

Temple of Dreams

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Synopsis

Fadi Rahman, shot into the media spotlight during the Cronulla riots. One of a new breed of young Australian Muslim leaders, he runs a youth centre/gymnasium in Sydney's west in what was once a Masonic temple. The centre, which has no government funding, is operated by a group of young volunteers. Its aim is to provide a safe haven for Muslim youth, many of whom are disengaged and alienated from mainstream society.

The story begins in early 2006. Following the riots a few weeks earlier, Fadi decides he wants to accelerate and increase the programs for Muslim youth. The centre is a perfect base from which to organize these activities, but Fadi needs help to realize his dreams. Three young women – Alyah, Amna and Zouhour – join the committee. Feisty and argumentative, they share Fadi's aims but don't always agree with his tactics.

Suddenly, in mid-2006 the local council serves the youth centre with an official order threatening to close it down. Allegedly, Fadi has changed the use of the Masonic temple to a gym and youth centre without the council's permission. Fadi believes that he's done the right thing, but the council believes otherwise. It has given the centre one month to submit a development application (DA). If it fails to do so, it risks legal action and will be forced to close.

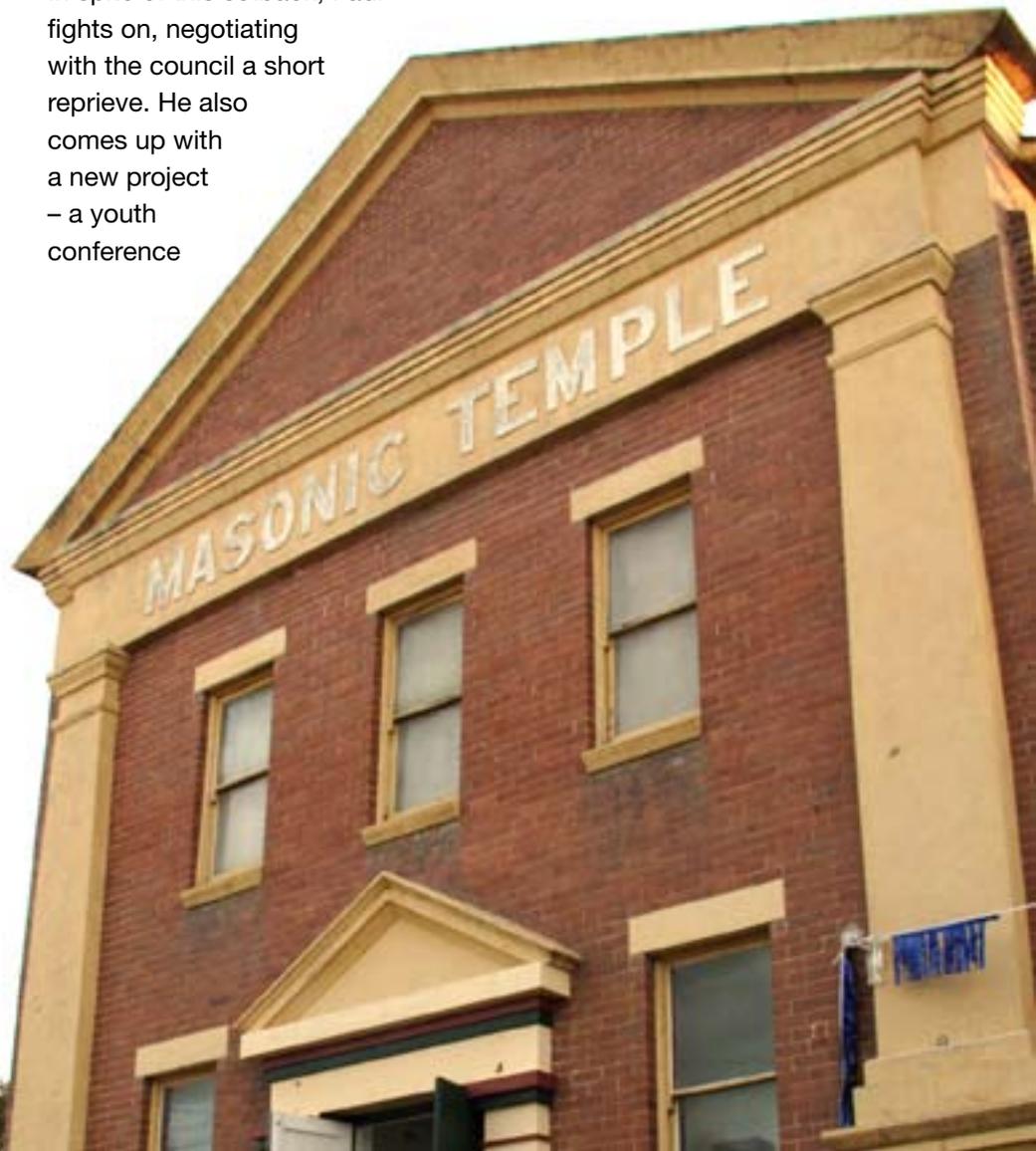
It's left up to the women to organize the DA. They also set

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about refurbishing a room at the rear of the centre as a meeting space and an area that they themselves can use, knowing full well that it could be months before they get a council decision. However this comes sooner than expected and the group is shocked to discover that the Masonic Temple stands in a block that two years ago was re-zoned 'residential'. Under this new zoning, a youth centre and gym is not allowed.

In spite of this setback, Fadi fights on, negotiating with the council a short reprieve. He also comes up with a new project – a youth conference

– to discuss the problems young Muslims face in Australia. This event is much bigger than anything the group has attempted before, and the stress is taking its toll on their already busy lives. Meanwhile the council deadline is looming, with the threat of closure imminent. Will the conference succeed? Will the centre survive?



Curriculum links

This study guide is mainly aimed at middle and upper secondary school levels, and could also be applied to tertiary level, with relevance to English, Media Studies, History, Drama, Civics and Citizenship, Culture and Identity, and Interpersonal Development.

Setting the scene

The war on terror has meant that Muslims are under the microscope all over the world.

The Australian government has done little to dispel a deep anxiety in the wider community.

Young Muslim Lebanese feel themselves to be especially targeted.

(Introductory screen caption, *Temple of Dreams*)

Discuss in class what you believe to be the meaning of the term 'war on terror'. Are there different interpretations of this term? Is the term only fostered and applied by westerners, and does it apply only to particular races, cultures and religions not considered by westerners to be western?

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In the first sentence, what does 'under the microscope' mean? Who is, or who is assumed to be, looking through that microscope – the entire non-Muslim world community?

Consider whether the introductory screen comments about the Australian government are factual and objective.

Overall, what does the opening screen caption suggest to you

about the content, viewpoint and sympathies of the rest of the film to follow?

As an experiment, try practising reading the full screen caption out loud in different modes and styles of voice, as though delivered on radio, or at a speech, or on the soundtrack of a TV news item or documentary film – e.g. placidly, regretfully, forcefully, dramatically. Discuss in class how each approach, once you've mastered it, could be designed to influence and affect a listening audience in various ways.



The screen caption is forty words long. In approximately the same number of words, plan and write an alternative opening caption for *Temple of Dreams*, one that does not refer to the 'war on terror'. To what extent might this alter audience expectations as to what the rest of the film will be about?

Historical perspectives and backdrops

Throughout history, travellers to far-away lands have brought their culture, their value systems and their language with them, because these are part of their identity. This is particularly true, and more clearly visible, when those travellers are immigrants who aim to settle permanently in a new environment where there is already another culture, value system and language as the established, dominant norm.

Should the local populace expect new 'foreign' arrivals to forsake their own heritage so easily, and to embrace, adapt to and assimilate into the dominant way of life? If the boot were on the other foot, and those same locals were suddenly in the situation of being foreigners themselves, would they be so willing to do the same? Perhaps it's all a

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matter of perspective.

Colonial heritage

Research and write an informative piece of 500-600 words about the early British colonization of Australia from the viewpoint of culture, values, religious beliefs and language. How far, for instance, were the British settlers prepared to adapt to their new circumstances and to the environment? Did they change the way they dressed? Did they learn Aboriginal languages? Did their views about land ownership and land usage alter? Did their food preparation, diet and other customs change from those customs they inherited from the British Isles? What was their attitude to the local indigenous populace? In short, did they assimilate? Why or why not?

Following on from the previous activity, research, discuss in class, then write an historical

appraisal in 500-600 words of the situation in Australia around the time Federation took place in 1901, looking at the general attitude of British Australians towards non-British immigration to Australia. You should note the introduction of the 1901 Immigration Restriction Act (known as the White Australia Policy), and the reasons for its introduction. Draw comparisons and contrasts with the attitudes of British arrivals to Australia in the early years of colonial settlement to their assumptions and attitudes over a century later, when they were the dominant society and culture. Were, for example, their positions and worldview reversed?

The following report, from Melbourne's *The Age* newspaper was published on 20 August 1901. Read the report then discuss in class the attitude and approach taken by the reporter to the subject. Why do you think the report was written in this manner, and who do you think was the assumed readership? It is not likely this report would be written in the same way today. Why? Rewrite the report in your own words as though it were today's news, and add an explanation as to the reasons for your alterations and modifications.



THE RAID ON CHINESE GAMBLING SHOPS. CELESTIALS AT THE CITY COURT.

Seldom has the City Court worn such a 'Joss house look' as yesterday, when thirty odd Chinese, arrested on Saturday for playing fan-tan, puk-a-pu and other interesting and unlawful games, were presented to the 'big mandarin' (Mr. Panton). It was an irruption of cooliedom. Chinese swarmed over the muddy bank on which the old court house stands, and shivered in coats of thin silk and twill; they jabbered in the passages and gesticulated on the doorsteps; they lined the approaches (these were mostly friends), and sat patiently on the cold, hard pavement, and looked resignedly up to the wintry sky, as if they expected the Holy Woo to appear with a dragon and rescue them from the annoying 'foreign devil' in blue. When the other cases were disposed of, Sergeant Eason called on Ah Gon, Long Ah Hay and Chin Loong Mow to appear, and thereupon filed into the court a tired-looking procession of three Chinese, of

different sizes and ages, but all wearing that stony, mournful look which the race of Wong affects when it is in trouble. They all three pleaded guilty, through Mr. Gaunson, to the charge of assisting to conduct a common gaming house. Sub-inspector Beck watched the case for the police. Detective D.G. O'Donnell went into the box, and narrated the circumstances of the arrest, which appeared in *The Age* of yesterday, and Mr. Gaunson then asked the bench to make the fines as light as possible, as defendants were unaware that they were doing anything very wrong – being ignorant of Christian tenets on gambling. The men had been 'put away' by a number of their friends – 'a secret society of blackmailers', Mr Gaunson described them – and they had no evil intention of corrupting the morals of the community. Mr Panton fined each of the accused £10, with one guinea costs.

There remained the twenty-six other Chinamen charged with

being found on the premises. Their introduction was effected in great style by Sergeant Eason, who was afterwards congratulated on his progress in Chinese. The twenty-six rejoiced in such euphonious and flowery names as Win Kow Kat, Dee How, Quack Yung Ting, Louie Ah Chin, Won Sheep Shin, and Won Ded Kat, and as the court orderly called them forward in his best accent, the court was convulsed with laughter. Indeed, at one time something very like a cheer was raised for Won Ded Kat; but, fortunately for decorum, Sergeant Eason mustered the lot close to the press box, and their shuffling feet drowned the cheer. Mr Panton cast his eye rapidly over the sons of the sun, and announced that the whole box and dice would pay 2/6 fine and 2/6 costs to his Majesty, and Mr. Gaunson stated that the money would be paid, and the tribe of Chow departed amid much jabbering.

Read the following radio broadcast comments from 2005 that are from the soundtrack at the beginning of *Temple of Dreams*. Discuss in class any similarities or differences between the approach of the writer of the news report of August 1901 and the speaker in *Temple of Dreams*. What assumptions is he making? Who is his implied audience? Do you think the speaker is either fearful himself, of the people he is referring to, or reflecting the fears of his listeners, or even taking advantage of his listeners' fears for some unstated reason? Can we link his comments in any way, historically, to the attitudes, cultural beliefs and assumptions of British settlers in the early days of Australian colonization?

There are people who were born here but still don't owe any allegiance to the place. They are people of Middle Eastern

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appearance. I'm sorry, I didn't get them to dress up. You only need to read the names. They aren't Smith and Jones.

Lebanese immigration

In pairs, research the history of Lebanese immigration to Australia, looking at their reasons for leaving their homeland (some details about this are provided in the program), whether they are all from the same cultural and religious groupings, whether there are identifiable 'waves' or peaks of migration, statistics on yearly or decade-by-decade numbers of immigrant arrivals, and whether there are specific locations in Australia where they

have settled in communities. Use this information to prepare a poster display on the topic.

Based on what is shown in *Temple of Dreams*, discuss in class the cultural difficulties Fadi Rahman's parents encountered when settling into their new home in Sydney's western suburbs in the 1970s, and the stresses that Fadi experienced when growing up within two cultures. How did he cope with this? How can you connect these issues to him 'doing stupid things and getting caught up in the law'?

Drawing on Fadi's comments about his earlier years and the struggles of his parents



to acclimatize to a new environment, plan and write a fictional short story, in any way you think appropriate, based on the issues raised.

Troubled times and the Centre

The ICRA Moslem Youth Centre, in the western suburbs of Sydney, was set up in 2005 by a group of young Lebanese-Australian Muslims, including Fadi Rahman. This occurred at a time when suspicion of the attitudes, behaviour and motives of Muslims generally, within the wider Australian community, were high, fuelled by mass media reports from overseas of 'home-grown terrorism'.

Tentacles of terror

Why do you think the filmmakers, in the narrative voiceover, refer to the London bombings when introducing the story of the centre? Is there a connection between the two?

A radio announcer is heard on the program's soundtrack

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saying to his listeners:

If you know of any Middle Eastern people who have a storage cupboard full of guns or who are behaving in a way that you think is inappropriate, then you can ring ...

Plan and write a letter to a newspaper editor in 200-300 words, responding to the emotiveness, assumptions, implications and suggestions, generalizations, logic, rationality and fairness of this commentary, and the role of the radio mass media in galvanizing public opinion and emotion.

Cultures in conflict

Discuss the reasons expressed by Fadi early in the program as to why the Centre was opened

in Sydney's western suburbs. Why is this a personal venture for Fadi?

In pairs or small groups, research and write a commentary on the mass media reporting of, and reaction to, the public utterances of Sheik Taj al-Din al-Hilali during 2005-2006. Ensure you define his official position, whether he spoke for all Australian Muslims or not, and whether his public comments were reported, translated, interpreted and discussed fairly and accurately by the Australian mass media.

Research in pairs, then write your own email to a friend or relative overseas (or in another part of Australia) about what you see as the reasons for the



Cronulla riots of December 2005. Look at the use of modern technology (such as mobile phones) by those who organized and took part in the rioting, and whether elements of the Sydney mass media contributed to or even caused the rioting. Also refer to the outcomes of official inquiries into the riots, any recommendations that have arisen from those inquiries, and whether steps have been taken to ensure a similar event does not happen again.

Drawing on details presented in the program, in pairs or small groups, draft a script for one or more fictional scenes of dialogue and action that take place at the ICRA centre on the day after the Cronulla riots. Read, redraft and edit the script, then present a reading or a performance to the class. (An alternative may be to plan the drama for sound only, as in a radio play, which could be recorded, edited and played on your school's intranet. In this case, you may be able to incorporate a narrator to

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introduce and link scenes as required, plus sound effects and music.)

One year after the Cronulla riots, one of the instructors at the centre, Azzam El Sayed, says of the mass media commentary, 'They keep bringing this up, it's going to add more fuel to the fire. No more ... You don't celebrate catastrophes.' In this extract, comment on whether the mass media are 'celebrating catastrophes'.

Taking into account what both Azzam and Fadi say late in the documentary about the Cronulla riots and the media interest in them, discuss, then write, your own response to whether the riots have, in a paradoxical way, brought about a positive effect – a change for the better.

Survival, unity, community, vision

Although *Temple of Dreams* focuses on the particular – individuals and small groups within a local community, observed and followed over a specific time frame within a specific historical moment – there is much in the program, a range of interconnected themes, that are of universal human appeal and relevance, to which we may all respond regardless of our own cultural backgrounds and environments. Some of these are suggested in the above heading and in the title of the film itself. Others draw attention to the relationship – in some respects the battle – between the individual and the greater,



impersonal, law-regulated state, and to the desire to live a life that has meaning, long-lasting achievement and worth.

The 'players'

Discuss in class, then write character and personality descriptions of the five men and women who feature prominently throughout *Temple of Dreams*, the 'roles' they play throughout the narrative, their aims and views, and their relationships and connections to each other. The five are:

Fadi Rahman

Amna El-Ghoul

Zouhour El-Ghoul

Alyah Assad

Azzam El Sayed

The battle for the Temple

Write an account of Fadi's battle with the local council over his use of the former Masonic Temple as a youth centre and gymnasium, explaining the outcome.

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In your account, consider the following:

- Where do our sympathies lie, and why? Is it realistic or helpful to view the situation as a case of 'Us' versus 'Them'?
- From the beginning, was Fadi adequately prepared to discuss the matter with the council?
- Do you think the council's rules and regulations, as presented in the program, and the steps that Fadi, Amna, Zouhour and Alyah had to undertake to complete a full Development Application (DA), were fair and reasonable?
- Are Fadi's arguments and responses logical? Explain.
- Describe and explain your impressions of the General Manager of the council, John Burgess, during the interview he gives to film director Tom Zubrycki.
- Discuss in class the possibilities for plot, characters, settings, events and themes. Then, drawing in any way on the events surrounding the efforts to keep the centre operating, plan and write a short fiction story in 500-700 words. For example, you may wish to present the story in mythic terms as a 'David versus Goliath' heroic struggle for existence.
- The following quotation is taken from an article about *Temple of Dreams* in the



Canberra Times newspaper of 4 August 2007, in which journalist Jane Freebury asks:

... the gym is useful, but what about creating opportunities for trade, literacy, numeracy and IT skills-training for young Muslims? How is the strength and fitness developed at the centre expressed in society generally?

Debate in class Freebury's questions. Are the questions reasonable and relevant? Are they the right questions? Is the centre only an outlet, a training place for young, physically active Muslim males to withstand the range of pressures they feel are aimed at them from outside? Does the centre cater for young Muslim females?

- While exercising in the gym, Fadi, feeling stressed and worried, remarks, 'Obviously it takes rhythm for your mind and your body to work together. At the moment they're not, as you can see'.
- Discuss how this comment about 'rhythm' may be

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interpreted as a metaphor for the existence of the centre within an environment perceived as threatening. Provide examples from popular films where the relationship between physical training, mind, body and soul is developed as a theme; an example may be *Batman Begins* (Christopher Nolan, 2005).

- View one of the films you have referred to, and write your own discussion of it, concentrating on how it develops and presents these themes throughout the narrative.

'Girl power'

During the program Fadi refers to 'girl power' when referring to Amna, Zouhour and Alyah,

adding, 'And what do they say? They say all our girls are locked up at home. Yeah, right.' Comment on what he means by this, why he says it, and who 'they' are. Would you define the three women as identifiably 'Australian' or 'Lebanese' or even 'Middle Eastern'? Do they conform to a stereotypical Western view of whatever Muslim women are supposed or assumed to be, in terms of attitudes, beliefs, behaviour, spoken language, customs and dress? To what extent does Fadi rely on them, or need them, in his campaign to save the centre? (See also the section on 'Teamwork', next page.)

Fadi's youth conference

- Discuss in class then write your own notes on the



reasons for, and the planned outcomes of, Fadi's Muslim youth conference.

- While planning the youth conference, Fadi says:

The message is going to be quite simple. Empower yourself, take on leadership yourself, and you must grab your own future by the throat and lead it to where you want it to go ... you must ... build an identity for yourself.

First, discuss what he means by 'empowering yourself' and 'building an identity for yourself', then, using his comments and concepts as a basis, create either a promotional web site page or a display poster. Your presentation may either be in direct reference to the conference itself, or be

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relevant to the aspirations and dreams of any other disadvantaged community of young people.

- As a class, draw up a list of the range of concerns and issues expressed by the young participants attending the conference. (More on the resultant ICRA conference report may be found in this study guide under the heading, 'All Eyes on Youth – the conference report'.)
- Based on what you have observed in *Temple of*

Dreams, draft a feature item, as though you were a journalist writing for a magazine aimed at young Australians generally, informing them about Fadi's Muslim youth conference. You may illustrate the article where applicable, and include interviews with one or more of the 'players'. Use desktop publishing software to format the item using headlines, captions and magazine columns.

Teamwork and cooperation

- During a stressful moment when it seems as though the planned youth conference might collapse, Fadi says, 'Please, we need to work together as a team ... Isn't it enough that the whole world is against us, that we need to also turn on each other?'

Discuss the reasons for Fadi's comments, and whether the existence of teamwork is a positive and productive force throughout *Temple of Dreams*. Ensure you look at unity of purpose, roles within the group, devolution and sharing of duties, group trust and individual commitment from within the group to the task and to the rest of the group, and whether teams need 'captains' or leaders in order to survive and thrive.



- Plan and write a short story about the success, breakdown or even the absence of teamwork, as drawn directly or loosely from your own experience. In this respect you may present the story in any way you see fit, as a fictionalized comedy, a drama, even a genre tale such as a science fiction or sports action thriller, and from any viewpoint (i.e. first-person or third-person narration).

Review and preview

- As though you were a journalist for a community radio station, prepare, write, edit and record a radio report about the launch of the Muslim youth conference report (shown near the end of *Temple of Dreams*), referring to the findings, the dignitaries who were present at the launch, the possible outcomes of the report and what the future may hold for the local Muslim youth community, and in fact the wider Australian Muslim community, as a result. Post the report on your school's intranet for playback. You may wish to construct a relevant web page to accompany the report.
- We are told at the end of the film that Fadi 'intends to stand as a candidate in the next local Council elections'. Look into the future: write a set of personal diary entries as though you were Fadi, in his attempt to be elected. Ensure that you bring out his 'voice', his feelings and inner thoughts, his motives, plans and hopes.

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- Write an account in 300-400 words of what you have gained and learnt from viewing *Temple of Dreams*.

All Eyes on Youth – the Conference Report

The conference centred on eight issues of concern to the young people who attended. The report discusses these eight issues. Below is a section of the discussion on each issue:

1. Human Rights and Racism

The Racial Discrimination Act 1975 expressly protects

the rights of Sikhs, Jews and Aboriginals, yet is silent on the protection of Muslims, despite a staggering increase in research which highlights Islam as one of the most targeted religions in terms of social attacks and incidences of demonisation and vilification.

2. Social and Political Relations

Muslim youth feel they are being targeted by the media, politicians and the community at large, constantly feeling



marginalised and on trial ... Their concept of what it means to be an 'Australian' is totally based on the stereotypical nature which surrounds the phenomenon and they argued that the Australian values as a body of beliefs and practices, were almost completely unattainable as they commonly reflected the ideas of a very conservative and highly esteemed minority of the general Australian public.

3. Police

Many participants felt the police targeted them specifically for their appearance, highlighting excess 'name checks', 'rego checks', 'move on' powers, 'strip and search' powers, and the use of 'sniffer dogs' as most commonly used measures against young Australians who are either apparently Muslim or Arab.

4. Health and Sport

Many highlighted lack of facilities and ignorance of

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the purpose of the Hijab and prayer in a Muslim's life as an obstacle to joining certain sports clubs. Many chose to keep away from certain clubs as they felt they could not accommodate for their need to pray or their need to dress according to Islamic guidelines ... Youth who avoided sport, tended to engage in using unhealthy coping mechanisms such as drugs, suicide attempts, alcohol and other dangerous activities.

5. Leadership

Rather than seeking to create a unified and harmonious society, many in positions of influence create friction between communities, instilling fear and hate in

the hearts and minds of the general Australian public towards young Australian Muslims.

6. Employment, Education and Training

Many participants felt outcast and exiled from the current system, arguing for an urgent need to develop programs to enhance their skills in order to allow them to effectively engage in employment, education and training opportunities ... Many at one point ended up in the workforce and indicated racism and discrimination at work as a barrier to their employment ... Young Muslim girls who wore the Hijab particularly felt targeted by rude customers and were



occasionally knocked back by employers, even though they met the selection criteria for the job.

6. Media

The voices of Muslims in general are often silenced, tarnished, sidelined and frequently unheard ... Young people feel powerless and frustrated at the fact that Islam has become the sole focus of the media, with their religion often portrayed as the evil folk devil ... as the media continues to create this general fear of Islam, it also creates further divisions within the Muslim community itself

...

7. Parents

Many of the participants ... argued that more often than not they felt lost and 'caught' between two worlds, where on one side of the fence resides the sacred

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world of the family and on the other lives the western world experienced through secular institutions, like the school and the media ... Many felt that because their parents could not cope with this reality too well, that it affected their views and outlook on life.

Separate into small groups and formulate a report on how these concerns and issues could be tackled. For example, should it be recognized that the local Muslim community is disadvantaged in various ways? Should the wider non-Muslim populace be involved in helping

to solve these problems? Is it an issue requiring local, state and national funding? Would local Muslim youth benefit in various ways if accorded a media voice, for example, through community access radio broadcasting?

Media studies activities

Documentary style

In unpublished source material, film director Tom Zubrycki refers to *Temple of Dreams* as an 'observational narrative', remarking that 'they are the hardest documentaries to make'. Discuss in class what you think he means by these comments, then write a commentary about this style of approach as presented in *Temple of Dreams*. Include discussion on the strengths and weaknesses, as well as the virtues and drawbacks, of such an approach. For example, does the constant presence of the camera and a film crew affect, even alter, the behaviour of the main principals (in this case Fadi Rahman and others) as they go about their business, their every actions observed and recorded – and if so, do you think this is evident in the film?

Research modern filmmaking technology (cameras, lighting



equipment, editing facilities etc), comparing it to what existed thirty or fifty years ago. Write a short discussion on how today's filmmaking technology may be an advantage to the 'observational' approach to documentary filmmaking that may not have existed in a previous era.

A number of times the director's presence in the film, and within the filmmaking process, is explicitly and implicitly noticeable. Discuss in class where examples of this occur during *Temple of Dreams*, and whether it affects our views about 'objectivity'. For example, is the director presenting a partisan viewpoint? Is he so emotionally involved in his subject that he has become part of the story,

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and is this inevitable?

View at least one of Tom Zubrycki's other films, such as *Vietnam Symphony* (2005), *Molly & Mobarak* (2003), *The Diplomat* (2000) or *Billal* (1996). Write a comparative analysis of one of these films and *Temple of Dreams*, drawing attention to similarities and differences between them in terms of documentary style and presentation as well as thematic concerns.

Editing, sound and image

Throughout most of *Temple of Dreams*, the sound is recorded at the same time and location as the image, as part of the 'observational' filming technique. Discuss those parts of the film, then discuss the talkback radio sequences, where sound and image are pieced together from different locations and times, and juxtaposed against each other. What is the purpose of this? What emotional effect is it intended to have on the viewing audience? What conclusions may you draw about the filmmakers' attitude to the talkback hosts and callers?

Turn down the sound of the talkback radio commentary and write a description of what you see on the screen. As though for another film, write the script for a possible soundtrack of dialogue or voice-over that would complement those images.

Later in *Temple of Dreams* there is a sequence of sound and image involving scenes at Cronulla beach one year after the riots. Viewed in the context of the preceding sequence in the film, concerning Fadi's youth conference, what is your reaction to what you hear and see, and why? If you play these scenes in isolation from the



rest of the film, as a distinct unity, may they be interpreted differently? Discuss.

View the sequence of the soccer match. Discuss in writing why this sequence has been retained in the film, and why it has been placed into the narrative at this point.

Are our sympathies directed, even manipulated, during our viewing of *Temple of Dreams*? Discuss in 300-400 words.

Narratives

Imagine you are the film director of *Temple of Dreams*. You are part-way through the filming, not knowing what is going to happen next, or whether you are capturing the 'story' you had planned, and concerned about whether your presence at the Centre and among the local Muslim population is appreciated. Write (or video-record) a set of personal diary entries about your feelings, concerns, worries, plans, hopes and visions for your film and the people appearing in it.

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Plan and prepare a storyboard for a sound and image, 30-second television promotion for an upcoming screening of *Temple of Dreams*.

In pairs or small groups, plan a concept for a possible sequel to *Temple of Dreams*, and an outline for the kind of content you envisage, who might participate in the film, and the themes and issues the film might encompass. Would the same 'observational' technique be valid, or would another approach be preferable? Present the concept as a written production proposal to a TV channel.

Write a review in 300-400 words of *Temple of Dreams* for a

popular youth-based magazine. Ensure that your writing style and approach is appropriate to the assumed reading audience.



References and further resources

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(Exercise caution in assessing the contents of this site. Wikipedia entries are subject to public editing and alterations at any time. This site was chosen for its extensive coverage and its links to other sites.)

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