-accountable>
- **Gossip magazine trickery:** <https://education.abc.net.au/home?sf225791989=1&fbclid=IwAR1JbnpocGLQ-MBfYyRkpJRTUhsq2roQBggDlqU4AyiQkRpkAttXi8dg0tk#!/media/3398535/gossip-magazine-trickery>
- **How to teach your kids to tell fact from fake news:** <https://education.abc.net.au/newsandarticles/blog/-/b/2945691/how-to-teach-your-kids-to-tell-fact-from-fake-news>
- **I See I Think I Wonder:** <https://thinkingpathwayz.weebly.com/seethinkwonder.html>
- **I used to think – Now I think:** <https://pz.harvard.edu/resources/i-used-to-think-now-i-think>
- **Lesson 9: Analysing bias in the news:** <https://www.theguardian.com/newswise/2019/oct/07/lesson-9-analysing-bias-in-the-news>
- **Lucidpress, Template designs:** https://app.lucidpress.com/documents#?folder_id=home
- **Mind maps:** <https://www.canva.com/graphs/mind-maps/>
- **Quizlet:** <https://quizlet.com/>
- **real-oops-fake-or-lolz:** <https://education.abc.net.au/home?sf225791989=1&fbclid=IwAR1JbnpocGLQ-MBfYyRkpJRTUhsq2roQBggDlqU4AyiQkRpkAttXi8dg0tk#!/media/3342587/real-or-fake>
- **Visible Thinking, Project Zero:** <https://pz.harvard.edu/projects/visible-thinking>
- **What are deepfakes?:** <https://education.abc.net.au/home?sf225791989=1&fbclid=IwAR1JbnpocGLQ-MBfYyRkpJRTUhsq2roQBggDlqU4AyiQkRpkAttXi8dg0tk#!/media/3402516/what-are-deepfakes>

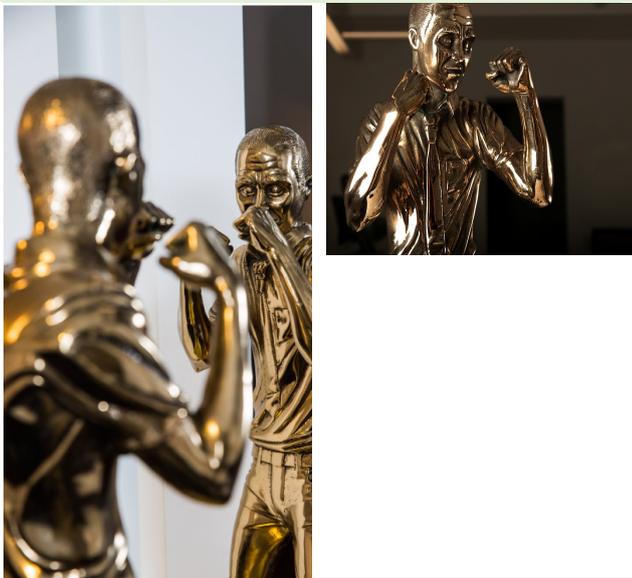
STUDENT WORKSHEET: Islamic Museum of Australia: STRUGGLE _____ Visible Thinking Strategy

- *I see:* describe what you see – the shape, colour, texture, special features, decoration, and materials used?
- *I think:* What is the object?, What was it used for?, Who made it?, Why, when and how it was made?
- *I wonder:* How does this object represent Islamic beliefs? Why is it important in history and the present?



'Big Jihad' (2011) – Abdul-Rahman Abdullah

Image sourced from - <https://abdurahmanabdullah.com/artwork/2468345-Big-Jihad.html>



Detail of 'Big Jihad' (2011)– Abdul-Rahman Abdullah

Image sources from - <https://artsandculture.google.com/asset/big-jihad-abdul-rahman-abdullah/ZAHf7fxtu4jq-A?hl=en>

I See ...

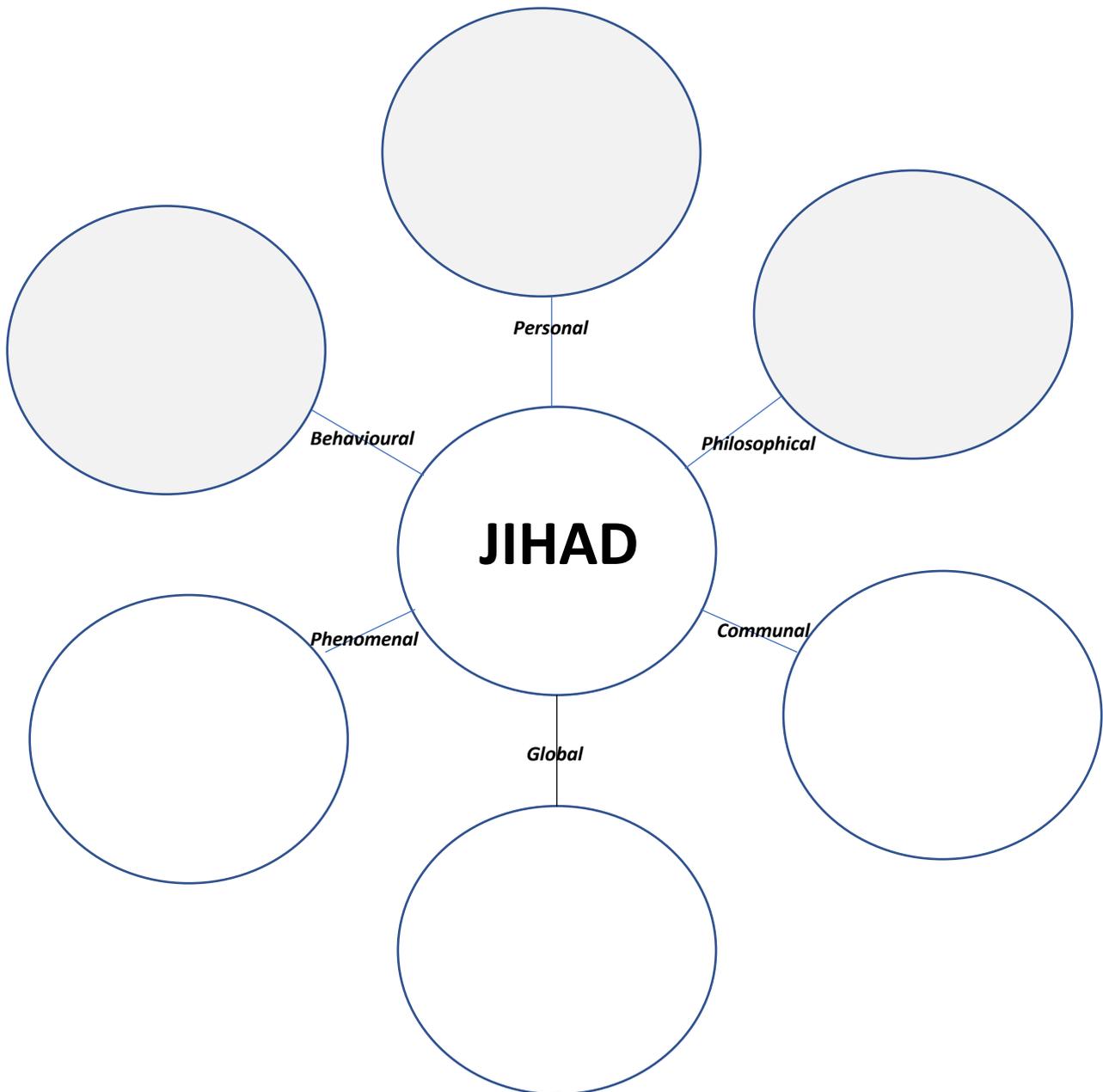
I Think...

I Wonder...

The word, Jihad, appears frequently in the Quran, often in the idiomatic expression "striving in the path of God (al-jihad fi sabil Allah)"

How has/does the concept/ideology of Jihad manifest itself, internally and externally?

- Internal – Personal, Philosophical, Behavioural
- External – Communal, Global, Phenomenal (Hint: social or climate activism)



Teacher resource: Islamic Museum of Australia – STRUGGLE 10 x Muslim-Australian contemporary Visual artists

Reference: Islamic Museum of Australia: <https://www.islamicmuseum.org.au/ama-2020-exhibition/#>

ARTIST	ABOUT THE ARTIST	TITLE OF ARTWORK	ARTWORK STATEMENT
Amber Hammad	Amber Hammad is a Pakistani born Sydney based visual artist, academic and researcher. She is currently a Post graduate Master of Fine Arts students, and recipient of the prestigious Australian Government Research Training Program Scholarship at UNSW. Her works have been exhibited widely across the world at many galleries and museums such as Museo Poldi Pezzoli, Diocesano Museum of Milano, Italy and Apexart New York, United States.	3 Disgraced after Rubens, 2020	Her works addresses her identity within the framework of her race, religion, culture, and gender, as she interrogates women’s attire and agency through her versatile art practice. 3 Disgraces after Rubens is an appropriation of Rubens’ painting, where the artist herself juxtaposes three nude female figures with three variations of modest contemporary Pakistani attire, simultaneously veiling and unveiling the female body visually, while activating her agency of choosing to veil or not to veil her own body. Amber describes those anxieties around women veiled and unveiled bodies have been present in almost all cultures and religions and are relative even today. From female nude figures in art history serving male hegemony and gaze, to our local context with Pauline Hanson’s Burqa stunt and the success of the burkini, all suggest this subject’s relativity.
Ammar Yonis	Ammar Yonis is a first-generation Harari-Australian, based in Melbourne’s west. Apart from being an engineering student, he dedicates time exploring his creativity through mediums such as photography. He believes art encourages discovery of the unknown and promotes understanding between people. His experiences with creative expression have supported a greater freedom from the pressures that come with a third culture upbringing.	Homage, 2019	Homage attempts to capture the development of an invisible bond between friends in a suburban setting, within the context of Australian migration. The search for companionship is very personal, and for the artist, it often comes in the form of moments like these. Through Homage, Ammar presents a combination of people and space who together radiate the feeling of family.
Aya Murad	Aya Mourad is a Lebanese artist based in Sydney, Australia. Her work is focused on Islamic pattern, drawing inspiration from her travels throughout West Asia and parts of Europe. She works primarily with watercolours but enjoys experimenting with other mediums. She has had creative pursuits since childhood and has been particularly drawn to Islamic art due to its unique combination of characteristics: spiritual evocation, symbolic value, decorative beauty, seamless harmony, symmetry, and infinite repetitiveness. She aims to convey these attributes through her work and hopes to evoke feelings of joy and wonderment for its viewers.	Harmony, 2020	This work portrays a paradox of intricacy and simplicity that permeates space with seamless harmony. When viewed from afar, the detailed vegetal elements within each pod create a hypnotising view that draws the gaze inward, outward and in rotation, exuding harmony in each direction. It contains 928 pods (including a subtle skeleton of purple pods adding an intertwining layer of depth) and an additional 32 rhomboidal shapes in the centre. This piece is a manipulation of a pattern that partially adorns the ceiling of Iwan-e-Sa’at at Imam Reza Shrine, Mashhad, Iran. The geometric construction follows the analysis of Adam Williamson.
Ayman Kaake	Born in Tripoli, Lebanon, Ayman Kaake travelled to Australia in 2011	Lockdown_Not_Lockup, 2020	In <i>Lockdown_Not_Lockup</i> , Ayman tries – as a male artist – to shed light on the

	<p>in pursuit of studying visual arts. Telecommunications engineer and cinematography graduate, he left behind his parents and eleven siblings as he set off on his artistic journey.</p> <p>In 2014, his passion for cinema and photography eventually developed into a body of digital art works, creating images that delve into the dreamlike world of personal experiences and emotional turmoil. Although dealing with moving and serious emotions, Kaake's works are almost hopeful, and he believes that "sometimes imagination is better than reality"</p>		<p>blackout that hides domestic violence around the world and especially violence against women in Arab countries and shows how important it is that men speak up about this issue. The image is framed in baroque mirror style as a reflection of the society and the duration of this issue that women have dealt with.</p>
<p>Fatima Killeen, creator Yasmine Killeen, photographer</p>	<p>Fatima Killeen defines herself as a painter and a printmaker. She uses motifs inspired from her Islamic heritage to speak about the injustices endured by people living in places of conflict. In the last two decades, her works have specifically aimed at expressing her concern for the humanitarian disregard of those living in occupied lands and regions of struggle.</p>	<p>Devotion, 2020</p>	<p>Devotion houses a journey of commitment and devotion. Fatima still recalls waking at dawn to witness the silhouettes of her mother's daily dawn prostrations. It was ambiguous whether she was praying or washing clothes. The repeated movement of washing polishes the surfaces of the boards, creating niches for memories that the artist still admires about her mother's dedication. Faith is intrinsic to life, an oath to care and honour.</p> <p>Fatima describes that both of her mother's religious devotion and family duties have become interwoven and a personal promise. The washing of clothes became a prayer before the prayer.</p>
<p>Khaled Sabsabi</p>	<p>Born in 1965 in Tripoli, Khaled Sabsabi left Lebanon with his family, migrating to Australia in 1978 to escape the civil war in Lebanon. Sabsabi completed his Master of Arts from the University of New South Wales (UNSW) and started his creative practice in the late 1980's, both as a performer and as a youth worker. In his work, he used his knowledge and passion for the arts to help young people coming from Arabic, Aboriginal and Pacific Islander backgrounds. From these earliest endeavours, Sabsabi's work showed a strong interest in social justice, as he aimed at empowering marginalised individuals to counteract racism and Islamophobia.</p>	<p>The Prophet, 2020</p>	<p>Khaled describes his work, The Prophet, as a contemporary artistic interpretation inspired by small Islamic paper paintings that are dated back over millennia. The craft more commonly known as miniatures was used in manuscripts to tell sacred stories relating to the life of the Prophet Muhammad (pbuh). These works revisit and affirm the importance of holding and sharing spiritual stories in this time and space.</p>
<p>Mohamed Abumeis</p>	<p>Abumeis is a Libyan-Australian artist born in Tripoli-Libya and has been based in Melbourne, Australia since 2009. He has been practicing art and exhibiting artworks since 1990. He has participated in a number of solo and group exhibitions in numerous countries including Libya, Tunisia, Algeria,</p>	<p>Sense of place: Lygon St – Melbourne, 2020</p>	<p>Sense of place: Lygon St – Melbourne evokes the spirit and vital rhythm of a place and highlights the phenomenon of diversity. It visualises the most sophisticated and complex value of the multi-layered colours of Australian society and articulates clues to the sense of place, seeking to enhance the roles and value of Melbourne as a transnational city.</p>

	Egypt, Italy, Spain, France, England, the USA and Australia.		Technically, the adoption of a purely multicolour pictorial metaphorically highlights the sense of place and the city, sub- themes of diversity/multiculturalism, and ambiguously employs as a language and method various codes, linguistic models, and a narrative that invites a performative reading.
Niloufar Lovegrove	Originally from Iran, Niloufar is a Central Queensland artist, practicing in traditional printmaking and creating public murals. Her work explores new possibilities of connecting two different worlds by using her mythical Persian stories of past and adjusting them to her current environment as a way of connecting spaces, sharing stories, and building curiosity. "In my practice I like to create a subtle, clear and calm land enabling the viewer to enter the unknown safely and depart with a positive affirmation as I believe there is already more than enough brutality in the world."	Papery Peace, 2020	Papery Peace is a mandatory dress code for women in Iran in line with the Islamic rules. This work celebrates the ancient history of Iran by the choice of attire style yet welcoming Islamic design element patterns. It symbolises a free land where people welcome a new religion knowing there is no obligation in accepting it. In such a place people can exchange and share ideas, creativity, elements of imagination peacefully.
Samia Khan	Samia Khan's artwork is inspired by the multiple cultures she has been immersed in. The art she makes serves to inspire, motivate and be a reminder of spiritual growth and self-actualization. She loves incorporating textual elements across all of her paintings. She specialises in abstracts with modern English and Arabic calligraphy to create inspirational art.	The Need to Matter, 2020	The Need to Matter is based on an Urdu verse by the poet Allama Iqbal about a grain of sand wanting to expand, but its reality is such that the whole desert is contained within a single grain. The sides of the painting have the verse in Urdu handwriting, meticulously written with glue and copper leaf and the centre has Arabic calligraphy in the Thuluth script surrounded by gold leaf texture.
Zahidah Zeytoun Millie	Zahidah holds a Master of Visual Arts from Monash University (2011) and is currently a PhD student at Deakin University. She believes art has a catalysing role towards environmental protection and has the capacity to influence laws and individual attitudes. She aims to contribute to the protection of her own homeland in Syria by raising awareness of the beauty and importance of the mangroves and wetlands.	Conversation with the Moonah Tree, 2020	Conversation with the Moonah Tree describes the feelings and challenges of the artist who moved to live in Australia. A tree that grew its roots in Syria, Lebanon, and the Emirates until mid-June 2017 then moved to live in Australia and has to adapt with the new land. A challenge to the land to accept the strange tree and to the tree to grow in a new land, both needing time. This painting shows the self, represented in a little figure wearing a Syrian brocade dress trying to talk with the Australian land represented in an old native tree.

Since news articles have the purpose to inform the audience, it is important to understand that the news reports reflect the views of its owners and the perspectives of the majority of their readers. Readers need to be aware of how ‘fake news’ is created and how it can be subversive. Select four current news article that focus on Muslim people or their practices. Critically analysis how the article/TV report presents a particular perspective:

- Analyse the headline of the news article: its type, size and presentation related to attracting the interest of its readers/audience.
- Focus on structure, voice of the article, tone, and how it is written (use of particular words).
- Examine the structure of the news report to see how much of a personal opinion is included.
- Look for metaphors, alliterations, and allegories to understand author’s true opinion.
- Determine the tone of the article by trying to identify the news report with one word. It can be critical, angry, passionate, satirical, or even neutral.

The following web-based articles are examples of recent news media reports:

News outlet	Title of the article/news report	URL

Media critical analysis – include a copy of your news report below

Media headline	
Image	
Image caption	
Journalist /date/ time/url	
Opening sentence	
Body of the report	
Concluding sentence	

STUDENT WORKSHEET: Islamic Museum of Australia – STRUGGLE _____ Script to storyboard

Storyboard

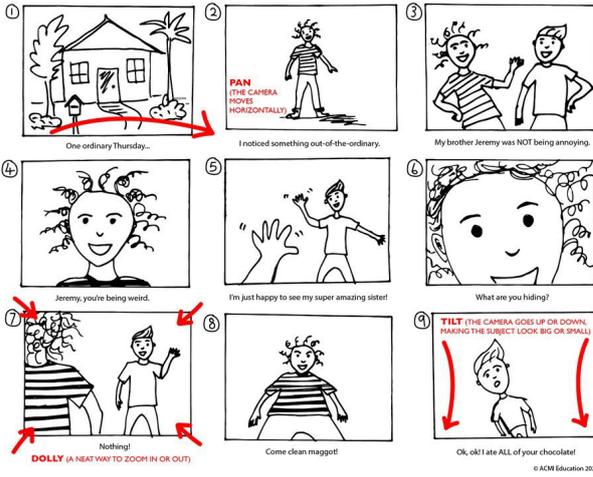


Image sourced from: <https://www.acmi.net.au/education/school-program-and-resources/script-storyboard/>

