THE COLOUR OF RITUAL, THE SPICE OF LIFE: FAITH, FERVOUR & FEELING

The Zest Festival was created in 2012 to celebrate the 300th anniversary of the Zuytdorp shipwreck and the cultural heritage of the Dutch East India Trading Company (VOC) in Western Australia. Each year the Zest Festival highlights the cultural contribution of a country along the VOC trading route. In 2014 we will focus on the countries now known as India, Indonesia and Sri Lanka, and their connections to the VOC and to Western Australia.
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IMPLEMENTATION

We encourage teachers to deliver these activities across term 3 2014, to coincide with the Zest Festival on 20 and 21 September.

Each page includes classroom activities, ranging from large new projects to small suggestions on integrating these cultures into existing lessons.

Following each page of classroom activities is a list of content descriptions from the Australian Curriculum, coloured and ordered to follow http://www.australiancurriculum.edu.au/

English
Mathematics
Science
History
Geography
Civics and Citizenship
Economics and Business
Arts
Technologies
Health and Physical Education

Please note this is not an exhaustive list of activities or curriculum links, and we encourage teachers to assess or adjust the activities to suit their class. These activities have not been vetted and are used at the teacher’s discretion.

CONTACT

For more information contact the Education and Outreach Officer at Melissa.Kirkham@uwa.edu.au.

The ACR Centre of Excellence for the History of Emotion (CHE) aims to provide leadership in humanities research worldwide into how societies thought, felt and functioned in Europe, 1100 – 1800, and how this long history continues to impact on present day Australia. Learn more at http://www.historyofemotions.org.au/
300 Years ago in June 1712 the Dutch East India Company (VOC) ship the *Zuytdorp* crashed into the rugged coast of Western Australia between Shark Bay and Kalbarri. The *Zuytdorp* survivors built a bonfire hoping to attract the attention of passing ships, but no rescue ships were sent to find them, and the crew never returned to their homeland. The VOC had often encouraged contact with the indigenous populations; now the survival of the Dutch lay in their hands. Nhandla descendants in the region today believe the encounter did occur, resulting in a peaceful union of two worlds 300 years ago.

The Zest Festival is inspired by such significant collisions between two worlds on the Western Australian coast. This five-year event is the cultural pulse that is carrying Kalbarri and nearby communities to the 400th anniversary of the landing by Dirk Hartog in 2016. Through ancient crafts of story-telling, the trade and taste of spices, exploring our cultural connections and the way we express and experience life today, the Zest Festival looks to the future of regional communities through a unique historical lens. Weaving its way through its stories and experiences is the power of human emotion.

Each year the Zest Festival focuses on a place - a country, countries or region - that was connected to the international network of Dutch East India Company (VOC) in our region.

2012: *Zuytdorp*. Two worlds collided when a VOC ship crashed against a cliff along the remote coast of Western Australia. The inaugural festival in June 2012 celebrated the 300th anniversary of the shipwreck of the *Zuytdorp* in 1712, and brought to life for visitors and the local community the cultural connections between Australia and the Netherlands.

2013: The Cape, South Africa. A critical place to rest, restock and remain your vessel. Who would have hopped on the *Zuytdorp* and placed their fate at the cliffs of Western Australia? The music and dance of South Africa had us moving and opened our hearts to be moved by stories of the Cape.

2014: Indonesia, Sri Lanka, India. This year, we compare textiles, dance, philosophy and religions of the regions as they responded to Dutch commerce. Spark thoughts about the values of local versus global and retaining cultural integrity and identity.

2015: China and Japan. Next year, we explore the mysterious and alluring and the intoxication of new things: tea, silk, porcelain, ceremonies and access to new ways of thinking. This year will focus on the human desire of new and beautiful things but also the sharing of science, knowledge and innovations between countries. Here we will explore the role of fashion, the art of origami, and the skill of flower arranging and the crafting of fine objects. We will commission designers and artists to make fashion, pottery, papiermache and flower arrangements inspired by the Orient and our current relationship with China and Japan.

2016: *Eendracht*: Explorers, discoveries and shipwrecks. *Eendracht* means harmony. Our last festival will bring all the cultures joined by the VOC together and celebrate the youthful energy of young sailors, explorers and women of the era who waited for their loved ones, received the attention of sailors or stepped onto a boat and had the spirit to travel to foreign lands. This is where we add beer into our spice fare and raise a glass to all those who’ve preceded us, recognising their contributions to our Australian society today and the human qualities which opened up new possibilities and connections to the world.

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Here are some additional ideas that can be adapted for many year groups. The Australian Curriculum content description links have not been listed due to volume.

**COLOUR CIRCLE**
Have each student contribute a circle of fabric in a colour that reflects their emotions.
Extend this activity by decorating the circle with the Kalbarri landscape, or writing a brief explanation why they chose that fabric, image and colour.

The circles can be supplied to Rebecca Millar, PO Box 6 Kalbarri WA 6536, and will contribute to a fabric path at the Zest Festival.

**INDONESIAN ROCK, PAPER, SCISSORS**
Samar (ant) bites Gajah (elephant). Orang (person) steps on Samar. Gajah squashes Orang. Use little finger, thumb and fist, or have students create their own gestures.

**BADMINTON TOURNAMENT**
Badminton was invented during the British rule in India, when military officers added a net to the English game of battledore and shuttlecock. The modern concept of sport for recreation was introduced to Indonesia with badminton, and they have won gold medals in badminton at every Olympics since its introduction.

**INDIAN CINEMA**
‘Taare Zameen Par’ (reissued by Disney as ‘Like stars on Earth’). The film explores the life and imagination of eight-year-old Ishaan. Although he excels in art, his poor academic performance leads his parents to send him to a boarding school. Ishaan’s new art teacher suspects that he is dyslexic, and helps him to overcome his disability.

For older students, ‘Lagaan’ is an Indian sports drama where the people of a small village in colonial India stake their future on a game of cricket against their British rulers.

**YOGA**
Whether it be meditation or positions, all ages can participate in classroom yoga. Yoga clears the mind of distractions, so make it part of the after lunch routine.

**EPALS**
Visit the epals website to connect with classrooms in India, Sri Lanka or Indonesia. Perhaps the classes can complete a joint international project together.
WHERE ARE WE FROM?
Students mark on map where they, their parents and their grandparents were born. This could be done individually or marked on a whole class map. Count and write totals for each country.
Add to the map the languages spoken in those countries. Children may share if they speak those languages at home, or perhaps call their relatives by an ethnic term, such as Oma.
To start discussions on cultures, present a red and green apple to the class. Ask children to describe the similarities and differences of the apples, recording in a Venn diagram on the whiteboard. Then cut the two apples in half. Show the children that even though the skin colour is different, the two apples are the same on the inside, just like people.

JATAKA TALES
The Jataka Tales are a selection of Indian fables from Buddhism, which use animals to show good or bad behaviour and decisions. A variety of lessons could follow the viewing of one Jataka Tale selected by the teacher.
Use images to sequence the events in the selected story.
Discuss what actions the characters chose. Were they good or bad or do they change? Could they have chosen to do something else? What would you do in that situation?
Discuss what lesson could be learnt from the story. Do we agree with the lesson? Where could we apply this lesson in our own life?
Can we find lessons in other books? Ask students to select and share one picture book from the library that teaches a lesson.
Create a dance of the Jataka Tale, concentrating on the movements and sounds the animals make. Selecting one animal from the tale, students can write an imaginary character profile - what is their name, where do they live, what do they eat, what is their favourite thing to do, etc.
Make a model of an animal from the tale using recyclable products.

BARONG MASKS
In Indonesia, Barong masks are often used to represent a character. Have students make their own mask of a character from a Jataka tale. Demonstrate how we show emotions on a mask, and have students reflect the character’s emotion on their mask.

MEHNDI (HENNA) DESIGNS
Cut out handprints and have students decorate using Indian designs for special occasions. Have a discussion about how we use our hands (communication, tools, prayer, music), and how hands can be symbols of emotions (thumbs up, clapping, fists).
Students will have the opportunity to try henna ‘first hand’ at the Zest Festival.

LIME AND SPOON
A traditional outdoor Sri Lankan game, children balance a lime on a spoon, holding the spoon handle with their mouth. Similar to our ‘egg and spoon’, the winner carries the lime and spoon to the finish line without dropping it.

UFFANGALI
A traditional Indian indoor game for children, Uffangali comes from the South Indian words ‘Gali’ meaning breeze and ‘uaff’ represents blowing. It requires a large pile of seeds or dried beans between 3 children. The seeds are placed in a pile and one child gives the pile one blow. The goal is to scatter the seeds. The child must then pick up the scattered seeds one at a time without touching any other seeds. If another seed is disturbed the turn ends, and the player keeps the seeds they have picked up. The game continues until the entire heap has been distributed between the players, and the player with the most seeds wins.

RESOURCES
• Ten Jataka tales on YouTube recommended by the Asia Education Foundation. http://www.youtube.com/watch?v=UfKMKs0BpU8&list=PL1542A1634BD968D4
Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students’ own experiences (ACELT1575)

Replicate the rhythms and sound patterns in stories, rhymes, songs and poems from a range of cultures (ACELT1579)

Retell familiar literary texts through performance, use of illustrations and images (ACELT1580)

Share feelings and thoughts about the events and characters in texts (ACELT1792)

Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community (ACELA1426)

Understand that language can be used to explore ways of expressing needs, likes and dislikes (ACELA1429)

Understand concepts about print and screen, including how books, film and simple digital texts work, and know some features of print, for example directionality (ACELA1433)

Understand concepts about print and screen, including how different types of texts are organised using page numbering, tables of content, headings and titles, navigation buttons, bars and links (ACELA1450)

Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions (ACELA1787)

Respond to texts drawn from a range of cultures and experiences (ACELT1503)

Represent practical situations to model addition and sharing (ACMNA004)

Count collections to 100 by partitioning numbers using place value (ACMNA014)

Answer yes/no questions to collect information (ACMSP011)

Objects are made of materials that have observable properties (ACSSU003)

The way objects move depends on a variety of factors, including their size and shape (ACSSU005)

Who the people in their family are, where they were born and raised and how they are related to each other (ACHMM001)

The representation of the location of places and their features on maps and a globe (ACHGK001)

Pose questions about familiar and unfamiliar places (ACHG5007)

Collect and record geographical data and information, for example, by observing, by interviewing, or from sources such as photographs, plans, satellite images, story books and films (ACHG5008)

Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)

Perform dance that communicates ideas to an audience, including dance used by cultural groups in the community (ACADAM003)

Use voice, facial expression, movement and space to imagine and establish roles and situation (ACADHM008)

Explore ideas, characters and settings in the community through stories in images, sounds and text (ACAMAM054)

Respond to media artworks and consider where and why people make media artworks, starting with media from Australia including media artworks of Aboriginal and Torres Strait Islander Peoples (ACAMAR057)

Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)

Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)

Create and display artworks to communicate ideas to an audience (ACAVAM108)

Visualise, generate, develop and communicate design ideas through describing, drawing and modelling (ACTDEP004)

Identify, use and explore digital systems (hardware and software components) for a purpose (ACTDIK001)

Identify and describe emotional responses people may experience in different situations (ACPPS005)

Practise fundamental movement skills and movement sequences using different body parts and in response to stimuli (ACPMP008)
ACTIVITIES

DAY IN THE LIFE

These lessons encourage students to consider how life may be similar or different in other countries.

Start by reading the days for Putu in Indonesia, and Yoshita in India at the resource links. While reading, have students complete a table of similarities and differences. Yoshita goes to bed at 11pm! Possible stimulus for discussion on the importance of sleep.

Students could write ‘Day in the life: Kalbarri’. Encourage students to consider what information they learnt from Putu, and what would be interesting about Kalbarri to Putu.

Extend this activity by creating both an imaginative text and an informative text on the theme of ‘Day in the life: Kalbarri’, focusing on elements appropriate to the purpose.

Choose one question based on their ‘Day in the life’, such as what time they got up in the morning? Students collect data from classmates and display using a table or graph.

In pairs, students complete a simple Venn Diagram, identifying the similarities and differences in their day.

In pairs or as a whole class game of charades, ask students to mime actions from the ‘Day in the life’ stories.

BENTENGAH

A traditional outdoor Indonesian game for children, in which each team must defend their pillar (or tree). Working in two teams, you win by touching the opposite tree. If you are touched by an opposite team member you must sit down. This game requires team strategy - will you send players in one at a time and keep others to defend your tree, or launch a whole team attack.

WHY VISIT?

Students share where they have visited - this could be a local destination (like grandma’s house), or a longer journey. Focus on why they went, why was that destination selected, and what factors influence destination selection.

Students can create a postcard from their destination, including a drawing of a special moment, and a description on the back. Include postcard style details such as a recipient address and stamp.

Let students create an imaginary holiday destination by constructing a vision board of images, symbols and words. Along with activities and scenery, it should include the factors influencing destination selection discussed earlier.

INTRODUCING INDONESIAN

Introduce students to Bahasa Indonesia with some family vocabulary.

- Mum - Ibu
- Dad - Bapak
- Grandmother - Nenek
- Grandfather - Kakek
- Brother - Laki-Laki
- Sister - Perempuan

Label furniture in the classroom with Indonesian vocabulary. Encourage students to refer to the object in Indonesian.

- Chair - Kursi
- Desk - Meja tulis
- Window - Jendela
- Door - Pintu
- Board - Papan tulis
- Computer - Komputer
- Scissors - Gunting

RESOURCES

YEAR TWO CONTINUED

AUSTRALIAN CURRICULUM

Identify the audience of imaginative, informative and persuasive texts (ACELA1468)

Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose (ACELA1467)

Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background (ACELA1440)

Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1567)

Identify, reproduce and experiment with rhythmic, sound and word patterns in poems, chants, rhymes and songs (ACELT1592)

Identify a question of interest based on one categorical variable. Gather data relevant to the question (ACMSP048)

Collect, check and classify data (ACMSP049)

Create displays of data using lists, tables and picture graphs and interpret them (ACMSP103)

Tell time to the quarter-hour, using the language of ‘past’ and ‘to’ (ACMMG039)

The impact of changing technology on people’s lives (at home and in the ways they worked, travelled, communicated, and played in the past) (ACHHK046)

The location of the major geographical divisions of the world in relation to Australia (ACHGK009)

The connections of people in Australia to other places in Australia, the countries of the Asia region, and across the world (ACHGK012)

The influence of purpose, distance and accessibility on the frequency with which people visit places (ACHGK013)

Use voice, facial expression, movement and space to imagine and establish role and situation (ACADM028)

Recognise similarities and differences in individuals and groups, and explore how these are celebrated and respected (ACPSP024)

Create and participate in games (ACPM027)

Construct and perform imaginative and original movement sequences in response to stimuli (ACPM026)

Image: Indian girl learning the alphabet
ACTIVITIES

INTRODUCING CELEBRATIONS

Allow students to share what celebrations they participate in. Discuss what elements make up a celebration (food, music, costumes/masks, dance, games). Using a table, students compare how these elements differ across celebrations in other cultures. Students complete the table either from their own research or to demonstrate comprehension of information supplied by the teacher.

HAPPY INTERNATIONAL BIRTHDAY

Stage an international birthday party, using elements from students' research in activity above.

Take photos of the birthday party and have students create a storybook, photo album or multimedia presentation.

PHOTO ANALYSIS

Ask students to bring in a photo from a birthday party. Add in photos of celebrations from India, Indonesia, and Sri Lanka. What can we tell by looking at photos? Emotions, elements of celebration, location? Is there a component the students do not recognise?

CALENDARS

Compare and contrast national days.

Design a calendar including religious, national, international, and commemorative holidays for India, Sri Lanka or Indonesia. Use different colours or symbols for different categories.

Anticipation is a big part of celebrations. Create a class countdown calendar at the start of term 3 to countdown to the Zest Festival, with the calendar design reflecting the themes of the festival. You could use an advent calendar format with each day’s box containing quotes, activities and notes to their future selves.

RELIGIOUS CELEBRATIONS

Discuss with students that many celebrations are from religions, and there are many religions in Asia and Australia. Some countries or regions have higher populations of a religion than others (Indonesia is 90% Islam, however Bali is 85% Hindu).

Provide census data for students to identify major religions in Asia and mark on a map or make a pie chart displaying the breakdown of religions. Mapping and pie charts could be done by gluing on materials from those countries like spices, lentils or rice.

EID AL-FITR

Eid al-Fitr is an Islamic feast to celebrate the end of Ramadan, a month of fasting.

Discuss food memories and connections to celebrations such as birthday cake. Are there rituals involved with the food, such as blowing out candles and the first cut?

Students research the foods of Eid al-Fitr in Indonesia.

Students are to plan a menu and write a grocery list, including calculations to determine the amount of food required.

DIWALI

Diwali is a Hindu festival held in Autumn, which signifies the victory of good over evil and knowledge over ignorance.

Celebrated over five days, it includes cleaning, decorating, prayers, candles, fireworks, a feast, and gift giving.

For a whole class art project, create Rangoli floor art using chalk and coloured sand. Students should first sketch their designs, and use a democratic method to decide which to create as a class or in groups.

Other Diwali art activities include decorating Thali plates (use paper plates), or making Diyas, small clay bowls using coil pot or pinch pot method, decorated with paint and a tea light candle inside.

 HOLI

A Hindu festival of colour, it involves an evening festival bonfire with singing and dancing, followed by a day festival of colour throwing with coloured powder and coloured water.

With due consideration to practicality, safety and cleanliness, teachers may like to have a ‘neater’ version of a Holi colour fight using confetti, glitter, streamers and silly string.

On Holi, people give cards of bright colours to wish their friends well. Have students create e-cards, using colours that reflect Holi, images that reflect the receiver, and a positive affirmation message.

For a fun (but messy) art activity, create a Holi poster. Prior to class the teacher draws a map of India with the word HOLI in the middle, with white crayon on white cardboard, using heavy thick lines. Hang against a wall with protection on the floor and sides. Have students throw or squirt colours onto the board and see the image appear (let it be a surprise!).

THE COMMUNITY will have opportunities to contribute photos of special moments in life at the Zest Festival.

THE ZEST FESTIVAL will include a Holi Colour Dance Party.

IMAGE: Indian girl places Diyas on Rangoli for Diwali
YEAR THREE CONTINUED

AUSTRALIAN CURRICULUM

Identify the features of online texts that enhance navigation (ACELA1790)

Create imaginative texts based on characters, settings and events from students’ own and other cultures using visual features, for example perspective, distance and angle (ACELT1601)

Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print and multimodal elements appropriate to the audience and purpose (ACELY1682)

Use software including word processing programs with growing speed and efficiency to construct and edit texts featuring visual, print and audio elements (ACELY1685)

Represent and solve problems involving multiplication using efficient mental and written strategies and appropriate digital technologies (ACMNA057)

Represent and model unit fractions including 1/2, 1/4, 1/3, 1/5 and their multiples to a complete whole (ACMNA058)

Days and weeks celebrated or commemorated in Australia (including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC Week and National Sorry Day) and the importance of symbols and emblems. (ACHHK063)

Celebrations and commemorations in other places around the world, for example, Bastille Day in France, Independence Day in the USA, including those that are observed in Australia such as Chinese New Year, Christmas Day, Diwali, Easter, Hanukkah, the Moon Festival and Ramadan (ACHHK064)

Locate relevant information from sources provided (ACHHS068)

Identify different points of view (ACHHS069)

The location of Australia’s neighbouring countries and their diverse characteristics (ACHKG016)

The similarities and differences between places in terms of their type of settlement, demographic characteristics and the lives of the people who live there (ACHHK019)

Represent data by constructing tables and graphs (ACHHS021)

Interpret geographical data to identify distributions and patterns and draw conclusions (ACHHS023)

Present findings in a range of communication forms, for example, written, oral, digital, graphic, tabular and visual, and use geographical terminology (ACHHS024)

How and why decisions are made democratically in communities (ACHCK001)

Reflect on their cultural identity and how it might be similar and different from others (ACHCE010)

Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110)

Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111)

Describe how respect, empathy and valuing difference can positively influence relationships (ACPPS037)

Research own heritage and cultural identities, and explore strategies to respect and value diversity (ACPPS042)

Image: Indian Boy at Holi
HISTORICAL CONTEXT: RITUALS AND MARRIAGE

Rituals are fundamental to how we understand ourselves as communities. They give us identity and give meaning to our everyday lives. Rituals are activities we perform in a certain way, and often need to be conducted among particular people or in a special location. Some rituals are designed to be undertaken by many people but others can be only visible to the few. Rituals can take many forms – music, gesture, special actions, objects and phrases – but they have to be done or performed in a particular way.

All societies have rituals of different kinds. Some celebrate the change of seasons, or have religious or national meaning. Others are connected to life stages such as birth, marriage or death. In some communities, identities change as one passes through the life stage and these changes to status in a group are marked by ritual practices.

VOC RITUALS

Sailors on the VOC ships had many rituals. Each week, time was set aside for maintenance, where the sailors would sit around, checking and repairing the ropes. This time was called ‘Rope Yarn Sunday’ even though it often took place on a Wednesday afternoon, because, like Sunday, it was a time away from the regular work of the ship and for mending and fixing clothes and hammocks using rope yarn. This was also a time for some relaxation with shanties and tall stories the order of the day. Our expression ‘spinning a yarn’, telling fantastical stories, comes from this shipboard activity.

Ritual practices were also used when crews passed certain key features, such as the equator or Cape of Good Hope. A tattoo showing a knotted rope is the privilege of a ‘four knot sailor’ who has crossed the Equator, International Date Line, Arctic and Antarctic Circles. A rope tattoo around the wrist showed the sailor was a deckhand. A sailor who had passed around Cape Horn could sport a gold earring in his wrist showed the sailor was a deckhand. A sailor who had passed around Cape Horn could sport a gold earring in his wrist showed the sailor was a deckhand. A sailor who had passed around Cape Horn could sport a gold earring in his wrist showed the sailor was a deckhand. A sailor who had passed around Cape Horn could sport a gold earring in his wrist showed the sailor was a deckhand.

HINDU WEDDINGS

Hindu weddings extend over several days and include lots of colourful decoration of clothes and buildings associated with the bride and groom. There are a number of ceremonies held in ritual form to make marriage. Among the most important rituals associated with Hindu weddings are Panigrahana, the holding of hands near the fire which shows the union of the couple, and Saptapadi where the couple take seven steps around the fire, with each step linked to a particular vow. In India, no Hindu marriage is truly or legally binding and complete without Saptapadi.

There are traditional long forms of these promises spoken in Sanskrit or quicker forms that couples can say in their own languages. The fire is understood to be a sacred witness to the match. A part of the clothes of the groom and bride are tied to each other as they walk around (or near) the fire, called aagnipradakshinam.
TEXTILES

Textile manufacturing is the 2nd biggest industry in India, a result of significant growth in textile trade during the colonial period.

TEXTILE EXPERIMENTS

Provide students with a range of textiles to touch and compare, including some from India’s trade history such as silk, cotton, muslin and calico. Students undertake a science inquiry process to determine what fabric is best for making clothing. They could record its weave, thickness, texture, stretch, water resistance, and look at it under a microscope. What might all those differences mean for clothing?

TEXTILE RESOURCES AND WASTE

Each student selects one item of clothing. Research how it is produced, including what resources are consumed and what waste is produced. Determine if it is recyclable and how?

Students could display their findings on an old piece of clothing, and create a classroom clothesline.

To extend this activity ask the students to multiply their findings by the number of items in their school uniform, and by the number of students in the class, to determine the total impact of their uniforms on the environment.

I ONCE WAS A COTTON BALL

Students create an imaginative 1st person narrative from the perspective of a piece of fabric. The story should include where it was grown, how it felt becoming the item, how it was used, and where it is now. Perhaps it was once a wedding dress and now squashed at the back of a cupboard? Perhaps it was once a quilt and now hangs in a museum? Perhaps it was once a school uniform and was made into a teddy bear? Encourage creative consideration of all parts of a product lifecycle.

PRINTING

India’s diversity of cultures results in a diversity of fabric styles and patterns. Inspired by Indian patterns, students should design and print their own fabric. This activity could include lessons on symmetry and tessellations.

RESOURCES

• The Metropolitan Museum of Art provides a summary of textile trade history, fabrics, and production, along with a slideshow of images, useful for teachers. http://www.metmuseum.org/toah/hd/intx/hd_intx.htm

• The Children’s University of Manchester has a free interactive package of information and games on textile colour, production, uses, trade, patterns, costumes and meanings. http://www.childrensuniversity.manchester.ac.uk/interactives/art&design/talkingtextiles/

• Oxfam has downloadable resources for teachers on the textile industry in India, including background information, photo gallery powerpoint presentation, and 10 lessons. http://www.oxfam.org.uk/education/resources/the-clothes-line

• Batik glue art instructions: http://www.firstpalette.com/Craft+Themes/Colors/gluebatik/gluebatik.html

MARKET MATH

Write (or have students write and share) textile trade themed math word problems such as “If Agus buys seven meters of batik fabric for 70,000 rupiah, and sells each meter for 12,000 rupiah, how much profit did he make?”

BATIK

Batik is a Javanese wax-resist dyeing technique, where selected areas of the cloth are blocked out by wax before dyeing. The word batik originates from the Javanese tik meaning ‘to dot’. For a classroom friendly batik process, use white craft glue instead of hot wax.

RESOURCES

There will be more opportunities for students to explore fabric at the Zest Festival
AUSTRALIAN CURRICULUM

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers’ interest by using various techniques, for example character development and plot tension (ACELT1495)

Create literary texts by developing storylines, characters and settings (ACELT1794)

Identify characteristic features used in imaginative, informative and persuasive texts to meet the purpose of the text (ACELY1690)

Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694)

Recognise, represent and order numbers to at least tens of thousands (ACMNA072)

Apply place value to partition, rearrange and regroup numbers to at least tens of thousands to assist calculations and solve problems (ACMNA073)

Recognise that the place value system can be extended to tenths and hundredths. Make connections between fractions and decimal notation (ACMNA079)

Solve problems involving purchases and the calculation of change to the nearest five cents with and without digital technologies (ACMNA080)

Solve word problems by using number sentences involving multiplication or division where there is no remainder (ACMNA082)

Construct suitable data displays, with and without the use of digital technologies, from given or collected data. Include tables, column graphs and picture graphs where one picture can represent many data values (ACMSP096)

Create symmetrical patterns, pictures and shapes with and without digital technologies (ACMMG091)

Natural and processed materials have a range of physical properties. These properties can influence their use (ACSSU074)

Forces can be exerted by one object on another through direct contact or from a distance (ACSSU076)

Science involves making predictions and describing patterns and relationships (ACSSH081)

Reflect on the investigation, including whether a test was fair or not (ACSSS069)

The sustainable management of waste from production and consumption (ACSSK024)

Try materials, techniques and processes to explore visual conventions when making artworks (ACAVA110)

Present artworks and describe how they have used visual conventions to represent their ideas (ACAVA112)

Investigate how forces and the properties of materials affect the behaviour of a product or system (ACTDEK011)

Investigate food and fibre production and food technologies used in modern and traditional societies (ACTDEK012)

Investigate the suitability of materials, systems, components, tools and equipment for a range of purposes (ACTDEK013)

Critique needs or opportunities for designing and explore and test a variety of materials, components, tools and equipment and the techniques needed to produce designed solutions (ACTDEP014)
Fabric

The VOC didn’t just go to the East Indies for things to take back to the Netherlands. They looked at the international markets around the Indian Ocean and sold different products at a profit among different communities there. Textiles were valuable goods that could be used to sell for spices in the Indonesian Archipelago.

In fact, textiles were one of the key reasons that the VOC wanted to break into the Indian subcontinent trading market where they could access painted fabrics such as chintzes. The Coromandel Coast, and especially Nagapattinam, became a centre for VOC trade. These were popular in the Moluccas, Sumatra and Sulawesi where they could be sold for spices. At first, the VOC didn’t think that European buyers would be interested in these products.

However, by the 1660s, the VOC decided to try out the market back home and discovered that the hardy, washable fabrics had a steady market. Key was that the colours didn’t leach out as they were washed. This required special techniques using mordants and wax that held the colours fast.

And what colours they were! They were rich, bright colours, a much stronger palette using madder and indigo.

In fact, one of the first uses of a chintz that we now know of is in the lavish dollhouse of Petronella Dunois, decorated in 1676. She used Indian chintzes in the nursery, and had quilts and the clothes of the nurserymaid and children made from these fabrics. This gives us a hint of how these were seen in the Dutch Republic at this time, as cheap, hardwearing fabrics. (For the elite!)

By the eighteenth century, the market in Europe for these fabrics had grown so important that producers there began to work out how they could make them on the spot. Imitation printed cottons were then created in Europe and this led to the rapid increase in European ‘fulled’ cottons. By this time, it was common to see these fabrics used at ceremonial events such as weddings, where the couple would display their coat of arms. Much wider than a bed, this seems likely to have been a wall hanging instead. Gold thread used here was unusual in Dutch designs but more common in Chinese ones. This chintz showed elements of east and west blended together for the very specific purpose of showing off, and had taken the lowly cloth of chintz and made it a thing of great esteem.

Batik

In 2009, UNESCO designated Indonesian Batik as a Masterpiece of Oral and Intangible Heritage of Humanity. So important is the beautiful design to the culture of Indonesia that the government asks Indonesians to wear batik on Friday, and wearing batik every Friday is encouraged in all government offices.

What is batik? This is a kind of handmade wax resistant dye technique. There are different designs and colours used across the Indonesian islands. Among the most well known is Javanese batik, which reflects a particularly Javanese way of thinking about the universe. The three key colours – indigo, brown and white, all colours readily available from the natural environment – represent the Hindu gods, Brahmā, Vishnu, and Diva.

There are also rituals about who can wear what. Higher status individuals traditionally wear designs with wider stripes, some designs are limited to either men or women, and other designs can only be worn at certain times. Because of the link to the elite in Javanese society, a particularly important batik tradition is called the kraton, or court, batik. These designs have symbolic meanings and signal status among the nobility at court. Weddings are a time when court members still wear traditional batik designs which are highly regulated and signal their position.

Today, one of the best collections of historical batik designs is in Amsterdam’s Tropenmuseum. In 1873, a Dutch merchant Van Rijckevorsel donated examples to an ethnographic museum in Rotterdam that he had collected while travelling in Indonesia. After this, the Dutch became important in keeping these traditions alive, using new print technologies and batik grew in popularity and recognition among a global audience.

Carpet

Indian carpets were a prize possession and can be seen in many Dutch images from the seventeenth century. But you will notice that they hardly ever appear on the floor – they were much too precious to be trodden on! Instead they are proudly displayed as hangings for walls or commonly as table coverings at ceremonial meetings. In this way, they become part of the rituals of companies and societies in the Netherlands.
ACTIVITIES

YEAR FIVE / PÂNC / LIMA / PAHA

MAPPING THE COLONIES

Provide each student with a map of Australasia labelled with a year between 1603 and 1950. Have each student colour the map using a colour key to identify the ruling colonial power.

Hang the maps in chronological order across the classroom to see the movement of the colonial powers over time.

THE STORIES I COULD TELL YOU...

Students record an interview, personifying a sacred object from a colony that now resides in a museum. The interview should discuss what the object is, how it got there, how long it has been there, what it feels like being there, and what it thinks will happen in the future. Historical content and creativity should both be encouraged.

TOUR GUIDE

Students write and record an oral tour of Batavia during the Dutch rule. The tour should highlight geographical and cultural characteristics of place, and include directional terms and bearings.

WILGIE MIA

Wilgie Mia is the largest and deepest underground Aboriginal ochre mine in Australia, and was included on the National Heritage List on 26 February 2011.

Students could create an ochre artwork telling the Wilgie Mia Dreamtime story or contemporary history of the mine.

Aboriginal miners participated in rituals while mining, such as erasing their tracks as they exit the mine.

Discuss with students what role rituals play in our lives, identifying what rituals they use in the classroom.

Have each student submit a suggestion for a new classroom ritual, such as bowing to each other in the morning, and conduct a class vote for which one they will implement, keeping within school rules.

Keep a visible record in the classroom of how long it lasts, aiming to continue it until the Zest Festival.

Students could experiment making natural colours and discuss where else you could get colours from nature. Ideas may include turmeric, saffron, tea, sandalwood powder, flowers, pomegranate, radish, beetroot, and berries.

FLOODS

Jakarta is prone to flooding, most recently in January 2014 with 30,000 people displaced, which was just the first of many floods expected during the annual wet season.

The Holland Water Challenge invites Australian and Indonesian university students to find solutions to a water related issue – in 2014 it was Jakarta Bay.

Within your class, host your own Water Challenge, with groups of students researching, developing and presenting solutions to flood prone areas in Western Australia or Jakarta.

INDIAN INVENTIONS

Many inventions started in India, including diamond and zinc mining, cataract and plastic surgery, buttons, carbon ink, shampoo, prefabricated homes, and rulers.

Students select one invention to research, and produce a multimodal report including theorising how life would be different without it.

RESOURCES

- National geographic world maps if all the ice melted: http://ngm.nationalgeographic.com/2013/09/rising-seas/if-ice-melted-map
- Image: French map of Ceylon, 1760

Image: French map of Ceylon, 1760

Sandalwood will have special symbolism in the Zest Festival opening ceremony.

Students will have more opportunities to create colours from nature at the Zest Festival.
AUSTRALIAN CURRICULUM

Understand that the pronunciation, spelling and meanings of words have histories and change over time (ACELA1500)

Understand that patterns of language interaction vary across social contexts and types of texts and that they help to signal social roles and relationships (ACELA1501)

Understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)

Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts (ACELT1608)

Understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611)

Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements (ACELY1700)

Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience (ACELY1706)

Use a range of software including word processing programs with fluency to construct, edit and publish written text, and select, edit and place visual, print and audio elements (ACELY1707)

Important contributions to the advancement of science have been made by people from a range of cultures (ACHHE082)

Scientific understandings, discoveries and inventions are used to solve problems that directly affect peoples’ lives (ACHHE083)

Communicate ideas, explanations and processes in a variety of ways, including multi-modal texts (ACSIM089)

Sequence historical people and events (ACHHS098)

Develop texts, particularly narratives and descriptions, which incorporate source materials (ACHHS105)

Use a range of communication forms (oral, graphic, written) and digital technologies (ACHHS106)

The influence of people, including Aboriginal and Torres Strait Islander Peoples, on the environmental characteristics of Australian places (ACHBK027)

The influence of the environment on the human characteristics of a place (ACHBK029)

The influence people have on the human characteristics of places and the management of spaces within them (ACHBK030)

The impact of bushfires or floods on environments and communities, and how people can respond (ACHBO030)

Represent the location and features of places and different types of geographical information by constructing large-scale and small-scale maps that conform to cartographic conventions, including border, source, scale, legend, title and north point, using spatial technologies as appropriate (ACHGG036)

Reflect on their learning to propose individual and collective action in response to a contemporary geographical challenge and describe the expected effects of their proposal on different groups of people (ACHGS039)

Develop and apply techniques and processes when making their artworks (ACAVAM115)
VOC BASE TO THE INDIA OCEAN REGION

If it were not for the VOC base in Batavia, VOC vessels might never have wrecked on the mid-western coast of Australia. When the Company surveyed in the Indonesian area, they found many scattered states in the archipelago, many of whom were already well versed in and open to foreign trade. The Company hoped that by embedding themselves in local political squabbles, they could gain a foothold in the region, remove Portuguese competitors and set themselves up as the superior European trading block. Brothers Cornelis and Fredericke Houtman arrived in 1598 at Banten, and in 1599 they were exploring possibilities in Acch when Frederick was killed. This didn’t seem a promising start for the Dutch, but when the Acehnese went to war with the Portuguese, the Dutch saw a chance to erase their bad start.

In 1602, traders and political groups in the Netherlands agreed that a shared organisation should manage the East India trade, and the VOC was established. In 1610, they established a governor-general in Banten, and then a second post in Jacatra (where the Prince allowed the VOC more independence of action). Jan Pieterszoon Coen was selected as the Director-General in 1613 in charge of all Company trade in Asia.

Coen seized the opportunity to use Jacatra to make a major statement of VOC power in the region. In 1618, he converted what had been warehouses into a fort, a clear signal of things to come. He wanted the new settlement to be called Nieuw-Hoorn, after the town where he had been born. The administrators in the Netherlands did not agree, and sought out something more representative of the whole of the Dutch trading community.  The name Batavia had been the name of an ancient Germanic tribe in the Low Countries area, and it was their name that graced the settlement. When in 1621 it was officially named Batavia.

LIFE IN BATAVIA

What was it like to live in Batavia? For the Company officials, it was a place where one could almost maintain a Dutch lifestyle, because they were a dominant power in this new settlement. However, Batavia was filled with people from all over the region, and soon became a melting point of cultures, cuisine and children. The Dutch constructed fortresses to protect their wares but their street designs and houses looked very much like home. Inside, however, Batavian furniture reflected the expertise of craftsmen and products from all across the region, mingling Indian goods with local designs, patterns and needs.

Jan Brandes’ image of a late eighteenth-century tea party reflects some of these elements, where the guests sit on Chinese style chairs entertained by a Eurasian host, who wears clothers adapted to the heat and humidity of the region.

COMPETITION ON THE COROMANDEL COAST

The Indian subcontinent was a commercial area hotly contested among European traders who found themselves competing with those already trading in the region. Masulipatnam was one of the first places on the Coromandel Coast where the VOC based itself, establishing a foothold there in 1605. This helped the Company position itself for southern trading. The highest official in the region was known as the “Governor of the Coast”. He was based at Pulicat but by the end of the century, had moved to Nagapattinam from where the Portuguese had been driven in 1659. By the eighteenth century though, the British pushed the VOC back out of the region, and the Company used Batavia, in Indonesia, as its strongest base in the region.
HISTORICAL CONTEXT: OBJECTS

COLLECTING INDIVIDUALS
The Dutch were fascinated by the new societies they came into contact with through the VOC. While they could bring home objects from those worlds, individuals were more difficult. Nicholas Witsen, a great scholar and collector (who was involved in Willem de Vlamingh’s trip to find out more about Australia), found one way to contain all the variety of Indian customs and peoples in one place – in his miniature portrait album. Here he kept portraits of Indian rulers in their distinctive clothing, 49 different images of the names and images of Mughal emperors, sultans and other political leaders.

Such portraits were very popular in the West, although Witsen’s version was very much at the elite end. So popular were they that a particular group of painters in Hyderabad formed to meet the demand of Western buyers. Wealthy Europeans wanted sets of Indian dynasties, almost like collectors’ cards!

EXOTIC JEWELS
VOC officials were struck by how much gold jewellery people in India wore regularly. In the eighteenth century, a VOC official at Batavia, Julius Valentijn Stein van Gollessen, sent a precious gift home to Anne of Hanover, the widow of William IV, Prince of Orange. He hoped this would make a good impression! But he didn’t expect Anne to wear these unusual designs, they were sent to become part of a cabinet of curiosities and fascinating objects gathered from across the globe.

Stein van Gollessen also sent through Indian clothing and weapons. These became part of the Orange collections, described in the inventories as the clothes of a ‘heathen woman’ and a ‘moorish woman’.

Image: Aelbert Cuyp, A senior merchant of the Dutch East India Company, presumably Jacob Mathieusen, and his wife; in the background is the fleet in Batavia. c. 1660-1661. © Rijksmuseum
Country Characteristics

Provide students with a variety of statistics on India, Indonesia, Sri Lanka, Netherlands and Australia, such as population size, geographical area, density, per capita income, life expectancy and energy consumption. Pairs of students select (or be assigned) which data they will display, with each pair having different statistics. Students must design creative ways to communicate the data, with consideration to attracting the audience’s attention, audience compreheension, cultural themes, and use of technologies.

Extend this activity with discussions on why the Australian Government holds a census, drawing conclusions from statistical information, or how statistics can be selected to mislead or reinforce a point of view.

India is a country of great geographical contrasts – mountains to plateaus and fertile plains to dry deserts. How would these dramatic contrasts have felt to European explorers? Using a visual comprehension tool, such as a mindmap or three-way Venn diagram, identify similarities and differences between geographical features of India, Australia and the Netherlands.

Create a word bank of technical words from the above statistics and geography activities, including identifying base word, a self-devised definition, and possible synonyms.

Anna Leonowens

Compare versions of Anna Leonowens’ story, discussing reasons authors of the films, plays, and even her memoirs may alter the historical account. Students could publish a new narrative of the story for a new purpose, such as to inspire, influence or emotionally engage a specific audience. The selection of events, details, structure, presentation format, images and vocabulary should all reflect the new purpose.

Students write a conversation between Anna Leonowens and one of the actresses who have portrayed her on film or the stage, discussing how women’s role in society has changed from 1850s. Actresses include Irene Dunn 1946, Gertrude Lawrence 1951, Deborah Kerr 1956, Samantha Eggar 1972, Jodie Foster 1999, Elaine Paige 2000, Lisa McCune 2014.

Write a diary entry as Anna Leonowens at Lynton Convict Hiring Station, including a description of her emotions, decisions and hopes for the future.

COLOUR

The symbolism and emotions attributed to colours can vary across cultures. What is accepted as the norm in Australia such as white for a bride, would be considered inappropriate in another.

- Personal Colour Wheel
  Students reflect on what emotions they associate with colours and how these links may have come from. Encourage students to think beyond the stereotypical associations to more personal connections. Students then create their own emotion-labelled colour wheel. The colour wheel could be constructed from paint sample cards, magazine images, fabric scraps or digitally.

- Colours in Marketing
  Discuss with students in what occasions is it important to know the colour symbolism of other cultures? Possible answers include building a website, business logo, clothes designer, product advertising and packaging. Students select a product and use the colour wheel to design the item packaging for use in another (or multiple) countries. Students should demonstrate they have considered what emotion they are trying to associate with the product.

- Colours in Cultural Artworks
  Lead the class in a study of one Indigenous artwork, discussing the application of colour and other conventions to communicate different views, beliefs and opinions. Provide students with an artwork to study from India, Indonesia or Sri Lanka, which students should analyse as per the class demonstration. Their understanding could be assessed by writing an imagined interview with the artist that references the artwork conventions to demonstrate understanding. Students could design a monochrome artwork in the cultural style of the artwork studied, reflecting what that colour means in that culture.

MUSICAL COMPARISON

Using the resource below, students compare improvising traditions of Indian Gat, American Blues and European Renaissance music.

RESOURCES

- Colour wheel comparing colour meanings of 10 cultural groups: http://visual.ly/what-colors-mean-different-cultures
YEAR SIX CONTINUED

AUSTRALIAN CURRICULUM

Understand the uses of objective and subjective language and bias [ACELA1517]

Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects [ACELA1518]

Understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases [ACELA1523]

Identify and explain how analytical images like figures, tables, diagrams, maps and graphs contribute to our understanding of verbal information in factual and persuasive texts [ACELA1524]

Investigate how vocabulary choices, including evaluative language, can express shades of meaning, feeling and opinion [ACELA1525]

Understand how to use banks of known words, word origins, base words, suffixes and prefixes, morphemes, spelling patterns and generalisations to learn and spell new words, for example technical words and words adopted from other languages [ACELA1526]

Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts [ACELT1613]

Analyse and evaluate similarities and differences in texts on similar topics, themes or plots [ACELT1614]

Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways [ACELT1618]

Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice [ACELT1800]

Compare texts including media texts that represent ideas and events in different ways, explaining the effects of the different approaches [ACELY1708]

Analyse how text structures and language features work together to meet the purpose of a text [ACELY1771]

Analyse strategies authors use to influence readers [ACELY1801]

Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience [ACELY1771A]

Interpret and compare a range of data displays, including side-by-side column graphs for two categorical variables [ACMSPT147]

Interpret secondary data presented in digital media and elsewhere [ACMSPT148]

Experiences of Australian democracy and citizenship, including the status and rights of Aboriginal people and Torres Strait Islanders, migrants, women, and children [ACHHK114]

Identify points of view in the past and present [ACHHS123]

Develop texts, particularly narratives and descriptions, which incorporate source materials [ACHHS124]

The location of the major countries of the Asia region in relation to Australia and the geographical diversity within the region [ACHHK031]

Differences in the economic, demographic and social characteristics between countries across the world [ACHHK032]

The world’s cultural diversity, including that of its indigenous peoples [ACHHK033]

Significant events that connect people and places throughout the world [ACHHK034]

The various connections Australia has with other countries and how these connections change people and places [ACHHK035]

The effects that people’s connections with, and proximity to, places throughout the world have on shaping their awareness and opinion of those places [ACHHK036]

Evaluate sources for their usefulness and represent data in different forms, for example, maps, plans, graphs, tables, sketches and diagrams [ACHHS042]

Interpret geographical data and other information using digital and spatial technologies as appropriate, and identify spatial distributions, patterns and trends, and infer relationships to draw conclusions [ACHHS044]

Present findings and ideas in a range of communication forms, for example, written, oral, graphic, tabular, visual and maps, using geographical terminology and digital technologies as appropriate [ACHHS045]

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music [ACAMUR091]

Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions [ACAWAM114]

Develop and apply techniques and processes when making their artworks [ACAWAM115]

Explain how visual arts conventions communicate meaning by comparing artworks from social, cultural and historical contexts, including Aboriginal artworks [ACAWAR117]
ORANGE AND ORANGES

The Orange-Nassau were the leading Protestant family of The Netherlands from the mid-sixteenth century (and are now its royal family). William of Orange and his sons were successful military and political leaders and the prominent faces of the dynasty – but its women were doing plenty to increase the family’s hold on power in other, equally visible, ways during the period.

William’s son Frederick Henry and his wife Amalia von Solms created a different sort of power, presiding over an elegant courtly culture. They set the trend for luxury, and they liked to show off those things to which they had exclusive access through the Dutch trading companies – the Dutch East India Company, established in the east in 1602, and the Dutch West India Company in the west in 1621.

The Nassau part of the dynasty’s name came from German lands where other branches were already influential. The Orange component was named after a town in southern France and it was this part, which identified their particular branch, which became a key tool in the dynasty’s strategic public relations.

The four daughters of Frederick Henry and Amalia, for example, all created new palaces and castles named after their family: Oranjewoud, Oranienstein, Oranienburg, and Oranienbaum. They even painted the buildings orange.

Orange carrots were seen to be so provocative in the early modern period that, at various points, they were banned from sale in Dutch markets as the fortunes of the dynasty waxed and waned politically. It is through the Orange-Nassau dynasty and its association with Protestant politics of early modern Europe that the colour gained its religious, political and Dutch associations.

The ships of the Dutch East India Company sailed around the world flying the Prince’s flag based on William’s livery of orange, white and blue. It is now present in names and flags worldwide such as the Orange Free State in South Africa, the flags of New York and Ireland, as well as various forms of Orangist movements that have arisen. Even the town of Orange in country NSW is named after a Prince of Orange-Nassau.

And of course orange is still known as the sporting colour of the Dutch but, curiously, today’s Dutch flag is red, white and blue. The Dutch discovered early on that orange dye was unstable and so, ever practical, orange was changed to the vermilion red which is seen in the modern Dutch flag.

WHITE AT WEDDINGS

In Australia, we tend to see white as traditional for weddings, but in fact it was only in the Victorian era that this became fashionable (when Queen Victoria herself had married in white). Before this, it was common just to wear one’s best.

Wedding saris in India are typically made of silk and are coloured red. Gold embroidery is used for the fine touches to create a rich and dramatic sight.

Image: Marigold garlands
ACTIVITIES

YEAR SEVEN/ SÂT / TUJUH / HATHA

HEADQUARTERS

Using a map, students theorise why Batavia was a good spot for a VOC trade hub. Students can write a report or oral presentation to the CEO arguing for Batavia as the selected site. The report should include appropriate styles of speech, text structures, persuasive language, and demonstrate historical understanding and geographical knowledge.

If you were a major trade corporation setting up a head office today, where would you choose? Students should justify their decision with consideration to characteristics of language, trade routes, politics, safety, stability, workforce, lifestyle and profit. Students could write a media statement or company memo announcing the decision and reasoning.

Students make a plan of tasks to setup their company headquarters (this could be current day, or VOC in Batavia). Display the tasks on a gantt chart or a digital visual planning tool. Expand this activity to include a list of business goals for the first year and a list of required resources with a budget.

ARTIST’S PERSPECTIVE

Students compare Dutch and Indonesian artworks of life in the colonies. How do their viewpoints differ, and how has this impacted the representations in their artworks?

Students create their own artwork of one scene from two viewpoints. Alternatively they could redesign one of the artworks studied from the opposing viewpoint.

ANCIENT INDIA DEPTH STUDY

Within the Australian Curriculum year 7 Ancient History Depth Study: The asian World, the country of focus can be India. It includes content on one historical Indian figure, and the beliefs, values and practices of Indian society, including death and funerary customs, which has strong links to the Zest Festival themes. ACARA provides resources accessible with your education department email at

http://www.scootle.edu.au/curriculum?learningarea=%22History%22&menu=2#

Select and apply year 7 filter and expand ‘3 The asian World. Click ‘view elaboration and matching resources’ under the five relevant content descriptions, and scroll down to select resources.

COMMON GROUND OF RELIGIONS

While religions have key differences, they also have many similarities. Provide students with quotes, rules or laws from the major religions of the 17th & 18th century across the three countries and Australia (Christianity, Judaism, Hinduism, Buddhism, Islam). Have students group the quotes under categories such as kindness and tolerance, life after death, blessings and prayer, reciprocity, good and evil, and creation. Identify similarities, and discuss the power of common ground as a tool to encourage understanding and appreciating diversity.

ARYABHATA

Consider Aryabhata as the historical figure in the History depth study. He was a 5th century mathematician and scientist who wrote Aryabhatiya at 23 years old, which theorised about circumference, rotation and revolution of earth, length of the year, reflection of sunlight, eclipses, orbits of planets, calculation of pi, using letters to represent unknown values, square and cubic roots, zero as a number, quadratic equations and calculating the area of triangles.

When introducing any of the mathematical concepts above, consider how Aryabhata may have come to his discoveries. Discuss with students how challenging it would be to understand the concept without the benefits of text books or modern technologies.

Students could create an advertising campaign to announce Aryabhata as ‘Mathematician of the Millennium’. The campaign should include visual and written advertising, and demonstrate why his discoveries are worthy of the title. Alternatively, students could be assigned one theory and create a news report announcing its discovery and importance to the world.

CURRENCY

Use Indian Rupee, Indonesian Rupiah, and Sri Lankan Rupee in rate and ratio word problems.

RESOURCES

- An ABC splash guide on how to make the news.
  http://splash.abc.net.au/web/splashlive/home

Image: Museum Arsip, Indonesia National Archives Museum.
AUSTRALIAN CURRICULUM

Understand how accents, styles of speech and idioms express and create personal and social identities (ACELA1529).

Understand and explain how the text structures and language features of texts become more complex in informative and persuasive texts and identify underlying structures such as taxonomies, cause and effect, and extended metaphors (ACELA1531).

Understand that coherence of more complex texts relies on devices that signal text structure and guide readers, for example overviews, initial and concluding paragraphs and topic sentences, indexes or site maps or breadcrumb trails for online texts (ACELA1723).

Understand the use of punctuation to support meaning in complex sentences with propositional phrases and embedded clauses (ACELA1532).

Analyze how point of view is generated in visual texts by means of choices, for example gaze, angle and social distance (ACELY1744).

Identify and discuss main ideas, concepts and points of view in spoken texts to evaluate qualities, for example the strength of an argument or the lyrical power of a poetic rendition (ACELY1719).

Use interaction skills when discussing and presenting ideas and information, selecting body language, voice quality and other elements, for example music and sound, to add interest and meaning (ACELY1804).

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to promote a point of view or enable a new way of seeing (ACELY1720).

Analyze and explain the ways text structures and language features shape meaning and vary according to audience and purpose (ACELY1721).

Use prior knowledge and text processing strategies to interpret a range of types of texts (ACELY1722).

Plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, voice, and audio features to convey information and ideas (ACELY1725).

Use a range of software, including word processing programs, to confidently create, edit and publish written and multimodal texts (ACELY1728).

Investigate and use square roots of perfect square numbers (ACMNA150).

Recognize and solve problems involving simple ratios (ACMNA173).

Introduce the concept of variables as a way of representing numbers using letters (ACMNA175).

Create algebraic expressions and evaluate them by substituting a given value for each variable (ACMNA176).

Extend and apply the laws and properties of arithmetic to algebraic terms and expressions (ACMNA177).

Establish the formulas for areas of rectangles, triangles and parallelograms and use these in problem solving (ACMMG159).

Demonstrate that the angle sum of a triangle is 180° and use this to find the angle sum of a quadrilateral (ACMMG166).

The factors that influence the decisions people make about where to live and their perceptions of the liveability of places (ACHHS043).

The influence of accessibility to services and facilities on the liveability of places (ACHHS044).

The influence of environmental quality on the liveability of places (ACHHS045).

The significant beliefs, values and practices of Indian society, with a particular emphasis on one of the following areas: everyday life, warfare, or death and funerary customs (ACDSEH045).

The role of a significant individual in Indian history such as Chandragupta Maurya or Ashoka (ACDSEH133).

Why and how individuals and businesses plan to achieve short-term and long-term personal, organisational and financial objectives (ACHEK018).

Characteristics of entrepreneurs and successful businesses (ACHEK019).

Apply economics and business knowledge, skills and concepts in familiar and new situations (ACHE502).

Present evidence-based conclusions using economics and business language and concepts in a range of appropriate formats, and reflect on the consequences of alternative actions (ACHE504).

Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118).

Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119).

Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121).

Analyze how artists use visual conventions in artworks (ACAVAM123).

Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR124).

Image: The symbol of Pi.
VOC AND OTHER RELIGIONS

The VOC encountered peoples of many other religions in the places where they traded and lived around the globe. When the VOC began to form settlements, they had to decide whether they would allow these people to practice their religion. For example, a number of Muslims travelled from the Indian and Indonesian areas under VOC control to settle at the Cape Colony in South Africa.

In 1641, Antonio van Diemen, who was Governor-General of the Dutch East Indies at the time, drafted what was called the Statute of India, a document of regulations that governed VOC settlements right across the Indian Ocean including the Cape Colony. This ordered that peoples of other religions could ‘not practise in public or venture to propagate it amongst Christians and heathens’. The VOC thus ordered that they were not to practise their religion in public.

ISLAM IN BATAVIA AND VOC OUTPOSTS

The Muslim political leaders, called Orang Cayen, were angry and vocal. Many were rich, well educated and influential, and from the VOC’s point of view very dangerous to keep in Batavia where they could stir up more trouble. The VOC solution was to send these political dissidents away as far as they could, and the Cape Colony seemed the perfect place. Two of the first to arrive in 1667 were the rulers of Sumatra, Sheikh Abdurrahman Matala Sha and Sheikh Mahmood. After 1681, the Cape was the designated place to exile important resistance fighters against the VOC, where it was imagined they could do least damage to the company. So important was he that the VOC governor at the Cape, Simon van der Stel, came to welcome him ashore.

Perhaps one of the most famous exiles was Shaykh Yusuf Abidin Tadia Tjoessoep, born in Goa in India, but a Chief Religious Judge and personal advisor of Sultan Ageng of Banten. He arrived in the Cape in 1694 with a retinue of 49 family members, slaves and followers. He had already escaped twice from VOC officials. So important was he that the VOC governor at the Cape, Simon van der Stel, came to welcome him ashore.

Through this policy the VOC governors brought the Islamic faith to South Africa, one that has enriched the culture of the nation today. Many Muslims in South Africa today call themselves ‘Cape Malay’ although not all of them came from the Malay area.

PELSAERT AND HINDUISM

Francisco Pelsaert, best known in Australia as the captain of the ill-fated 1629 ship the Batavia, had previously spent seven years on Company business in Agra. His 1628 analysis of Indian societies not only documented trading goods and practices but provided the VOC with rich detail on political, religious, social and cultural customs, as well as habitats, furniture and clothing.
**YEAR EIGHT/ ĀTH / DELAPAN / HATHA**

**CONVINCE ME**

Write a persuasive letter to the principal to convince her to take a school trip to Indonesia, India or Sri Lanka. Encourage students to think from the principal’s perspective to determine what would be important to her, for example links to the curriculum, cost and safety. Students should include a budget and itinerary.

**TRADE, MARKETS AND RESOURCES**

Supply each student with a small selection of cards showing items of trade from the VOC, including spices, fabrics, silver, gold, porcelain, and plants. Have students role-play trading items using cards. How do you agree on what items are worth without currency? Did anyone make any good deals? Did anyone feel they lost value? Which items were most sought after and why? Extend the activity by running a second time but using no words (simulating different languages), or by informing the class of shortages or an overabundance of a product. An alternative trade activity is provided in the resource links.

Students design a product for trade, either from the indigenous people to the VOC, or vice versa. Students should consider what resources would the exporter have access to that was limited elsewhere, and design a product suitable for long haul sea travel.

**POPULATION**

To assist students in visualising the large numbers associated with population growth, have students measure the volume of a small rectangular prism object (such as a pad of 100 post it notes). Provide students with the population numbers for Indonesia across multiple centuries. If each post it note represented one person (so a pad of 100 notes is 100 people), have students calculate how many note pads they would need to represent the population. How tall would the post it notes be if we stacked the pads on top of each other? How many classrooms would we need to hold all the post it notes?

The stack of post it notes representing Indonesia’s current population would reach into low earth orbit. For India it would reach into the exosphere!

Create a videographic that shows the urbanisation of Indonesia, beginning with the Dutch colonisation in 1603 until today. Students should consider how to use colours, shapes, audio and text to best communicate information to the audience.

**RAMAYANA AND WAYANG KULIT**

Students compare the Indonesian and Indian versions of The Ramayana, recording their observations on a comparison table. Discuss how oral stories change over time. Do we have any stories shared in Australia across multiple generations?

Ramayana is an epic story. Ask students if they can identify epics from other cultures? What are epic stories used for or trying to teach us?

Wayang Kulit is a form of Javanese shadow puppetry, which would last from sunset to sunrise without intermission. Students are to develop and deliver dramatic performances of an excerpt of the Ramayana story, creating and manipulating their own Wayang Kulit puppet.

The puppets have exaggerated upper body proportions and shrunk lower bodies to make the figure appear to have correct dimensions in shadow. Students could design a movie poster or movie trailer for the puppet performance.

After viewing the plays, students could write a theatre review article.

You can make your own shadow puppet at the Zest Festival!

**DHARMA**

Discuss the concept of Dharma with students, reflecting on its role in the Ramayana story. Identify key points that Dharma is based on your place in society and the obligations that come with your place. A valuable Dharma lesson is that what is right is not always what is easy. Discuss what rules do we have at home or school that are similar to Dharma, such as respecting your elders. Discuss how the concept of Dharma could influence our emotions.

Students could consider the concept of Dharma from the perspective of their puppet. Provide students with a series of scenarios, asking them to decide the Dharma-correct action for their character.

**RESOURCES**

- Activity on population and resources use [http://www.worldof7billion.org/images/uploads/Food_For_Thought.pdf]
UNDERSTAND THE EFFECT OF NOMINALISATION IN THE WRITING OF INFORMATIVE AND PERSUASIVE TEXTS (ACELA1546)

INTERPRET THE STATED AND IMPLIED MEANINGS IN SPOKEN TEXTS, AND USE EVIDENCE TO SUPPORT OR CHALLENGE DIFFERENT PERSPECTIVES (ACELY1730)

PLAN, REHEARSE AND DELIVER PRESENTATIONS, SELECTING AND SEQUENCING APPROPRIATE CONTENT, INCLUDING MULTIMODAL ELEMENTS, TO REFLECT A DIVERSITY OF VIEWPOINTS (ACELY1731)

ANALYSE AND EVALUATE THE WAYS THAT TEXT STRUCTURES AND LANGUAGE FEATURES VARY ACCORDING TO THE PURPOSE OF THE TEXT AND THE WAYS THAT REFERENCED SOURCES ADD AUTHORITY TO A TEXT (ACELY1732)

CREATE IMAGINATIVE, INFORMATIVE AND PERSUASIVE TEXTS THAT RAISE ISSUES, REPORT EVENTS AND ADVANCE OPINIONS, USING DELIBERATE LANGUAGE AND TEXTUAL CHOICES, AND INCLUDING DIGITAL ELEMENTS AS APPROPRIATE (ACELY1810)

EXPLAIN AND ANALYSE THE WAYS THAT IDEAS AND VIEWPOINTS IN LITERARY TEXTS DRAWN FROM DIFFERENT HISTORICAL, SOCIAL AND CULTURAL CONTEXTS MAY REFLECT OR CHALLENGE THE VALUES OF INDIVIDUALS AND GROUPS (ACELT1626)

RECOGNISE, EXPLAIN AND ANALYSE THE WAYS THAT LITERARY TEXTS DRAW ON READERS’ KNOWLEDGE OF OTHER TEXTS AND ENABLE NEW UNDERSTANDING AND APPRECIATION OF AESTHETIC QUALITIES (ACELT1629)

IDENTIFY AND EVALUATE DEVICES THAT CREATE TONE, FOR EXAMPLE HUMOUR, WORDPLAY, INNUENDO AND PARODY IN POETRY, HUMOROUS PROSE, DRAMA OR VISUAL TEXTS (ACELT1438)

INTERPRET AND ANALYSE LANGUAGE CHOICES, INCLUDING SENTENCE PATTERNS, DIALOGUE, IMAGERY AND OTHER LANGUAGE FEATURES, IN SHORT STORIES, LITERARY ESSAYS AND PLAYS (ACELT1767)

EXPLORE THE INTERCONNECTIONS OF COUNTRY AND PLACE, PEOPLE, IDENTITY AND CULTURE IN TEXTS INCLUDING THOSE BY ABORIGINAL AND TORRES STRAIT ISLANDER AUTHORS (ACELT1810)

RECOGNISE AND EXPLAIN DIFFERING VIEWPOINTS ABOUT THE WORLD, CULTURES, INDIVIDUAL PEOPLE AND CONCERNS REPRESENTED IN TEXTS (ACELT1807)

CHOOSE APPROPRIATE UNITS OF MEASUREMENT FOR AREA AND VOLUME AND CONVERT FROM ONE UNIT TO ANOTHER (ACMMG195)

DEVELOP THE FORMULAS FOR VOLUMES OF RECTANGULAR AND TRIANGULAR PRISMS AND PRISMS IN GENERAL. USE FORMULAS TO SOLVE PROBLEMS INVOLVING VOLUME (ACMMG198)

THE CAUSES AND CONSEQUENCES OF URBANISATION, DRAWING ON A STUDY FROM INDONESIA, OR ANOTHER COUNTRY OF THE ASIA REGION (ACHGK054)

PRESENT FINDINGS, ARGUMENTS AND IDEAS IN A RANGE OF COMMUNICATION FORMS SELECTED TO SUIT A PARTICULAR AUDIENCE AND PURPOSE, USING GEOGRAPHICAL TERMINOLOGY AND DIGITAL TECHNOLOGIES AS APPROPRIATE (ACHSS061)

COMBINE THE ELEMENTS OF DRAMA IN DEVISED AND SCRIPTED DRAMA TO EXPLORE AND DEVELOP ISSUES, IDEAS AND THEMES (ACADM040)

DEVELOP ROLES AND CHARACTERS CONSISTENT WITH SITUATION, DRAMATIC FORMS AND PERFORMANCE STYLES TO CONVEY STATUS, RELATIONSHIPS AND INTENTIONS (ACADM041)

PLAN, STRUCTURE AND REHEARSE DRAMA, EXPLORING WAYS TO COMMUNICATE AND REFINE DRAMATIC MEANING FOR THEATRICAL EFFECT (ACADM042)

DEVELOP AND REFINISH EXPRESSIVE SKILLS IN VOICE AND MOVEMENT TO COMMUNICATE IDEAS AND DRAMATIC ACTION IN DIFFERENT PERFORMANCE STYLES AND CONVENTIONS, INCLUDING CONTEMPORARY AUSTRALIAN DRAMA STYLES DEVELOPED BY ABORIGINAL AND TORRES STRAIT ISLANDER DRAMATISTS (ACADM043)

ANALYSE HOW THE ELEMENTS OF DRAMA HAVE BEEN COMBINED IN DEVISED AND SCRIPTED DRAMA TO CONVEY DIFFERENT FORMS, PERFORMANCE STYLES AND DRAMATIC MEANING (ACADM045)

IDENTIFY AND CONNECT SPECIFIC FEATURES AND PURPOSES OF DRAMA FROM CONTEMPORARY AND PAST TIMES TO EXPLORE VIEWPOINTS AND ENRICH THEIR DRAMA MAKING, STARTING WITH DRAMA IN AUSTRALIA AND INCLUDING DRAMA OF ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES (ACADM046)

ANALYSE FACTORS THAT INFLUENCE EMOTIONS, AND DEVELOP STRATEGIES TO DEMONSTRATE EMPATHY AND SENSITIVITY (ACPPS075)

EXAMINE THE BENEFITS TO INDIVIDUALS AND COMMUNITIES OF VALUING DIVERSITY AND PROMOTING INCLUSIVITY (ACPPS079)
HISTORICAL CONTEXT: TRADE

COMPANY COMMERCIAL TACTICS

Francisco Pelsaert’s report was designed to tell the Company what Indians might be interested in buying from them, so that they bought only the most effective sales items and in the right quantities. It was this kind of precision and attention to local detail that made the VOC so successful.

“It is essential therefore, both for the profit of the Honourable Company, and to increase the reputation of our own nation, that we should make it clear that our little country is not merely on a level with England, but surpasses the whole world in skill; and in order to do this, we should send to Java every year rarities: to the value of 100,000 guilders; eight consisting of large pearls; large and fine emeralds (old and novel); sapphires, rubies, and balas-rubies of rich colour; and gold art-ware of kinds which can be described better verbally than in writing, for instance, an antique box or casket, with various ingenious locks, in which different articles can be secured (for it is considered here a sign of skill), that the inside of a thing should be different from the outside).”

Specifically he suggested they send gold chains “of the most ingenious work”, sabres “embellished with some goldwork, slightly curved”, musket barrels “wrought with gold and set with agates of various colours, in which heads are caned, of the kind brought hither overland by the Venetians” and “two or three good battle-pictures, painted by an artist with a pleasing style, for the Moslems want to see everything from close by, also one or two maps of the entire world, also some decorative pictures showing comic incidents, or nude figures.”

INDIAN TRADE WARS

Francisco Pelsaert describes the fierce competition that the VOC began to face for Gujurat trade and the local opinion that the Company had been a cause of the dwindling trade through the region: “goods are now bought from us at Surat, and forwarded in this direction, but formerly they were obtained in even greater quantities from the Portuguese in Cambay, who had a busy trade there, and who brought them to exchange for kannekens, tirkandis, and striped cloths for Mozambique and the coasts … we are cursed not to have the chance to obtain in even greater quantities from the Portuguese, but by the Hindus and Moslems, who put the whole blame on us, saying that we are the scourge of their prosperity; for, even though the Dutch and English business were worth a million rupees annually, it could not be compared to the former trade which was many times greater, not merely in India, but with Arabia and Persia also.”

SPICE WARS

So what were the Dutch looking for to trade and send back home? It was spices, a lot of them are probably sitting in your kitchen cupboards at home and seem quite ordinary now: things like pepper, cinnamon, nutmeg and cloves. But these were exotic to Europeans, and some of them were quite hard to find and grow. Although pepper was one of the first spices the Dutch wanted to trade, and they made a lot of money doing it, they soon wanted to expand their range to other spices too.

But it wasn’t just good business techniques that mattered. The Dutch were prepared to go to war with local peoples and with other trading companies to make sure they had first dibs on what was new and different. This happened for nutmeg, mace and cloves which were very rare indeed. Once the Dutch had control of the business, they made sure no one else could get a look in. This would keep their prices high.

With cloves, they limited the production just to Ambon (in Indonesia) which they controlled; even burning down trees in other places to make sure no one else could compete. This was pretty risky as the trees take twelve years to bear fruit! In the Moluccas too, the Dutch fought violent wars with the local Muslim kingdoms to secure the right to the Banda Islands where nutmeg and mace were produced. In 1621, Coen used Japanese mercenaries to take over Banda, massacring thousands of people and deporting another 800 to Batavia. He then brought in slave labour to work for the Dutch. Coen was notoriously ruthless, and is attributed with the quote, “Despair not, spare your enemies not, for God is with us”, which summed up his unapologetically aggressive pursuit of Company interests.

IVORY: WHITE GOLD

The discovery of African elephant tusks among VOC vessel artefacts found on the Western Australian coast has caused heated debates among scholars. ‘Ivory or ‘white gold’ as it has been known, made elephant tusks a highly desirable product in Indian Ocean commerce. African ivory was softer and easier to carve and paint than that of Asian elephants, and this made it particularly sought after. This trade had been going on far longer than the VOC had existed, but it was a product which they could transport far and wide across their network. The VOC also brought new organisation and firearms to the Cape vicinity, as well as farming areas which had once been wildlife habitats, all of which made it easier to exploit elephants.

In India, ivory was used to create beautiful objects for the elite. The VOC exchanged and bought for themselves a great deal of smaller, transportable and less costly objects that could still show off this prized material, such as boxes and as furniture veneering, ivory could even be used to make pipes, a step up from the basic clay models so commonly found in VOC shipwrecks on our coasts.

Image: Indian spices at market
ACTIVITIES

YEAR NINE/ NAU / SEMBILAN / NAWAYA

CULTURAL SURVEY

Students will survey community perceptions and knowledge about India, Indonesia or Sri Lanka, and that country’s relationship with Australia. Keep the survey participants anonymous, and require a sample selection of various genders, ages, and cultures. Begin with students submitting a list of possible survey questions, and use a democratic process to decide on the survey set. The survey set should include quantitative and qualitative questions. Have students conduct survey, combine data and reflect on the patterns. Were there consistencies or differences between demographic sets? Are there perceptions not based on knowledge? Students should create innovative displays of their conclusions, including mathematical data distribution forms and stem and leaf plots of the quantitative data.

Selecting one or two qualitative answers from the survey, students find examples of sources that reinforce that viewpoint, such as literature, media arts and advertising, visual arts, speeches, and music. Students should analyse the sources to determine how the author’s language and visual choices communicate their views.

CULTURAL EXCHANGE

How does the exchange of cultures between Australia, India, Indonesia and Sri Lanka differ between the Dutch colonisation and today? Begin with students brainstorming into a Venn diagram the types of exchange, and if they are unique to the time or present in both centuries. From the modern forms of cultural exchange, students identify what change in technology, including transport, led to the exchange? Students could also identify the role that geography played in these exchanges.

Discuss with the class if the change to increased cultural exchange is always for the positive? How could it be detrimental? Teacher may choose to expand this into a discussion on globalisation with year 10 students undertaking ‘The Globalising World’ as their historical depth study.

ASIA AND THE WORLD 1750-1918 DEPTH STUDY

The Australian Curriculum year 9 History Depth Study 2: Asia and the World 1750-1918, has many linkages with the Zest Festival 2014 themes when selecting the Dutch East Indies as your country of focus. ACARA provides resources accessible with your education department email at http://www.scootle.edu.au/ec/curriculum?learningarea=%22History%22&menu=2#

Select and apply year 9 filter and expand ‘2 Asia and Australia’. Click ‘view elaboration and matching resources’ under the four relevant content descriptions, and scroll down to select from over 200 resources.

Impact of trade on cultural identity and integrity will be the theme of The Great Discussion at the Zest Festival.

COMPETITIVE ADVANTAGE

The VOC is often mentioned as the first multinational company. Using the VOC as a case study, this activity will explore how they sought and maintained a competitive edge in the trade market, and if a similar formula could be applied in today’s markets. Students will begin by researching and writing a summary of the VOC expansion and trade strategies, and why the VOC was so successful. Students should then hypothesise if the same strategies for success could be applied by a company today. Students conduct an investigation, sourcing evidence to prove or disprove their hypothesis, such as laws, restrictions, tariffs, and changes to competitors, technology, human resources, taxation or supply chains.

Image: Indonesian girl in traditional dance dress
Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts [ACELT1633].

Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts [ACELY1635].

Analyze how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts [ACELY1739].

Listen to spoken texts constructed for different purposes, for example to entertain and to persuade, and analyze how language features of these texts position listeners to respond in particular ways [ACELY1740].

Interpret, analyze and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts [ACELY1742].

Use comprehension strategies to interpret and analyze texts, comparing and evaluating representations of an event, issue, situation or character in different texts [ACELY1764].

Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts [ACELY1745].

Investigate reports of surveys in digital media and elsewhere for information on how data were obtained to estimate population means and medians [ACMSP227].

Identify everyday questions and issues involving at least one numerical and at least one categorical variable, and collect data directly and from secondary sources [ACMSP228].

Construct back-to-back stem-and-leaf plots and histograms and describe data, using terms including ‘skewed’, ‘symmetric’ and ‘bimodal’ [ACMSP282].

Compare data displays using mean, median and range to describe and interpret numerical data sets in terms of location (centre) and spread [ACMSP283].

The extent of European imperial expansion and different perspectives, including in the Asian region [ACHFH017].

The key features (social, cultural, economic, political) of ONE Asian society (such as China, Japan, India, Dutch East Indies) at the start of the period [ACDSEH093].

Change and continuity in the Asian society during this period, including any effects of contact (intended and unintended) with European power(s) [ACDSEH074].

The position of the Asian society in relation to other nations in the world around the turn of the twentieth century (that is 1900), including the influence of key ideas such as nationalism [ACDSEH142].

The way transportation and information and communication technologies are used to connect people to services, information and people in other places [ACDSEH064].

The extent of European imperial expansion and different perspectives, including in the Asian region [ACHFH017].

The key features (social, cultural, economic, political) of ONE Asian society (such as China, Japan, India, Dutch East Indies) at the start of the period [ACDSEH093].

Change and continuity in the Asian society during this period, including any effects of contact (intended and unintended) with European power(s) [ACDSEH074].

The position of the Asian society in relation to other nations in the world around the turn of the twentieth century (that is 1900), including the influence of key ideas such as nationalism [ACDSEH142].

The way people have of place, and how this influences their connections to different places [ACHK065].

The effects of people’s travel, recreational, cultural or leisure choices on places, and the implications for the future of those places [ACHK069].

Critically evaluate information and ideas from a range of sources in relation to civics and citizenship topics and issues [ACHCS084].

Account for different interpretations and points of view [ACHCS085].

Use democratic processes to reach consensus on a course of action relating to a civics or citizenship issue and plan for that action [ACHCS087].

The influence of a range of media, including social media, in shaping identities and attitudes to diversity [ACHCK080].

How ideas about and experiences of Australian identity are influenced by global connectedness and mobility [ACHCK081].

Why and how participants in the global economy are dependent on each other [ACHK039].

How and why businesses seek to create and maintain a competitive advantage in the global market [ACHK042].

The roles and responsibilities of participants in the changing Australian or global workplace [ACHK041].

Develop questions and hypotheses about an economic or business issue or event, and plan and conduct an investigation [ACHK043].

Gather relevant and reliable data and information from a range of digital, online and print sources [ACHK044].

Apply economics and business knowledge, skills and concepts in familiar, new and hypothetical situations [ACHES047].

Present reasoned arguments and evidence-based conclusions in a range of appropriate formats using economics and business conventions, language and concepts [ACHES048].

The extent of European imperial expansion and different perspectives, including in the Asian region [ACHFH017].

The key features (social, cultural, economic, political) of ONE Asian society (such as China, Japan, India, Dutch East Indies) at the start of the period [ACDSEH093].

Change and continuity in the Asian society during this period, including any effects of contact (intended and unintended) with European power(s) [ACDSEH074].

The position of the Asian society in relation to other nations in the world around the turn of the twentieth century (that is 1900), including the influence of key ideas such as nationalism [ACDSEH142].
INDONESIAN INDEPENDENCE
Within Australian Curriculum year 10 History Depth Study 1: World War Two, discuss the Japanese occupation of the Dutch East Indies. With the surrender of Japan at the end of WWII, multiple factors provided Indonesians with an opportunity to fight for independence, not possible before the war. Students conduct brief individual historical inquiries on a question that interests them – What happened to the Dutch people living in Batavia? Were the Indonesian people treated better or worse under Japanese rule? Why did the Dutch deny Indonesia’s claim to independence after the Japanese surrender? Combine these inquiries together to create a class book, multi modal presentation, news report or documentary.
Tamara Fielding is a half Javanese half Dutch (known as an Indo) woman, who fled Jakarta as a refugee during the National war of independence of Indonesia, due to her partial Dutch heritage. Using Mrs Fielding as a case study, explore why independence does not affect everyone equally.
Students should imagine it is 1945 and write a letter supporting Indonesia’s independence. The letter should include historical content, demonstrate persuasive writing techniques, and an understanding of democratic principles.
Students are invited to submit a design for the currency of the new nation of Indonesia in 1949. The coins and notes should reflect Indonesia’s history and culture while being sensitive to the political turmoil and attitudes of the country.

NEIGHBOURING RELATIONS
Students compare coverage of the 2013 Australia-Indonesia spying news story from Australian and Indonesian media. Compare journalistic structure, details discussed, vocabulary and bias. Discuss how the journalists perspectives are reflected in the writing, and if a journalist can be (or should be) completely objective?
Assign roles in the story to each student, and hold a press conference. Have journalists ask questions of the ‘Indonesian President’, ‘Australian Prime Minister’, ‘political commentators’ and ‘intelligence officers’. Encourage each person to justify the actions of that role. What would be that person’s responsibility and perspective?

BARONG MASKS
Begin by viewing images or film of Barong masks in use. Discuss features of the masks – shape, colour, style, material, expression – and how these features work together to create a recognisable character. Students will make their own Barong masks using at least three elements from the discussion. Expand this activity by challenging students to develop an innovative way to display their masks – perhaps hung from a coat rack, reflecting in a mirror, or situated onstage.

RESOURCES
Tamara Fielding article

Image: Indonesian boy with Indonesian flag
AUSTRALIAN CURRICULUM

Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people [ACELA1646]

Understand that people’s evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication [ACELA1650]

Compare the purposes, text structures and language features of traditional and contemporary texts in different media [ACELA1654]

Understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects [ACELA1657]

Evaluate the impact on audiences of different choices in the representation of still and moving images [ACELA1572]

Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences [ACELA1571]

Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts [ACELT1639]

Analyze and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response [ACELT1641]

Evaluate the social, moral and ethical positions represented in texts [ACELT1712]

Analyze and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices [ACELY1749]

Identify and explain the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage [ACELY1750]

Use organisation patterns, voice and language conventions to present a point of view on a subject, speaking clearly, coherently and with effect, using logic, imagery and rhetorical devices to engage audiences [ACELY1813]

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to influence a course of action [ACELY1751]

Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences [ACELY1752]

Use comprehension strategies to compare and contrast information within and between texts, identifying and analyzing embedded perspectives, and evaluating supporting evidence [ACELY1754]

Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues [ACELY1756]

Use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user [ACELY1776]

The major movements for rights and freedom in the world and the achievement of independence by former colonies [ACOKFH022]

The significance of World War II to Australia’s international relationships in the twentieth century, with particular reference to the United Nations, Britain, the USA and Asia [ACDSEH110]

Use historical terms and concepts [ACHHS183]

Identify and select different kinds of questions about the past to inform historical inquiry [ACHHS184]

Identify and locate relevant sources, using ICT and other methods [ACHHS186]

Process and synthesise information from a range of sources for use as evidence in an historical argument [ACHHS188]

Identify and analyse the perspectives of people from the past [ACHHS190]

Identify and analyse different historical interpretations (including their own) [ACHHS191]

Develop texts, particularly descriptions and discussions that use evidence from a range of sources that are referenced [ACHHS192]

Select and use a range of communication forms (oral, graphic, written) and digital technologies [ACHHS193]

Account for different interpretations and points of view [ACHCS098]

Recognise and consider multiple perspectives and ambiguities, and use strategies to negotiate and resolve contentious issues [ACHCS099]

Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions [ACAVA126]

Develop and refine media production skills to integrate and shape the technical and symbolic elements in images, sounds and text for a specific purpose, meaning and style [ACAMA075w]

Plan and design artworks that represent artistic intention [ACAVA128]

Present ideas for displaying artworks and evaluate displays of artworks [ACAVA129]

Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences [ACAMA079]

Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait (Islander Peoples, and international media artworks [ACAMA097]

Develop and refine techniques and processes to represent ideas and subject matter [ACAVA127]

Identify and analyse a range of representations of still and moving images [ACAMA129]

Present ideas for displaying artworks and evaluate displays of artworks [ACAVA128]

Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by media conventions, social beliefs and values for a range of audiences [ACAMA079]

Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait (Islander Peoples, and international media artworks [ACAMA097]

Develop and refine techniques and processes to represent ideas and subject matter [ACAVA127]