

# BERANI

By Michelle Kadarusman

**RECOMMENDED FOR:** Ages 8–12  
Mid to Upper Primary – Years 3–6

**GENRE:** Eco-Fiction

**THEMES:** Indonesian culture, Canadian culture, environmental destruction and deforestation, environmentalism, student activism, endangered species (including orangutans) and animal rescue, friendship, class and social differences, coming of age, guilt, cultural identity.

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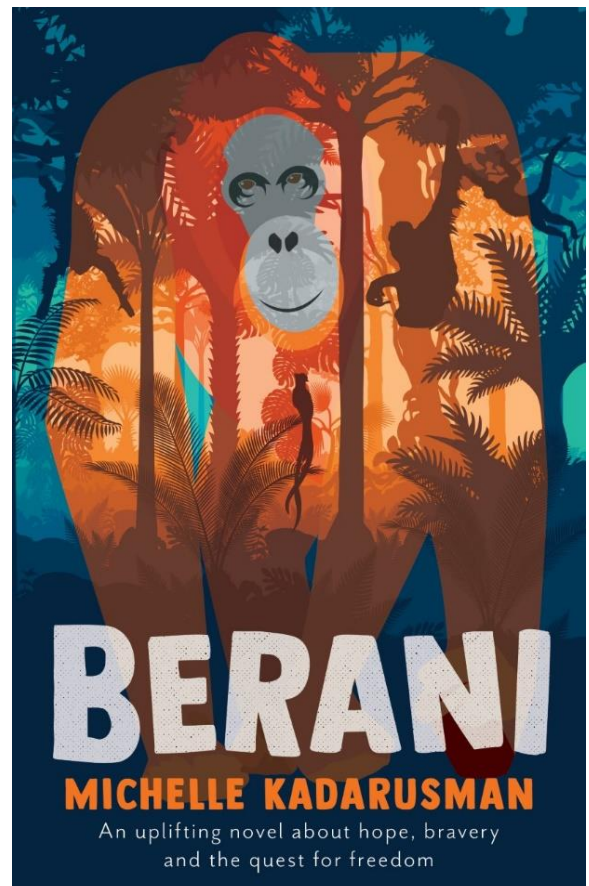
**NOTES WRITTEN BY:** Robyn Sheahan-Bright

## CURRICULUM LEARNING AREAS

- **ENGLISH:** Literature, Literacy and Language
- **HUMANITIES AND SOCIAL SCIENCES:** Inquiry and skills
- **VISUAL ARTS**
- **CROSS-CURRICULUM PRIORITY:** Sustainability

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# INTRODUCTION

This is a beautiful, moving and uplifting story set in Indonesia about two children who rescue an orangutan from captivity.

Malia Kusarto, Ari Arjuna and Ginger Juice's three distinct voices are interwoven to tell the story of Ginger Juice, an orangutan kept captive in a cage in this powerful novel suitable for readers of *The One and Only Ivan*.

Malia has had a privileged upbringing in Indonesia, but now her mother wants to return to her own family on the other side of the world. Malia is determined to stay in Indonesia, her home. Besides, if she leaves, how can she fight for her country's precious rainforests?

Ari knows he is lucky to be going to school and competing on the chess team, even if it means working long hours at his uncle's restaurant. And he's horribly worried about Ginger Juice, his uncle's orangutan. The too-small cage where she lives is clearly hurting her body and her mind, but where else can she go? The rainforest where she was born is a palm oil plantation now.

The choices Malia and Ari make will have consequences for themselves, Ginger Juice and others, if they are courageous enough to choose.

*Berani* is a powerful story about a standing up for what you believe no matter what the cost.

The book's setting is of particular interest to readers. Although Indonesia is Australia's neighbour to the north, the average Australian knows little about the country (with the possible exception of Bali) so this novel provides some valuable background to Indonesian culture.



## Q&A WITH MICHELLE KADARUSMAN

### **What inspired you to write this story?**

This story was inspired by an experience I had when I was living in Surabaya, Indonesia many years ago. My brother was also living in Indonesia at the time and traveling to remote areas of East Java for his work. He called me one day, distressed, to tell me he had been to a small restaurant in the village of Malang, East Java, where he saw an orangutan in a cage.

These were the days before Google. It wasn't a simple thing to find an orangutan rescue organisation, plus, the small restaurant itself didn't have a regular street address, so we knew it would be hard to find again.

### **How did you then manage such a rescue?**

I spoke with my friends in Surabaya and asked if anyone could help us rescue the orangutan. Luckily, a friend knew of someone who volunteered for an animal rescue organisation. My friend promised to get in touch for me.

Weeks went by and one day the volunteer called me. The rescue organisation would be in the Malang area that very day and needed to know immediately where the orangutan was being held. I was in a panic to find my brother. (These were also the days before cell

phones!) When I managed to track him down, he had to explain the location in detail so they could find it.

We both waited, very anxious, hoping that the volunteer would be able to find the orangutan.

### **And was the rescue successful?**

She was found and rescued from the cage that she had been held in for many years. Just like in the story, the cage had to be cut open to release her as she had outgrown the opening.

My brother returned to the restaurant weeks later. He spoke with the owner about the orangutan. The owner was relieved that she had been rescued. He had not known how to care for her and had not known that organisations worked to rescue, rehabilitate, and release orangutans.

We were grateful that he had cooperated with the organisation, and that the orangutan was rescued.

### **What happened to the orangutan?**

I don't know what happened to that orangutan once she was rescued. My dearest hope is that she is still alive today, living wild and free in a rainforest in Sumatra or Borneo. As all orangutans should be.

## CLASSROOM DISCUSSION AND ACTIVITIES

### ENGLISH

### LANGUAGE



#### Text Structure & Organisation

Year 3: Understand how different types of texts vary in use of language choices, depending on their purpose and context.

Year 4: Understand how texts vary in complexity and technicality depending on the approach to the topic, the purpose and the intended audience

Year 5: Understand how texts vary in purpose, structure and topic as well as the degree of formality

Year 6: Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects

#### Expository Text

Exposition is the act of supplementing information within a story to provide the reader with more background and context. *Berani* contains various examples of expository passages.

- Read Suni's letter to Ari (pp 79–82). *Question:* What does it reveal about Suni's character? What does it reveal about the society she lives in?
- Write a poem as if written by Ari describing his feelings about Ginger Juice.
- Describe the café Warung Malung in your own words, based on the description the novel contains.

## LITERATURE

### Literary Devices

Literary devices include metaphors, similes and personification.

- *Activity:* Invite students to identify such devices in the novel.

### Comparative Literature

- *Activity:* Compare this text to other works of fiction dealing with similar issues and cultures.

### Narrative Person

The three distinctive first-person voices in which the story is told, consist of different uses of syntax.

*Malia:* ‘Mum has been easier on me than usual, ever since she told me about wanting to move us back to her home in Toronto, Canada. She thinks that I can be jollied into a good mood, like when I was a little girl. Well, I’m not a little girl anymore, and I am not – not ever, ever, ever – going to leave Surabaya. This is my home.’ (p 4)

*Ari:* ‘My family has sent me to stay with Uncle, so I can attend the local middle school. I am grateful, of course. I am lucky to have a successful uncle living close to the city centre where I can attend a good school. Our village school only goes until the end of the elementary grades. Naturally, I must make myself useful to Uncle. There are many chores to balance his generosity.’ (p 9)

*Ginger Juice:* ‘Drip. Drip. Drip. Fat raindrops tap, tap, tap on fingers. Elvis Presley, black bird, sings secret song. Song he crows when no human here. When human here, he moves up, down on perch and sings human words over and over.’ (p 11)

- *Activity:* Discuss the different voices in which this novel is told.

## LITERACY

### Characters

There are many characters in this novel: Malia; her mother; Bibi the housemaid; Putu, Malia’s best friend; Mrs Harwono, her teacher; Mr Ahmad, the school principal; Malia’s grandmother, Oma; Hadi, a colleague of her mother’s from the university; Ari; his uncle Kus; Ginger Juice; Nang, uncle’s cook helper; Faisel, Ari’s friend; Yosef who runs Ari’s school chess club; Melonie and Samir, two fellow chess players; Suni, Ari’s cousin and best friend at home; Dr Indrani Winarto, veterinarian with Orangutan Rescue; Dian, a volunteer with Orangutan Rescue.

- *Activity:* Choose a character and conduct a character study using quotes to illustrate the points you make.
- *Question:* How might you have responded to the challenges both Malia and Ari confront in defying adults to rescue Ginger Juice?

### Memoir

A memoir is a historical account from a personal perspective. Read the description of Ibu’s death by Ginger Juice (p 85).

- *Question:* How does this first-person passage evoke emotion? Had Ginger Juice not been given a voice in this novel, would the story’s impact have suffered? How?

#### Examining Literature

Year 3: Discuss the nature and effects of some language devices used to enhance meaning and shape the reader’s reaction, including rhythm and onomatopoeia in poetry and prose

Year 5: Understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives.

#### Responding to Literature

Year 6: Analyse and evaluate similarities and differences in texts on similar topics, themes or plots

Year 6: Identify and explain how choices in language, for example modality, emphasis, repetition and metaphor, influence personal response to different texts

#### Examining Literature

Year 5: Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses

#### Texts in Context

Year 5: Show how ideas and points of view in texts are conveyed through the use of vocabulary, including idiomatic expressions, objective and subjective language, and that these can change according to context

#### Interpreting, Analysing & Evaluating

Year 6: Analyse how text structures and language features work together to meet the purpose of a text

Year 6: Analyse strategies authors use to influence readers



## ASSESSMENT

- Build a diorama of Warung Malang, the café owned by uncle Kus, with Ginger Juice in his cage, accompanied by the descriptions from the novel you have extrapolated details of your diorama from.
- Write a synopsis for a sequel to the novel set two years later when Malia comes back to visit her Oma and meets Ari again.
- Write a review of the novel examining the use of three voices to tell the story.

# HUMANITIES AND SOCIAL SCIENCES



## Study of Indonesian Culture

*Religion:* ‘Most people think that all Indonesians are Muslim, but there is a small population of other faiths in our school. Our student population is made up of mixed religions, Muslim, of course, but also Christian, Buddhist and Hindu. In Indonesia, you have to declare a religion, even if you don’t go to church or mosque or temple.’ (p 23) “Always so messy, this hair of yours,’ she says. It is her way of saying I would look neater, more acceptable, if I wore a headscarf.’ (p 46)

*Culture and the Arts:* Indonesia has a rich culture informed by various arts practices, for example, a music ensemble known as Gamelan. See: ‘[Gamelan](#)’ (*Wikipedia*). Research this topic further. *Question:* What other forms of the arts did you discover? [See also **Visual Arts** below.]

*Politics:* “I just meant to say that we don’t have the same freedoms of expression here in Indonesia that are normal in other countries, such as Canada.” (p 36)

*Economic Disparity:* “Here,’ I say to the girl, giving her the box of leftover sweets. ‘I hope you like these.’ She takes them but still does not smile. Why should she? I think. Pastries and cookies will do nothing to solve her problems. Beggars on the streets of Surabaya are common. The unrelenting poverty is everywhere.’ (p 119)

*Indonesia’s Links with Australia:* ‘Our place to stay in Bali is a losmen in the Ubud hills. My experience of the popular holiday island is not of surfers and sandy beaches, but of emerald-green rice terraces and banana pancakes.’ (p 153)

- *Activity:* Choose any of the topics above and study in relation to what this novel reveals about Indonesia.
- *Question:* What was the most interesting aspect of Indonesian culture revealed in this novel in your view?

## Study of Canadian Culture

‘Papa loved Canada. On our yearly visits to Mum’s family’s lakeside cottage, he became a full-fledged Canadian. He walked around wearing a Blue Jays baseball cap and a Raptors basketball T-shirt. He watched the hockey games that my uncles taped for him. ‘It’s hard to be a Maple Leafs fan,’ he would lament. ‘But they’ll take it next year for sure.’ Forever the optimist. He even swam in the lake every day, which was far too cold for me. ‘Maple syrup in my veins!’ he would shout to us proudly as he

### HASS Geography

Year 3: The location of Australia’s neighbouring countries and the diverse characteristics of their places.

Year 6: The geographical diversity of the Asia region and the location of its major countries in relation to Australia.

Year 6: Differences in the economic, demographic and social characteristics of countries across the world.

Year 6: The world’s cultural diversity, including that of its indigenous peoples.

### HASS Geography

Year 5: The influence of people on the environmental characteristics of places in Europe and North America and the location of their major countries in relation to Australia

bobbed around not far from the shore. He spent his time by the lake doing all the activities that he never did growing up in Surabaya.’ (pp 43–4)

- *Activity:* Research Canadian culture.
- *Question:* What does this description tell you about Canadian landscape, climate or culture?

### Environmental Destruction and Deforestation

- *Activity:* This quote makes visceral the devastating impact of deforestation: ‘But bad sound does not stop, it grows louder, louder. We cannot hear other forest animals, only screeching roar of big thunder. Smell of forest changes that day too. Air hangs with bitter, rotten smell. Scent I now know is smell of human.’ (p 27) Research this topic in relation to Indonesia and what environmentalists are doing to counter it.
- See: [‘Deforestation’](#) (National Geographic Society) and [‘Deforestation: Facts, causes and effects’](#) (LiveScience). *Question:* How can deforestation be challenged?

#### HASS Geography

Year 4: The importance of environments, including natural vegetation, to animals and people

Year 4: The use and management of natural resources and waste, and the different views on how to do this sustainably

### Student Activism

Read these quotes:

‘Mrs Harwono is silent for a moment. ‘Indonesia needs young people like you, Malia, who love their country enough to stand up when they believe something is unjust.’ ‘I do love my country,’ I say.’ (p 134)

“You must understand that what the students do reflects on our school. Many parents in our community are involved in agriculture and various levels of government. What you are doing might inflame some of these people. I am not saying you do not have a right to protest. You do. But circulating a petition that involves the school – this must first be approved by the principal.” (p 35)

“Without a public apology from the school, they will likely threaten its licence. Yours is a private school, so it is a business that requires licencing. The government does not tolerate media that is not in line with their pro-palm oil propaganda. Palm oil is a sixty-billion-dollar industry.” (p 74)

‘All Papa had asked, even in his last words to me, was to treat people with kindness, and I have failed, failed, failed miserably.’ (p 120)

- *Activity:* Explore the many facets of activism and the demands it makes on you as an individual and impact it has on others.
- *Question:* Malia gradually becomes aware that her ardent activism has personal consequences for those she loves: ‘Still, the whole experience has made me look at my behaviour differently, and I’ve decided that to protect my friends and teachers, I will keep my schoolwork and activism separate from now on.’ (p 139) Ari is conflicted by his desire to free Ginger Juice and his awareness of the outcomes for his parents: ‘Am I willing to proceed knowing what could happen? I think of my parents and of Suni. If I can’t live at Uncle’s place and I can’t attend school, I will be squandering their hard-earned tuition fees.’ (p 132) Are Malia and Ari’s brave actions also dangerous to those close to them?

#### HASS Civics and Citizenship

Year 5: The key values that underpin Australia’s democracy

Year 5: How people with shared beliefs and values work together to achieve a civic goal

### Endangered Species (including Orangutans) and Animal Rescue

Orangutans are critically endangered. The name orangutan means ‘man of the forest’ in the Indonesian language. ‘I conjure images of the stolen forests and the innocent

orangutans having their homes and their lives snatched away from them. By the time the becak reaches school, my nerves have given way to simmering anger and indignation for the apes.’ (p 22) “You can’t keep her in this cage any longer!’ I shout at his back. ‘It is wrong. It’s cruel!’ I wait for him to turn around before I continue. ‘We need to find a better place for her. Somewhere she can live like an ape, not an – attraction! Do you even know that it’s illegal to keep her in captivity?’” (p 111)

- *Activity:* Research the plight of orangutans and what is being done to address their endangered status. Use texts and websites listed in **Corresponding Literature** to inform your research.
- *Question:* What would you do if you discovered an orangutan in captivity?

## Friendship

‘When I look at her, that lurking feeling stabs at me again. I recognise it, that feeling. It’s the feeling of betraying a friend. Something I know well.’ (p 19)

‘It would be accurate to say that Suni was, until recently, my best friend. My childhood pal, my cousin, my co-conspirator of village high jinks, my rice paddy partner in crime. But I am here in Malang studying, while she is back in the village.’ (p 19)

- *Activity:* Discuss friendship and the feelings we each have for our friends.
- *Questions:* What makes a person a good friend? Should we feel guilty when we put our own interests before those of our friends?

## Class and Social Differences

‘These affluent players do not care so much about the tournament, I see now. They don’t care about the prize money and are not hungry for the win. My circumstances have oddly put me at an advantage, one that I will not lose sight of.’ (pp 31–2)

‘I’m sorting it out,’ I say. ‘I’m fixing it.’ I don’t want to ask her advice because I know what she will say and I don’t want to hear it. My grandmother is what you would call establishment. She has done well in business because she does not ruffle feathers. And she smooths things over where they need to be smoothed. Saving orangutans is not on her to-do list. Making money is her priority. Papa, her only son, was very different.’ (p 118)

- *Activity:* Research class and wealth in Indonesia.
- *Question:* These two quotes raise questions about class and wealth. Are people who have to struggle for success more likely to achieve it? Should we allow our status to influence the way we treat other people?

## Coming of Age

“Dear girl. You are not defined by where you live or where your parents were born or where you were born. You are defined by what is in your heart, by your actions, your words.” (p 116)

- *Question:* Do you agree with Oma’s statement?

## Guilt

‘Better to focus on other things. Keep busy. If I fill my mind enough, I can bury the guilt deep enough for it never to surface.’ (p 20)

- *Question:* Have you ever felt guilt over how you’ve treated someone else? How did you resolve that feeling?

## Cultural Identity

Malia feels that she is torn between two worlds, being of both Indonesian and Canadian parentage.

- *Question:* If you have parents from different cultures, can you identify with Malia's experience? What are some of the challenges you face? What are the positive aspects to having a multicultural background?'

## ASSESSMENT

- Examine Orangutan Rescue from a factual perspective and present your findings to the class as an oral presentation with graphs/statistics etc.
- Produce a detailed report on Indonesian Culture based on some of the topics raised in this novel.
- Discuss this statement in essay format: 'Real activists don't let rules get in their way.' (p 37)
- "You see,' he goes on, 'we have friends in the local agricultural administration who have explained to us that Malia has been misinformed about the anti-palm labelling issue. They have advised us that our school has not given proper instruction about the importance of our agricultural industries and how they support our country.' He leans forward. 'The *sustainable palm oil* industry in particular supports many farmers and provides prosperity to our economy in Indonesia. We are proud of this growth in our country.' 'It's my country too,' I say in Bahasa." (pp 88–9)  
In the context of the issues addressed in this novel, why does the Principal use the words 'sustainable palm oil'? What point is he trying to make to Malia?

## VISUAL ARTS

- *Activity:* Study Indonesian art and techniques.
- Develop and apply techniques and processes when making their artworks. *Activity:* Invite students to create an artwork as an alternative cover for this novel.
- *Activity:* Display the students' various alternative covers as a class exhibition.
- *Activity:* Research both traditional and contemporary Indonesian art. See: '[Indonesian Art](#)' (*Wikipedia*), '[Indonesian Art](#)' (*Facts and Details*) '[Indonesian art is fresh, energetic and lively. Why do we not see more of it?](#)' (*The Conversation*).
- Research Wayang puppetry. See: '[Wayang puppet theatre](#)' (*UNESCO*).



### Visual Arts

Years 3 & 4: 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

Years 5 & 6: Plan the display of artworks to enhance their meaning for an audience

Years 5 & 6: Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks



## ASSESSMENT

- Invite students to locate art by Indonesian artists (contemporary and traditional) and write an analysis of the common tropes used in their art.
- Create an artwork which responds to this novel. Use collage or multimedia forms in this response.
- Create a new cover for this novel.

## CROSS-CURRICULUM PRIORITY: SUSTAINABILITY



### Systems Activity

- Research palm oil production and its impact on an ecological system. (The biggest producers of palm oil are Indonesia, Malaysia, Thailand and Nigeria.) See: '[Palm Oil](#)' (*Our World in Data* by Hannah Ritchie and Max Roser), '[Palm Oil](#)' (*Wikipedia*).

#### Cross-Curriculum Priority: Sustainability

World views that recognise the dependence of living things on healthy ecosystems, and value diversity and social justice, are essential for achieving sustainability.

### World Views

The world is facing an unprecedented crisis caused by environmental destruction, and Sustainable Development Goals (SDGs) were introduced in 2015 to attempt to halt this decline.

- *Activity:* Research the production of palm oil worldwide and how such production (which greatly impacts on the environment) might be reduced. See: '[Top Palm Oil Producing Countries in the World](#)' (*World Atlas*), '[Which countries have made the most progress towards the SDGs?](#)' (*World Atlas*).

#### Cross-Curriculum Priority: Sustainability

World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability.

### Building Capabilities for the Future

- *Activity:* Brainstorm ideas for a more sustainable future for the world, your country and your community.

## ASSESSMENT

- Investigate palm oil production in Indonesia and collate relevant statistics demonstrating how it has caused ecological harm.
- Write an essay about palm oil and the negative impact its production has on the world's environment. Include some details as well about the use of palm oil and why it is considered such a useful product.
- Make a list of useful strategies to be employed in order to ensure a more sustainable future.

## ABOUT THE AUTHOR

Michelle Kadarusman is an internationally published children's author who grew up in Melbourne, Australia, and also lived many years throughout her father's homeland of Indonesia before moving to Toronto in 2000. Her books have earned numerous nominations, including the Governor General's Literary Awards, the Ontario Library Association Silver Birch Award, and the Green Earth Book Award. Her highly acclaimed novels include *The Theory of Hummingbirds*, *Girl of the Southern Sea*, and *Music for Tigers*. Her first picture book, *Room for More*, was published in 2022. Michelle founded the former children's literacy charity Raising Readers in Toronto (2006–2018) and held the position of submissions manager and marketing manager for the Scotiabank Giller Prize from 2011 to 2019.

She currently writes full time and divides her time between Toronto and Byron Bay.

## ABOUT THE WRITER OF THESE NOTES

Dr Robyn Sheahan-Bright AM operates justified text writing and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. In 2011 she was the recipient of the CBCA (Qld Branch) Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, and in 2012 the CBCA (National) Nan Chauncy Award for Distinguished Services to Children's Literature in Australia, and in 2014, the QWC's Johnno Award. In 2021 she was appointed a Member of the Order of Australia (AM).

## CORRESPONDING LITERATURE

### Picture Books:

*Baby Orangutans* by Kate Riggs.

*Diah and the Orangutan* by Nara Nogado, ill. by Naya Kirichenko.

*Goodnight, me* by Andrew Daddo, ill. by Emma Quay.

*Mang the Wild Orangutan* by Joan Van Loon, ill. by John Van Loon.

*My Night in the Planetarium* by Innosanto Nagara.

*Orangutan Houdini* by Laurel Neme, ill. by Kathie Kelleher.

*Orangutan: A Day in the Rainforest Canopy* by Rita Goldner.

*Tari, the Little Balinese Dancer* by Pamela Noensie, ill. by Garretta Lamore.

*The Queen's Orang-utan* by David Walliams, ill. by Tony Ross.

### Junior Fiction:

*Wreck* by Alan Baillie, Puffin, 1997.

*Saving Abbie* by Alan Baillie Puffin, 2000.

*Indonesian Children's Favourite Stories* by Joan Suyenaga, ill. by Salim Martowiredjo.

*Marge in Charge and the Missing Orangutan* by Isla Fisher.

*The Orangutan Rescue Gang* by Joyce Major.

*Escape to Kalimantan* (Rave Fiction series) by Steve Tolbert, Addison Wesley Longman, 1998.

[Teachers may wish to locate: Knight, Fran 'Save the Orangutan' *The Literature Base* Volume 12, Issue 4, October 2001, pp 4-6] This article deals with the theme in relation to the Baillie and Tolbert titles above.]

### **Non-Fiction:**

*All About Indonesia: Stories, Songs and Crafts for Kids* by Linda Hibbs.

*Face to Face with Orangutans* by Tim Laman.

*Ghost's Journey* by Robin Silverman, ill. by Rainer Octavianus.

*Indonesia* by Robin Lim.

*Indonesia* by Yell Yomtov.

*Indonesia: Discover the Country, Culture and People* by Jane Hinchey.

*Indonesian Picture Dictionary* by Linda Hibbs.

*My First Book of Indonesian Words; an ABC Rhyming Book of Indonesian language and Culture* by Linda Hibbs, ill. by Julie Laud.

*Orangutan Hats and Other Tools Animals Use* by Richard Haynes, ill. by Stephanie Laberis.

*Orangutan Orphans* by Clare Hibbert.

*Orangutans* by Buffy Silverman.

*Orangutans* by Joanne Mattern.

*Orangutans* by Mara Grunbaum.

*Orangutans* by Marysa Storm.

*Orangutans* by Michael De Medeiros.

*Orangutans* by Nancy Dickman.

*Orangutans! An Animal Encyclopedia for Kids (Monkey Kingdom)* by Prodigy Wizard.

*Saving Orangutans* by Dr Carla Litchfield.

*Tears in the Jungle: a children's adventure to save the orangutan* by Daniel Clarke and William Clarke.

*The Supersmart Orangutan* by Ruth Schuh.

## **EMBEDDED LINKS IN FULL**

'Deforestation' *National Geographic Society*

<https://education.nationalgeographic.org/resource/deforestation>

'Deforestation: Facts, causes and effects' *LiveScience* <https://www.livescience.com/27692-deforestation.html>

'11 Fascinating Facts about Orangutans' *Earth.Org* <https://earth.org/facts-about-orangutans/>

'Gamelan' *Wikipedia* <https://en.wikipedia.org/wiki/Gamelan>

'Indonesia Orangutan – Habits and Conservation' *Facts of Indonesia*  
<https://factsofindonesia.com/indonesia-orangutanxxx>

'Indonesian Art' *Wikipedia* [https://en.wikipedia.org/wiki/Indonesian\\_art](https://en.wikipedia.org/wiki/Indonesian_art)

'Indonesian Art' *Facts and Details*

[https://factsanddetails.com/indonesia/Arts\\_Culture\\_Media\\_Sports/sub6\\_4b/entry-4048.html](https://factsanddetails.com/indonesia/Arts_Culture_Media_Sports/sub6_4b/entry-4048.html)

'Indonesian art is fresh, energetic and lively. Why do we not see more of it?' *The Conversation* July 9, 2019 <https://theconversation.com/indonesian-art-is-fresh-energetic-and-lively-why-do-we-not-see-more-of-it-119747>

'Orangutan Facts & Information' *Orangutan-world.com* <https://orangutan-world.com/>  
*The Orangutan Project* <https://www.orangutan.org.au/about-us/>

'Orangutan' *Goodreads* <https://www.goodreads.com/genres/orangutan>

'Orangutans' *Kidcyber* <https://www.kidcyber.com.au/orangutans>

'Orangutans in popular culture' *Wikipedia*  
[https://en.wikipedia.org/wiki/Orangutans\\_in\\_popular\\_culture](https://en.wikipedia.org/wiki/Orangutans_in_popular_culture)

'Palm Oil' *Wikipedia* [https://en.wikipedia.org/wiki/Palm\\_oil](https://en.wikipedia.org/wiki/Palm_oil)

'Palm Oil' *Our World in Data* by Hannah Ritchie and Max Roser December 2020  
<https://ourworldindata.org/palm-oil>

'Top Palm Oil Producing Countries in the World' *World Atlas*  
<https://www.worldatlas.com/articles/top-palm-oil-producing-countries-in-the-world.html>

'Top Ten Facts about Orangutans' *World Wildlife Fund (WWF)*  
<https://www.wwf.org.uk/learn/fascinating-facts/orangutans>

'Wayang puppet theatre' *UNESCO* <https://ich.unesco.org/en/RL/wayang-puppet-theatre-00063>

'Which countries have made the most progress towards the SDGs?' *World Atlas*  
<https://www.worldatlas.com/economics/which-countries-have-made-the-most-progress-towards-the-sdgs.html>