The role of narrative in the creative arts

Creative arts Stage 3 learning sequence

## Resource considerations

This lesson sequence allows for continuity of student learning and could be adapted to fit in with your existing teaching and learning program. Students will be supported to meet outcomes from a Key Learning Area. Each task has a duration of 30 minutes and could be used in conjunction with your [framework, designed using the K-6 template](https://education.nsw.gov.au/teaching-and-learning/curriculum/learning-from-home/teaching-and-learning-resources/k-6-resources). This lesson sequence uses a balance of synchronous and asynchronous learning strategies. The tasks provide options for students with and without technology. They can be used with any online platform. Suggestions about how your school will plan students’ learning from home and ways to communicate with students can be found through the [Learning at home, school planning page.](https://education.nsw.gov.au/teaching-and-learning/curriculum/learning-from-home/school-planning) Assessment strategies are included to ensure evidence of learning is monitored and collected.

## Stage 3 learning sequence

**Outcomes**

VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.

VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

VAS3.4 Communicates about the ways in which subject matter is represented in artworks.

MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.

MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts.

MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

DRAS3.1 Develops a range of in-depth and sustained roles.

DRAS3.2 Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms.

DRAS3.3 Devises, acts and rehearses drama for performance to an audience.

**Learning sequence overview** – students explore the role of narrative to create meaning in artworks.

**Key concepts** – narrative, argument, character, theme, connections

**Key language** – narrative, beat, rhythm, chant, rap, dynamics, colour, line, pattern, direction, tone colour, accompaniment, artwork, composition, artist intent, interpretation, character, argument, theme, mime, movement, film, silent film, exaggerated, storyline.

**Key inquiry question – How do artists help us to understand and connect with the narrative of their artworks?**

### Aim of lesson sequence

* Students will learn about the role of narrative in the creative arts to create meaning for an audience.
* Musical compositions such as rap are used to demonstrate how narrative can be explored and emphasised through beat and rhythm.
* Other repertoire with lyrics and without lyrics will be explored to discover the techniques that composers and performers use to enhance the meaning of a narrative in music, art and film.
* Techniques used in artworks to evoke a narrative will be explored.
* Students create their own rap lyrics, artworks and short films or performances. This provides them with an opportunity to apply their understanding of artist intent. Students will explore ways in which narrative and meaning can vary between audience members.

### Teacher notes

* Narrative in the creative arts and English are interconnected. The links between them will enhance understanding of the concept of narrative in both Key Learning Areas.
* Students should be provided with the opportunity to engage in interpreting narrative through available compositions in music, visual artworks and film.
* Encourage the students to continue to develop their knowledge and skills of each artform using appropriate language and techniques in the relevant artform such as tempo, dynamics, line, colour, mood, expression, mime and movement.
* Students should interpret narrative through creating their own works in response to stimulus in music, visual arts and drama to create meaning for their audience.

### Activities

1. **Narrative in song**
	1. Digital Learn the full version of the chant [‘Rubbish Rap’](https://schoolsequella.det.nsw.edu.au/file/761ed995-daad-47ca-9805-00613f5ff953/1/vocal-ease-more-module-1%282%29.zip/index.html#/id/5f4e445caf064f19872438f6) from Vocal Ease MORE (Module 1). The lyrics are included at the end of this document. Pause and play to assist in learning the song. Practice keeping the beat with the music as it is learnt.

Think about the narrative of this rap. What is the meaning of the story it tells? Why is it important? What is the argument behind the text? Does rapping help you to understand both the narrative and the meaning of the argument it is presenting about waste?

Discuss the issues raised through this rap with peers and the students’ households. What part are the students doing at school and as a family to play their part in helping to reduce waste in the environment?

Practice different ways of performing this rap including using different vocal tone colours (or sounds) to make the voice more interesting and to match the meaning of each verse and chorus.

Discuss other examples of rap music which tell a story. Family members, caregivers and friends may be aware of raps, chants or even poems that they know which tell a story or create a narrative. What role does the music have in supporting this narrative? If any are known, add these raps to a list in the class digital platform. Make sure that they are appropriate and do not use language that peers may find offensive. Also ask the students to include a sentence to describe how the music helps to tell the story.

**Practice the** [shortened version](https://schoolsequella.det.nsw.edu.au/file/761ed995-daad-47ca-9805-00613f5ff953/1/vocal-ease-more-module-1%282%29.zip/course/assets/Rubbish-Rap_st1.mp3) **of ‘Rubbish Rap’. The lyrics are at the end of this section. What do you notice about the structure of this shortened version? What is different to the other, longer version?**

**Practice keeping the beat with this shortened version of ‘Rubbish Rap’. How many beats do you notice are in each line of the chorus and then the verse? Look at the guide below if unsure. The beats are marked in the brackets in bold as they fall:**

**Chorus**

Line 1 - **(1)** Ooo, **(2)** ahhh, **(3)** Rubbish **(4)** Rap,

Line 2 - **(1)** Take that **(2)** wrap and **(3)** toss that **(4)** scrap,

Line 3 - **(1)** Flip that **(2)** lid right **(3)** on the **(4)** bin,

Line 4 - **(1)** Check, re- **(2)** cycle, **(3)** throw it **(4)** in.

Line 5 - **(1)** Be pro- **(2)** active, **(3)** make a **(4)** change,

Line 6 - **(1)** Rethink your **(2)** ways, it’s **(3)** not so **(4)** strange.

Line 7 - **(1)** Ooo, **(2)** Ahhh, **(3)** Rubbish **(4)** Rap,

Line 8 - **(1)** Listen to **(2)** me, now **(3)** let’s re- **(4)** cap,

It’s not a load of rubbish. (tag line – not a part of the chorus and can be said in whatever way you would like)

**Verse 1**

Line 1 - Crack **(1)** down, **(2)** (rest)**,** back **(3)** up, **(4)** (rest)

Line 2 - Re- **(1)** use that **(2)** coffee **(3)** cup **(4)** (rest).

Line 3 - Cups **(1)** up, cups **(2)** down, got **(3)** one at **(4)** home.

Line 4 - **(1)** It’s so **(2)** easy to **(3)** bring your **(4)** own.

Line 5 - **(1)** Change, ex- **(2)** change don’t **(3)** throw it **(4)** out,

Line 6 - **(1)** Reuse those **(2)** clothes with- **(3)** out a **(4)** doubt.

Line 7 - Don’t **(1)** toss those **(2)** threads, sew **(3)** them a- **(4)** gain,

Line 8 - **(1)** Cut them **(2)** up and **(3)** start a **(4)** trend.

Tag - It’s not a load of rubbish. (tag line – not a part of the chorus and can be said in whatever way you would like)

How many beats are in each line? How many lines are there in the chorus and the verse? Practice this several times until the beat is solid.

Students need to think of an issue that is concerning them, or a story that they think needs to be told. Experiment with writing this as a rap using the format above of 8 lines per verse and chorus with 4 beats in each line.

Use the [shortened backing track](https://schoolsequella.det.nsw.edu.au/file/761ed995-daad-47ca-9805-00613f5ff953/1/vocal-ease-more-module-1%282%29.zip/course/assets/Rubbish-Rap_st1_bkng.mp3) to practice your rap. Some students may wish to create their own backing using GarageBand or with a household member keeping the beat or even beat boxing! Upload lyrics to the class digital platform.

Some students may also wish to record their rap and upload that as well. This is an optional extra. Encourage students to enjoy this experience and be creative making their rap.

Extension: Students may also benefit and enjoy watching the [video clip of ‘Rubbish Rap](https://vimeo.com/333273043)' created by the students and teachers at Gymea Bay Public School. There are instructions on how to develop this yourself within the [Vocal Ease MORE (Module 1](https://schoolsequella.det.nsw.edu.au/file/761ed995-daad-47ca-9805-00613f5ff953/1/vocal-ease-more-module-1%282%29.zip/index.html#/)) resource if you wish to pursue this technique further.

* 1. **Non-digital:** Learn the full version of the chant 'Rubbish Rap’ from Vocal Ease MORE (Module 1). The lyrics are included at the end of this document. Rhythmic notation is included as a guide only. This is altered from the original recorded version for ease of understanding. Students and teachers are free to alter and interpret rhythms as they see appropriate. In this situation however, it is imperative that the number of beats per line is observed. Practice keeping the beat with the music as you learn it.

Think about the narrative of this rap. What is the meaning of the story it tells? Why is it important? What is the argument behind the text? Does rapping help you to understand both the narrative and the meaning of the argument it is presenting about waste? Discuss the issues raised through this rap with your household. What part are they playing in helping to reduce waste in the environment?

Practice different ways of performing this rap including using different vocal tone colours (or sounds) to make the voice more interesting and to match the meaning of each verse and chorus.

Discuss other examples of rap music which tells a story. Family members, caregivers and friends may be aware of raps, chants or even poems that they know which tell a story or create a narrative. What role does the music have in supporting this narrative? Add these raps to a list in the student workbook. Also include a sentence to describe how the music helps to tell the story.

**Practice the** shortened version **of ‘Rubbish Rap’. The lyrics are at the end of this section. What do you notice about the structure of this shortened version? What is different to the other, longer version?**

**Practice keeping the beat with this shortened version of ‘Rubbish Rap’. How many beats do you notice are in each line of the chorus and then the verse? Look at the guide below if unsure. The beats are marked in the brackets in bold as they fall:**

**Chorus**

Line 1 - **(1)** Ooo, **(2)** ahhh, **(3)** Rubb-ish **(4)** Rap,

Line 2 - **(1)** Take that **(2)** wrap and **(3)** toss that **(4)** scrap,

Line 3 - **(1)** Flip that **(2)** lid right **(3)** on the **(4)** bin,

Line 4 - **(1)** Check, re- **(2)** cycle, **(3)** throw it **(4)** in.

Line 5 - **(1)** Be pro- **(2)** act-ive, **(3)** make a **(4)** change,

Line 6 - **(1)** Re-think your **(2)** ways, it’s **(3)** not so **(4)** strange.

Line 7 - **(1)** Ooo, **(2)** Ahhh, **(3)** Rubb-ish **(4)** Rap,

Line 8 - **(1)** Listen to **(2)** me, now **(3)** let’s re- **(4)** cap,

It’s not a load of rubb-ish. (tag line – not a part of the chorus and can be said in whatever way you would like)

**Verse 1**

Line 1 - Crack **(1)** down, **(2)** (rest)**,** back **(3)** up, **(4)** (rest)

Line 2 - Re- **(1)** use that **(2)** coff-ee **(3)** cup **(4)** (rest).

Line 3 - Cups **(1)** up, cups **(2)** down, got **(3)** one at **(4)** home.

Line 4 - **(1)** It’s so **(2)** easy to **(3)** bring your **(4)** own.

Line 5 - **(1)** Change, ex- **(2)** change don’t **(3)** throw it **(4)** out,

Line 6 - **(1)** Re-use those **(2)** clothes with- **(3)** out a **(4)** doubt.

Line 7 - Don’t **(1)** toss those **(2)** threads, sew **(3)** them a- **(4)** gain,

Line 8 - **(1)** Cut them **(2)** up and **(3)** start a **(4)** trend.

Tag - It’s not a load of rubb-ish. (tag line – not a part of the chorus and can be spoken freely)

How many beats are in each line? (four) How many lines are there in the chorus and the verse? (eight, plus a tag line – no tag on final chorus) Practice this several times until the beat and rhythm are solid.

Students should think of an issue that is concerning them, or a story that they think needs to be told. Experiment with writing this as a rap using the format above of 8 lines per verse and chorus with 4 beats in each line.

Practice this shortened rap. Some students may wish to create their own backing using GarageBand or with a household member keeping the beat or even beat boxing! Lyrics should be recorded in the student workbook.

Some students may also wish to record their rap as well where this is possible. This is an optional extra.

Encourage students to enjoy this experience and be creative making their rap.

1. **Narrative in other music and visual arts**
	1. **Digital:** Listen to Tommy Dorsey’s [‘Boogie Woogie’](https://www.youtube.com/watch?v=7mVfHrTaYmY). Describe the style of the music and what instruments can be heard (jazz or boogie woogie) (clarinets, saxophones, trumpets, trombones, piano, drums and bass). Is this a recent composition? How do we know? How does the music make us feel? What does the composer do to make us feel this way? For example, consider the dynamics (volume), the tempo (speed), the instruments, the rhythms (they are swung and uneven sounding). Do we create a story or some type of image in our heads when we listen to this music?

Examine this artwork as created by Piet Mondrian called the [‘Broadway Boogie Woogie](https://www.piet-mondrian.org/broadway-boogie-woogie.jsp)’. Establish where [Broadway](https://en.wikipedia.org/wiki/Broadway_%28Manhattan%29) is through research and discussion. What does it usually look like? Who goes there and what are they doing? What does it look like? What does it smell like? Is it crowded or calm? [Watch this short 3D animation of an interpretation of the narrative of this artwork.](https://www.bing.com/videos/search?q=broadway+boogie+woogie+piet+mondrian&view=detail&mid=32515A5773C7496A793132515A5773C7496A7931&FORM=VIRE) Does it add to or detract from the narrative of the artwork?

Discuss how Mondrian’s ‘Broadway Boogie Woogie’ evokes the grid pattern of New York City streets, blinking lights, traffic, the city hustle and so on. The title of the artwork alludes to the jazz style known as boogie woogie. What is the narrative evident in Mondrian’s artwork?

Discuss and record how the characteristics of this painting are consistent with the music of the boogie woogie and the feel of Broadway. Features of boogie woogie music are a repetitive shuffling rhythm with frequent exuberant interjections from brass instruments. How does this painting match Mondrian's painting? (it feels like it is in motion and the larger squares of colour are like brass interjections or car horns).

When comparing the artwork and the music, use [this video](https://vimeo.com/360963101) about Mondrian and Dorsey to get some ideas on the similarities of the artwork and the music. What similarities are now noticeable? Try to think of other examples of relationships between the narrative of the artwork and the music not included in the video.

Explore the style of [Mondrian](https://en.wikipedia.org/wiki/Piet_Mondrian) in works such as [‘Victory Boogie Woogie’](https://en.wikipedia.org/wiki/Piet_Mondrian#/media/File:Piet_Mondriaan_Victory_Boogie_Woogie.jpg) and the famous [‘Composition No. 10’](https://en.wikipedia.org/wiki/Piet_Mondrian#/media/File:Piet_Mondriaan,_1939-1942_-_Composition_10.jpg) and ‘[Composition II in Red, Blue, and Yellow’.](https://en.wikipedia.org/wiki/Piet_Mondrian#/media/File:Piet_Mondriaan,_1930_-_Mondrian_Composition_II_in_Red,_Blue,_and_Yellow.jpg) Discuss Mondrian’s use of colour and line then analyse his use of shape, form and pattern. What emerges as his style? Comment in the online student platform.

Listen to a sample of an example of contemporary piece of music about the city of Detroit in the USA by [Tod Machover called Symphony In D](https://openmusiclibrary.org/videos/5720/) (particularly around the 4-minute mark) which was inspired by more than 15,000 sounds and stories submitted by Detroiters.

Ask the students to use this sound sample to inspire the creation of their own artwork connected to the music. This may connect to the style of Mondrian or may allow students the freedom to create their own style to relate to the music. Maintain a focus on the narrative of the story they are telling through their artwork as connected to the music they have heard. This may be a reflection of their own street or the city or perhaps somewhere they have visited or seen in a movie.

Photograph these artworks and add them to the class digital platform with a student written artist intent statement. This should include the title and a 1-2 sentence summary of what the artwork is about as if it were to be hung in a gallery.

**b. Non-digital:** Listen to the sounds of the local environment. For example, it may be a busy city street, or it may be a quiet country property. Students should write about the sounds that can be heard in their student workbooks.

If these sounds were to become a musical composition, what would it sound like? Describe the style of the music and what instruments would be heard, such as would it be jazz, popular or classical with flutes, saxophones, trumpets, pianos, drums or guitars and so on.

How would the music make an audience feel? What would they as composer do to make us feel this way? For example, consider the use of dynamics (volume), the tempo (speed), the instruments, the rhythms.

How do we create a story or some type of image in our heads when we listen to music? Comment in student workbooks about what such a composition would feature and what musical concepts would be used to achieve this.

Some students may wish to create their own compositions using their street sounds. This would be a great project to collaborate with other household members.

Examine this artwork as created by Piet Mondrian called the [‘](https://www.piet-mondrian.org/broadway-boogie-woogie.jsp)Broadway Boogie Woogie’. Establish where Broadway is through research and discussion. If students are unable to research provide information about Broadway being in New York, United States of America. What does it usually look like? Who goes there and what are they doing? What does it smell like? Is it crowded or calm?

Discuss how Mondrian’s ‘Broadway Boogie Woogie’ work evokes the grid pattern of New York City streets, blinking lights, traffic, the city hustle and so on. The title of the artwork alludes to the jazz style known as boogie woogie. Research and discuss this type of jazz music with household members. What is the narrative evident in Mondrian’s artwork?

 

‘Broadway Boogie Woogie’ by Piet Mondrian - Transferred from en.wikipedia to Commons., Public Domain, <https://commons.wikimedia.org/w/index.php?curid=37640791>

Reflect on how the characteristics of this painting are consistent with the music of the boogie woogie and the feel of Broadway. Features of boogie woogie music are a repetitive shuffling rhythm with frequent exuberant interjections from brass instruments. How is this musical style reflected in Mondrian's painting? (it feels like it is in motion and the larger squares of colour are like brass interruptions or car horns).

Explore the style of Mondrian in works such as ‘Composition II in Red, Blue, and Yellow’ 'Victory Boogie Woogie’ and the famous 'Composition No.10’ as included below. Discuss Mondrian’s use of colour and line then analyse his use of shape, form and pattern. What emerges as his style? Comment in the student workbook.



‘Composition II in Red, Blue, and Yellow’ By Piet Mondrian - [1], Public Domain, <https://commons.wikimedia.org/w/index.php?curid=37642803>



'Victory Boogie Woogie’ By Piet Mondrian - Gemeentemuseum Den Haag, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=37614350>

Students should then create their own artwork connected to the sounds in their environment or the music they were thinking of earlier as inspired by their street. This may connect to the style of Mondrian or may allow students the freedom to create their own style. Students must maintain a focus on the narrative of the story they are telling through their artwork as connected to the music they have heard. This should ideally reflect their own street or the city.

Students should use either the space in their student workbooks or their own materials. Materials might include textas, coloured pencils, squares of paper, mosaic squares or paints (according to availability). They should also include a student written artist intent statement. This should include the title and a 1-2 sentence summary of what the artwork is about if it were to be hung in a gallery.

**Narrative in drama and movement**

* 1. **Digital:** Ask the students to watch the short, animated film [‘Alike’](https://vimeo.com/194276412). Students should consider what the film is about by answering these questions in the class digital platform: 1. In no more than 3 sentences summarise the narrative of this film. 2. What role does the music and then non-music (silence) have in telling this story? (it begins happy then starts to get sadder sounding with silence used for emphasis) 3. How does colour affect your understanding of the story? (no colour when the creativity is withdrawn for the child and sadness creeps in, colour of the musician, colours when the father and song are happy together) 4. What is the theme of the story? (we need to be creative; creativity can bring joy and so on). Students should answer these questions in the class digital platform.

In a comfortable place, students should pose as either the father, the son, the teacher, the boss, or the musician. Students should then take a photo (either a selfie or taken by someone else) to upload to the digital platform. Label the character being portrayed and write a sentence that describes their mood, character or demeaner (manner).

Next, they should try to make the shape of an object from the film such as the briefcase, violin, tree, chair, desk, stop sign, bus. Again, take a photo (either a selfie or taken by someone else) to upload to the digital platform. Label the object being portrayed.

To further enhance student understanding of the narrative of the film, create a ‘postcard’ from the story. This should be around one of the most pivotal moments in the film. For example, the son and dad going to work or school, the son and dad watching the musician, the son at school, or the dad at work. Most of the moments in this film are either solo or with only two characters. Therefore, this work could be done alone or with some other members of the household using [this supporting video to assist.](https://vimeo.com/showcase/6294864?page=4) They must take a photo of the finished product and post to the class digital platform clearly labelling the moment from the story that they are portraying.

Given that this animated film is mimed, students should watch and reflect on mime artists such as [Marcel Marceau](https://www.youtube.com/watch?v=XEsfpRrfXf4) or [Rowan Atkinson](https://www.youtube.com/watch?v=CwzjlmBLfrQ) through watching their short clips. Much of their movement is exaggerated in order to reinforce the narrative. In ‘Alike’, the miming used is called ‘occupation mime’ which focusses on miming everyday occurrences.

Students should practice miming some everyday occurrences and may perform these for their households. For example, picking a rose, throwing a ball, or answering a phone call (with no noise though). A household game of [Charades](https://www.thespruce.com/how-to-play-charades-with-kids-32676) is also a terrific miming activity and great fun for everyone.

Students should then begin the process of making a silent film by thinking of a story they could tell about their daily life without using words. The story should be able to be filmed in one shot with no cuts (so no editing will be needed). The film should document one simple activity like playing a game of handball, walking the dog or putting out the bin and should be no more than a minute long. The focus should be on the action, movement, body language and facial expressions.

Students should record their silent films by placing a device on a table or stand or by asking another household member to film it. Focus should not be on the quality of their filming, but rather than on their ability to convey their narrative through the dramatic technique of mime. Students should then upload their silent film to the class digital platform. They should include a title for their film either as a card at the start of their product or in the digital platform.

Students should reflect on what further information has been gained about the narrative of this animated story through their dramatic interpretations and discussions with their household or peers. Is a silent film a strong way to tell a narrative? Is speech necessary to tell a story well? Students should answer this question in the class digital platform. Why or why not? A class poll could be an excellent and interactive method to answer this question depending upon individual teacher situations.

Extension: Some students may wish to have some music playing throughout or even to upload through iMovie and add music in the background. Further information on this process can be found through the [Act Ease ‘Digital drama’](https://schoolsequella.det.nsw.edu.au/file/02f3d1ba-0509-400a-858a-d066546e4a62/1/act-ease.zip/index.html#/id/5e43ea0d78219b124d2afd48) unit.

* 1. **Non-digital:** Ask the students to think about a film they may have watched in the past. Preferably a short film or show. In their student workbooks they should answer these questions: 1. In no more than 3 sentences summarise the narrative of this film. 2. What role does the music have in telling this story (for example in ‘The Lion King’, ‘Harry Potter’ or ‘Star Wars’ and so on, the music reflects different characters and changes depending upon the emotions of the character or the drama of the particular scene). 3. What other techniques are used to affect your understanding of the story? (for example, the costumes, the backdrop, the make-up, the special effects and so on). 4. What is the theme of the story? (what is the message of the film or is it purely for entertainment). Students should answer these questions in their student workbook.

In a comfortable place, students should pose as a character from their selected film or show. Students should then take a photo (either a selfie or taken by someone else where possible) or draw themselves in character in their student workbook. Label the character being portrayed and write a sentence that describes their mood, character or demeaner (manner).

Next, students should try to make the shape of an object or prop that is important to the story of the film. Again, they should take a photo (either a selfie or taken by someone else where possible) or draw into the student workbook and label the object being portrayed.

To further enhance student understanding of the narrative of the film, they should create a ‘postcard’ from the story. This should be around one of the most pivotal moments in the film. Take a photo of the finished product or draw it in their student workbook, clearly labelling the moment from the story.

Students should think about mime artists that they may have seen in the past or that members of their household may know. For example, Marcel Marceau or Rowan Atkinson (particularly in character as ‘Mr Bean’). Much of their movement is exaggerated in order to reinforce the narrative.

Students should practice miming some everyday occurrences and may perform these for their households. For example, picking a rose, throwing a ball, or answering a phone call (with no noise though). A household game of charades to mime a book, movie, or event is also a terrific miming activity and great fun for everyone.

Students should then begin the process of making a silent ‘film’ by thinking of a story they could tell about their daily life without using words. The story should be able to be one scene and if it were to be made into a movie it would only be one shot with no cuts. The silent ‘film’ should document one simple activity like playing a game of handball, walking the dog or putting out the bin and should be no more than a minute long. The focus should be on the action, movement, body language and facial expressions. Some students may also wish to have some background music accompanying their performances.

Students should practice their silent ‘films’ or mimed stories, and then perform to a household member. Focus should be on their ability to convey their narrative through the dramatic technique of mime. Students should then comment on their mimed stories in their student workbook, stating what the story was about and whether their audience understood the narrative of their mimed story. They should also include a title for their mimed story.

Students should reflect on the way their mimed stories were understood by their household. This should include how well their dramatic interpretations and discussions were understood by their household or peers. Is a silent film a strong way to tell a narrative? Is speech necessary to tell a story well? Why or why not? Students should answer this question in their student workbooks.

### Differentiation

Differentiation is a targeted process recognising that individuals learn at different rates and in different ways. Differentiation refers to deliberate adjustments to meet the specific learning needs of all students.

Here are some questions that you might consider when adapting the learning sequence to meet the needs of your students:

* What adjustments might you put in place for students who require additional support to access the task? For example, how will they get help when needed?
* Do you need to adjust the content to ensure it is adequately challenging and allows students to operate at their own level of thinking, skill and knowledge?
* Will you adapt the instructions so they are provided in a way that EAL/D students can easily interpret them? For example, through the use of visuals, checklists, diagrams or flow charts.
* Could you suggest ways that home language can be used as a tool to support learning? For example, bilingual dictionaries.
* Can you demonstrate that you value the Identity, culture, heritage and language of your Aboriginal students through your teaching practices?

### Assessment

* 1. Was the student able to maintain the beat of the rap and to perform the rhythm of the words with the beat? Were they able to use the set structure of this rap to inform their own self-created lyrics? Could they perform their rap with the beat and the provided accompaniment?
	2. How well does the student describe and respond to what the musical compositions and artworks are about? Are they able to match the narratives to the artworks? Are the students able to create an artwork that reflects a narrative about their personal or environmental situation?
	3. Does the student identify situations from a film that are important to its narrative? Is the student able to use mime technique including movement and expression to tell a story without words?

### Activity resources

* Student workbook
* Online teaching resource (e.g. Google slides)

**Parent/caregiver advice** (a short explanation of the lesson sequence and the role they will play)

#### Rubbish Rap by Tracy and Paul Burjan with Zain Ousmand

**Chorus**

Ooo, ahhh, Rubbish Rap,

Take that wrap and toss that scrap,

Flip that lid right on the bin,

Check, recycle, throw it in.

Be proactive, make a change,

Rethink your ways, it’s not so strange.

Ooo, Ahhh, Rubbish Rap,

Listen to me, now let’s recap,

It’s not a load of rubbish.

 **Verse 1**

Crack down, back up,

Reuse that coffee cup.

Cups up, cups down, got one at home.

It’s so easy to bring your own.

Change, exchange don’t throw it out,

Reuse those clothes without a doubt.

Don’t toss those threads, sew them again,

Cut them up and start a trend.

It’s not a load of rubbish.

**Verse 2**

Plastic bags aren't so cool,

Take your own bag as a rule.

Think of the future down the track,

You’ll get the knack so don’t be slack.

Crunchy plastics can be reused,

It’s not so hard, don’t look confused.

Think before you throw it in,

Reuse, recycle that’s a win!

It’s not a load of rubbish.

**Verse 3**

Save our planet from all that waste,

Use your bins, at home base

Red for rubbish, yellow for paper.

Green to mulch up all that nature.

Composting can be so cool,

Start a compost at your school.

Watch the worms as they are fed,

Chuck it on the garden bed.

It’s not a load of rubbish.

**Chorus (twice)**

Ooo, ahhh, Rubbish Rap,

Take that wrap and toss that scrap,

Flip that lid right on the bin,

Check, recycle, throw it in.

Be proactive and make a change,

Rethink your ways, it’s not so strange.

Ooo, ahhh, Rubbish Rap,

Listen to me, and, that’s that!

Rubbish Rap (shortened version)

## By Tracy and Paul Burjan with Zain Ousmand

(7 bars instrumental)

**Chorus**

Ooo, Ahhh, Rubbish Rap

Take that wrap and toss that scrap,

Flip that lid right on the bin,

Check, recycle, throw it in.

Be proactive, make a change,

Rethink your ways, it’s not so strange.

Ooo, Ahhh, Rubbish Rap,

Listen to me, now let’s recap

It’s not a load of rubbish.

(8 bars instrumental)

**Verse**

Crack down, back up,

Reuse that coffee cup.

Plastic bags aren’t so cool,

Take your own bag as a rule.

Crunchy plastics can be reused,

It’s not so hard don’t look confused.

Save our planet from all that waste,

Use your bins at home base.

It’s not a load of rubbish.

(8 bars instrumental)

**Chorus**

Ooo, Ahhh, Rubbish Rap

Take that wrap and toss that scrap,

Flip that lid right on the bin,

Check, recycle, throw it in.

Be proactive, make a change,

Rethink your ways, it’s not so strange.

Ooo, Ahhh, Rubbish Rap,

Listen to me, now let’s recap.

## Rubbish Rap (with rhythmic notation for non-digital version)

By Tracy and Paul Burjan with Zain Ousmand

**Key: |** = one sound on a beat (‘ta’) or a one-syllable word such as ‘dog’ or ‘cat’

∏ = two sounds per beat (‘ti-ti’ or ‘ta-te’) or a two-syllable word such as ‘pup-py’ or ‘kit-ten’

Z = no sound on the beat (whisper ‘za’) or whisper any one-syllable word such as ‘dog’ or ‘cat’

**Please note there are significant rhythmic differences recorded below to the original recorded version of this rap. This has been intentionally done to enable the rhythmic notation reading of the rap appropriate for a Stage 3 level. Teachers and students may choose to modify this rhythm orally as required to suit their context.**

**Chorus**

Ooo, ahhh, Rubb-ish Rap, | | ∏ |

Take that wrap and toss that scrap, ∏ ∏ ∏ |

Flip that lid right on the bin, ∏ ∏ ∏ |

Check, re-cycle, throw it in. ∏ ∏ ∏ |

Be pro-active, make a change, ∏ ∏ ∏ ∏

Re-think your ways, it’s not so strange. ∏ ∏ ∏ ∏

Ooo, Ahhh, Rubb-ish Rap, | | ∏ |

List-en to me, now let’s re-cap, ∏ ∏ ∏ ∏

It’s not a load of rubb-ish. (tag – spoken freely)

**Verse 1**

Crack down, back up, ∏ Z ∏ Z

Re-use that coff-ee cup. ∏ | ∏ |

Cups up, cups down, got one at home. ∏ ∏ ∏ ∏

It’s so easy to bring your own. ∏ ∏ ∏ ∏

Change, ex-change don’t throw it out, ∏ ∏ ∏ |

Re-use those clothes with-out a doubt. ∏ ∏ ∏ ∏

Don’t toss those threads, sew them again, ∏ ∏ ∏ ∏

Cut them up and start a trend. ∏ ∏ ∏ |

It’s not a load of rubb-ish. (tag – spoken freely)

**Verse 2**

Plast-ic bags aren't so cool, ∏ | ∏ |

Take your own bag as a rule. ∏ ∏ ∏ |

Think of the fut-ure down the track, ∏ ∏ ∏ ∏

You’ll get the knack so don’t be slack. ∏ ∏ ∏ ∏

Crunch-y plast-ics can be re-used, ∏ ∏ ∏ ∏

It’s not so hard, don’t look con-fused. ∏ ∏ ∏ ∏

Think be-fore you throw it in, ∏ ∏ ∏ |

Re-use, re-cycle that’s a win! ∏ ∏ ∏ |

It’s not a load of rubb-ish. (tag – spoken freely)

**Verse 3**

Save our plan-et from all that waste, ∏ ∏ ∏ |

Use your bins, at home base ∏ | ∏ |

Red for rubb-ish, yell-ow for pap-er. ∏ ∏ ∏ ∏ (the word ‘for’ has been removed from the rhythmic notation)

Green to mulch up all that nat-ure. ∏ ∏ ∏ ∏

Com-post-ing can be so cool, ∏ ∏ ∏ |

Start a com-post at your school. ∏ ∏ ∏ |

Watch the worms as they are fed, ∏ ∏ ∏ |

Chuck it on the gard-en bed. ∏ ∏ ∏ |

It’s not a load of rubb-ish. (tag – spoken freely)

**Chorus (twice)**

Ooo, ahhh, Rubb-ish Rap, | | ∏ |

Take that wrap and toss that scrap, ∏ ∏ ∏ |

Flip that lid right on the bin, ∏ ∏ ∏ |

Check, re-cycle, throw it in. ∏ ∏ ∏ |

Be pro-active and make a change, ∏ ∏ ∏ |

Re-think your ways, it’s not so strange. ∏ ∏ ∏ ∏

Ooo, ahhh, Rubb-ish Rap, | | ∏ |

List-en to me, and, that’s that! ∏ ∏ ∏ |

## Rubbish Rap (shortened version) (with rhythmic notation for non-digital version)

by Tracy and Paul Burjan with Zain Ousmand

**Key: |** = one sound on a beat (‘ta’) or a one-syllable word such as ‘dog’ or ‘cat’

∏ = two sounds per beat (‘ti-ti’ or ‘ta-te’) or a two-syllable word such as ‘pup-py’ or ‘kit-ten’

Z = no sound on the beat (whisper ‘za’) or whisper any one-syllable word such as ‘dog’ or ‘cat’

**Please note there are significant rhythmic differences recorded below to the original recorded version of this rap. This has been intentionally done to enable the rhythmic notation reading of the rap appropriate for a Stage 3 level. Teachers and students may choose to modify this rhythm orally as required to suit their context.**

**Chorus**

Ooo, ahhh, Rubb-ish Rap, | | ∏ |

Take that wrap and toss that scrap, ∏ ∏ ∏ |

Flip that lid right on the bin, ∏ ∏ ∏ |

Check, re-cycle, throw it in. ∏ ∏ ∏ |

Be pro-active, make a change, ∏ ∏ ∏ ∏

Re-think your ways, it’s not so strange. ∏ ∏ ∏ ∏

Ooo, Ahhh, Rubb-ish Rap, | | ∏ |

List-en to me, now let’s re-cap, ∏ ∏ ∏ ∏

It’s not a load of rubb-ish. (tag – spoken freely)

**Verse**

Crack down, back up, ∏ Z ∏ Z

Re-use that coff-ee cup. ∏ | ∏ |

Cups up, cups down, got one at home. ∏ ∏ ∏ ∏

It’s so easy to bring your own. ∏ ∏ ∏ ∏

Change, ex-change don’t throw it out, ∏ ∏ ∏ |

Re-use those clothes with-out a doubt. ∏ ∏ ∏ ∏

Don’t toss those threads, sew them again, ∏ ∏ ∏ ∏

Cut them up and start a trend. ∏ ∏ ∏ |

It’s not a load of rubb-ish. (tag – spoken freely)

**Chorus**

Ooo, ahhh, Rubb-ish Rap, | | ∏ |

Take that wrap and toss that scrap, ∏ ∏ ∏ |

Flip that lid right on the bin, ∏ ∏ ∏ |

Check, re-cycle, throw it in. ∏ ∏ ∏ |

Be pro-active, make a change, ∏ ∏ ∏ ∏

Re-think your ways, it’s not so strange. ∏ ∏ ∏ ∏

Ooo, Ahhh, Rubb-ish Rap, | | ∏ |

List-en to me, now let’s re-cap, ∏ ∏ ∏ ∏