



**ISLAMIC
MUSEUM
OF AUSTRALIA**
ART HERITAGE DISCOVERY

Multicultural Museums Victoria

**MULTICULTURAL SNAPSHOTS TOOLKIT:
TEACHING AND LEARNING UNITS**

ISLAMIC MUSEUM OF AUSTRALIA

UNIT 3: STRUGGLE

YEAR 9-10

UNIT 3: ISLAMIC MUSEUM OF AUSTRALIA

Curriculum alignment: Humanities and Intercultural Capability

Victorian Curriculum – Levels 9 and 10 content descriptions

Levels 9-8	Levels 9-8	Levels 9-8
HISTORY	INTERCULTURAL CAPABILITIES	CIVICS AND CITERZENSHIP
Historical Knowledge Personal histories <i>(The Australian colonies)</i>	Cultural Practices	Citizenship, Diversity and Identity
The Modern World and Australia <ul style="list-style-type: none"> • The Globalising World • Migration experiences 	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 (VCICCB017)	Analyse contemporary examples and issues relating to Australian democracy and global connections, including key aspects of citizenship in a pluralist society. (VCCCC035)
Historical Knowledge Community histories <i>(Australia as a Nation)</i>	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 (VCICCB018)	Discuss challenges to and ways of sustaining a resilient democracy and cohesive society. (VCCCC036)
Changing social, cultural, historical, economic, environmental, political and technological conditions on a major global influence in Australia. (VCHHK159)	Cultural Diversity	Discuss how and why groups, including religious groups, participate in civic life. (VCCCC037)
The perspectives of people and different historical interpretations and debates from the period. (VCHHK160)	Identify and analyse the challenges and benefits of living and working in an interconnected and culturally diverse world (VICICCD019)	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)
History concepts and skills Using historical sources as evidence	Analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion (VICICCD020)	

Analyse and corroborate sources and evaluate their accuracy, usefulness and reliability. (VCHHC123)		
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)		
Evaluate different historical interpretations and contested debates. (VCHHC125)		
History concepts and skills Continuity and change		
Identify and evaluate patterns of continuity and change in the development of the modern world and Australia. (VCHHC126)		
History concepts and skills Historical significance		
Evaluate the historical significance of an event, idea, individual or place. (VCHHC128)		

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 Multicultural Snapshots Toolkit: The Summit Induction page (<https://mmv.org.au/multicultural-snapshots-summit-induction/>) and Multicultural Snapshots Summit page (<https://mmv.org.au/multicultural-snapshots-summit/>). Here, students can source information provided by multicultural representatives from each of the five museums about the selected cultural artefacts and their significance, past and present. Listen to the Islamic Museum of Australia multicultural representative Azmeena Hussain share 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 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? 	<ul style="list-style-type: none"> • I see, I Think, I Wonder

	<ul style="list-style-type: none"> • Why is this artefact important? <p>Visit the interactive Multicultural Snapshots Summit (https://mmv.org.au/multicultural-snapshots-summit/) to hear Azmeena 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>	
<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 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>	<ul style="list-style-type: none"> • Thinking Map • Artist Profile
<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. 	<ul style="list-style-type: none"> • Media analysis

	<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 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>	
<p>Presentation</p>	<p>Visit the interactive Multicultural Snapshots Summit (https://mmv.org.au/multicultural-snapshots-summit/) to hear Azmeena 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>
<p>Reflection</p>	<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>	<ul style="list-style-type: none"> • Quizlet • I used to think – Now I think

	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.	
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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://abdurahmanabdullah.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/ZAHf7fxtu4jq-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_5c8811ebe4b038892f482d12
- 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-was-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>

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- **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-MBfYyRkpJRTUhsq2roQBggDIqU4AyiQkRpkAttXi8dg0tk#!/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-MBfYyRkpJRTUhsq2roQBggDIqU4AyiQkRpkAttXi8dg0tk#!/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-MBfYyRkpJRTUhsq2roQBggDIqU4AyiQkRpkAttXi8dg0tk#!/media/3402516/what-are-deepfakes>

STUDENT WORKSHEET: Islamic Museum of Australia: STRUGGLE

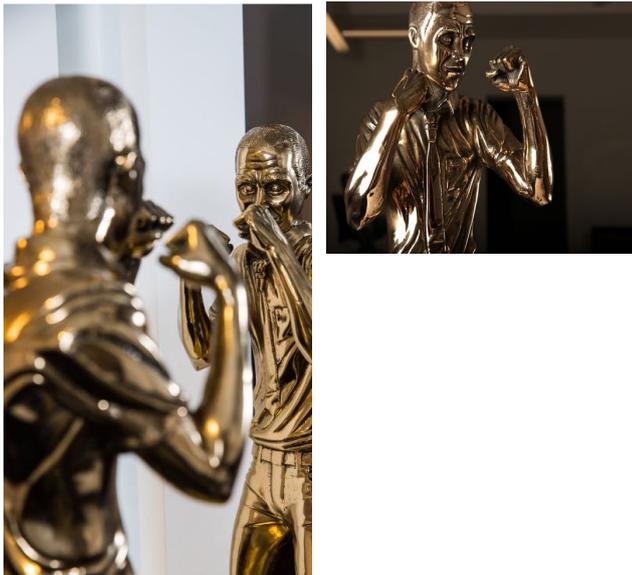
Visible Thinking Strategy

- *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://abdulrahmanabdullah.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>

<p>I See ...</p>
<p>I Think...</p>
<p>I Wonder...</p>

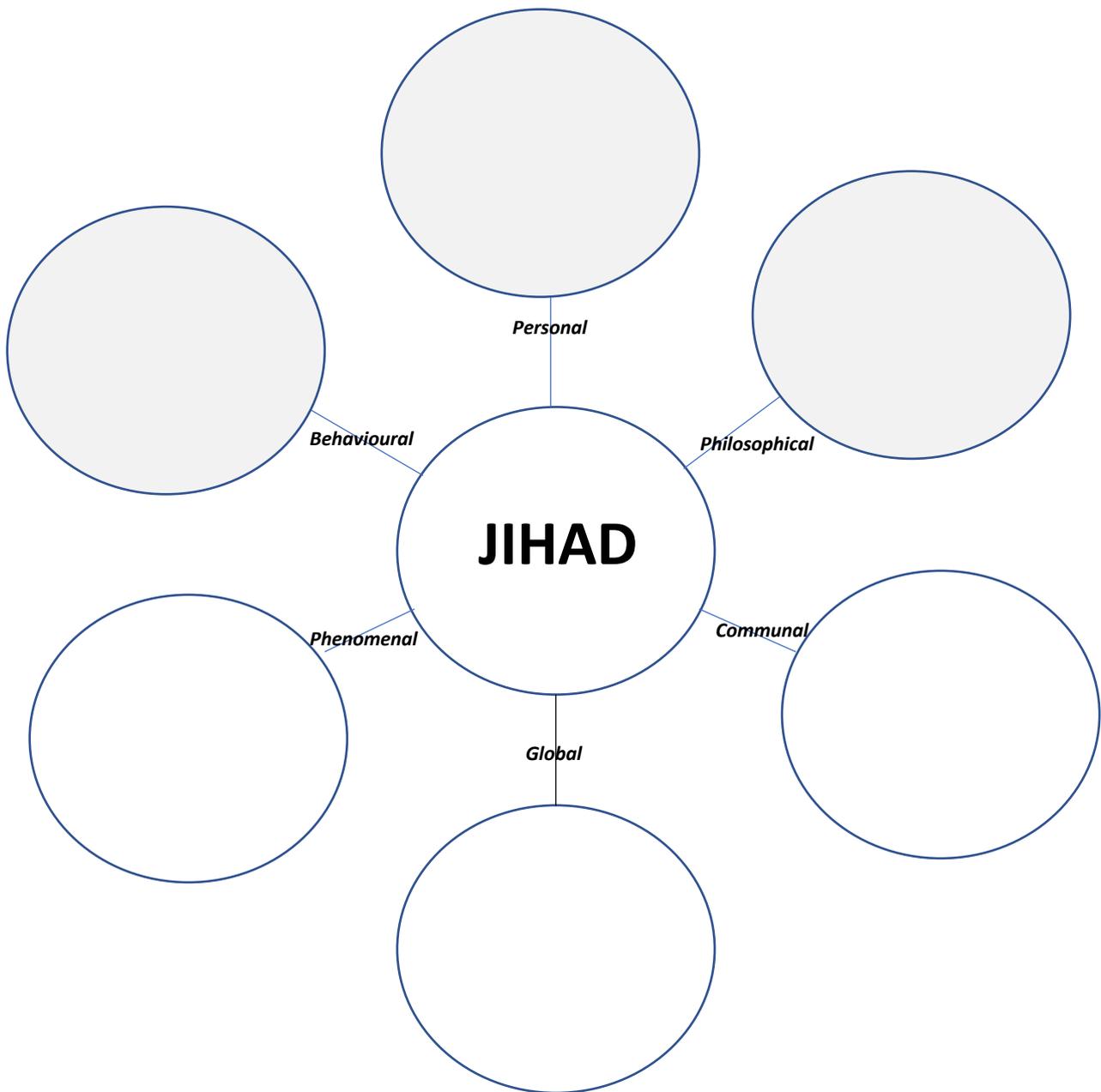
STUDENT WORKSHEET: Islamic Museum of Australia – STRUGGLE

Thinking Map.

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)



STUDENT WORKSHEET: Islamic Museum of Australia – STRUGGLE

Muslim-Australian artist profile

Artist name:	
Country of origin or ethnicity:	
Motivation/Inspiration for making art:	
Title & date of artwork:	
Materials/ construction technique:	
Intended meaning:	
Image/s of art work:	
<p>How has the artist expressed their Islamic beliefs in their artwork?</p> <p>How has the artist expressed a concept of jihad in their artwork?</p>	

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 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.	Lockdown_Not_Lockup, 2020	In <i>Lockdown_Not_Lockup</i> , Ayman tries – as a male artist – to shed light on the 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

	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"		mirror style as a reflection of the society and the duration of this issue that women have dealt with.
Fatima Killeen, creator Yasmine Killeen, photographer	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.	Devotion, 2020	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. 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.
Khaled Sabsabi	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.	The Prophet, 2020	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.
Mohamed Abumeis	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, Egypt, Italy, Spain, France, England, the USA and Australia.	Sense of place: Lygon St – Melbourne, 2020	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. 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	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

	<p>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.</p> <p>“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.”</p>		<p>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.</p>
Samia Khan	<p>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.</p>	The Need to Matter, 2020	<p>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.</p>
Zahidah Zeytoun Millie	<p>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.</p>	Conversation with the Moonah Tree, 2020	<p>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.</p> <p>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.</p>

STUDENT WORKSHEET: Islamic Museum of Australia – STRUGGLE

Media analysis

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	
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Analysis:

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Script to storyboard

Storyboard

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