

AUSTRALIANS  
TOGETHER

TEACHER GUIDE  
Y5 ENGLISH

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# The power and purpose of protest

**Warning** – Aboriginal and Torres Strait Islander teachers and students are advised that this curriculum resource may contain images, voices or names of deceased people.

## The power and purpose of protest

### Australian Curriculum Link

English/Year 5/Literature/Examining literature/[ACELT1611](#)

### Australian Curriculum Content Description

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

### Australian Curriculum Elaboration

ACELT1611: Investigating the qualities of contemporary protest songs, for example those about Indigenous peoples and those about the environment. 🖐️

### Essential Question

Tells Australia's narrative through the lens of 5 Key Ideas that inform teachers and students about Aboriginal and Torres Strait Islander perspectives.

### Australians Together Learning Framework

Tells Australia's narrative through the lens of 5 Key Ideas that inform teachers and students about Aboriginal and Torres Strait Islander perspectives.



#### The Wound

##### Injustice from the impact of colonisation

Students will recognise the pain and disadvantage many First Nations people experience, that started at colonisation and continues today.



#### Our History

##### A past that shapes our story as a nation

Students will critically engage with Australia's stories and understand the impact our history continues to have on First Nations people and all who call Australia home.



#### Why Me?

##### What's it got to do with me?

Students will explore why Aboriginal and Torres Strait Islander histories and cultures are relevant to them today.



#### Our Cultures

##### Everyone has culture. Know about your culture and value the cultures of others

Students will learn more about their own culture and identity, and gain a better understanding of, and respect for, Aboriginal and Torres Strait Islander cultures.



#### My Response

##### Steps we can take to build a brighter future

Students will gain an understanding that a brighter future is possible for all Australians, but to get there we each need to play our part.

## Glossary

*Terms that may need to be introduced to students prior to teaching the resource:*

**alliteration:** a phrase or line of verse that contains words that begin with the same sound or letter.

**chorus:** the part of a song that is repeated after each verse.

**First Nations people:** Aboriginal and Torres Strait Islander people.

**imagery:** visually descriptive or figurative language, especially in a literary work.

**issues:** a matter of concern or dispute for people of the local, national or global community.

**metaphor:** a figure of speech that's used to make a comparison between two things that aren't alike to allow the reader to notice the ways they are the same.

**onomatopoeia:** the creation of a word based on the sound it makes, such as boom, zap or pop; a word formed in this way.

**personification:** the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form.

**protest:** a statement or action expressing disapproval of or objection to something.

**rhyme:** the repetition of the same or similar sounds at the ends of lines in poetry or song.

**rhythm:** a strong, regular repeated pattern of movement or sound.

**simile:** a figure of speech involving the comparison of one thing with something of a different kind, which is used to make a description more emphatic or vivid.

**sound devices:** literary elements (alliteration, rhyme, rhythm, onomatopoeia, repetition) used in prose and poetry to stress certain sounds and create musical effects.


**stanza:** a group of lines forming the basic recurring metrical unit in a poem; a verse.

**symbolism:** an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions and states of mind.

**verse:** a group of lines that form a unit in a poem or song; a stanza.

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
<b>Introduction</b>	<p><i>Before beginning the study, ask students to access their prior knowledge about the topic with an introductory question or activity.</i></p> <p><b>What does it mean to protest?</b></p> <p>During this learning, students have the opportunity to stop and consider what it really means to protest. How do they protest in their own lives? When do they protest? Why do they protest? Protesting in Australia is considered both a democratic right and a responsibility. When we protest, we're demonstrating active and engaged citizenship, exercising our right to express our opinions on <b>issues</b>, topics or matters we feel strongly about, thereby informing the people who represent us in government about what we feel or think. Voices are crucial to protest, and the words protestors use are of critical importance in this resource. Protest songs challenge society's status quo, and usually contain powerful, persuasive language and techniques, explicitly chosen by the writer to evoke an emotional response (e.g. anger, grief, empathy, frustration) and to position the audience to feel for the people affected by a given issue. Particular words are selected for particular contexts.</p> <p>This resource encourages opportunities to examine protest songs from other colonised nations around the world such as North America, Canada, New Zealand, South Africa and India, as well as this land we call Australia. It also provides links to songs highlighting climate change and protesting environmental destruction.</p> <p><b>Protest: purposeful, powerful, persuasive language</b></p> <p>Throughout this resource, students listen to and interact with protest songs, considering how the artist's or songwriter's careful selection (diction) and placement (syntax) of words encourages sometimes visceral (physical – sensory imagery) as well as cognitive (thought) responses to them. It's in this way that protest songs are powerful tools to educate and persuade people to express their democratic freedom of opinion and their dissent against injustices they or others face.</p> <p>Students also learn about the structure of songs; that they're composed of a series of verses (in a poem it's called a <b>stanza</b>) that generally present one idea or point, and after each <b>verse</b> usually the same chorus is repeated, which emphasises the main messages or themes of the song. Students will respond by composing their own protest song.</p> <p>The activities allow students to become familiar with the following persuasive techniques:</p> <ul style="list-style-type: none"> <li>• emotive language</li> <li>• hyperbole (exaggeration)</li> <li>• repetition</li> <li>• rhyme</li> <li>• alliteration</li> <li>• rhetorical questions</li> </ul>	<p><b>Buzz groups: protest</b></p> <p>Assign students into groups of three ('Buzz groups') and ask them to brainstorm quietly on paper or on their laptops, answering the following questions:</p> <ul style="list-style-type: none"> <li>• What does it mean to <b>protest</b>?</li> <li>• Why do people protest?</li> <li>• What are the different ways that people protest?</li> </ul> <p>The groups of three can then present their brainstorms to the class. Collective responses are then recorded on the whiteboard, interactive whiteboard or a large piece of paper. When the same ideas are repeated, they're marked with a tick.</p> <p><b>Chat stations: persuasive techniques</b></p> <p>Under the heading 'Purposeful, powerful, persuasive language of protest', write down each of the persuasive techniques listed below on large pieces of paper – assign one technique per page:</p> <ul style="list-style-type: none"> <li>• emotive language</li> <li>• hyperbole (exaggeration)</li> <li>• <b>repetition</b></li> <li>• <b>rhyme</b></li> <li>• <b>rhythm</b></li> <li>• <b>alliteration</b></li> <li>• rhetorical questions</li> <li>• <b>personification</b></li> <li>• <b>simile</b></li> <li>• <b>metaphor</b></li> <li>• <b>onomatopoeia</b></li> <li>• <b>symbolism.</b></li> </ul> <p>Place these around the room.</p>

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<ul style="list-style-type: none"> <li>• figurative language that creates imagery:               <ul style="list-style-type: none"> <li>– personification</li> <li>– simile</li> <li>– metaphor</li> <li>– onomatopoeia</li> <li>– symbolism – an artist may use a symbol to emphasise a particular idea, theme or emotion within their work</li> <li>– sensory language – imagery isn't limited to visual imagery (sight), but includes hearing (auditory), touch (tactile), thermal (hot/cold), kinaesthetic (movement), taste (gustatory) and smell (olfactory).</li> </ul> </li> </ul> <p>Also important to protest songs are <b>sound devices</b>: literary elements used in prose and poetry to stress certain sounds and create musical effects, such as alliteration, rhyme, rhythm, onomatopoeia and repetition.</p>	<p>Organise the class into 'chat groups' at each of the stations. For three to five minutes per station, students contribute their knowledge and ideas regarding the specific topic by writing on the paper, around the concept. Make sure each group visits and contributes to each of the 'chat station' posters. If students agree with, or have the same idea as, something that's already recorded, they put a tick beside it, as was done in the 'Buzz groups' activity.</p> <p>Once each group has contributed to each topic, a couple of representatives from the group can stand up and present the information to the class.</p> <p>Add these findings to the word wall (as described in the activity below).</p> <p><b>Word wall</b></p> <p>Using all the contributions from the 'Buzz groups' and 'Chat stations' activities, create a word wall to display the most prevalent words, phrases or ideas.</p> <p>Divide the word wall into sections for:</p> <ul style="list-style-type: none"> <li>• class definition of protest</li> <li>• class reasons for protest</li> <li>• persuasive devices used.</li> </ul> <p>In the persuasive devices section, you'll cover:</p> <ul style="list-style-type: none"> <li>• emotive language</li> <li>• hyperbole (exaggeration)</li> <li>• repetition</li> <li>• rhyme</li> <li>• rhythm</li> <li>• alliteration</li> <li>• rhetorical questions</li> <li>• personification</li> <li>• simile</li> <li>• metaphor</li> </ul>

	Teacher guidance	Ideas for student activities
		<ul style="list-style-type: none"> <li>• onomatopoeia</li> <li>• symbolism.</li> </ul> <p>Leave enough room under the sections <i>class definition</i>, <i>class reasons</i>, and <i>persuasive devices</i>, to be able to continue to add to the word wall throughout the learning.</p> <p>Be sure to regularly use the terms and ideas as part of your instruction and discussion to ensure students build familiarity with the language.</p>
 <p><b>Our Cultures</b></p>	<p><i>Help students connect with and acknowledge the importance of culture and examine the living cultures of First Nations Peoples, which have adapted and survived since colonisation.</i></p> <p><b>Protesting through song is universally powerful</b></p> <p>Protesting through song and music occurs around the world, across cultures and has done so throughout history. People raise their voices in objection to societal inequalities or injustices, to express their frustrations and anger, their fears and powerlessness, in the hope of persuading a movement against and away from negative and frequently dehumanising scenarios.</p> <p>Emphasise to students how protest is a part of many cultures all over the world.</p> <p><b>Useful resources</b></p> <p>In preparation for the 'Concentric circles' activity, examine several different songs from around the world that were composed as a form of protest. There are samples of First Nations Peoples' protest songs of North America, Canada and New Zealand, as well as songs from African anti-apartheid artists and contemporary Indian rappers. Consider too, songs protesting climate change and environmental destruction throughout the 20th and 21st centuries. Select any songs you think are appropriate to your class context. The idea is that students are to identify words of power from the songs you play them. Be aware that there may be concepts you need to unpack for your students, such as <i>reservations</i> and <i>apartheid</i> and the <i>anti-nuclear</i> movement.</p> <p>Buffy Sainte-Marie is an Academy Award-winning songwriter and activist for First Nations people of North America. This article from <i>American Indian Magazine</i> offers her personal reflections regarding the power of protest songs and includes explicit references to other artists, and is worth exploring (7-minute read): <a href="https://www.americanindianmagazine.org/story/power-protest-songs">https://www.americanindianmagazine.org/story/power-protest-songs</a></p> <p>'Bury my heart at wounded knee' by Buffy Sainte-Marie is a protest song about uranium exploitation of First Nations Peoples' lands in North America. Buffy references this song in the article above and this is a link to her singing it (05:12): <a href="https://www.youtube.com/watch?v=NJnwUbJoheo">https://www.youtube.com/watch?v=NJnwUbJoheo</a></p>	<p><b>Concentric circles: songs</b></p> <p>Select a number of songs from those listed in 'Useful resources'.</p> <p>Listen to one of the songs you selected at least twice as a class (maybe more). Do this activity with as many songs as you feel is necessary with your class.</p> <p>Have students move into an outer circle and an inner circle.</p> <p>Ask students in the inner circle to explain what they think the song was about (allow them to talk for two or three minutes about the themes).</p> <p>Follow up their statements with these questions:</p> <ul style="list-style-type: none"> <li>• Why do they think that?</li> <li>• What words and/or phrases did they hear that made them think that?</li> </ul> <p>The students in the outer circle need to listen to the inner circle.</p> <p>Once the inner circle has shared for the given time, the people in the outer circle, who have something to add, tap the shoulder of someone and move into the inner circle to share their ideas.</p>

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<p>This article, <i>A Brief Evolution of Indigenous Protest Music</i>, includes embedded clips of songs and artists that are referenced in Buffy Sainte-Marie's article (see above). The focus is on how Indigenous protest songs are integral to educating the world through stories and calling people to action in this way. It also references the anti-war movement and artists who were involved in composing songs in opposition to war (8-minute read): <a href="https://www.cbc.ca/music/read/a-brief-evolution-of-indigenous-protest-music-1.5062369">https://www.cbc.ca/music/read/a-brief-evolution-of-indigenous-protest-music-1.5062369</a></p> <p>The 'Top 10 political songs' by New Zealand artists are identified in this article. Videos of the songs are embedded in the article and there's a note contextualising the subject matter at the heart of each song, which range from apartheid to the anti-nuclear movement, to colonialism and New Zealand Wars (8-minute read): <a href="https://www.audioculture.co.nz/scenes/top-10-political-songs">https://www.audioculture.co.nz/scenes/top-10-political-songs</a></p> <p>Inequalities and injustices experienced by many African people are outlined and contextualised in this article, with embedded videos highlighting issues from oppressive military regimes to lack of education for girls and the apartheid regime (6-minute read): <a href="https://www.globalcitizen.org/en/content/african-musicians-music-fight-inequality-injustice/">https://www.globalcitizen.org/en/content/african-musicians-music-fight-inequality-injustice/</a></p> <p>India, like Australia, was also colonised by the British and this article with embedded videos explains some of the injustices faced by many people of India, which inspire them to write songs to educate the world and call people to action. Most of this music is of either the hip-hop or rap genre (7-minute read): <a href="https://livewire.thewire.in/out-and-about/music/music-as-a-form-of-protest-11-songs-from-across-india-that-stand-for-justice/">https://livewire.thewire.in/out-and-about/music/music-as-a-form-of-protest-11-songs-from-across-india-that-stand-for-justice/</a></p> <p>The Australian protest songs discussed in this article cover topics ranging from fighting for women's rights, and the anti-war movement, through to the rights of First Nations Peoples and calls for harmony and reconciliation. Some of the more contemporary songs use profanity (e.g. some songs by The Herd, and A.B. Original), so engage your class only with the ones that are appropriate (6-minute read): <a href="https://mixdownmag.com.au/features/a-brief-history-of-australian-protest-songs/">https://mixdownmag.com.au/features/a-brief-history-of-australian-protest-songs/</a></p> <p>This article provides examples of 12 contemporary protest songs about fighting for the acknowledgement of, and action against, the current climate crisis. Videos are embedded within the article and it outlines some powerful imagery in its brief summaries of each song (7-minute read): <a href="https://www.globalcitizen.org/en/content/songs-about-climate-change/">https://www.globalcitizen.org/en/content/songs-about-climate-change/</a></p>	<p>To complete the activity, as a class, record the connections made between words from the song and why students felt these specific words were important. Make the record visual by displaying it on a whiteboard, interactive whiteboard or a large piece of paper.</p> <p><b>Word wall</b></p> <p>Model how the class can build on their word wall by adding a couple of the conclusions students reached as a class to the 'reasons for protest' section.</p> <p>Then, in small groups, encourage students to identify examples of the persuasive devices from the song/s they've listened to, considering:</p> <ul style="list-style-type: none"> <li>• themes</li> <li>• emotive language</li> <li>• hyperbole (exaggeration)</li> <li>• repetition</li> <li>• rhyme</li> <li>• rhythm</li> <li>• alliteration</li> <li>• rhetorical questions</li> <li>• personification</li> <li>• simile</li> <li>• metaphor</li> <li>• onomatopoeia</li> <li>• symbolism.</li> </ul> <p>As a class, compare the findings of the small groups and add the words and phrases to the appropriate sections. If students missed any important examples, be sure to point these out to them and discuss their power and purpose.</p>



## Our History

### Teacher guidance

*There are many stories that make up Australia's history. It's important to use resources that include perspectives and voices of First Nations people, such as those contained in this resource.*

#### **Protest songs referencing moments in Australian history from First Nations people's perspectives**

The selection of songs recommended here illuminate events in Australian history that acted as a direct impetus for the creation of these songs. You'll need to have some understanding of these events to be able to unpack them for your students and to analyse the word choices and arrangement for their respective power and purpose. It may be necessary to define for students some specific concepts and terms such as *native title, missions, reserves and stations*.

Be sure to attend to the structure of the songs, drawing the class's attention to verses (stanzas) and how they reflect a paragraph, to the chorus of each song and how the chorus is repeated and the ideas within the chorus emphasise the theme that exists throughout the song.

#### **Recommended songs**

##### **Treaty**

'Treaty' (1991) by Yothu Yindi is a song written in response to a broken promise in 1988, by then Prime Minister, Bob Hawke. Hawke had promised that a treaty would be negotiated between **First Nations people** and the Australian Government, by 1990. Hawke's declaration was in response to the Barunga Statement presented by the Northern and Central Land Councils on behalf of First Nations Peoples to the Australian Government, outlining their rights and requiring certain legislation to be passed to protect these rights (AIATSIS 2021). See the 'Useful resources' section below for a link to the lyrics of this song.

Examples of persuasive techniques used in the song 'Treaty' include:

- metaphor: 'Words are easy, words are cheap / Much cheaper than our priceless land'
- simile: 'But promises can disappear / Just like writing in the sand'
- repetition: 'Treaty yeah treaty now treaty yeah treaty now', 'This land was never given up / This land was never bought and sold'
- symbolism (and rhyme): 'Now two rivers run their course / Separated for so long / I'm dreaming of a brighter day / When the waters will be one'

*'Treaty' written by Mandawuy Yunupingu, Stuart Kellaway, Cal Williams, Gurrumul Yunupingu, Milkayngu Mununggurr, Witiyana Marika, Paul Kelly and Peter Garrett. Courtesy of Mushroom Music. Reproduced with permission.*

### Ideas for student activities

#### **Class listening and viewing: songs**

As a class, listen and watch the recommended songs below at least twice each – the first time just listening; the second time, listening actively for recognisable persuasive techniques:

- '[Treaty](#)' by Yothu Yindi (03:38)
- '[From little things big things grow](#)' by Paul Kelly and Kev Carmody (06:52)
- See also: '[Little things](#)' ([Official video](#)) by Ziggy Ramo ft. Paul Kelly (6:49)
- '[Beds are burning](#)' by Midnight Oil (04:36)
- '[Solid rock](#)' by Goanna (04:35)
- '[Blackfella/Whitefella](#)' by Warumpi Band (04:58).

#### **Group analysis and presentation**

Organise the class into five groups and assign one song to each group.

Ask students to identify the theme/s and analyse the lyrics of their given song according to the persuasive techniques on their word wall and listed here:

- emotive language
- hyperbole (exaggeration)
- repetition
- rhyme
- rhythm
- alliteration
- rhetorical questions
- personification
- simile
- metaphor
- onomatopoeia
- symbolism.



	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<p><b>From little things big things grow</b>            'From little things big things grow' (1991) by Paul Kelly and Kev Carmody recounts the true story of the Gurindji people and their long-term struggle for land rights. It references the Wave Hill Walk-Off in 1966 and the infamous moment eight years later when, then Prime Minister, Gough Whitlam poured the sand of Gurindji Country through Vincent Lingiari's fingers. Whitlam symbolically returned the land to the Gurindji people after Lingiari's journey to the city to stand up for his, and his People's, rights to their land. This song is an iconic representation of First Nations Peoples' fight for land rights throughout the nation and is arguably the first authentic step towards reconciliation (Henderson 2021). See the 'Useful resources' section below for a link to the lyrics of this song.</p> <p>Persuasive techniques used in 'From little things big things grow' include:</p> <ul style="list-style-type: none"> <li>• alliteration</li> <li>• rhyme: generally follows the pattern of A, B, C, B and occasionally A, B, A, B</li> <li>• repetition</li> <li>• metaphor (visual imagery)</li> <li>• thermal (hot and cold) and visual:</li> <li>• exaggeration and metaphor</li> <li>• symbolism</li> <li>• onomatopoeia and imagery (auditory).</li> </ul> <p><b>Beds are burning</b>            'Beds are burning' (1988) by the band Midnight Oil is a political song about giving land back to the Traditional Custodians, the Pintupi people. Midnight Oil performed this song at the closing ceremony of the Sydney 2000 Olympic Games where the band members wore black with t-shirts displaying the word 'sorry' in white. This was a direct visual reference to, then Prime Minister, John Howard's refusal to apologise to the First Nations Peoples for the 200 years of dispossession and suffering (Songfacts 2021). See the 'Useful resources' section below for a link to the lyrics of this song.</p> <p>Persuasive techniques used in 'Beds are burning' include:</p> <ul style="list-style-type: none"> <li>• personification</li> <li>• metaphor, symbolism and alliteration</li> <li>• imagery – thermal (hot) and visual</li> <li>• rhyme</li> <li>• repetition</li> <li>• rhetorical questions.</li> </ul>	<p>Students then create a visual presentation, on Google Slides, PowerPoint or poster paper, where they define their examples of the different techniques and explain their power:</p> <ul style="list-style-type: none"> <li>• How do they feel in response to the specific technique and words used?</li> <li>• What do they think in response to the specific technique and words used?</li> </ul> <p>The groups then present their information and analysis to the class.</p> <p>Select specific people to respond to each group with open questions and constructive critical feedback.</p> <p><b>Word wall</b>            Have students add specific examples to the class word wall.</p>

## Teacher guidance

### Solid rock

'Solid Rock' (1982) recorded by the band Goanna is a protest song about dispossession of First Nations Peoples. The songwriter and lead singer of the band, Shane Howard, had visited Uluru and was invited to join a community ceremony (*Inma*). He was so moved by the experience, and then shocked by the racism rife in adjacent Alice Springs, that he was driven to compose this song. Thirty years later, the Mutitjulu community celebrated 'the health and well-being of families living in remote communities' and invited Howard and many other well-known artists of protest songs to the carnival (McFadyen 2012). See the 'Useful resources' section below for a link to the lyrics for this song.

Persuasive techniques used in 'Solid rock' include:

- metaphor and imagery (tactile, visual)
- personification
- repetition, alliteration
- emotive language.

### Blackfella/Whitefella

'Blackfella/Whitefella' (1985) by Warumpi Band is one of the first protest songs to call people to action. It asks people to question their notion of equity, to fight against racism, and calls for unification and reconciliation (Vigliar 2015). See the 'Useful resources' section below for a link to the lyrics of this song.

Persuasive techniques used in 'Blackfella/Whitefella' include:

- repetition and rhyme
- rhetorical questions and rhyme.


### Useful resources

Lyrics for the recommended songs are accessible on the following links:


- Treaty': <https://www.sbs.com.au/news/read-the-lyrics-of-yothu-yindi-song-treaty>
- 'Beds are burning': <https://www.songfacts.com/lyrics/midnight-oil/beds-are-burning>
- 'From little things big things grow': <https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics>
- 'Solid rock': <https://www.musixmatch.com/lyrics/Goanna/Solid-Rock>
- 'Blackfella/Whitefella': <https://genius.com/Warumpi-band-blackfella-whitefella-lyrics>

'The story behind the writing of 'Treaty' is provided here by the ABC's Double J. You can both read and listen to the story (12-minute read/listen): <https://www.abc.net.au/doublej/programs/the-j-files/yothu-yindi-treaty/10274684>

The biography of Yothu Yindi is available to read here (3-minute read): <https://www.allmusic.com/artist/yothu-yindi-mn0000964089/biography>

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<p>You can listen to Kev Carmody and Paul Kelly talk about how they came to write 'From little things big things grow' (09:27): <a href="https://www.youtube.com/watch?v=vut1ntcRMdQ">https://www.youtube.com/watch?v=vut1ntcRMdQ</a></p> <p>To understand the story of 'Blackfella/Whitefella' and the Warumpi Band, read this article (3-minute read): <a href="https://www.theguardian.com/music/2015/apr/14/blackfellowwhitefella-by-warumpi-band-australias-seminal-reconciliation-song">https://www.theguardian.com/music/2015/apr/14/blackfellowwhitefella-by-warumpi-band-australias-seminal-reconciliation-song</a></p>	
 <p><b>The Wound</b></p>	<p><i>The story of our nation's past is hard to face but it's important; it's left a wound that can be seen in the inequality between First Nations people and non-Indigenous Australians. Help students understand how this wound continues to have an impact today.</i></p> <p><b>First Nations people's songs that protest suffering and dispossession</b></p> <p>These songs reference themes of loss of identity and culture when First Nations Peoples were forced to live on missions, reserves or stations; their land stolen from them. The songs also present reflections regarding the Stolen Generations. Consider the structure of the songs; the verses and the chorus and point these out to the class.</p> <p><b>Recommended songs</b></p> <p><b>Thou shalt not steal</b></p> <p>'Thou shalt not steal' (1989) by Kev Carmody is a song protesting the theft of land by the people who colonised Australia in and after 1788. It shares the history of First Nations people being used as slaves and chained up like convicts. It references First Nations people being forced to follow non-Indigenous religious practices, being massacred, and losing their cultures and identities to be 'civilised' out of their 'barbaric lives'. See the 'Useful resources' section below for a link to these lyrics.</p> <p>Examples of persuasive techniques in 'Thou shalt not steal' include:</p> <ul style="list-style-type: none"> <li>• emotive language and rhyme (internal and end): 'We're gonna civilise your black barbaric lives', 'But your history couldn't hide the genocide', 'The hypocrisy to us was real / For your Jesus said you're supposed to give / The oppressed a better deal'</li> <li>• repetition and symbolism: 'Thou shalt not steal'.</li> </ul> <p><i>'Thou Shalt Not Steal' written by Kevin Carmody. © Published by Song Cycles Pty Ltd. Administered by Kobalt Music Publishing Australia Pty Ltd. Reproduced with permission.</i></p> <p><b>Shadows on the hill</b></p> <p>'Shadows on the hill' (2018) by Troy Cassar-Daley is a song that retells the story he was told by his Uncles, of a massacre of his people, in the 19th century near Grafton (Queensland), on Gumbaynggir Country. See the 'Useful resources' section below for a link to these lyrics.</p> <p>Examples of persuasive techniques used in 'Shadows on the hill' include:</p> <ul style="list-style-type: none"> <li>• symbolism: 'Shadows on the hill'</li> <li>• rhyme and repetition: 'I see shadows on the ground / Where the bones don't make no sound / Hidden so they can't be found / I see shadows on the ground'</li> </ul>	<p><b>Class listening and viewing: songs</b></p> <p>As a class, listen to and watch the recommended songs listed below at least twice each – the first time just listening, the second time, listening actively for recognisable persuasive techniques:</p> <ul style="list-style-type: none"> <li>• <a href="#">'Thou shalt not steal'</a> by Kev Carmody (04:14)</li> <li>• <a href="#">'Shadows on the hill'</a> by Troy Cassar-Daley (04:34)</li> <li>• <a href="#">'Native tongue'</a> by Mo'Ju (04:04)</li> <li>• <a href="#">'Took the children away'</a> by Archie Roach (05:22)</li> <li>• <a href="#">'We have survived'</a> by No Fixed Address (03:24)</li> </ul> <p><b>Group analysis and presentation</b></p> <p>Organise the class into five groups, one song per group.</p> <p>Students are to identify the theme/s and analyse the lyrics of their given song according to the following persuasive techniques:</p> <ul style="list-style-type: none"> <li>• emotive language</li> <li>• hyperbole (exaggeration)</li> <li>• repetition</li> <li>• rhyme</li> <li>• rhythm</li> <li>• alliteration</li> <li>• rhetorical questions</li> <li>• personification</li> <li>• simile</li> <li>• metaphor</li> <li>• onomatopoeia</li> <li>• symbolism.</li> </ul>

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<ul style="list-style-type: none"> <li>emotive language: 'Men women children slain / Buried up there on that range', 'In around the granite stones / They'll forever be alone / Their killers got off free / But their shadows never leave'</li> <li>imagery (auditory and visual): 'Voices follow family lines / As they whisper through the pines.'</li> </ul> <p><i>'Shadows on the Hill' written by Troy Cassar-Daley. Courtesy of Mushroom Music. Reproduced with permission.</i></p> <p><b>Native tongue</b>  'Native tongue' (2018) by Mo'Ju is a song about losing your identity when your family language is lost or no longer spoken. It's a song about not knowing where you belong without knowing your heritage. See the 'Useful resources' section below for a link to the lyrics.</p> <p>Examples of persuasive techniques used in 'Native tongue' include:</p> <ul style="list-style-type: none"> <li>emotive language: 'Every time you cut me down / I'm gonna come back fierce'</li> <li>repetition: 'I don't know where I belong'</li> <li>rhyme: 'It ain't no thing / But I'm the one, you ain't the one / Been living in this skin'</li> <li>symbolism: 'native tongue'</li> <li>imagery (visual): 'I was born under the Southern sun'.</li> </ul> <p><i>'Native tongue' written by Mojo Ruiz De Luzuriaga, Rita Seumanutafa and Joel Ma. Reproduced with permission.</i></p> <p><b>Took the children away</b>  'Took the children away' (1990) by Archie Roach is a protest song that shares the suffering and the generational trauma that continues to be very real for First Nations children who were taken from their families based on the Australian Government's assimilation policies of that time. Archie himself and his two sisters were forcibly removed from their family and placed into foster care (Hall 2014). See the 'Useful resources' section below for a link to these lyrics.</p> <p><b>We have survived</b>  'We have survived' (1981) by No Fixed Address is a song expressing First Nations people's frustrations with mainstream society with respect to their ignorance towards First Nation people's perspectives, about their lived experiences in their voices with their music (Gifford 2021). See the 'Useful resources' section below for a link to these lyrics.</p> <p><b>Useful resources</b>  The full lyrics for each of the recommended songs are provided here:</p> <ul style="list-style-type: none"> <li>'We have survived': <a href="https://genius.com/No-fixed-address-we-have-survived-lyrics">https://genius.com/No-fixed-address-we-have-survived-lyrics</a></li> <li>'Thou shalt not steal': <a href="https://genius.com/Kev-carmody-thou-shalt-not-steal-lyrics">https://genius.com/Kev-carmody-thou-shalt-not-steal-lyrics</a></li> <li>'Took the children away': <a href="https://genius.com/Archie-roach-took-the-children-away-lyrics">https://genius.com/Archie-roach-took-the-children-away-lyrics</a></li> </ul>	<p>They then create a visual presentation, on Google Slides, PowerPoint or on poster paper, to define their examples of the different techniques and explain their power:</p> <ul style="list-style-type: none"> <li>How do they feel in response to the specific technique and words used?</li> <li>What do they think in response to the specific technique and words used?</li> </ul> <p>The groups then present their information and analysis to the class.</p> <p>Select specific people to respond to each group with open questions and constructive critical feedback.</p> <p><b>Word wall</b>  Have students add specific examples to the class word wall.</p>

	Teacher guidance	Ideas for student activities
	<ul style="list-style-type: none"> <li>• 'Shadows on the hill': <a href="https://madjilmoorna.org.au/files/385185/shadows-on-the-hill.pdf">https://madjilmoorna.org.au/files/385185/shadows-on-the-hill.pdf</a></li> <li>• 'Native tongue': <a href="https://genius.com/Moju-native-tongue-lyrics">https://genius.com/Moju-native-tongue-lyrics</a></li> </ul> <p>The Australians Together article, <i>The Stolen Generations</i>, offers helpful background into this topic (9-minute read): <a href="https://australianstogether.org.au/discover/australian-history/stolen-generations/">https://australianstogether.org.au/discover/australian-history/stolen-generations/</a></p> <p>For further reading to understand the difference between missions, reserves and stations, consider this article, <i>Living on Aboriginal Reserves and Stations</i>, by the NSW Department of Planning, Industry and Environment (9-minute read): <a href="https://www.environment.nsw.gov.au/chresearch/ReserveStation.htm">https://www.environment.nsw.gov.au/chresearch/ReserveStation.htm</a></p> <p>To understand Troy Cassar-Daley's song, 'Shadows on the hill', listen to, and watch, him in this video (03:42): <a href="https://www.facebook.com/watch/?v=579647789165223">https://www.facebook.com/watch/?v=579647789165223</a>. You can also visit his own website: <a href="https://troycassardaley.com.au/">https://troycassardaley.com.au/</a></p> <p>Troy Cassar-Daley shares his perspective on Australian history in this article by Wendy Caccetta for the National Indigenous Times (3-minute read): <a href="https://nit.com.au/music-legend-troy-cassar-daley-wisely-warns-against-sugar-coating-history/">https://nit.com.au/music-legend-troy-cassar-daley-wisely-warns-against-sugar-coating-history/</a></p> <p>More information about Archie Roach and how he came to write 'Took the children away' is available here (2-minute read): <a href="https://ruminating.org/culture/archie-roachs-song-took-the-children-way/">https://ruminating.org/culture/archie-roachs-song-took-the-children-way/</a></p> <p>To comprehend more fully First Nations people's perspectives on colonisation, the Australians Together article, <i>Colonisation: dispossession, disease and direct conflict</i>, explains the ongoing impact of colonisation on many First Nations people (5-minute read): <a href="https://australianstogether.org.au/discover/australian-history/colonisation/">https://australianstogether.org.au/discover/australian-history/colonisation/</a></p> <p><i>Busting the Myth of Peaceful Settlement</i> is another article that unpacks the trauma suffered by First Nations people due to colonisation (5-minute read): <a href="https://australianstogether.org.au/discover/australian-history/busting-the-myth-of-peaceful-settlement/">https://australianstogether.org.au/discover/australian-history/busting-the-myth-of-peaceful-settlement/</a></p>	
 <p><b>Why Me?</b></p>	<p><i>Help students understand that because they call Australia home this relates to them. Explore what's happening, or has happened, around your local area that's relevant to this topic.</i></p> <p><b>Contemporary protests in Australia</b></p> <p>Some examples of matters that have recently been of concern to people in Australia and around the world are highlighted in this section. Find out if the students have heard about any of these protests and whether they are aware of what the issues are for people protesting.</p> <p><b>1. Schools Strike 4 Climate</b></p> <p>The Schools Strike 4 Climate protest is an international effort with great representation from students around Australia who are concerned about their future and how it will be impacted detrimentally if climate change isn't addressed proactively and productively.</p>	<p><b>Think-pair-share</b></p> <p>Encourage students to think about any protests they've been aware of recently in Australia or even around the world. Have them discuss what they know with a partner and then share this with the class.</p> <p><b>Expert groups: protests</b></p> <p>Create 'learning groups' of five students and give each student within each group a number corresponding to the five protests listed (see left).</p>

	<b>Teacher guidance</b>	<b>Ideas for student activities</b>
	<p><b>2. March 4 Justice</b>  March 4 Justice is an Australian protest organised on behalf of women’s rights, specifically against sexual assault and harassment in the workplace and at home. Many women feel that the government’s response to sexual harassment and assault allegations has been inadequate, and that women have the right to feel safe in their homes, workplaces and in society in general.</p> <p><b>3. Me Too (or #MeToo)</b>  A movement against sexual abuse and harassment that commenced in the United States of America but spread throughout the world, with many women marching across countries dressed in pink, standing up for their right to equality and respect, and safety in workplaces, homes and society at large.</p> <p><b>4. Black Lives Matter</b>  An international protest, commencing in the United States of America, with people expressing anger and frustration at the racist and discriminatory treatment of black people in America and throughout the world.</p> <p><b>5. Black Deaths in Custody</b>  It’s more than 30 years since the Royal Commission into Aboriginal Deaths in Custody (RCIADIC) and over that time more than 400 First Nations people have lost their lives during incarceration. The overrepresentation of First Nations deaths in custody continues to be a national crisis today.</p> <p>Hopefully, the ‘Think-pair-share’ activity will illuminate some of these contemporary protests that have occurred relatively recently in Australia and around the world. If not, briefly introduce these protests and then have students complete the ‘Jigsaw activity’. Encourage students to use persuasive techniques when answering the guiding questions.</p> <p><b>Useful resources</b>  More information about the Schools Strike 4 Climate movement can be found here: <a href="https://www.schoolstrike4climate.com/">https://www.schoolstrike4climate.com/</a></p> <p>March 4 Justice is covered in detail in the ABC news coverage and live blog (1-minute read): <a href="https://www.abc.net.au/news/2021-03-15/live-blog-canberra-women-march-4-justice-sexual-assault/13246896">https://www.abc.net.au/news/2021-03-15/live-blog-canberra-women-march-4-justice-sexual-assault/13246896</a> and <a href="http://www.march4justice.org.au">www.march4justice.org.au</a></p> <p>The Me Too (or #MeToo) campaign is further explained here: <a href="https://metoomvmt.org/">https://metoomvmt.org/</a> and in Australia here (2-minute read): <a href="https://www.smh.com.au/national/now-australia-the-metoo-initiative-started-by-tracey-spicer-folds-20200609-p550xb.html">https://www.smh.com.au/national/now-australia-the-metoo-initiative-started-by-tracey-spicer-folds-20200609-p550xb.html</a></p> <p>The international uprising of Black Lives Matter is outlined in the following links (7-minute read): <a href="https://blacklivesmatter.com/">https://blacklivesmatter.com/</a> and in Australia here: <a href="https://theconversation.com/why-the-black-lives-matter-protests-must-continue-an-urgent-appeal-by-marcia-langton-143914">https://theconversation.com/why-the-black-lives-matter-protests-must-continue-an-urgent-appeal-by-marcia-langton-143914</a></p> <p>Black Deaths in Custody protests can be more comprehensively understood here (5-minute read): <a href="https://www.abc.net.au/news/2021-04-10/aboriginal-deaths-in-custody-protests-marches-around-australia/100060724">https://www.abc.net.au/news/2021-04-10/aboriginal-deaths-in-custody-protests-marches-around-australia/100060724</a></p>	<p>Students then break into ‘expert groups’ based on their number; for example all the students numbered ‘1’ make up the expert group for Schools Strike 4 Climate.</p> <p>Give each of the expert groups a protest to research, discuss and report on according to the following guiding questions:</p> <ul style="list-style-type: none"> <li>• Who was protesting?</li> <li>• Where were people protesting?</li> <li>• Why were people protesting?</li> <li>• How were people protesting?</li> <li>• How were protestors being persuasive?</li> </ul> <p>The experts then return to their learning groups and present their findings. Each student will record the information found about each protest and is encouraged to identify persuasive techniques that have been discussed throughout the learning.</p> <p><b>3-2-1 reflection</b>  For this activity, students write a brief reflection that they record and hand in before leaving the lesson. The reflection should cover:</p> <ul style="list-style-type: none"> <li>• 3 things they learnt</li> <li>• 2 things they found interesting and would like to learn more about</li> <li>• 1 question they still have.</li> </ul>



## My Response

### Teacher guidance

Help students critically and creatively process and demonstrate their learning on this topic by exploring meaningful ways to respond. Ask students to come up with their own ideas about what they can do.

Students can respond to their learning on this topic by applying their understanding of persuasive techniques and the purpose and power of protest. Download the 'Compose a song' assessment task for students, then read through it as a class and discuss the glossary terms and requirements.

#### Compose a song content

##### Introduction

Now that you've engaged with several protest songs from Australia and around the world, you understand the different persuasive techniques and structure (**verse, chorus**) artists use when composing their works, and you appreciate the power and the purpose of the choices they make. You've also looked at some current protests that have been happening in Australia and all around the world during recent times for inspiration for you to write your own protest song.

##### Compose your own protest song

Use the examples you've listened to so far as inspiration for the topic or theme of your own protest song. Experiment with the persuasive techniques you've learnt about to show how protesting through song can be purposeful and powerful.

Listen to the songs you've engaged with in this resource again, re-read the lyrics and notice how the songs are organised. Refer to your word wall for inspiration.

Note the structure of songs; they often have a series of verses, and a chorus that's repeated at the end of each verse, and you should follow the same structure in your song. The chorus should emphasise the themes/ideas central to the song. Each verse should present one idea.

##### Step 1: topic/theme selection

Decide what issue you want to object to in your song (e.g. climate change).

##### Step 2: word association

Brainstorm or create a mind map with your chosen issue in the centre. Then, add your feelings and thoughts on the issue, as well as the images, sounds, and smells you associate with it.

##### Step 3: compose your chorus

It's recommended that you start by composing your chorus first. Consider the rhyming pattern you wish to use (e.g. A, A, B, B or A, B, A, B). Your chorus can be as short as two lines but shouldn't be more than six lines. It really needs to make clear the theme/s and main ideas of your protest. For example, in 'From little things big things grow', Kev Carmody and Paul Kelly use the title for their chorus; the line is repeated, it doesn't **rhyme**, but it does have symbolism. It emphasises the theme of persistence and resistance, strength and determination, and in standing up for what's right and just. As those lines suggest, sometimes it takes just one small step, or one person, or one convincing voice to inspire others and make a change.

### Ideas for student activities

#### Compose a song: assessment task

Follow the instructions on the assessment task, 'Compose a song', to write your own protest song.

## Teacher guidance

### Step 4: write your verses

Try to write between two and four verses for your protest song. Dedicate each verse to a specific idea (like you do in a paragraph). For example, in 'From little things big things grow', Kev Carmody and Paul Kelly create verses of four lines each. Look at the second verse, where the two main characters are clearly described in just two lines each.

Try to keep the lines of your verses reasonably short or even break them in the middle and spread them across two lines, like this example from 'Treaty' by Yothu Yindi:

Now two rivers run their course  
Separated for so long  
I'm dreaming of a brighter day  
When the waters will be one

Plan the ideas you want to raise in each of your verses, then aim for between three and six lines per verse.

### Step 5: persuasive power and purpose

You want to be powerfully and purposefully persuasive in your protest song. To do this, use some of the persuasive techniques on your word wall. Look again at the second verse of 'From little things big things grow' for inspiration; it demonstrates metaphor, alliteration, rhyme and the way the two men are positioned as complete opposites: fat versus lean; money versus nothing in the bank; and a large door (big house) versus a dirt floor. All the words are very carefully chosen, and very carefully positioned in sentences, to have great impact. You can see Vestey and you can imagine Vincent – the visual **imagery** is strong and powerful. Think about how you feel when you hear or read this verse. You want to create the same kind of response in your audience.

When writing your verses, experiment with a range of persuasive techniques including:

- emotive language
- hyperbole (exaggeration)
- repetition
- rhyme
- rhythm
- alliteration
- rhetorical questions
- personification
- simile
- metaphor
- onomatopoeia
- symbolism

### Step 6: peer feedback and edit

Meet with a classmate, share your ideas and offer each other advice. Read over your work out loud and listen to how it sounds. Make adjustments and corrections if you need to.



	<p><b>Teacher guidance</b></p>	
	<p><b>Step 7: record your song over images</b></p> <p>Either orally present your song to your class (if you're brave enough to sing it, go ahead) or record yourself speaking or singing it over visuals that represent your protest. Share the songs as a class. Reflect on the 'call to action' in each song – what action is the listener encouraged to take?</p> <p><b>What next?</b></p> <p>In your own home and local community, talk with your family members and friends about what you've learnt in this resource. To share what you've learnt you could:</p> <ul style="list-style-type: none"> <li>• play your favourite protest songs from this resource to the members of your household</li> <li>• ask the members of your household and extended family and friends what they know about some of the events that the songs are about.</li> </ul> <p><b>Useful resources</b></p> <p><b>Mind mapping</b></p> <p>bubbl.us is a mind mapping website that students might find useful when working on Step 2 of the 'Compose a song' assessment task: <a href="https://bubbl.us">https://bubbl.us</a></p> <p><b>Peer feedback</b></p> <p>Here are a few practical techniques for students to use to complete Step 6:</p> <ul style="list-style-type: none"> <li>• Two stars and a wish – students work in pairs, and each write down two positive comments (stars) and one constructive comment (wish) about the other's work.</li> <li>• Thinking hats – each student puts on three different hats when critiquing their partner's work: in the blue hat, students think about positive comments for their peer's work; in the red hat, students look for any weak points; with the green hat on, students get creative and offer ideas for improvement.</li> <li>• Plus, minus, what's next – each student gives feedback to their partner on one thing done well and one less effective element and suggests what their partner should do next to improve their work.</li> </ul> <p>Encourage students to give useful feedback by explaining why something is effective or ineffective, rather than good or bad.</p>	
<p><b>Other resources</b></p>	<p>For help with pronunciation of First Nations language groups and locations, the <i>Gambay First Languages Map</i> is a valuable interactive resource: <a href="https://gambay.com.au/">https://gambay.com.au/</a></p> <p>First Languages Australia has many links to language projects and websites that may be of interest: <a href="https://www.firstlanguages.org.au/">https://www.firstlanguages.org.au/</a></p> <p>The AIATSIS <i>Map of Indigenous Australia</i> shows the general locations of larger groupings of First Nations Peoples across the continent. It can be a valuable addition to the classroom wall as a visual prompt for students to recognise the diversity of First Nations cultures: <a href="https://aiatsis.gov.au/explore/map-indigenous-australia">https://aiatsis.gov.au/explore/map-indigenous-australia</a></p>	

	<b>Teacher guidance</b>	
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