

EDUC3800: Intercultural Understanding for Educators

Callaghan

Semester 2 - 2023



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

OVERVIEW

Course Description

This course will address intercultural understanding by enabling students to travel abroad to visit schools and/or teacher training situations in appropriate countries. Students will engage in Work Integrated Learning in these situations. Students will develop skills in cultural awareness before they visit the site and will reflect on the growth or otherwise of these understandings when they return. It will directly address the ACARA Australian Curriculum General Capability of Intercultural Understanding and the Sustainability perspective of the Australian curriculum.

Requisites

Enrolment in this course is dependent on meeting the teacher education admission milestone of successful completion of

- Three HSC band 5s (including one in English) or
- 80 units of UoN courses or
- Regulatory authority approved comparable pathways or
- Commencement in the program pre 2016.

Students must be active in one of the programs:

Master Teaching (Secondary) [11715]

Bachelor of Arts / B Laws (Honours) [12340]

Bachelor of Teaching (Early Childhood and Primary) (Hons) [12366]

Bachelor of Teaching (Health and Physical Education) (Hons) [12367]

Bachelor of Teaching (Humanities) (Hons) [12368]

Bachelor of Teaching (Health and Physical Education) (Hons) [12370]

Bachelor of Teaching (Mathematics) (Hons) [12371]

Bachelor of Teaching (Science) (Honours) [12372]

Bachelor of Teaching (Technology) (Hons) [12373]

Bachelor of Arts [40096]

Bachelor of Education (Early Childhood and Primary) [40105]

Bachelor of Education (Primary) [40106]

Bachelor of Education (Secondary) [40107]

Bachelor of Education (Secondary) (Hons) [40108]

Bachelor of Education (Early Childhood and Primary) (Hons) [40109]

Bachelor of Education (Primary) (Hons) [40110]

Bachelor of Music / Bachelor of Arts [40120]

Enrolment in this course is dependent on meeting the teacher education admission milestone of successful completion of

- Three HSC band 5s (including one in English) or
- 80 units of UoN courses or
- Regulatory authority approved comparable pathways or
- Commencement in the program pre 201.

Assumed Knowledge

Minimum of 160 units of undergraduate study

COURSE OUTLINE

www.newcastle.edu.au

CRICOS Provider 00109J

Contact Hours	Field Study Online 120 hour(s) per Term Full Term Participation in Study Abroad program - 2 weeks approximately *Fieldwork hours may be subject to change, please refer to your specific course outline. Lecture Face to Face On Campus 6 hour(s) per Term Full Term starting Week 1 *Lecture hours may be subject to change, please refer to your specific course outline Online Activity Online 4 hour(s) per Term Full Term Online discussion forums and interactive participation, multiple sessions to total 4 hours
Unit Weighting	10
Workload	Students are required to spend on average 120-140 hours of effort (contact and non-contact) including assessments per 10 unit course.

CONTACTS

Course Coordinator	Callaghan Associate Professor Heather Sharp Lecturer and Tutor Heather.Sharp@newcastle.edu.au 02 4921 8700 Consultation: Please email for a zoom or face to face appointment I am to answer emails within two (2) business days; you are welcome to send me a reminder email if you do not receive a response.
Teaching Staff	Other teaching staff will be advised on the course Canvas site.
School Office	School of Education V Building Callaghan Education@newcastle.edu.au +61 2 4921 6428

SYLLABUS

Course Content	<ul style="list-style-type: none">• Cultural awareness of designated Study Abroad country including some basic language, literature, history, geography and cultural studies.• Visiting designated country and participating in activities with students and/or teachers in that country, usually assisting in teaching classes and also meeting and engaging with members of the teaching profession there.• Reflecting on experiences in terms of good teaching principles from an Australian perspective but also acknowledging how others may see differently.• Reflecting on the barriers and supports that influence intercultural understanding.
Course Learning Outcomes	On successful completion of this course, students will be able to: <ol style="list-style-type: none">1. Develop cultural awareness of designated Study Abroad country including some basic language, literature, history, geography and cultural studies.2. Visit designated country and participate in activities with students and/or teachers in that country, usually assisting in teaching classes and also meeting and engaging with members of the teaching profession there.

3. Reflect on their experiences in terms of good teaching principles from an Australian perspective but also acknowledging how others may see teaching differently.
4. Reflect on the barriers and supports that influence intercultural understanding.

Course Materials

SCHEDULE

Please check the Canvas site for study tour specific readings and activities.

ASSESSMENTS

This course has three assessments. Each assessment is described in more detail in the sections below.

	Assessment Name	Due Date	Involvement	Weighting	Learning Outcomes
1	Feature article for The Conversation: Write a feature article for news website, The Conversation	4 weeks before Study Tour	Individual	30%	2, 3
2	Educational resource with rationale: Produce a Focused Learning Episode (lesson plan) that includes engaging activities around one artefact or other primary source	4 weeks post Study Tour	Individual	40%	1, 3
3	Travel Diary with pre and post survey: Complete two surveys and one structured travel diary	Pre survey: 2 weeks before Study Tour Post survey: 1 week post Study Tour	Individual	30%	1, 4

Late Submissions

The mark for an assessment item submitted after the designated time on the due date, without an approved extension of time, will be reduced by 10% of the possible maximum mark for that assessment item for each day or part day that the assessment item is late. Note: this applies equally to week and weekend days.

Assessment 1

Assessment Type Purpose

Feature article for The Conversation

You have been invited by the editor of *The Conversation* to write a feature article for their online platform. Your audience is an informed, educated public who enjoy learning about new topics.

Your article must consider one or more of the following quotes:

"What can we know of the past and how can we best represent it?...While the construction of historical memory continues to excite controversy, it is important that we understand the reasons for people's investment in the past and the relationship between collective memory and contemporary identity." (Lake, 2006, pp. 1, 3)

"When we attempt to answer the question, What is history?, our answer, consciously or unconsciously, reflects our own position in time, and forms part of our answer to the broader question, what view we take of the society in which we live." (Carr, 1961, p. 5)

'History' as a discipline is viewed by Marwick as distinct from 'the past', writing "...I make a firm distinction between 'history' (what historians do) and 'the past' (everything in its near infinitude that happened in the past, entirely regardless of any activities by historians)." (Marwick, 2001, p. 9)

"...accounts of the past are always interpretive and always open to dispute and question. The discipline of history is both less than the past (because not all of the past can be understood) and more than the past (because our accounts of the past are overlaid by our assumptions and presuppositions). (Husbands, 1996, p. 5)

Description

Details:

Before you begin writing, familiarise yourself with the style, conventions, and tone of *The Conversation* whose motto is *academic rigour, journalistic flair*. Read at least five (5) articles written for *The Conversation* so that you understand the expectations of rigour and flair, accessible at: <https://theconversation.com/au>

Your article must follow the structural and writing style and tone conventions required by *The Conversation*. This includes:

- a headline;
- the article content itself;
- three to four images (for example one or more of: a photograph, a map, an illustration, a primary source, or anything else suitable);
- at least one audio visual source;
- at least one hyperlink or embedded social media post (for example, from twitter, another Conversation article, Instagram or Facebook) as appropriate; and
- an author statement (that is, your name and 1-2 sentences about yourself).

Specifications:

Structure your article in five (5) sections as follows:

Section 1: Context of commemoration of World War I (WWI) in Australia.

Section 2: Origins of the beginning of World War I.

Section 3: Engaging directly or indirectly with one of the quotes relevant to your article and perspective.

Section 4: Consideration of the legacy of WWI in France and/or Belgium.

Section 5: Summarise and synthesise your article.

Word Length: 1000 words (+/- 10%)

Topic selection:

In writing this article, you may choose what topic to have as your main focus. You will notice that many authors who write for *The Conversation* focus their articles on a small, specific topic and frame it within a larger subject. In the case of this assignment, the larger topic is WWI.

Sample topics you could select include:

- a specific commemoration event/service;
- a specific area of France and Belgium that is still impacted by WWI;
- a specific battle that involved Australians in WWI;
- an interesting soldier, nurse, civilian, or other interesting and relevant person;
- an aspect of remembrance;
- a focus on public memory;
- a specific monument or memorial; or
- a topic of personal choice.

Weighting

Length

Due Date

Submission Method

Assessment Criteria

30%

1000 words (+/- 10%)

4 weeks before Study Tour.

Online

Assessment submission method varies with each tour, check on Canvas for specific tour information.

1. Evidence of cultural awareness of relevant country,
2. Evidence of making links between cultural awareness of relevant country and Australian contexts,

Return Method
Feedback Provided

3. Professional standard of written English and consistent and accurate use of APA.
Online
Online

Assessment 2

Assessment Type
Purpose

Virtual Museum: Educational resource with lesson activities
Note: This is an individual assignment; however, you can also work across pairs/groups so that a sequence of educational resources is created, that you can share. Each student must submit their own standalone assignment.

If you would like to take a different focus for your assignment, for example children's literature or a topic more closely related to Global Sustainability or your major or minor area of study, please consult with me; I am more than happy to negotiate a variation to this task.

Description and Context

The History Teachers' Association has invited the Study Tour group to create an online virtual museum that includes a compilation of educational resources to be made available to teachers in the lead up to Anzac Day, 2023. They have asked:

We request an online virtual museum that contains a compilation of educational resources that relate to the Remembrance Trail through Belgium and France and is designed for students in Stage 3, 4, 5, or 6. The educational resource must be relevant to the Australian Curriculum outcomes. Primary sources or artefacts must be used in the resource or as an activity prompt. Any KLA can be used as the focus for the resource and associated learning activities. A museum description label must be included.

Description

This assignment requires you to draw on the insights you have gained through exploring museums, monuments, and memorials (as part of the fieldwork component in this course).

You are required to develop and demonstrate your skills as a curator, educator, and historian to:

- Select 2-3 artefacts or other primary sources.
 - Take a high-quality photograph of it, for example, using the GlamX Lab 3D camera; or locate one online.
- Write a 50-word museum description label for each artefact/primary source:
 - This will include a title, its year of creation, country of origin; its materials; descriptive overview of what it is including author/creator if known.
 - Information can be found at: <https://mgnsu.org.au/sector/resources/online-resources/exhibition/exhibition-labelling/>
- Develop a 60-minute lesson that includes engaging learning activities;
- Communicate learning activities within a Focused Learning Episode (FLE) (template provided, similar to a lesson plan); and
 - Completed samples can be found at: <https://rememberingforpeace.weebly.com/remembrance-trail.html>

Sample topics:

Sample topics include (this is not a prescriptive nor exhaustive list, just ideas to get you started):

- An experience of a soldier, nurse, mother, sister, loved one, or friend;
- A specific battle;
- Why and how a specific memorial was established;

- Analysing the historical and contemporary context of a memorial;
- The Villers-Bretonneux memorial;
- Educating for peace;
- The Treaty of Versailles and/or signing of the Armistice;
- The poppy/poppies (red, blue, white);
- Picture book: *Tale of Two Diggers* or *Maud Butler: You can't fight, you're a girl*;
- The Christmas Eve Truce;
- Princess Mary's Christmas Boxes;
- The village of Arras (pre, during and post-war);
- The village of Albert (pre, during and post-war);
- Food during WWI;
- Belgian refugees during WWI;
- Any site along the Remembrance Trail;
- Trench warfare (Stage 5)
- Or, any other topic that interests you and is relevant to the assignment.

To develop ideas, access a range of existing educational resources such as picture books, educational resources in the library such as those developed by experienced teachers, government departments, textbooks, online educational sites, museums with an online presence, and other relevant sources. Talking through your ideas with students and staff is also a good strategy to develop creative ideas.

Creativity and imagination are encouraged and rewarded for this assignment. *Remember*, this needs to be designed to engage school students—and their teachers!

Artefact or Primary Source and Associated Learning Activities

For this section of the assignment, you must:

- Produce a FLE to enhance your students' learning experience of the selected artefact or primary source.

The Focused Learning Episode must include:

- KLA, Stage Level, Outcomes specific to the Australian Curriculum (in table/dot point form); and
- The FLE needs to articulate how you would use the selected artefact or primary source and associated learning activities.

A suggested framework for the activity includes: The FLE could be made up of three activities, with each activity addressing one of the critical aspects of the historian's craft as outlined by Sam Wineburg (2001) in his book *Historical thinking and other unnatural acts* as follows:

- A source profiling activity – an activity that helps students determine where the source is from, who produced it, why, etc.;
- A source corroboration activity – an activity that requires students to compare and contrast the various sources (ie. to consider if they tell the same story or different stories); and
- A source contextualisation activity – an activity that helps students place the sources in the larger historical context of their time.

Please note: a worksheet that requires students to engage in only comprehension questions or lower order thinking type activities related to the selected artefact or primary source will be awarded a fail mark.

Upload your artefact/primary source and museum label to the virtual museum when instructed to, onto the online platform that will be made available.

Important Administration Information

You must acknowledge the use of ideas and/or information drawn from other sources through in-text referencing, using the APA referencing system. The more you provide evidence of your understanding of the concepts through in-text references, the more you provide evidence of the quality of your work. The reference list is **not** included in the word count.

You are strongly advised to carefully review the instructions above before undertaking and submitting your assignment.

Weighting

40%

Length

1000 words or equivalent

Due Date

4 weeks post Study Tour

Submission Method

Online

Assessment Criteria

1. Artefact or primary source selection
2. Educational Relevance
3. Educational Activities.

Return Method

Online

Feedback Provided

Online

Assessment 3

Assessment Type

Project

Purpose

Post Study Tour Reflection and Exhibition Project: The post study tour reflection and exhibition task requires students to reflect deeply upon their learning during the study tour and share this learning with others.

Description

Each study tour will have a different approach to the post study tour reflection and exhibition project. Visit the assessment folder relevant to your study tour on the EDUC3800 Canvas site for specific details.

General details: All students are required to maintain a travel diary during their study tour. Upon return students will produce a written/visual reflection upon their learning during the study tour and will participate in a presentation/exhibition day to share this learning experience. This may also include visuals, lesson planning tasks, learning object tasks, web page reviews etc.

Weighting

30%

Length

2000 words or equivalent

Due Date

Pre survey: 2 weeks before Study Tour

Submission Method

Post survey: 1 week post Study Tour.

Assessment Criteria

Online

1. Pre-travel survey completed
2. Travel Diary Entries
3. Post travel survey completed

Return Method

Online

Feedback Provided

Online

ADDITIONAL INFORMATION

Grading Scheme

This course is graded as follows:

Range of Marks	Grade	Description
85-100	High Distinction (HD)	Outstanding standard indicating comprehensive knowledge and understanding of the relevant materials; demonstration of an outstanding level of academic achievement; mastery of skills*; and achievement of all assessment objectives.
75-84	Distinction (D)	Excellent standard indicating a very high level of knowledge and understanding of the relevant materials; demonstration of a very high level of academic ability; sound development of skills*; and achievement of all assessment objectives.

65-74	Credit (C)	Good standard indicating a high level of knowledge and understanding of the relevant materials; demonstration of a high level of academic achievement; reasonable development of skills*; and achievement of all learning outcomes.
50-64	Pass (P)	Satisfactory standard indicating an adequate knowledge and understanding of the relevant materials; demonstration of an adequate level of academic achievement; satisfactory development of skills*; and achievement of all learning outcomes.
0-49	Fail (FF)	Failure to satisfactorily achieve learning outcomes. If all compulsory course components are not completed the mark will be zero. A fail grade may also be awarded following disciplinary action.

*Skills are those identified for the purposes of assessment task(s).

Communication Methods

Communication methods used in this course include:

- Canvas Course Site: Students will receive communications via the posting of content or announcements on the Canvas course site.
- Email: Students will receive communications via their student email account.

Course Evaluation

Oral Interviews (Vivas)

As part of the evaluation process of any assessment item in this course an oral examination (viva) may be conducted. The purpose of the oral examination is to verify the authorship of the material submitted in response to the assessment task. The oral examination will be conducted in accordance with the principles set out in the [Oral Examination \(viva\) Procedure](#). In cases where the oral examination reveals the assessment item may not be the student's own work the case will be dealt with under the [Student Conduct Rule](#).

Academic Misconduct

All students are required to meet the academic integrity standards of the University. These standards reinforce the importance of integrity and honesty in an academic environment. Academic Integrity policies apply to all students of the University in all modes of study and in all locations. For the Student Academic Integrity Policy, refer to <https://policies.newcastle.edu.au/document/view-current.php?id=35>.

Adverse Circumstances

The University acknowledges the right of students to seek consideration for the impact of allowable adverse circumstances that may affect their performance in assessment item(s). Applications for special consideration due to adverse circumstances will be made using the online Adverse Circumstances system where:

1. the assessment item is a major assessment item; or
2. the assessment item is a minor assessment item and the Course Co-ordinator has specified in the Course Outline that students may apply the online Adverse Circumstances system;
3. you are requesting a change of placement; or
4. the course has a compulsory attendance requirement.

Before applying you must refer to the Adverse Circumstance Affecting Assessment Items Procedure available at:

<https://policies.newcastle.edu.au/document/view-current.php?id=236>

Important Policy Information

The Help button in the Canvas Navigation menu contains helpful information for using the Learning Management System. Students should familiarise themselves with the policies and procedures at <https://www.newcastle.edu.au/current-students/no-room-for/policies-and-procedures> that support a safe and respectful environment at the University.

This course outline was approved by the Head of School. No alteration of this course outline is permitted without Head of School approval. If a change is approved, students will be notified and an amended course outline will be provided in the same manner as the original.

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EDUC3800: Intercultural Understandings

Feature Article Assessment Task Sheet

Student Name		Student No.	
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Tutor's Name		Result	
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Due Date	Friday, 8 September 2023	Weighting:	30%
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Item Genre	Feature article for The Conversation	Length	1000 words, or equivalent (+/-10%)
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Task Information

Note: you can complete this assignment individually.

Task:

You have been invited by the editor of *The Conversation* to write a feature article for their online platform. Your audience is an informed, educated public who enjoy learning about new topics.

Your article must consider one or more of the following quotes:

"What can we know of the past and how can we best represent it?...While the construction of historical memory continues to excite controversy, it is important that we understand the reasons for people's investment in the past and the relationship between collective memory and contemporary identity." (Lake, 2006, pp. 1, 3)

"When we attempt to answer the question, What is history?, our answer, consciously or unconsciously, reflects our own position in time, and forms part of our answer to the broader question, what view we take of the society in which we live." (Carr, 1961, p. 5)

'History' as a discipline is viewed by Marwick as distinct from 'the past', writing "...I make a firm distinction between 'history' (what historians do) and 'the past' (everything in its near infinitude that happened in the past, entirely regardless of any activities by historians)." (Marwick, 2001, p. 9)

"...accounts of the past are always interpretive and always open to dispute and question. The discipline of history is both less than the past (because not all of the past can be understood) and more than the past (because our accounts of the past are overlaid by our assumptions and presuppositions). (Husbands, 1996, p. 5)

Details:

Before you begin writing, familiarise yourself with the style, conventions, and tone of *The Conversation* whose motto is *academic rigour, journalistic flair*. Read at least five (5) articles written for The Conversation so that you understand the expectations of rigour and flair, accessible at: <https://theconversation.com/au>

Your article must follow the structural and writing style and tone conventions required by *The Conversation*. This includes:

- a headline;
- the article content itself;
- three to four images (for example one or more of: a photograph, a map, an illustration, a primary source, or anything else suitable);
- at least one audio visual source;
- at least one hyperlink or embedded social media post (for example, from twitter, another Conversation article, instagram or facebook) as appropriate; and
- an author statement (that is, your name and 1-2 sentences about yourself).

Specifications:

Structure your article in five (5) sections as follows:

Section 1: Context of commemoration of World War I (WWI) in Australia.

Section 2: Origins of the beginning of World War I.

Section 3: Engaging directly or indirectly with one of the quotes relevant to your article and perspective.

Section 4: Consideration of the legacy of WWI in France and/or Belgium.

Section 5: Summarise and synthesise your article.

Word Length: 1000 words (+/- 10%)

Topic selection:

In writing this article, you may choose what topic to have as your main focus. You will notice that many authors who write for *The Conversation* focus their articles on a small, specific topic and frame it within a larger subject. In the case of this assignment, the larger topic is WWI. Sample topics you could select include:

- a specific commemoration event/service;
- a specific area of France and Belgium that is still impacted by WWI;
- a specific battle that involved Australians in WWI;
- an interesting soldier, nurse, civilian, or other interesting and relevant person;
- an aspect of remembrance;
- a focus on public memory;
- a specific monument or memorial; or
- a topic of personal choice.

Notes to consider:

While you are expected to engage deeply with the content, this is not an academic essay, so the same referencing requirements are not needed. You must support claims you make by drawing on experts, but they don't need to be APA referenced. Follow the conventions of other *The Conversation* articles to guide you in this matter.

The following *The Conversation* articles are useful to demonstrate the style and tone required, and also for their content connection to your task:

<https://theconversation.com/we-cant-see-the-war-for-the-memorials-balancing-education-and-commemoration-62689>

<https://theconversation.com/bread-like-chaff-and-putrid-rations-how-ww1-troops-obsessed-over-food-55312>

<https://theconversation.com/australias-unknown-soldier-a-powerful-symbol-of-loss-and-faith-39685>

<https://theconversation.com/stitching-lives-back-together-mens-rehabilitation-embroidery-in-wwi-76326>

<https://theconversation.com/turkish-view-remains-neglected-in-our-understanding-of-gallipoli-38658>

<https://theconversation.com/flies-filth-and-bully-beef-life-at-gallipoli-in-1915-39321>

Context of assignment:

Social media or social software are expanding the possibility of producing and disseminating knowledge in the field of history.[2] Social platforms represent key elements of interactions between public historians and communities. Public historians can organize and filter user-generated content and activities by collecting information, documentary material, and memories. Social media build online relationships, reinforce identities, and consolidate kinship and communities.[3] However, the ways in which local communities engage with the past made possible through Web 2.0 participatory practices[4] are not necessarily confined to involving professional actors. This can be achieved by the public directly participating in cultural enterprises within communities.[5]

So far, the First World War has been commemorated in the digital media by different cultural and institutional bodies, which have predominantly questioned the public on this conflict at a regional, national, and international scale.[12] Twitter has also been affected. The hashtags #WW1 and #WW1Centenary[13], and in France #centenaire, are popular amongst users. Several social media projects are largely concerned with how common people and their families passed through this cataclysm of destruction and death.

Source: <https://public-history-weekly.degruyter.com/5-2017-24/public-history-with-tweets/>

Quote References:

Carr, E.H. (1961). *What is history?* New York, NY: Vintage Books.

Husbands, C. (1996). *What is history teaching: Language ideas and meaning in learning about the past*. Buckingham, United Kingdom: Open University Press.

Lake, M. (2006). *Memory, monuments, and museums: The past in the present*. Melbourne, Australia: Melbourne University Press.

Marwick, A. (2001). *The new nature of history: Knowledge, evidence, language*. Hampshire, United Kingdom: Palgrave.

You are strongly advised to carefully review the instructions above before undertaking and submitting your assignment.

This task sheet must be attached to your assignment when it is submitted. Please submit your assignment via email or by arrangement with your lecturer.

Feature Article	High Distinction 10-8.5	Distinction 8-7.5	Credit 7-6.5	Pass 6-5	Fail 4.5-0	Mark /20
<p>Topic selection and Content</p> <p>Included all required parts of a feature article for The Conversation as indicated in the criteria sheet.</p> <p>Main argument made evaluates key concepts and ideas relevant to topic.</p>	<p>You have used exemplary sources that clearly and directly link to your selected topic.</p> <p>You have included all the required parts of a feature article.</p> <p>You have demonstrated deep knowledge of the key concepts and ideas relevant to your topic.</p>	<p>You have used appropriate sources with clear links to your selected topic.</p> <p>You have included the required parts of a feature article, with only minor errors.</p> <p>You have demonstrated a good amount of deep knowledge of the key concepts and ideas relevant to your topic in all or most of your work</p>	<p>Appropriate sources used, in the main, with one or two weak (but not inappropriate) selections</p> <p>Required parts of a feature article included with some obvious errors, or one major error.</p> <p>Demonstrated satisfactory depth of knowledge of the key concepts and ideas relevant to your topic is evident in your work.</p>	<p>Your use of sources did not accurately connect with your selected topic, or were irrelevant due to context, date, or other reason</p> <p>You have included the required parts of a feature article in an incomplete and/or incorrect way.</p> <p>You have demonstrated very limited depth of knowledge of the key concepts and ideas relevant to your topic</p>	<p>You have used incorrect types of sources, or inappropriate sources, and have not included required parts of a feature article</p> <p>You have demonstrated no, or limited, depth of knowledge in your work.</p> <p>OR</p> <p>Incomplete submission</p>	
Feature Article conventions and literacy	Excellent 9-10	Good 7-8	Satisfactory 5-6	Limited 3-4	Poor 0-2	Mark /10
<p>Written in well-formed standard English (grammar, punctuation, paragraphs, spelling).</p> <p>Readership engagement</p>	<p>Grammar, spelling and punctuation is of a high standard</p> <p>Quoting and paraphrasing is completed to a sophisticated level</p> <p>Writing style is highly engaging and adheres to The Conversation text type</p>	<p>Grammar, spelling and punctuation is of a high standard, any errors do not detract from meaning</p> <p>Quoting and paraphrasing is completed correctly</p> <p>Writing style is highly engaging and adheres to The Conversation text type with only minor lapses</p>	<p>Some consistent errors in grammar, spelling and punctuation, but meaning is still evident</p> <p>Use of quoting is appropriate</p> <p>Adheres to The Conversation text type but lacks reader engagement and/or with some lapses.</p>	<p>Frequent errors with grammar, spelling and punctuation occur, that detract from its meaning</p> <p>Relied heavily on quotes instead of paraphrasing</p> <p>Adheres to The Conversation text type with significant errors and is not written in a way to engage the reader</p>	<p>Very frequent errors with grammar, spelling and punctuation</p> <p>Relied heavily on quotes</p> <p>Does not adhere to The Conversation text type</p> <p>OR</p> <p>Incomplete submission</p>	

EDUC3800: Intercultural Understandings

Focused Learning Episode Assessment Task Sheet

Student Name		Student No.	
Tutor's Name		Result	
Due Date	4 weeks post Study Tour	Weighting:	40%
Item Genre	Virtual Museum: Educational resource with lesson activities.	Length	1000 words, or equivalent.

Task Information

Note: This is an individual assignment; however, you can also work across pairs/groups so that a sequence of educational resources is created, that you can share. Each student must submit their own standalone assignment.

If you would like to take a different focus for your assignment, for example children's literature or a topic more closely related to Global Sustainability or your major or minor area of study, please consult with me; I am more than happy to negotiate a variation to this task.

Description and Context

The History Teachers' Association has invited the Study Tour group to create an online virtual museum that includes a compilation of educational resources to be made available to teachers in the lead up to Anzac Day, 2023. They have asked:

We request an online virtual museum that contains a compilation of educational resources that relate to the Remembrance Trail through Belgium and France and is designed for students in Stage 3, 4, 5, or 6. The educational resource must be relevant to the Australian Curriculum outcomes. Primary sources or artefacts must be used in the resource or as an activity prompt. Any KLA can be used as the focus for the resource and associated learning activities. A museum description label must be included.

This assignment requires you to draw on the insights you have gained through exploring museums, monuments, and memorials (as part of the fieldwork component in this course).

You are required to develop and demonstrate your skills as a curator, educator, and historian to:

- Select 2-3 artefacts or other primary sources.
 - Take a high-quality photograph of it, for example, using the GlamX Lab 3D camera; or locate one online.
- Write a 50-word museum description label for each artefact/primary source:
 - This will include a title, its year of creation, country of origin; its materials; descriptive overview of what it is including author/creator if known.
 - Information can be found at: <https://mgns.w.org.au/sector/resources/online-resources/exhibition/exhibition-labelling/>
- Develop a 60-minute lesson that includes engaging learning activities;
- Communicate learning activities within a Focused Learning Episode (FLE) (template provided, similar to a lesson plan); and
 - Completed samples can be found at: <https://rememberingforpeace.weebly.com/remembrance-trail.html>

Sample topics:

Sample topics include (this is not a prescriptive nor exhaustive list, just ideas to get you started):

- An experience of a soldier, nurse, mother, sister, loved one, or friend;

- A specific battle;
- Why and how a specific memorial was established;
- Analysing the historical and contemporary context of a memorial;
- The Villers-Bretonneux memorial;
- Educating for peace;
- The Treaty of Versailles and/or signing of the Armistice;
- The poppy/poppies (red, blue, white);
- Picture book: *Tale of Two Diggers* or *Maud Butler: You can't fight, you're a girl*;
- The Christmas Eve Truce;
- Princess Mary's Christmas Boxes;
- The village of Arras (pre, during and post-war);
- The village of Albert (pre, during and post-war);
- Food during WWI;
- Belgian refugees during WWI;
- Any site along the Remembrance Trail;
- Trench warfare (Stage 5)
- Or, any other topic that interests you and is relevant to the assignment.

To develop ideas, access a range of existing educational resources such as picture books, educational resources in the library such as those developed by experienced teachers, government departments, textbooks, online educational sites, museums with an online presence, and other relevant sources. Talking through your ideas with students and staff is also a good strategy to develop creative ideas.

Creativity and imagination are encouraged and rewarded for this assignment. *Remember*, this needs to be designed to engage school students—and their teachers!

Artefact or Primary Source and Associated Learning Activities

For this section of the assignment, you must:

- Produce a FLE to enhance your students' learning experience of the selected artefact or primary source.

The Focused Learning Episode must include:

- KLA, Stage Level, Outcomes specific to the Australian Curriculum (in table/dot point form); and
- The FLE needs to articulate how you would use the selected artefact or primary source and associated learning activities.

A suggested framework for the activity includes: The FLE could be made up of three activities, with each activity addressing one of the critical aspects of the historian's craft as outlined by Sam Wineburg (2001) in his book *Historical thinking and other unnatural acts* as follows:

- A source profiling activity – an activity that helps students determine where the source is from, who produced it, why, etc.;
- A source corroboration activity – an activity that requires students to compare and contrast the various sources (ie. to consider if they tell the same story or different stories); and
- A source contextualisation activity – an activity that helps students place the sources in the larger historical context of their time.

Please note: a worksheet that requires students to engage in only comprehension questions or lower order thinking type activities related to the selected artefact or primary source will be awarded a fail mark.

Upload your artefact/primary source and museum label to the virtual museum when instructed to, onto the online platform that will be made available.

Important Administration Information

You must acknowledge the use of ideas and/or information drawn from other sources through in-text referencing, using the APA referencing system. The more you provide evidence of your understanding of the concepts through in-text references, the more you provide evidence of the quality of your work. The reference list is **not** included in the word count.

You are strongly advised to carefully review the instructions above before undertaking and submitting your assignment.

Assessment Rubric – Assignment 2

	High Distinction 10-8.5	Distinction 8-7.5	Credit 7-6.5	Pass 6-5	Fail 4.5-0
ARTEFACT OR PRIMARY SOURCE (OUT OF 10)					
Artefact or Primary Source	High quality artefact/primary source selected and uploaded; and Museum label accurately reflects the source with no errors and engages the reader (school students)	Consistently quality artefacts selected and uploaded; and Museum label accurately reflects the source with no errors and attempts to engage the reader (school students)	Quality artefacts selected and uploaded; and Museum label accurately reflects the source with minor errors and attempts to engage the reader (school student)	Mostly quality artefacts selected and uploaded; and Museum label accurately reflects the source with minor noticeable errors and/or is not age appropriate to engage the reader (school student)	Poor quality artefacts selected and uploaded; and Museum label contains one or more major errors and/or is not age appropriate to engage the reader (school student)
FOCUSED LEARNING EPISODE (OUT OF 20)					
Educational Relevance	Very convincing articulation of relevance to syllabus topic, year level, and student learning.	Convincing articulation of relevance to syllabus topic, year level, and student learning.	Mostly convincing articulation of relevance to syllabus topic, year level, and student learning.	Adequate articulation of relevance to syllabus topic, year level, and student learning.	Inadequate articulation of relevance to syllabus topic, year level, and student learning. OR Incomplete submission.
Educational Activities	Exceptional and innovative activities articulated for engaging artefact/primary source that will engage school students (age appropriate)	Excellent activities articulated for engaging artefact/primary source that will engage school students (age appropriate)	Good activities for articulated engaging artefact/primary source that may engage school students (age appropriate)	Mostly sound activities articulated for engaging artefact/primary source that attempt to engage school students (age appropriate)	Inadequate activities articulated for engaging artefact/primary source. OR Incomplete submission.

Focused Learning Episode Template

**<delete this and include title here>
Focused Learning Episode**

Overview

<A brief statement, 2-3 sentences on what the lesson covers>

Intended Learning Outcomes

<Write the KLA, Stage and Syllabus outcomes here>








Resources

Time	Pedagogical Approach	Topic	Activities

Pedagogical Approach Legend

DI	Direct Instruction
DIS	Discussion
CL	Cooperative Learning
SGW	Small Group Work
RP	Role Play
WTG	Writing
PS	Problem Solving
SR	Student Research
CS	Case Study

These pedagogical approaches are drawn from the following source: Killen, R. (2007). *Effective teaching strategies: Lessons from research and practice* (4th Ed.). Australia: Thomson Social Science Press.

Gardner's Multiple Intelligences Planning Grid with activity ideas and starter words.									
	Verbal/Linguistic 	Logical/Mathematical 	Visual/Spatial 	Bodily/Kinesthetic 	Musical/Rhythmic 	Interpersonal 	Intrapersonal 	Naturalist/Environmental	
Remembering	Use, locate, write, state, recognize, define, account, facts Create Mindmap (Word, Inspiration, Kdspritation) Label, select Question key (Word - table, Excel) Reverse key A-Z key (PowerPoint) Who, What, Where, When, Name, identify, describe, recall Fact Recall	Venn Diagram (Word, Kdspritation, Inspiration) Graph (Word, Excel) Timelines (Word, Excel, Inspiration) Gather pictures and group Survey List in order of severity (Word, Excel) Fact Recall	Mindmap (Inspiration) Draw Sketch (Paint, Artage, Kdspr) Gather pictures Draw a map (Paint, Artage, Kdspr, Word) Trace (Artage)	Act out or Mime (Video or digital camera) Prepare a visual summary using symbols and pictures Collect, label, match Show Examine, show	Mime Role play Write a songs/sonnet (GarageBand) Show	Work with a partner Discuss in groups Invite a speaker Brainstorm List (emotions, personality traits) (Word)	Mindmap (Inspiration, Kdspritation) Diary or Learning log (Word, PowerPant) Write the thoughts...	Record and talk (iPod, PDA, microphone) List Find (photos) Classify, categorise	
Understanding	Describe and explain (iPod, microphone, video) Who am I? What am I? Explain, identify, predict Write, Discuss, define, summarise Question key (Word - table, Excel) Confirm, match, restate, translate, demonstrate, rewrite	Classify Graph cause and effect (Word, Excel) Survey Draw stages (Paint, Artage, Kdspr) Timeline (Word, Excel, Inspiration) Categorise Interpret, translate Experiment	Gather pictures Draw, photograph, film Paint (Paint, Artage, Kdspr) Put together, Show, produce Illustrate (Paint, Artage, Kdspr) Construction key Diagram (Inspiration, Word)	Create a simulation (Video or digital camera) Act out Deliver a speech (GarageBand, video camera) Show Produce	Perform Use environmental materials as instruments Compose (GarageBand, midi keyboard) Practise Produce	Work with Teach Translate	Write (instructions), letter Journal (Word, PowerPant)	Use (magnifying glass, Proscope) Design and make	
Applying	Create a game with open questions Create an instruction book (Word) Use, write, imagine, suppose, apply, change, solve, show Use new vocab Prepare a map (Word, Excel) Construction key, A-Z key Predict, how might, broadcast PowerPoint (Word, Inspiration) KWL, KWL	Present a chart, graph (Word, Excel) Survey (Word) Venn diagram (Word, Inspiration) Grid, diagram (Word, Inspiration) Group Select Interpret Timeline	Draw (diagram, cartoon, map) (Word, Inspiration, Comic Life) Make Group Select Order Picture key Interpret	Make Model Create Separate	Play (music, CD, instrument) (GarageBand, midi keyboard, iTunes, Media Player) Give details Research	Prepare a sociogram	Analyse Write (Word) (biography) Monitor the development	List (Word, Inspiration) Group Select	
Analysing	Create KWL, PMI, Venn Diagram, questionnaire, comparison charts, (Word, Inspiration, Kdspritation) Survey, research, write, organize, analyse, identify, classify, examine, what evidence, compare, contrast, distinguish, connect, group (Word) Disadvantages key SCUMPS (Word, Inspiration)	Analyse (Word) Critique Explain Judge Rank Assess Grade	Storyboard (PowerPant) Paint (Paint, Artage, Kdspr) Timelines Create connections	Role play (Video or digital camera) Act out	Listen Choreograph music to demonstrate changes (GarageBand, midi keyboard, iTunes, Media Player)	Evaluate the evidence Prepare a report (Word, iPod, microphone, Podcast, Blog) Defend	Write (essay, story, exposition) (Word, iPod, microphone, Podcast, Blog) Imagine Interpret Debate	Debate Create	
Evaluating	Create brochure (Word, Publisher) Write (article, report, essay, story, account, invitation, Mordant, comparison, diary) (Word, PowerPoint, Inspiration, Publisher) Prepare speech, Podcast or Blog (iPod, GarageBand, iTunes) Use SCAMPER, Use BAR Combination key, Inventions key, The ridiculous key Propose Hypothesize, construct Imagine, invent, combine	Graph (Word, Excel) Present a chart (Word, PowerPoint, Publisher) Cost an activity Design Draw maps (Word, Artage, Publisher) Acoustic poem (Word, Publisher) Prepare a diagram Create puzzles (PowerPant)	Design (poster, stamp, CD cover) (Word, Artage, Paint, Kdspr) Create display, comic Design using abstract symbols Invent Compose Construct Improve, combine Construct	Create (model, dance, puppet, play, simulation) (Video or digital camera) Compose Imagine Construct Choreograph	Compose Create (sound effects) Make (audio Performances) (GarageBand, midi keyboard, iTunes, Media Player) combine	With a partner Develop (Word, iPod, microphone, Podcast, Blog)	Solve PMI (Word, Inspiration) Devise a plan Produce	Create (rules) Take photos	
Creating									

Adapted from an idea Pohl, M. (2000). Learning to think. Thinking to learn. Models and strategies to develop a classroom culture. Hawker Brownlow Education.

EDUC3800 Travel Diary

Criteria Sheet

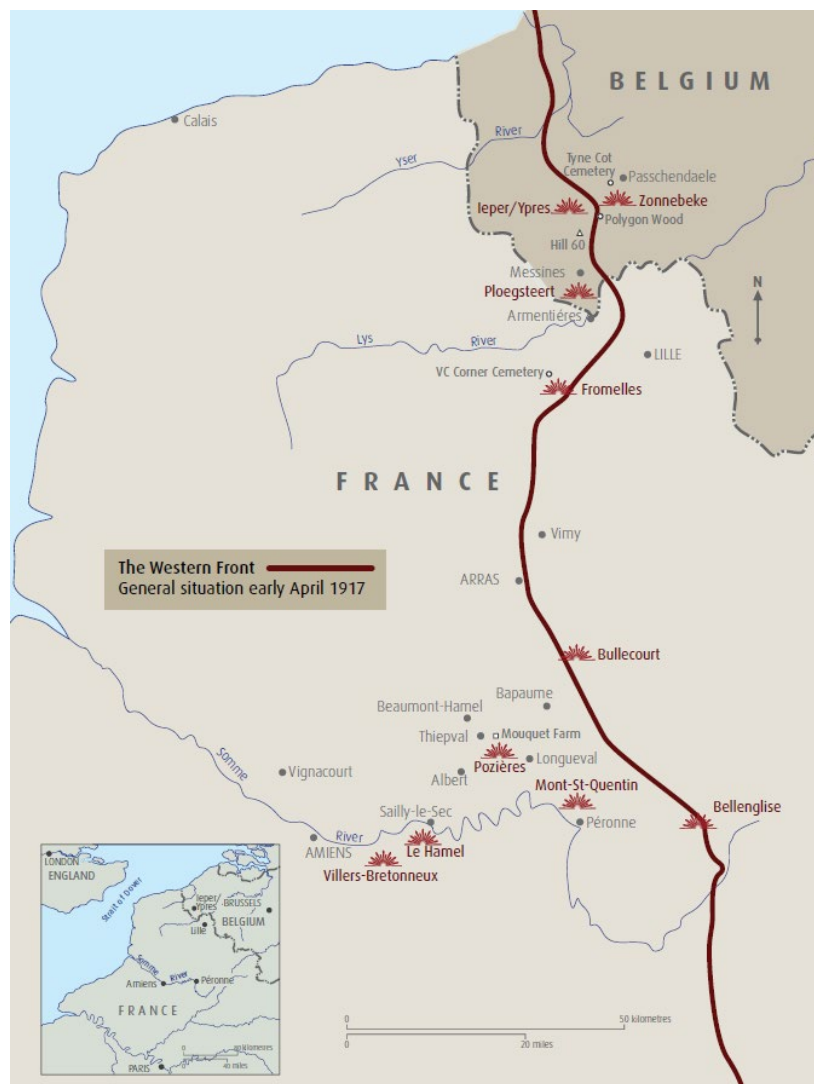
Content				
Pre-Travel Survey Completed	Not completed /0	At least 50% completed /3		At least 75% completed /5
Travel Diary Entries	Significant entries missing so that a coherent experience is not evident. Entries included but so brief they are not even a summary /9	Majority of entries completed, and mainly a summary of events. /10	Majority of entries completed, mainly a summary of events with an attempt at critique /15	Majority of entries completed with a critical engagement /20
Post-Travel Survey Completed	Not completed /0	At least 50% completed /3		At least 75% completed /5

EDUC3800

France and Belgium study tour

Travel Diary

Student Name	
Student Number	
Campus	
Study Tour Leader	Dr Heather Sharp (Heather.Sharp@newcastle.edu.au) If found, please advise via the email above



Remembrance Trail: Belgium and France

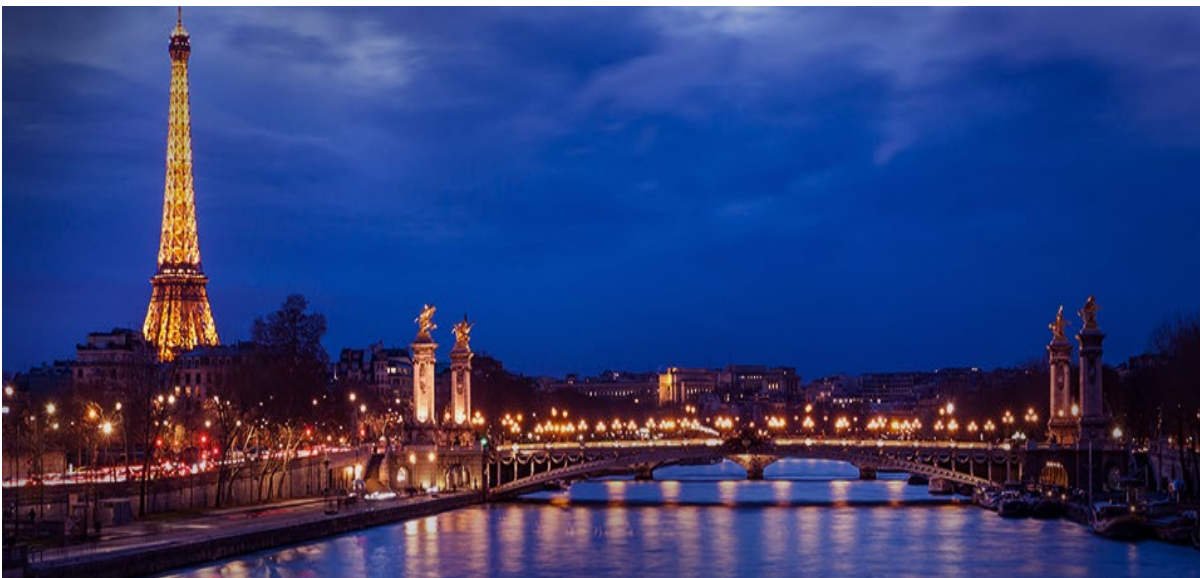
(source: <http://www.westernfront.gov.au/australian-remembrance-trail/document-downloads/ART-brochure.pdf>)

Travel Diary Advice

- Carry your travel diary with you (paper copy or electronic copy) as we visit the cultural sites. It is good to have it handy in case you want to quickly note something down.
- Take the notes you write during the day, and expand on them when you have some time to concentrate and reflect on what you have learnt about during the day.
- Write in your travel diary daily. It may seem tiresome at first, but it is a task that becomes easier as you go on.
- Remember to include the date, location, and cultural site for each travel diary entry.
- If you like, share what you have written with your friends (either through discussion or swapping diaries). They may have experienced something different to you that is of interest.

Nancy Taylor (1991, p. 3) identifies important points to consider when writing an academic travel diary, some of which include:

- Writing takes time
- Selectivity is the goal
- Journal structure matters
- Writing has predrafting and postdrafting stages
- Writing improves with an audience



Study Tour Travel Diary Entries

The structures of the Travel Diary entries on the following pages present a variety of formats for you to critically reflect on your experiences in France and Belgium. They do not need to be completed in chronological order. Instead, select the structure that resonates with you on any particular day, and the cultural attraction we visited, and complete one entry per day. You can complete more than one per day if it suits you; up to one entry per cultural attraction that we visit. Create extra pages if needed.



Villers-Bretonneux Memorial, France

(source: <http://www.cwgc.org/find-a-cemetery/cemetery/93000/VILLERS-BRETONNEUX%20MEMORIAL>)

Critical questions to ask yourself when
evaluating and analysing sites on the Remembrance Trail

Context	Question Prompts		Your notes
Political Context	Is the Museum/ Memorial privately or publically funded? How might this effect what objects are selected for exhibition?	Is the Museum/ Memorial focused on educating or remembering?	
Historical Context	Is the wider context clearly established?	Is the significance in relation to national or global history established?	
Object Selection	Why do you think certain objects have been selected for the exhibition? What could have been included, but it is omitted?	How do you rate the authenticity of the objects used? Give reasons for your answer.	
Text descriptions	Are the captions accurate? How do you know this?	What emotive slant or specific perspectives can be detected?	
Physical Context	How has the curator set the tone? For example, music, lighting, display cases. Consider how the atmosphere is facilitated?	Consider the use of space. How does this aid in the overall effect of the exhibit?	
Design Elements	Consider the arrangement of the objects. What is given prominence? Why do you think this is the case?	Consider the interactivity of the exhibit. Do textiles, IT, device interaction, tactile allowances, add to or distract from the exhibition objects and text?	
Overall Impression	How did you respond to the exhibition emotionally? Why do you think this was so?	How did you respond to the exhibition historically? Why do you think this was so?	

Spoken Critical Reflection

In place of writing an individual reflection, you are invited to hold a semi-structured conversation or Q&A style interview with a peer or small peer group. You can include the academic staff in your conversation too, if you think it relevant.

You can complete as many spoken critical reflections you like in lieu of a written reflection; just complete this form for each time. You will need to submit the recordings for the purposes of assessment.

To access a voice recorder, you can download one (of many thousands) from an app store (Apple or Android). Many of the apps are free. Select the best one suited to your smart device and your study needs.

To avoid any potential problems with people being voice recorded without being aware, at the beginning of each recording, make sure the person taking the recording states a variation of: *"This spoken critical reflection is taking place between <insert name/s> and we all agree to have our voice recorded for the EDUC3800 assignment 3: travel diary. Each person will now say their name to confirm they agree."* If, during the recording, another person joins the group, that is fine and demonstrates the organic nature of student interactions during field trips, then just make sure the person is aware the conversation is being recorded by repeating the statement above and having the person state their name and agree to being recorded. Conversations could occur anytime and at any location, for example, during the day while at a cultural site, on the bus, during a meal time, free time, at an agreed time and location with your peer/s.

Sample questions to encourage conversation could be the types of questions included throughout the critical reflection part of the travel diary. You may also be inspired by an object, description, experience, or other something else that caught your attention throughout the day; it could even be a conversation you have overhead at a site.

Museum / Memorial / Cultural Attraction	
Location	
Date	
Participants (that is, whose voice is being recorded)	

Notes, if relevant:

Memorial Observation template

Memorial	Sir John Monash Centre/Australian National Memorial
Location	Villers-Bretonneux
Date	

Please use the following questions to *guide* you in your critical reflection of the memorial

Phase 1: Encounters and Impressions

Part A: Initial Impression

- Does the monument have an official name included on the structure itself, or on a sign nearby? If yes, what is it?
- Where is the monument situated? Do you know why that specific site has been chosen, and if not, why do you think?
- Who is the monument significant to, and why?
- Is the monument significant to you (in general) in your everyday life? If yes, please explain.
- What initial questions do you have about the monument?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Phase 1: Encounters and Impressions

Part B: Perspective

- What can be seen in and around the monument (for example, features and whether there are other monuments around it)? Why is it here?
- How does the monument affect you?
- Did you have an emotional reaction while viewing the monument? If yes, what type/s of emotion/s? If no, what could be a reason for having no reaction?
- Where did you stand while viewing the monument? Why did you stand there? How do you think your point of view affected your perception of the monument?
- If the monument could *speak*, what would it say?

[illegible]

Phase 2: Monument-utilisation

In this phase, take note of the design and placement of the monument, use the following table to note down the features and design of the monument:

Part A: Form and shape

- What physical shape and features does the monument have?
- How are the individual elements arranged?
- Which scenes, people, figures, symbols and/or objects are represented?
- What materials is the monument made of?
- Does the monument have an inscription and do you consider it a memorial as well?
- What physical state is the monument in? (weathering and alteration by, for example, graffiti)
- What meanings are, or can be, associated with the individual elements of the monuments (for example, if there is a wreath as one part of the monument).
- Are there other monuments with similar symbolism / iconography that you are aware of?
- What type of monument is it (for example is it a memorial to a specific event, a general situation, or a war memorial)? What are the features of this type of monument and in what historical context did it arise?
- What sort of place is the monument and why?
 - How is the place designed?
 - Is the monument accessible to all?
 - To what extent are there any references between the monument, its location and the event or person represented?
 - Are there other monuments in its vicinity, and what observations or interpretations can be made?

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Phase 2: Monument-utilisation

Part B: Planning and Setting

- From whom, when, how and where was the monument planned and installed?
- On whose initiative was it established?
- Who designed the monument (if known)?
- Why was the monument installed? Why and for whom was the subject/event relevant at the time it was established?
- What intentions were planned and built with the construction of the monument?
- With which (political) goals was the monument planned and built?
- If known: was there criticism of the planning, construction and initiation of the monument? And, if so, what was it?
- Do you know if there were controversies, counter-drafts?

[illegible]

<p>Part C: Reference and Context</p> <ul style="list-style-type: none"> • What is the purpose of the monument? • In which historical context is the event/person featured on the monument embedded? • How was the significance of the event / person featured on the monument perceived at the time? 	<p><u>Phase 2: Monument-utilisation</u></p>
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- What is the purpose of the monument?
- In which historical context is the event/person featured on the monument embedded?
- How was the significance of the event / person featured on the monument perceived at the time?

Phase 2: Monument-utilisation	
Part D: Reception and Use	<ul style="list-style-type: none"> How and under what circumstances has (if at all) the monument changed (for example, location)? How and by whom has the monument been interpreted since its establishment?

- How and under what circumstances has (if at all) the monument changed (for example, location)?
- How and by whom has the monument been interpreted since its establishment?

Phase 3: Exchange and...

In this phase, you are to work with a partner, or in a small group to share and discuss your responses. You may choose to complete your responses in the following table, or make a voice recording of your conversation. Make sure the person taking the recording states a variation of: "This spoken critical reflection is taking place between <insert name/s> and we all agree to have our voice recorded for the EDUC3800 assignment 3: travel diary. Each person will now say their name to confirm they agree."

Part A

Does the monument exclude other groups or persons (whether directly or indirectly)?

Who or what event does the monument commemorate? And, who is/has the monument been built for?

Part B

What questions do you have that have not yet been answered?

What are the general meanings of (or, reasons to have) a monument?

What can be done with a monument to make it reflect a new statement or a different association?

Would you describe the monument as art? Why/why not? Please explain your answer.

Memorial Observation template

Memorial	Sir John Monash Centre/Australian National Memorial
Location	Villers- Bretonneux
Date	

Please use the following questions to *guide* you in your critical reflection of the memorial

Phase 1: Encounters and Impressions

Part A: Initial Impression

- Does the monument have an official name included on the structure itself, or on a sign nearby? If yes, what is it?
- Where is the monument situated? Do you know why that specific site has been chosen, and if not, why do you think?
- Who is the monument significant to, and why?
- Is the monument significant to you (in general) in your everyday life? If yes, please explain.
- What initial questions do you have about the monument?

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Phase 1: Encounters and Impressions

Part B: Perspective

- What can be seen in and around the monument (for example, features and whether there are other monuments around it)? Why is it here?
- How does the monument affect you?
- Did you have an emotional reaction while viewing the monument? If yes, what type/s of emotion/s? If no, what could be a reason for having no reaction?
- Where did you stand while viewing the monument? Why did you stand there? How do you think your point of view affected your perception of the monument?
- If the monument could *speak*, what would it say?

[illegible]

Phase 2: Monument-utilisation

In this phase, take note of the design and placement of the monument, use the following table to note down the features and design of the monument:

Part A: Form and shape

- What physical shape and features does the monument have?
- How are the individual elements arranged?
- Which scenes, people, figures, symbols and/or objects are represented?
- What materials is the monument made of?
- Does the monument have an inscription and do you consider it a memorial as well?
- What physical state is the monument in? (weathering and alteration by, for example, graffiti)
- What meanings are, or can be, associated with the individual elements of the monuments (for example, if there is a wreath as one part of the monument).
- Are there other monuments with similar symbolism / iconography that you are aware of?
- What type of monument is it (for example is it a memorial to a specific event, a general situation, or a war memorial)? What are the features of this type of monument and in what historical context did it arise?
- What sort of place is the monument and why?
 - How is the place designed?
 - Is the monument accessible to all?
 - To what extent are there any references between the monument, its location and the event or person represented?
 - Are there other monuments in its vicinity, and what observations or interpretations can be made?

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Phase 2: Monument-utilisation

Part B: Planning and Setting

- From whom, when, how and where was the monument planned and installed?
- On whose initiative was it established?
- Who designed the monument (if known)?
- Why was the monument installed? Why and for whom was the subject/event relevant at the time it was established?
- What intentions were planned and built with the construction of the monument?
- With which (political) goals was the monument planned and built?
- If known: was there criticism of the planning, construction and initiation of the monument? And, if so, what was it?
- Do you know if there were controversies, counter-drafts?

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<p>Part C: Reference and Context</p> <ul style="list-style-type: none"> • What is the purpose of the monument? • In which historical context is the event/person featured on the monument embedded? • How was the significance of the event / person featured on the monument perceived at the time? 	<p><u>Phase 2: Monument-utilisation</u></p>
--	--

- What is the purpose of the monument?
- In which historical context is the event/person featured on the monument embedded?
- How was the significance of the event / person featured on the monument perceived at the time?

<p>Part D: Reception and Use</p> <ul style="list-style-type: none"> • How and under what circumstances has (if at all) the monument changed (for example, location)? • How and by whom has the monument been interpreted since its establishment? 	<p><u>Phase 2: Monument-utilisation</u></p>
--	--

- How and under what circumstances has (if at all) the monument changed (for example, location)?
- How and by whom has the monument been interpreted since its establishment?

Phase 3: Exchange and...

In this phase, you are to work with a partner, or in a small group to share and discuss your responses. You may choose to complete your responses in the following table, or make a voice recording of your conversation. Make sure the person taking the recording states a variation of: "This spoken critical reflection is taking place between <insert name/s> and we all agree to have our voice recorded for the EDUC3800 assignment 3: travel diary. Each person will now say their name to confirm they agree."

Part A

Does the monument exclude other groups or persons (whether directly or indirectly)?

Who or what event does the monument commemorate? And, who is/has the monument been built for?

Part B

What questions do you have that have not yet been answered?

What are the general meanings of (or, reasons to have) a monument?

What can be done with a monument to make it reflect a new statement or a different association?

Would you describe the monument as art? Why/why not? Please explain your answer.

Memorial Observation template

Memorial	Memorial Glades for the Armistice
Location	Compiègne
Date	

Please use the following questions to *guide* you in your critical reflection of the memorial

Phase 1: Encounters and Impressions

Part A: Initial Impression

- Does the monument have an official name included on the structure itself, or on a sign nearby? If yes, what is it?
- Where is the monument situated? Do you know why that specific site has been chosen, and if not, why do you think?
- Who is the monument significant to, and why?
- Is the monument significant to you (in general) in your everyday life? If yes, please explain.
- What initial questions do you have about the monument?

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Phase 1: Encounters and Impressions

Part B: Perspective

- What can be seen in and around the monument (for example, features and whether there are other monuments around it)? Why is it here?
- How does the monument affect you?
- Did you have an emotional reaction while viewing the monument? If yes, what type/s of emotion/s? If no, what could be a reason for having no reaction?
- Where did you stand while viewing the monument? Why did you stand there? How do you think your point of view affected your perception of the monument?
- If the monument could *speak*, what would it say?

[illegible]

Phase 2: Monument-utilisation

In this phase, take note of the design and placement of the monument, use the following table to note down the features and design of the monument:

Part A: Form and shape

- What physical shape and features does the monument have?
- How are the individual elements arranged?
- Which scenes, people, figures, symbols and/or objects are represented?
- What materials is the monument made of?
- Does the monument have an inscription and do you consider it a memorial as well?
- What physical state is the monument in? (weathering and alteration by, for example, graffiti)
- What meanings are, or can be, associated with the individual elements of the monuments (for example, if there is a wreath as one part of the monument).
- Are there other monuments with similar symbolism / iconography that you are aware of?
- What type of monument is it (for example is it a memorial to a specific event, a general situation, or a war memorial)? What are the features of this type of monument and in what historical context did it arise?
- What sort of place is the monument and why?
 - How is the place designed?
 - Is the monument accessible to all?
 - To what extent are there any references between the monument, its location and the event or person represented?
 - Are there other monuments in its vicinity, and what observations or interpretations can be made?

[illegible]

Phase 2: Monument-utilisation

Part B: Planning and Setting

- From whom, when, how and where was the monument planned and installed?
- On whose initiative was it established?
- Who designed the monument (if known)?
- Why was the monument installed? Why and for whom was the subject/event relevant at the time it was established?
- What intentions were planned and built with the construction of the monument?
- With which (political) goals was the monument planned and built?
- If known: was there criticism of the planning, construction and initiation of the monument? And, if so, what was it?
- Do you know if there were controversies, counter-drafts?

[illegible]

Part C: Reference and Context <ul style="list-style-type: none"> • What is the purpose of the monument? • In which historical context is the event/person featured on the monument embedded? • How was the significance of the event / person featured on the monument perceived at the time? 	<u>Phase 2: Monument-utilisation</u>
---	---

- What is the purpose of the monument?
- In which historical context is the event/person featured on the monument embedded?
- How was the significance of the event / person featured on the monument perceived at the time?

<u>Phase 2: Monument-utilisation</u>	
Part D: Reception and Use	<ul style="list-style-type: none"> How and under what circumstances has (if at all) the monument changed (for example, location)? How and by whom has the monument been interpreted since its establishment?

- How and under what circumstances has (if at all) the monument changed (for example, location)?
- How and by whom has the monument been interpreted since its establishment?

Phase 3: Exchange and...

In this phase, you are to work with a partner, or in a small group to share and discuss your responses. You may choose to complete your responses in the following table, or make a voice recording of your conversation. Make sure the person taking the recording states a variation of: "This spoken critical reflection is taking place between <insert name/s> and we all agree to have our voice recorded for the EDUC3800 assignment 3: travel diary. Each person will now say their name to confirm they agree."

Part A

Does the monument exclude other groups or persons (whether directly or indirectly)?

Who or what event does the monument commemorate? And, who is/has the monument been built for?

Part B

What questions do you have that have not yet been answered?

What are the general meanings of (or, reasons to have) a monument?

What can be done with a monument to make it reflect a new statement or a different association?

Would you describe the monument as art? Why/why not? Please explain your answer.

Memorial Observation template

Memorial	Sir John Monash Centre/Australian National Memorial
Location	Villers- Bretonneux
Date	

Please use the following questions to *guide* you in your critical reflection of the memorial

Phase 1: Encounters and Impressions

Part A: Initial Impression

- Does the monument have an official name included on the structure itself, or on a sign nearby? If yes, what is it?
- Where is the monument situated? Do you know why that specific site has been chosen, and if not, why do you think?
- Who is the monument significant to, and why?
- Is the monument significant to you (in general) in your everyday life? If yes, please explain.
- What initial questions do you have about the monument?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Phase 1: Encounters and Impressions

Part B: Perspective

- What can be seen in and around the monument (for example, features and whether there are other monuments around it)? Why is it here?
- How does the monument affect you?
- Did you have an emotional reaction while viewing the monument? If yes, what type/s of emotion/s? If no, what could be a reason for having no reaction?
- Where did you stand while viewing the monument? Why did you stand there? How do you think your point of view affected your perception of the monument?
- If the monument could *speak*, what would it say?

[illegible]

Phase 2: Monument-utilisation

In this phase, take note of the design and placement of the monument, use the following table to note down the features and design of the monument:

Part A: Form and shape

- What physical shape and features does the monument have?
- How are the individual elements arranged?
- Which scenes, people, figures, symbols and/or objects are represented?
- What materials is the monument made of?
- Does the monument have an inscription and do you consider it a memorial as well?
- What physical state is the monument in? (weathering and alteration by, for example, graffiti)
- What meanings are, or can be, associated with the individual elements of the monuments (for example, if there is a wreath as one part of the monument).
- Are there other monuments with similar symbolism / iconography that you are aware of?
- What type of monument is it (for example is it a memorial to a specific event, a general situation, or a war memorial)? What are the features of this type of monument and in what historical context did it arise?
- What sort of place is the monument and why?
 - How is the place designed?
 - Is the monument accessible to all?
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Phase 2: Monument-utilisation

Part B: Planning and Setting

- From whom, when, how and where was the monument planned and installed?
- On whose initiative was it established?
- Who designed the monument (if known)?
- Why was the monument installed? Why and for whom was the subject/event relevant at the time it was established?
- What intentions were planned and built with the construction of the monument?
- With which (political) goals was the monument planned and built?
- If known: was there criticism of the planning, construction and initiation of the monument? And, if so, what was it?
- Do you know if there were controversies, counter-drafts?

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings present.

Part C: Reference and Context <ul style="list-style-type: none"> What is the purpose of the monument? In which historical context is the event/person featured on the monument embedded? How was the significance of the event / person featured on the monument perceived at the time? 	<u>Phase 2: Monument-utilisation</u>
---	---

- What is the purpose of the monument?
- In which historical context is the event/person featured on the monument embedded?
- How was the significance of the event / person featured on the monument perceived at the time?

Phase 2: Monument-utilisation	
Part D: Reception and Use	<ul style="list-style-type: none"> How and under what circumstances has (if at all) the monument changed (for example, location)? How and by whom has the monument been interpreted since its establishment?

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Part A

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What can be done with a monument to make it reflect a new statement or a different association?

Would you describe the monument as art? Why/why not? Please explain your answer.

Museum / Memorial / Cultural Attraction	
Location	
Date	

Formal Learning

Consider how a nation's history is represented in museum/memorial; differences between nations. Note down your observations, be as specific as possible by including the nation's name and specific items that demonstrate its national history

Informal Learning

What did you learn about yourself that you may not have realised if you had not had this experience?

Intercultural Learning

For example, what do the differences in the way nations represent their history/ies tell you about a) what is important to them and b) how their cultural attitudes towards conflict/war or even just towards themselves is evident

What is included and what is excluded in the exhibitions

What “story” is being told in the exhibitions, from whose perspective? How do you know this?

Other comments about the cultural attraction

Museum / Memorial / Cultural Attraction	
Location	
Date	

Today....



Sounds
Like



Looks
Like

Feels
Like



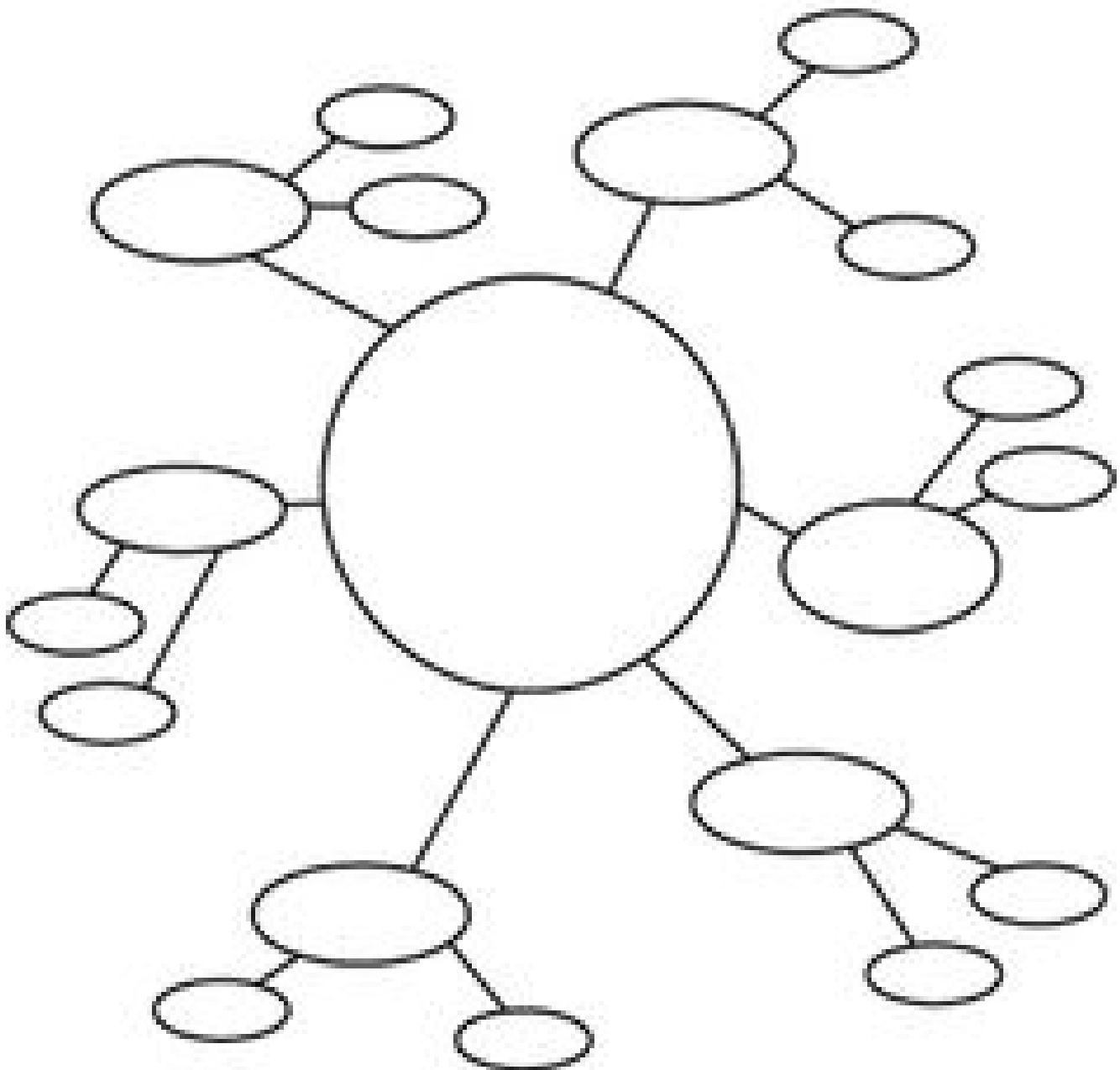
(source: <http://cnpsthinkingtools.weebly.com/uploads/2/1/9/2/21925050/y-chart.jpg>)

This image shows a single page from a notebook or ledger. It features a series of evenly spaced horizontal black lines across its entire width, providing a guide for handwriting. The background is plain white, and there are no margins, text, or other markings present.

Museum / Memorial / Cultural Attraction	
Location	
Date	

The centre of the mind map could be a topic, theme, name of the cultural attraction, or other relevant term that acts as an organiser.

Mind Map



(Source: <https://s-media-cache-ak0.pinimg.com/236x/74/d9/21/74d92167e0f19b5b690072e3937e288d.jpg>)

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Location	
Date	

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Think of one particular significant incident, event
or experience that you had while at the museum/memorial.

Respond to the following focus questions about this experience, known here as a *significant incident*.

Formula D-I-E-P

D – Describe objectively what happened

- Answer the question, “what did I do, read, see, hear etc?”

I – Interpret the events

- Explain what you saw and heard;
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- Your connections with other learning, your feelings etc;
- Your hypothesis; your conclusions
- Answer the question: “What might this mean?”

E – Evaluate the effectiveness and efficiency of what was observed

- Make judgements clearly connected with observations made.

Evaluation answers the question, “What is my opinion about what I observed or experienced? Why?”

P – Plan how this information is useful to you

- What are your recommendations? (Be concrete)

Consider: In what ways might this learning experience serve me in my future?/How has this experienced increased my knowledge and understanding of an event or topic.

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Location	
Date	

Today....



Sounds
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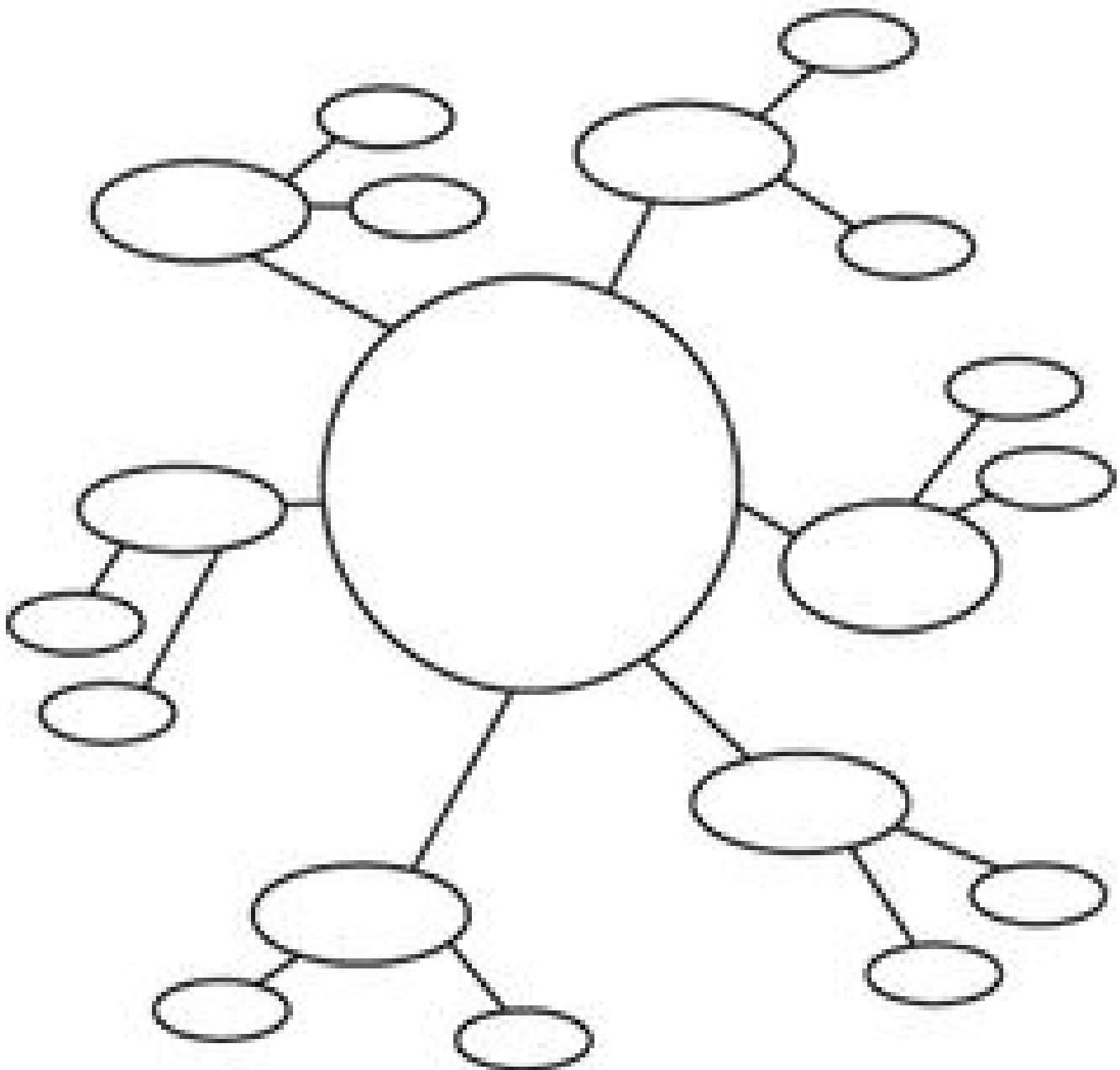
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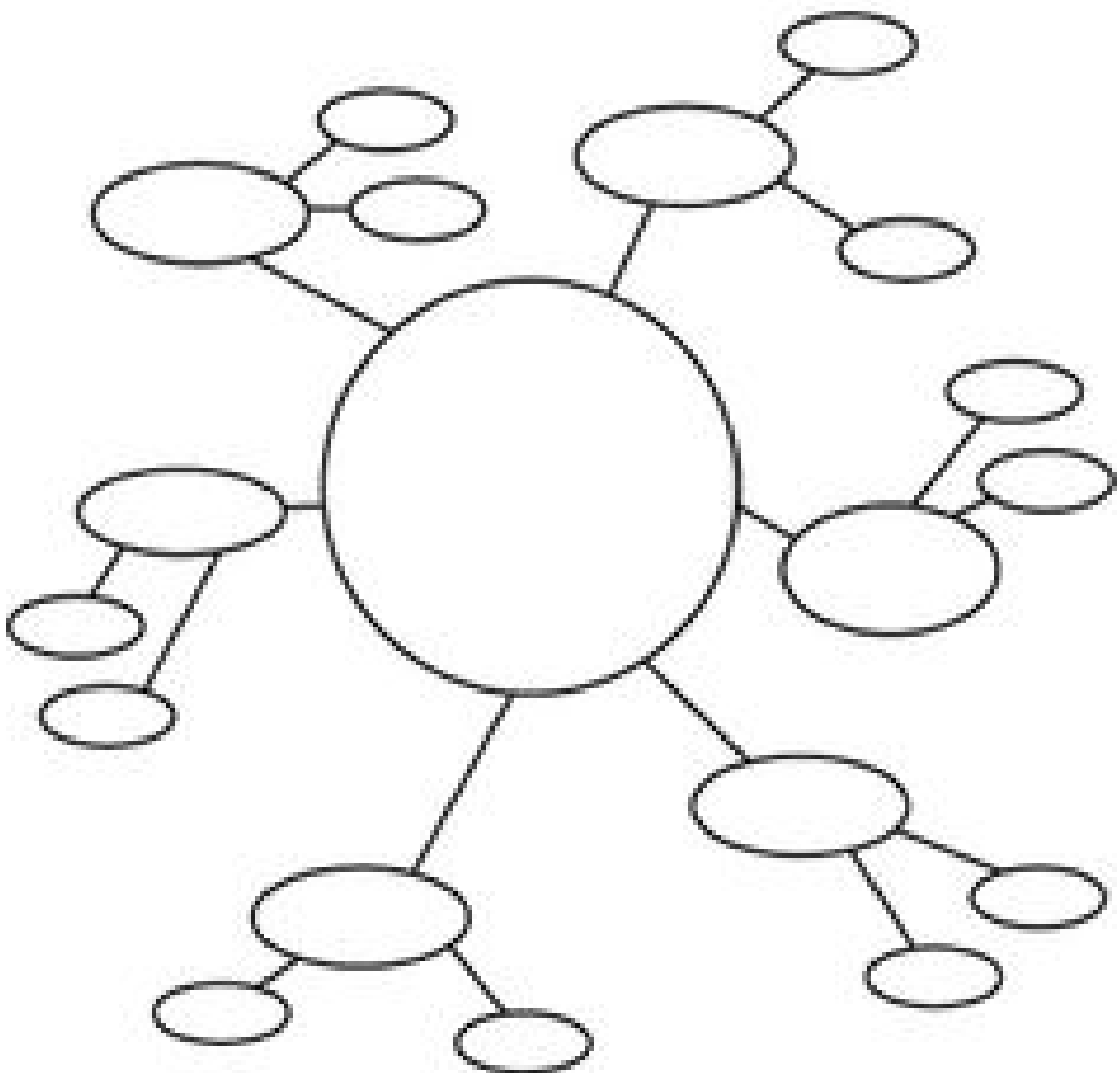
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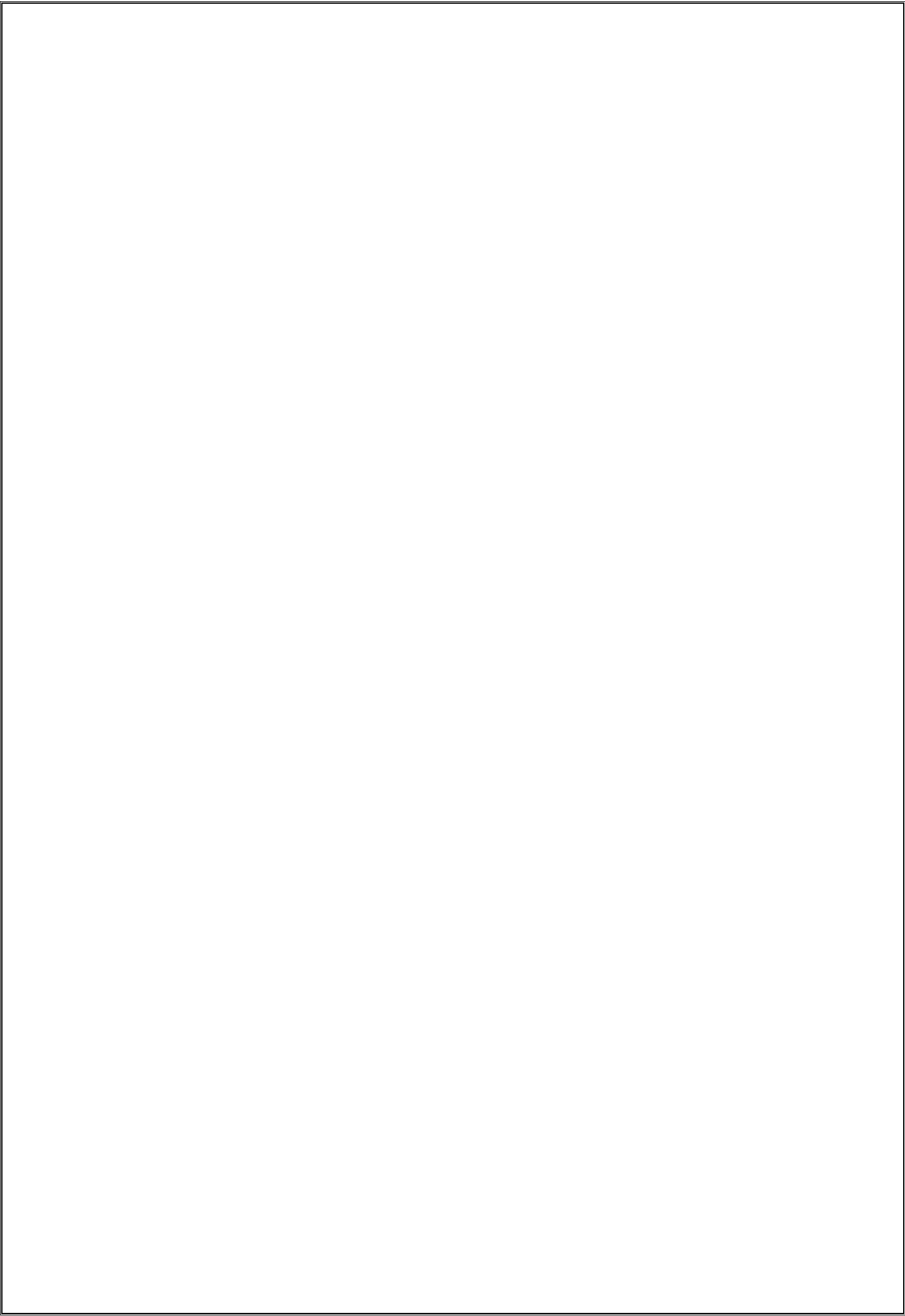
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Free-style pages

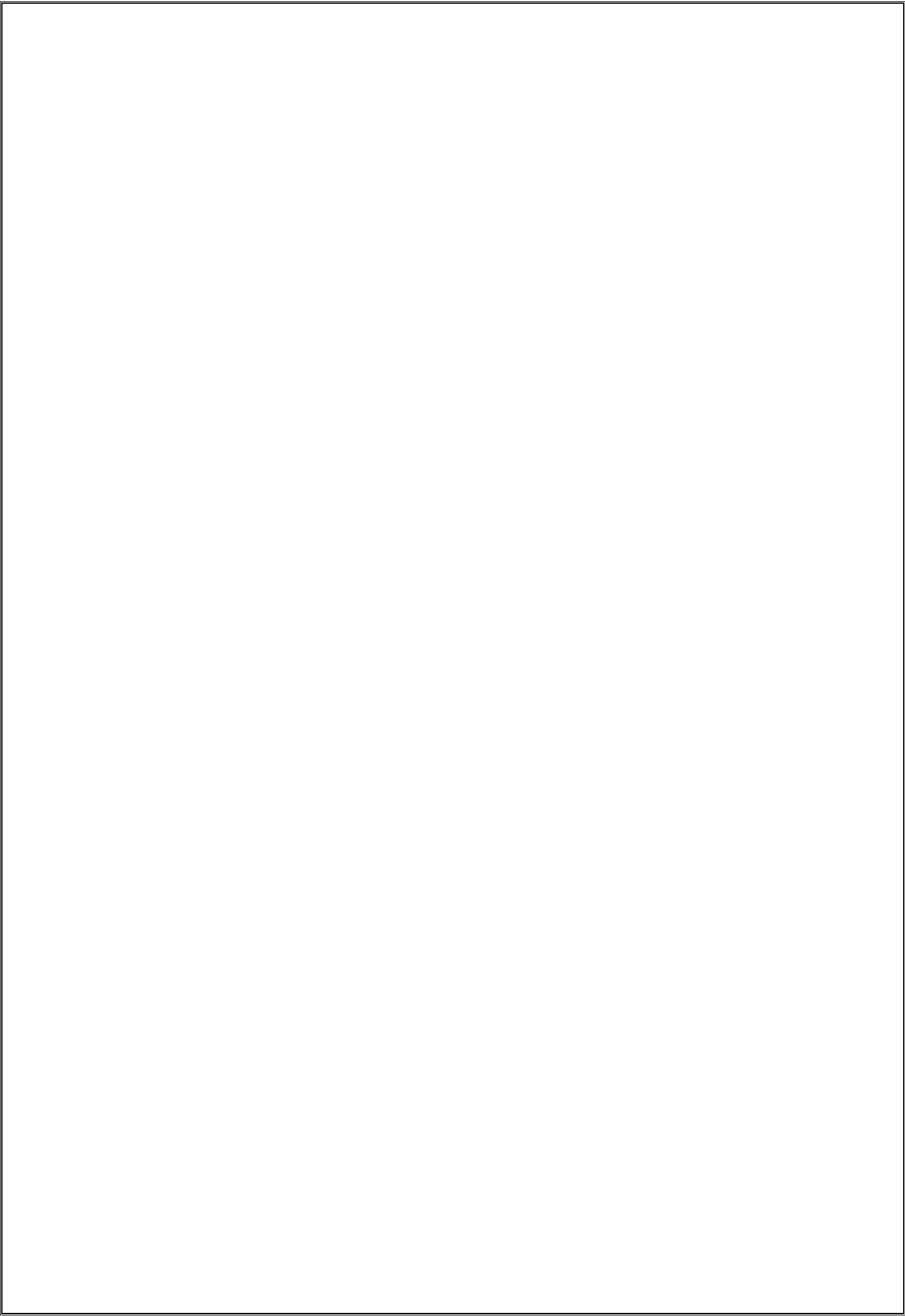
For each day, use a double-page spread to write your own notes about your experiences. The content can take the form you choose, however the dot points below may be useful as prompts for your thinking:

Thinking about the cities, towns, memorials, museums, cultural attractions and other experiences:

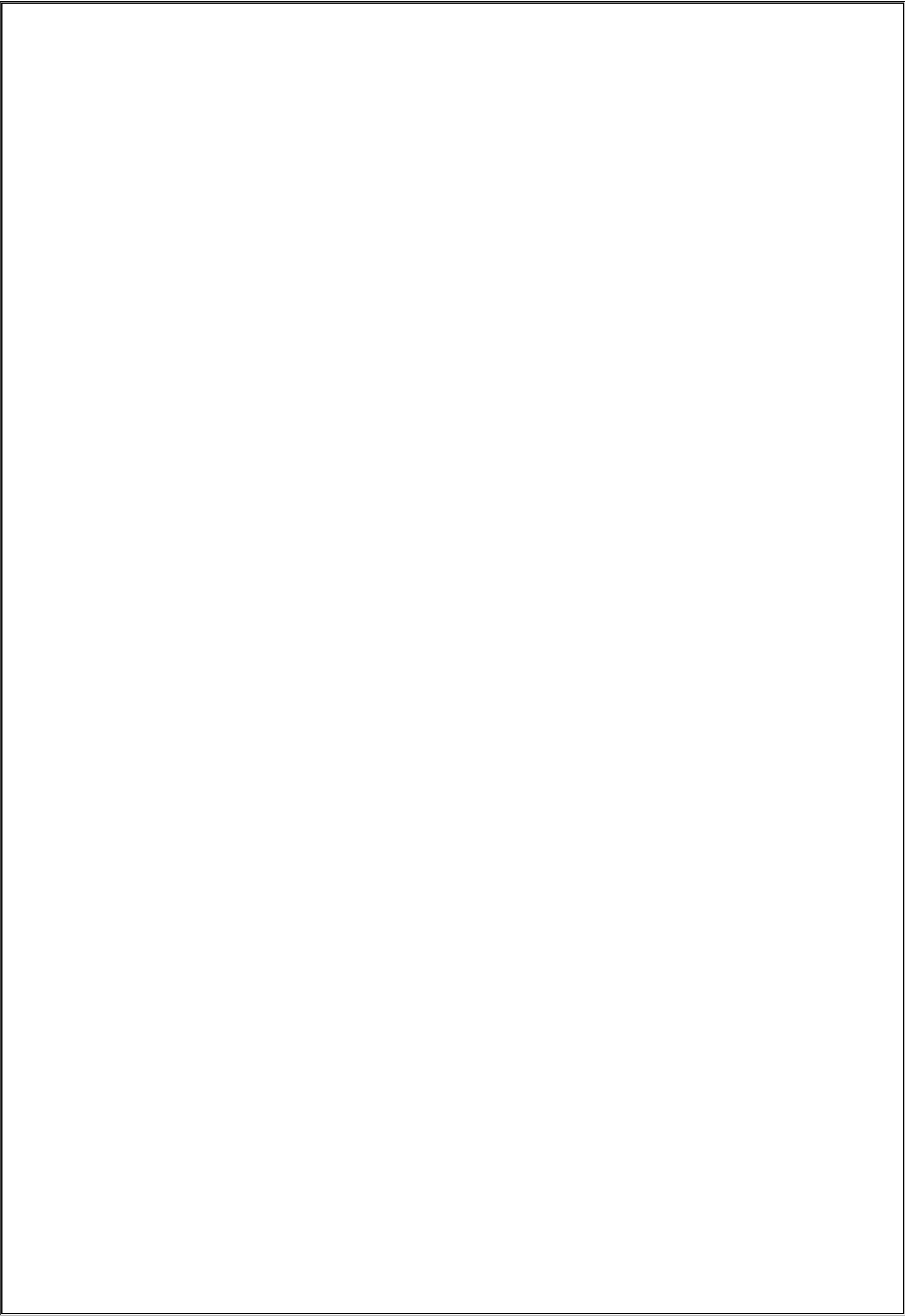
- What are things you encountered for the first time?
- How were your interactions and conversations with French and/or Belgium people?
- What are similarities and differences between Australia and France or Belgium?
- Can you describe a foreign custom or tradition that is different from your usual way of life?
- In what ways are the tour staff and your guides impacting your learning?
- How have your travels and what you have experienced impact your understanding of global issues, the importance of creating world peace, human rights, and the concept of building a world community?
- Any comments you can make on culture and behaviour, values, customs, characteristics of people.
- What are the differences in art and architecture?
- What is the experience like of traveling in a large group?

Your notations could be a combination of written word, drawings and other visual art, things you have collected glued in, brochures and other items that cause you to reflect on your learning experiences.

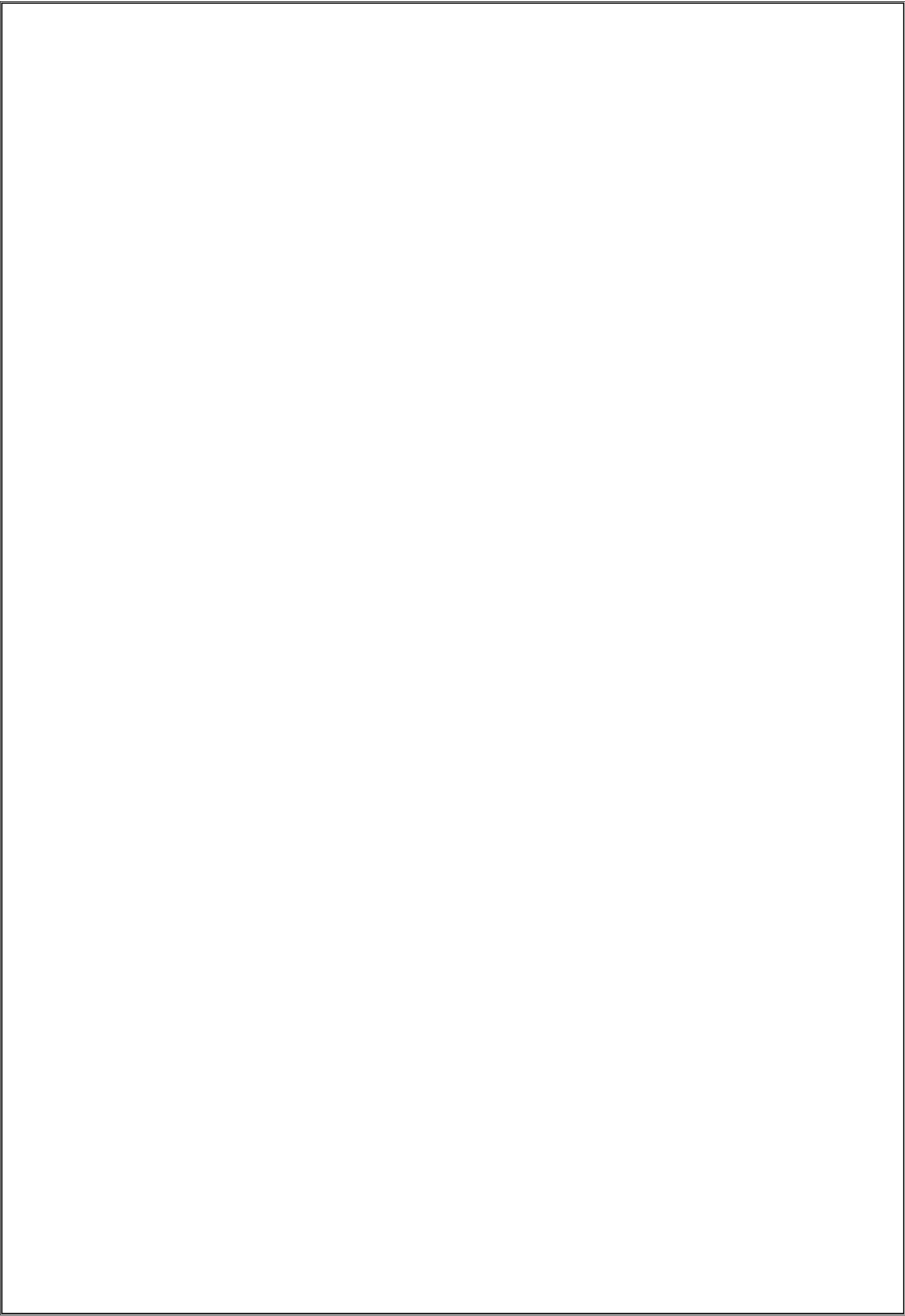
Museum / Memorial / Cultural Attraction / Other Experience	
Location	
Day and Date	



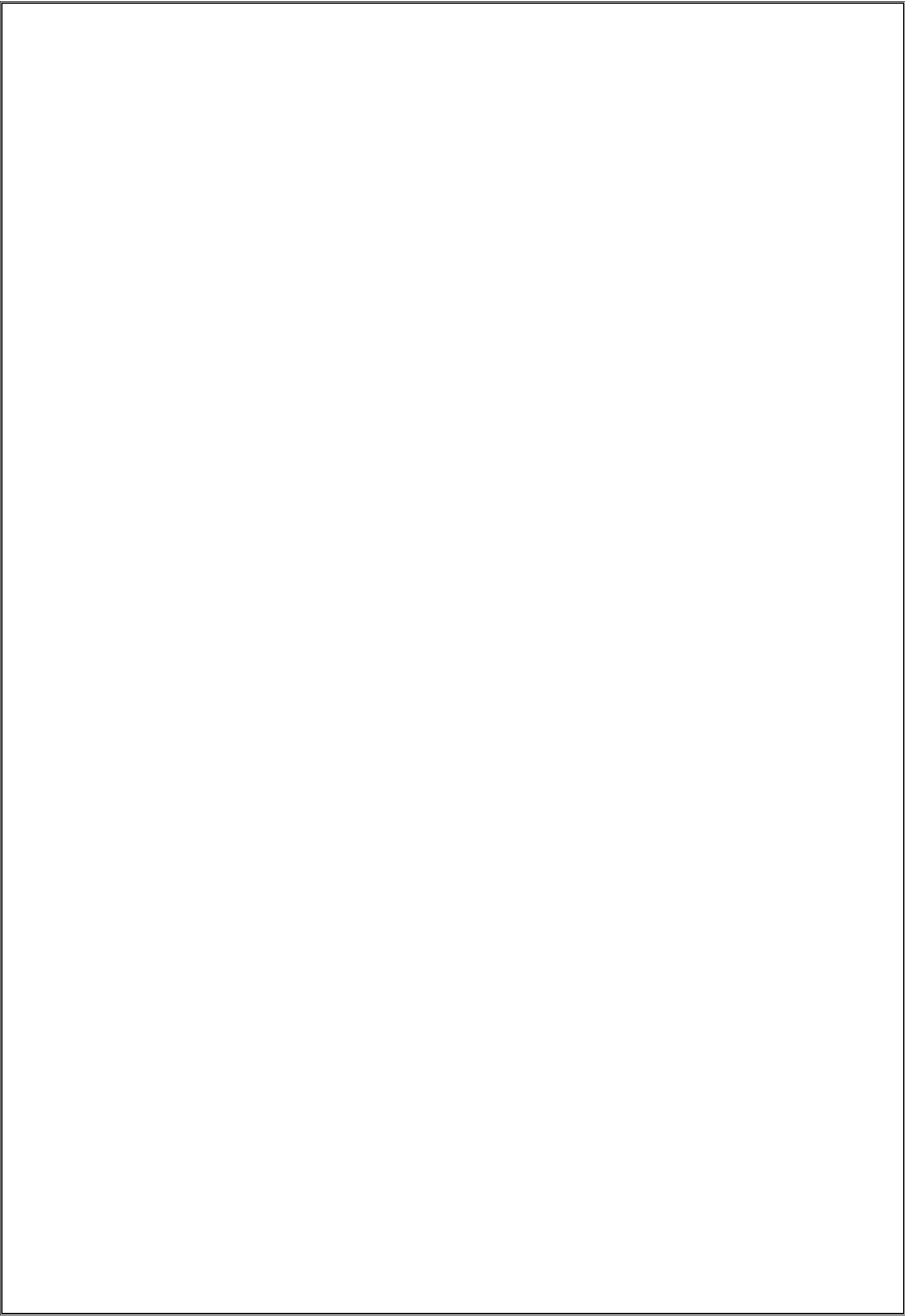
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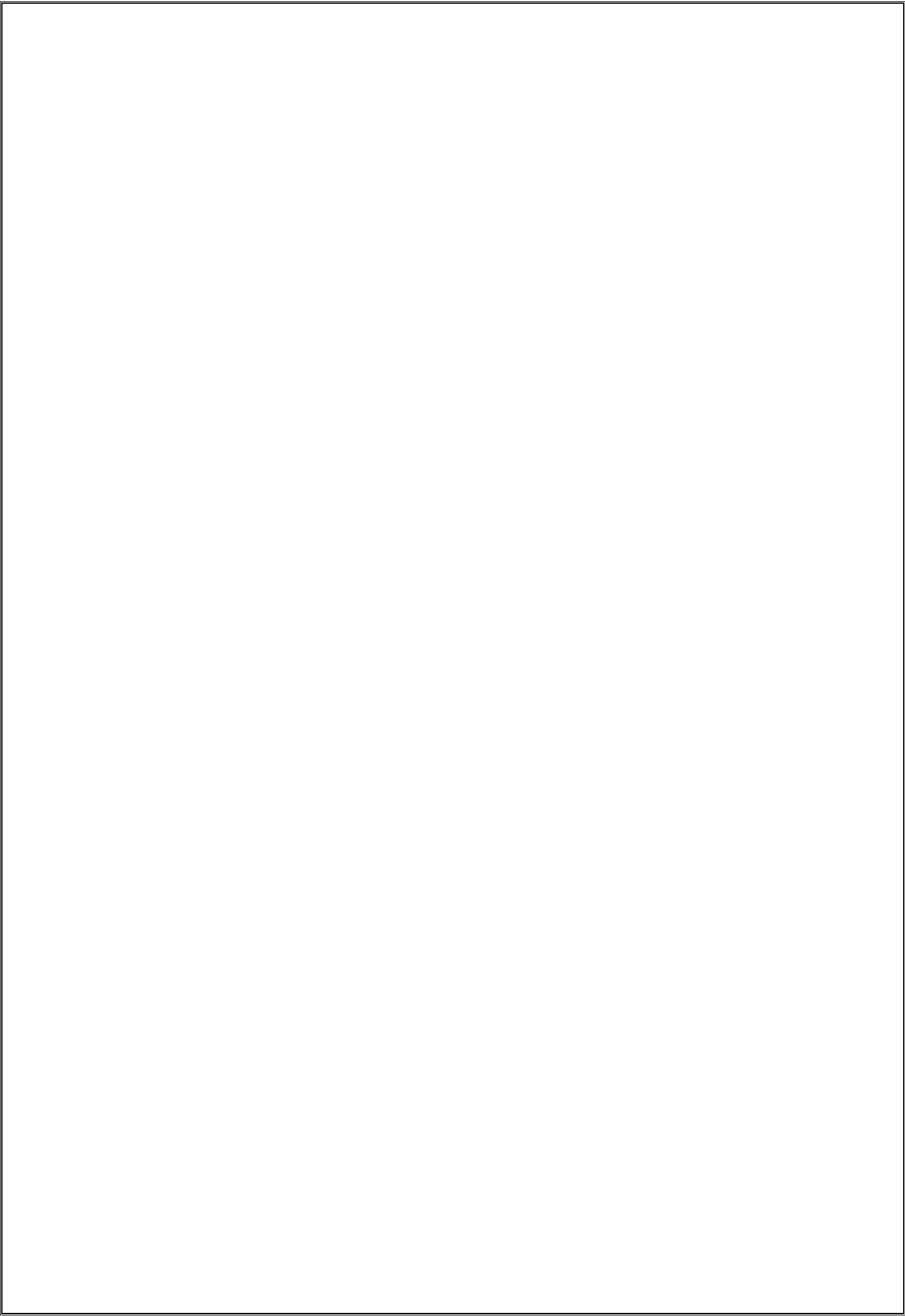
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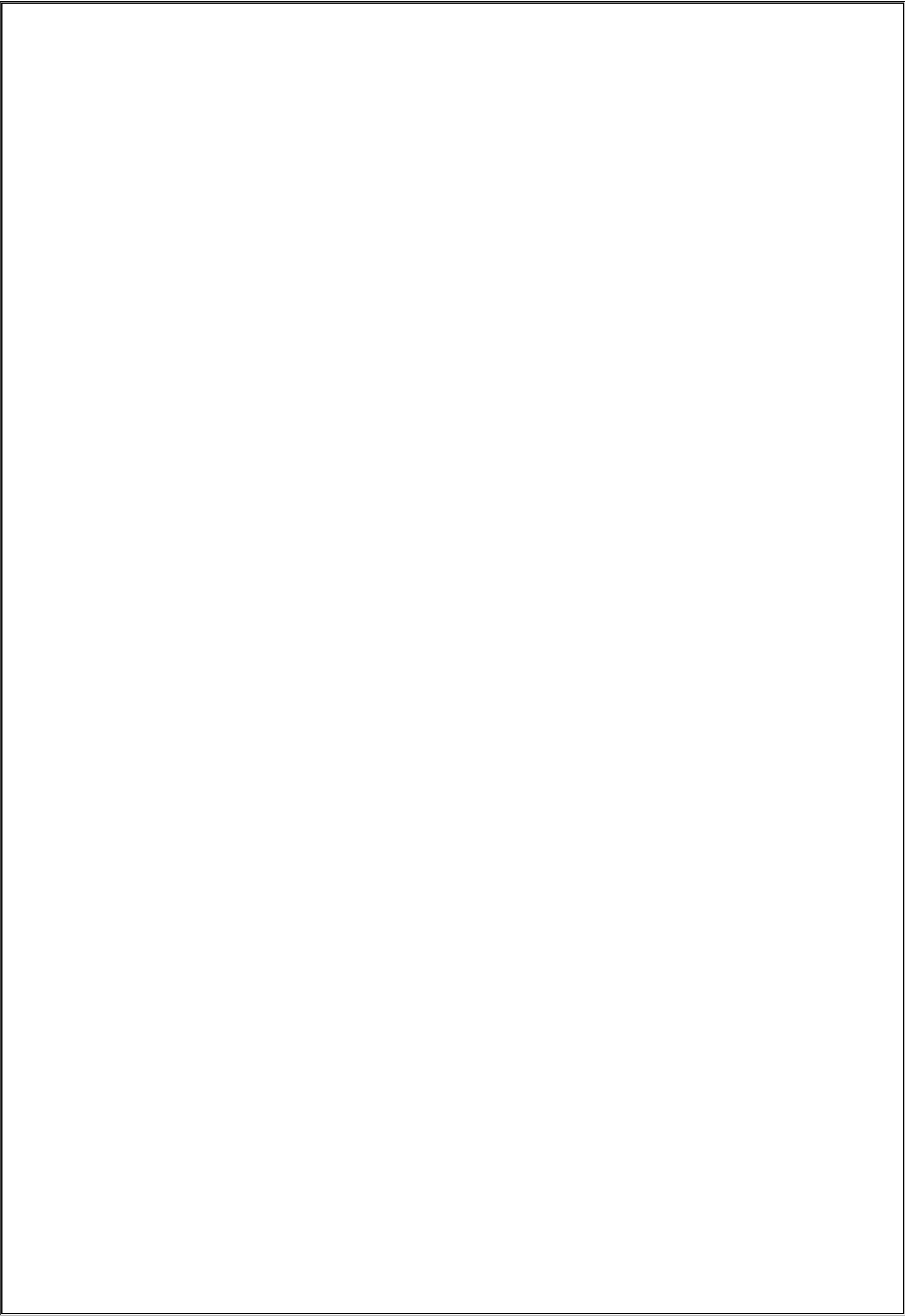
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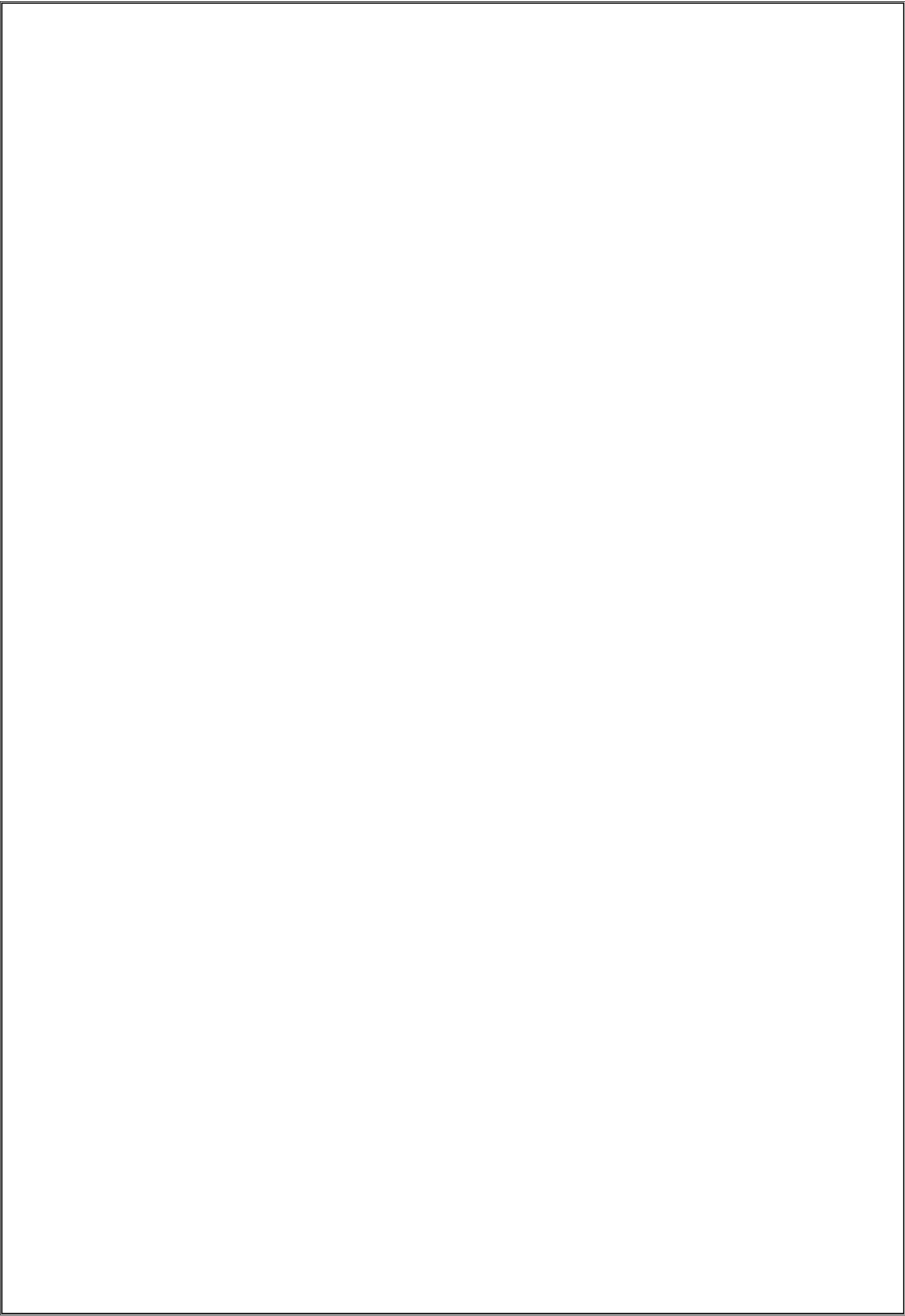
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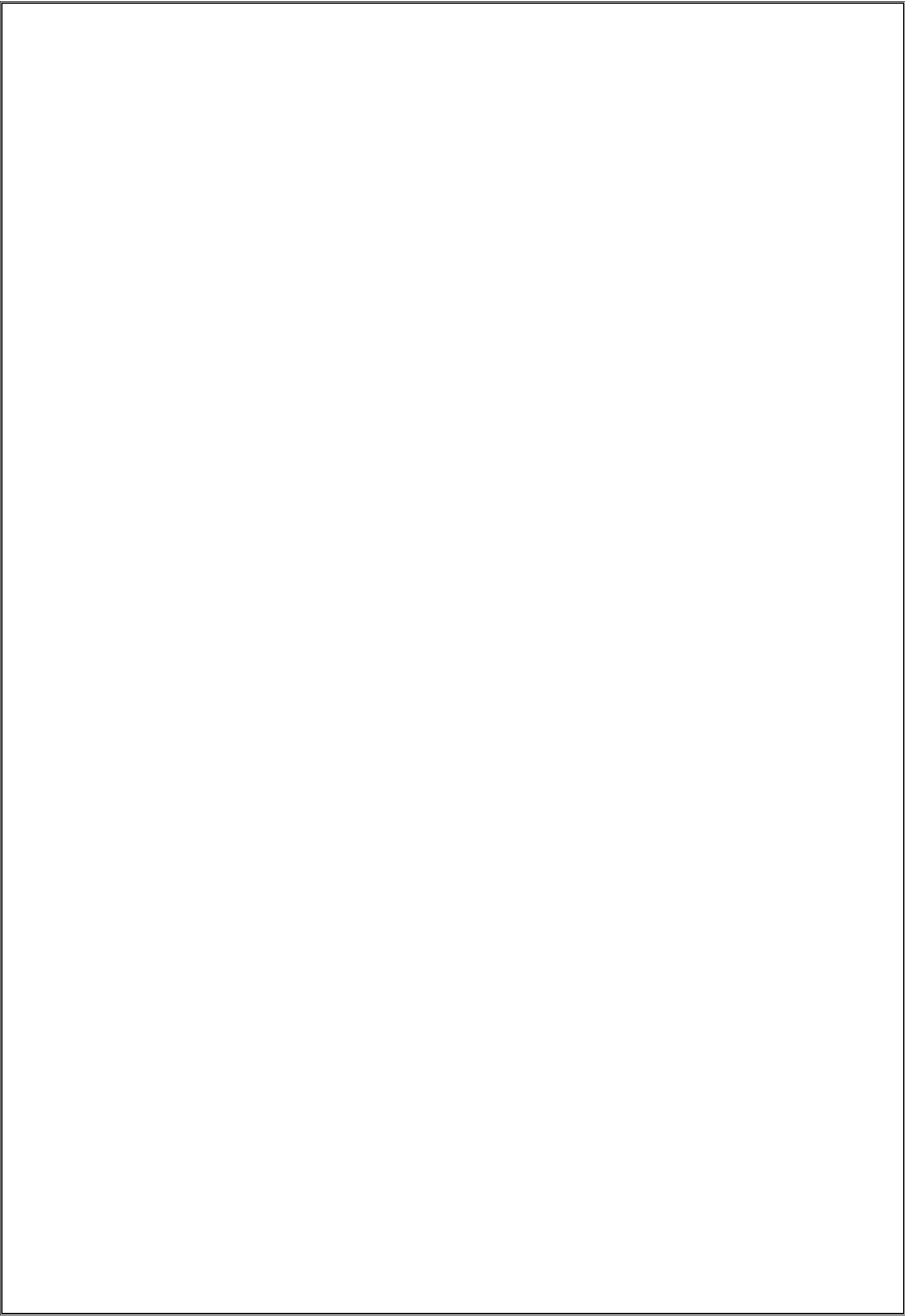
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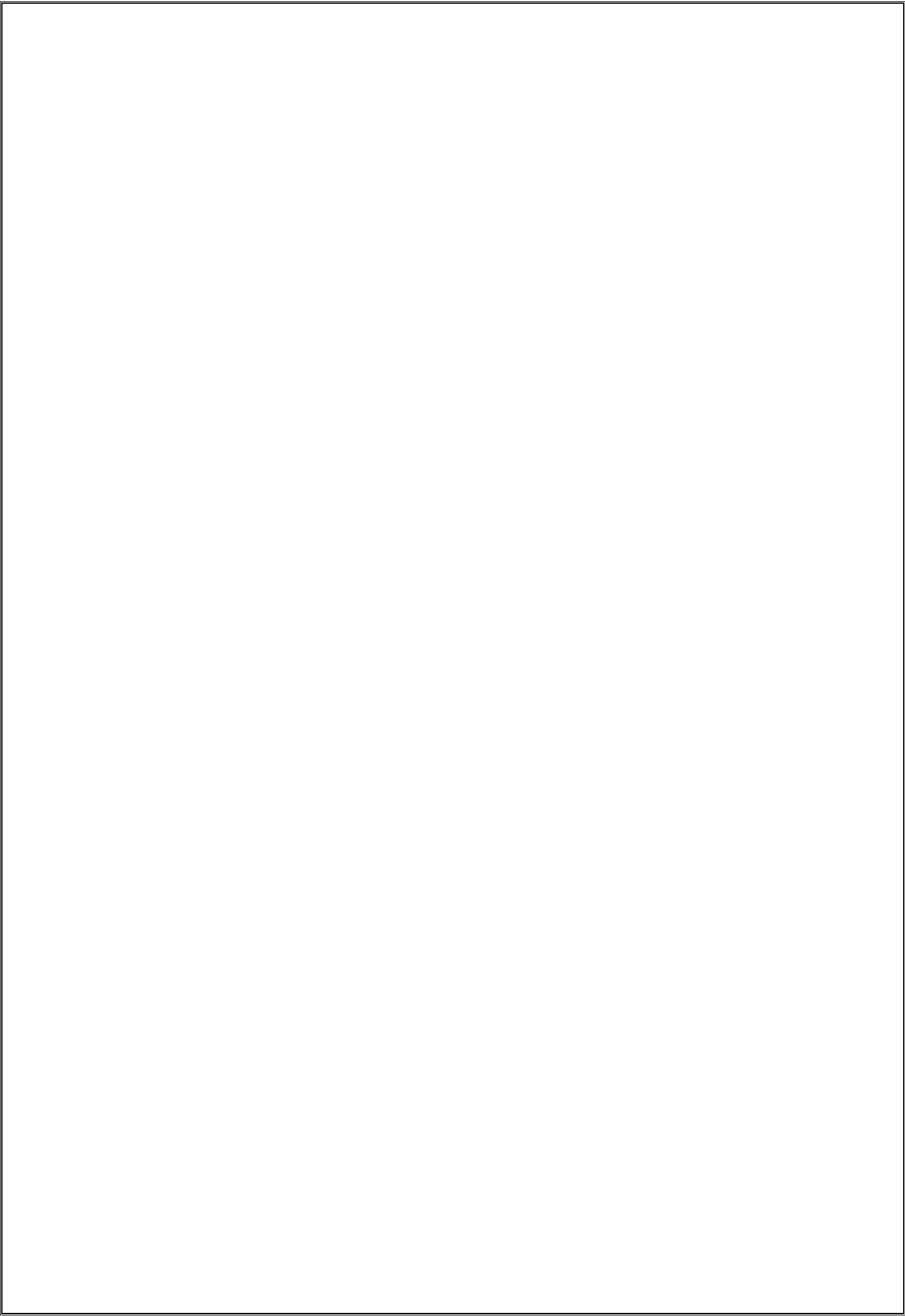
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Day and Date	



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Location	
Day and Date	



Museum / Memorial / Cultural Attraction / Other Experience	
Location	
Day and Date	



Travel Diary Activities: Check List

Before leaving

Pre-trip travel entry referring to the leading questions provided	
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While overseas

Museum / Memorial	Travel Diary Reflection/ Critical Questions considered/ Reflective Response created
Toronto Avenue Cemetery, Ploegsteert	
Plug Street 14-18 Experience, Ploegsteert	
Fromelles School and Village	
In-Flanders Field Museum, Ypres	
Memorial Museum, Passchendaele 1917	
Tyne Cot Cemetery, Zonnebeke	
Langemark German Cemetery	
Lochnagar Crater site	
Wellington Caves Arras	
Commonwealth War Graves Commission Experience	
Sir John Monash Centre/Australian National Memorial, Villers-Bretonneux	
Le Hamel (5 division gathering), Adelaide Cemetery.	
British Memorial, Thiepval	
Memorial Glades for the Armistice Compiègne	

Post-trip

Post-trip travel entry referring to the leading questions provided <i>Note: This section will be provided separately, on our return to Australia.</i>	
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Pre-Study Tour Travel Entries

It is likely you will have a number of transformative educational experiences while on the EDUC3800 Intercultural Study Tour following the Australian Remembrance Trail which commemorates the centenary of Australia's involvement in World War I.

So that you can track your learning experiences, please complete this activity *and bring to the first class session*. There will also be a similar activity for you to participate in at the conclusion of the Study Tour.

Your overseas travel

1. Have you previously travelled overseas?

Yes No

If yes, where have you travelled? List all locations

2. Do you have any intentions to travel overseas between now and completing university, other than this Study Tour?

Yes No

If yes, where to?

3. Before you were selected for this Study Tour, did (and do) you intend on seeking employment overseas when you graduate?

Yes No

4. Before you were selected for this Study Tour, what was your impression of the country/ies that we will be visiting?

5. Where did you get this impression? (you can select more than one)

Television and film Newspapers and current affairs Friends or family who have travelled overseas

Learnt about it at school Internet Other (please state) _____

6. Since you have been selected for the Study Tour, has your impression of the country that you will be visiting changed?

Yes No

If yes, how has it changed? What has caused this change of impression?

Thinking about relationships

7. How do you expect this Study Tour will affect your relationships with:

...the other students in EDUC3800?

...the academic staff members in EDUC3800?

...your family?

...others? (please be specific)

Thinking about barriers

8. Was there anything that nearly stopped you from applying to attend the Study Tour?

Yes No

If yes, please provide information

9. Do you know why some of your friends/classmates did not apply for this program?

Yes No

If yes, please provide information

10. What are you most looking forward to?

11. What are you least looking forward to, or anxious about?

Questions about me

12. My previous experiences of traveling, including the highs and lows:

13. A particular learning experience I have had while traveling, to do with understanding other people's cultures, is:

14. On this Study Tour, I am really looking forward to:

15. Trepidations I have about this Study Tour, and some strategies to combat them:

16. I want to go on this Study Tour because (be completely honest!):

17. What my family/friends/loved ones think about me going on the Study Tour:

18. I handle new and different experiences by....

Pre-Study Tour Travel Diary Entries

Questions about the study of History

Circle the relevant response: are you studying **primary** teaching or **secondary** teaching)?

If secondary, please list your major and additional/minor teaching area(s). If primary, please note if you are completing a discipline depth and what it is (eg HSIE, English)

What is the purpose and importance for studying history?

What does *history* mean to you?

Should history and/or history teaching be the study of right/wrong, good/evil, freedom/oppression? Why or why not? Please provide any examples you can think of.

Post-Study Tour Travel Entry

The questions here are based on the pre-Study Tour activities you completed.

Your impressions

1. Before you went on the Study Tour, what was your impression of the countries (France and Belgium) that you visited? Was the likelihood of catching Covid or Covid fallout (such as concerns around traveling, flight delays, entry into foreign countries) a concern you had prior or during travel? Please comment.

2. Where did you get this impression (select all that apply)

- ☐ Television and/or film
- ☐ Newspapers and other news outlets
- ☐ Friends or family who have travelled overseas
- ☐ Learnt about France and Belgium at school or university
- ☐ General internet searches
- ☐ Other (please explain) _____

3. Since you have been on this Study Tour, has your impression of France and Belgium changed?

- ☐ Yes
- ☐ No

If 'yes' how has it changed? What caused the change of impression?

Your Study Tour

4.

To what extent do you feel you gained the following benefits from your course of study/research project?	Not at all	A little	Some	A lot
Greater understanding of <u>how</u> France and Belgium represents WWI in museums, memorials, and related cultural sites.				
Greater understanding of <u>why</u> France and Belgium includes WWI as a focus in museums, memorials, and related cultural sites.				
Greater understanding of <u>how</u> Australia represents WWI in museums, memorials, and related cultural sites.				
Greater understanding of <u>why</u> Australia includes WWI as a focus in museums, memorials, and related cultural sites.				
Greater insight into international cultures.				
Greater insight in Australian culture/s.				
Improved written communication skills.				
Improved ability to work independently.				
Improved ability to work in teams/groups.				
Broader view of jobs and pathways available for Bachelor of Education students, or other Bachelor degree that I am enrolled in.				
Greater understanding of career pathways.				
Skills and experience that would impress a future employer.				
Other (please explain—you can write down more than one if you wish):				
Other:				
Other:				

Your relationships

5. How do you think this Study Tour has affected your relationships with the following people:

...the other students in EDUC3800?

...the academic staff members in EDUC3800?

...your family?

...others? (please be specific)

The impact of the program

6. Has your involvement in the Study Tour had an impact on you?

☐ Yes

☐ No

If “yes” what kind of impact?

7. Has your involvement in the Study Tour already had an impact on your family?

☐ Yes

☐ No

If "yes" what kind of impact?

8. Has your involvement in the Study Tour already had an impact on other students at the University (who were not part of the Study Tour)?

☐ Yes

☐ No

If "yes" what kind of impact?

9. If you were organising this Study Tour for future students, what aspects of the program would you make sure stayed the same?

10. If you were organising this Study Tour for future students, what aspects of the program would you change?

Your thoughts about history and commemoration

11. Has the Study Tour changed your previous ideas about the purpose and/or importance of studying history, or WWI specifically? Please provide details.

12. Now that you have been on the study tour, what does *history* mean to you?

13. How have your experiences on the study tour influenced the way you think about *history*? Please provide examples in your answer, with a focus on should history and/or history teaching be the study of right/wrong, good/evil, freedom/oppression? Why or why not?
