English Stage 4 (Year 7) – core texts

‘Powerful youth voices’ – 7.1

This document contains the core texts that accompany the teaching and learning program for ‘Powerful youth voices’ – Year 7, Term 1.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

This core texts booklet has been developed to assist teachers in NSW Department of Education schools to create and deliver teaching and learning programs and assessment that align with the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). More information is available via [How to use the English core texts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-english-core-texts).

## Purpose of this resource

This core texts booklet is not a standalone resource and aligns with the following support materials for the program ‘Powerful youth voices’:

* **Assessment resources**: Assessment – 7.1; Core formative tasks – 7.1
* **Programming resources**: Program – 7.1
* **Resources and activities support in Word**: Resources and activities – 7.1
* **Resources and activities in PowerPoint**: Phase 1 – Voice, tone and style – 7.1; Phase 2 – Pacing and sound – 7.1; Phase 3 – Adverbial phrases and clauses – 7.1; Phase 4 – Powerful imagery – 7.1; Phase 5 – Complex sentences – 7.1; Phase 6 – Writing process – 7.1; Text annotations – ‘My Mother, My Hero’ – Moradi – 7.1; Text annotations – ‘Salt Water’ – Jafari – 7.1; Text annotations – ‘Introduction’ – Duyal – 7.1
* **Scope and sequence**: Year 7.

All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

## Target audience

This core texts booklet is created as a teacher resource. It provides the full version of core texts or the full excerpts that are licenced and explored in the ‘**Powerful youth voices’ – Year 7, Term 1 program**.

## When and how to use

The core texts provided can be used as a basis for the teacher’s own programming and assessment processes. Texts have been selected to support teachers as they address the Stage 4 text requirements in the NSW [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). More information is available via [How to use the English core texts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-english-core-texts).

**Teacher note**: the blue feature boxes include instructions for the classroom teacher engaging with the resource. These are to be deleted by the teacher before issuing the core texts to students.

## Opportunities for collaboration

[How to use the English core texts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/how-to-use-english-core-texts) provides an outline of some of the ways the core texts can be used with colleagues.

## Core texts and text requirements

A succinct overview of the texts required for the teaching and learning program is outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table 1 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| ****Text**** | ****Text requirement**** | ****Annotation and overview**** |
| ‘Australian Air’ by Solli Raphael (2018), in Limelight, Puffin Books Australia. ISBN: 978-0-14-379376-2  Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia. This resource is licensed up until 31 March 2026. | This poem contains a range of synonyms with subtle shades of meaning, and employs figurative language and extended noun groups to create inferred or implicit meanings. These markers align to the moderately complex level of the Text Complexity scale as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a text with structure aligned to a specific poetry form, multiple perspectives and a range of literary devices (for example, anaphora) used to position the reader. **EN4-RVL-01** requires students to read texts that challenge thinking and promote enjoyment. In **Reading, viewing and listening for meaning**, students engage with the layers of meaning in texts.  The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it comes from a collection of poetry. This performance poem gives students experiences with a text by an Australian author providing popular and youth culture perspectives. | A study of this text will allow for students to explore how a young Australian represents their hopes and concerns for the world.  This hopeful and energetic performance poem is characterised by a distinctive youth voice that represents concerns about climate change, identity and Australian history. It contains references to depression and racial violence in the line ‘blacks … killed by whites’.  It will allow for the development of skills in word-, sentence- and text-level language, used to develop a strong voice through the deployment of a range of language features. |
| ‘Introduction’ by Yasar Duyal (2012), from Paper Boats, Cambridge University Press Australia. ISBN: 9781107608887  Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press. This resource is licensed up until 31 March 2026. | This ‘Introduction’ to an anthology contains technical and learning-area-specific words and phrases, nominalisation and complex sentences. Together with the discipline-specific content, these features align with the moderately complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a new form and text structure related to a specific learning area.  The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage with short texts, and a range of non-fiction texts that are widely regarded as quality literature. | A study of this text will allow for students to understand how and why a collection of writing can be created to represent the voices of young Australians.  This short text is accessible but does contain some emotive descriptions and references to the writer’s parents’ experiences as refugees.  A study of this text will allow for the development of non-fiction reading skills, the appreciation of purpose, audience and context, and the ways in which composers express their perspectives about story and writing voice. |
| ‘My Mother, My Hero’ by Kobra Moradi (2012), from Paper Boats, Cambridge University Press Australia. ISBN: 9781107608887  Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press. This resource is licensed up until 1 March 2026. | This short memoir contains a range of markers which align with the moderately complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a short text containing extensive detail and representing multiple perspectives. The text contains explanations and descriptions using complex sentences, nominalisation and words with multiple connotations.  The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a short non-fiction text from a collection of memoirs. The text is by an Australian author, and represents intercultural and diverse experiences from a range of cultural perspectives. | A study of this short memoir text will allow for students to experience how a young Australian represents their personal story to provoke broader understanding.  The memoir is characterised by a distinctive youth voice that describes events and experiences evocatively with an interesting blend of subjective and objective language. The memoir contains descriptions of life as a refugee waiting for travel to a new country.  It will allow for the development of skills in word-, sentence- and text-level language used to develop a strong voice through the deployment of a range of language features. |
| ‘Salt Water’ by Mohammed Mohsin Jafari from Paper Boats, Cambridge University Press Australia. ISBN: 9781107608887  Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press. This resource is licensed up until 1 March 2026. | This short memoir contains a range of markers which align with the complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a short text containing synthesised ideas from a clear and sustained authorial position. The text contains discussion and descriptions containing complex multiclause sentences, non-literal descriptive details and challenging ideas such as the experiences of detention.  The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a short non-fiction text from a collection of memoirs. The text is by an Australian author and represents intercultural and diverse experiences from a range of cultural perspectives. | A study of this short memoir text will allow for students to experience how a young Australian represents their personal story to provoke broader understanding.  The memoir is characterised by a powerful description of the refugee experience through war and arrival in Australia by boat. The youth voice is reflective and contains both figurative and literal detail and evocative descriptions.  It will allow for the development of skills in word-, sentence- and text-level language used to develop a strong voice through the deployment of a range of language features. |
| ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael (2018), in Limelight, Puffin Books Australia. ISBN: 978-0-14-379376-2  Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia. This resource is licensed up until 31 March 2026. | This poem contains a range of markers which align to the complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with challenging ideas and implicit meanings from a youth perspective. **EN4-RVL-01** requires students to read texts that challenge thinking and promote enjoyment. In **Reading, viewing and listening for meaning**, students explore the main ideas and thematic concerns posed by a text. The poem contains some non-literal descriptive detail and some more complex abstract concepts. It has a clear and sustained voice through effective imagery and rhetorical devices such as alliteration and emotive language.  The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it comes from a collection of poetry. This performance poem gives students experiences with a text by an Australian author, providing popular and youth culture perspectives. | A study of this text will allow for students to explore how a young Australian represents the relationship between poetry and the world.  This performance poem develops a strong and subtle argument about art, poetry and politics. It is characterised by a distinct youth voice that uses a range of references and language features to represent perspectives about the contemporary world.  It will allow for the development of skills in word-, sentence- and text-level language used to develop a strong voice through the deployment of a range of language features. |

# Core texts

The following texts are included in the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

## Core text 1 – ‘Australian Air’ by Solli Raphael

**Teacher note**: this text is used in Phases 1 to 3 of the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

Australian Air

Air

it's the invisible goodness, that links our brain

with full gain,

so we can think without a strain,

and without it, we would probably go insane.

And it goes through our blood veins,

and acts like a water main,

the more we get, the more our plants grow,

the more our cells grow,

the more we grow,

in wealth and health,

and although our lives are stressful and pressurised with

anxiety and control, and you're still working on relaxing

your soul, while running around the magnetic pole,

looking for your self-control, and although it’s taking its toll,

we still breathe.

We breathe in, we breathe out

Since the day of our arrival, we've been killing our own

survival, and it's vital, that our sidle title is put aside, so

we can become ONE with our rivals.

We breathe in, we breathe out.

So don’t sit around waiting for your life to caper, instead –

grab your pens and your paper – your voices and your eyes,

so we can reach for the sky, and look down on the world,

and tell them why,

we need to make a change

To our lives.

Because we don’t have to be these average everyday

humans anymore.

We can show this world what we feel, see and think,

and that might be the hidden link,

between peace, war and humans causing our own race to

be extinct.

And sometimes

We need to breathe out,

just so we can breathe in kindness

and passion.

Because this Australian air is polluted with,

Choking from our own depression,

and if we don’t fight for our rights … it’s like mixing

hemimorphite and pegmatite, so that you can think as

fast as the speed of light, but if you’re not speaking your

own sight, even though you might despite the fright to

be polite and rewrite how we should reunite, we may as

well do a plebiscite, for if we should keep celebrating

how the blacks were killed by the whites.

So –

get out of your seats,

rise up,

open your windows,

let fresh air flood your homes, flood your lungs,

flood your brains!

Change the way you think,

CHANGE the way you LIVE.

Open your eyes and breathe out yesterday’s air,

and – breathe in – Today’s

Opportunities.

## Core text 2 – ‘Introduction’ to the Paper Boats anthology by Yasar Duyal

**Teacher note**: this text is used in Phase 3 of the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

It all started on the train on an excursion with my students at the end of 2009.

That day, I was moved hearing about the dreadful journeys and the traumas the students had gone through at such a young age, just so that they could have some kind of normal life. It felt like the first time I read about my father's last words during the war; like hearing about my mother and her parents' experiences as refugees in North Cyprus in 1963. Those words hurt but they inspired. So, the idea for the collection was born.

The collection aims to provide, for the very first time, a rare but very critical window of opportunity for these young students, mostly from refugee backgrounds, to have a louder voice and share the stories of their journeys to Australia. What is also critical is for other young people to hear, appreciate and get to know these voices. This will no doubt make it easier for such students from refugee backgrounds to settle in at school and in other environments, holding their heads up with pride and building a better life.

The authentic nature of each non-fiction story gives life to the collection. Hence, the stories are powerful in resonating with real-life people and places and delivering significant messages for us all.

The writer Kimberly Ridley said, 'When we let our stories flow, we can astonish and renew each other.' I hope the stories in this collection also flow into the minds and hearts of all the people who read them. I just wanted the students to know that their stories matter. They matter.

## Core text 3 – ‘My Mother, My Hero’ by Kobra Moradi

**Teacher note**: this text is used in Phase 3 of the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

I was born during a time of uncertainty. The first sounds that echoed their way through my ears were the loud and daring sounds of bomb blasts, along with the feelings of woe and grief. This was the case for many children born in Afghanistan during the civil war.

Born in a country where many females have limited rights, I had few opportunities of having a bright future. This is how it was for hundreds of girls like me. Women in Afghanistan had very limited rights and opportunities to hold on to.

But in the past years, Afghanistan has been moving forward. People are starting to realise that in order for Afghanistan to be a sustainable country, it needs to give its women the rights to take part in economic, social and political life. In today's Afghanistan, many of the teachers, doctors, politicians and activists are women. Afghanistan might not be the best place for women to thrive, but there is a hope...

Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat. We lived there, in the midst of poverty and segregation, for seven years. Life was hard. It was difficult for my family because my dad was away and we did not know anything about his safety or survival. My mum sewed clothes and sold them in order to take care of her children. When I think about my mum in those days, I see a brave woman and a hero who did her job very well, despite the fact that she was taking care of seven children in a country where there was little support for women. She has been an inspiration and a motivation to me. Looking at my mum and other brave women of my country, I can say that a man may be physically stronger or more powerful than a woman, but a woman is emotionally resilient and can endure terrible pain.

After years of living without my father, we received news that he was alive and safe in a country called Australia. We did not know what Australia was or where it might be. One of my siblings thought it was like Hazarajat, mountainous and isolated.

When my uncle told my mum about my dad, she dropped to her knees and cried. I did not know whether they were tears of happiness or hope, or maybe both. For my siblings and I, Australia was a new hope, a wonderland where we could study, experience the wider world, interact with different people and learn new things.

We decided to go back to Kabul. The entire family walked through the mountains for endless cold nights. We were hungry, exhausted, thirsty and terrified. Each time someone stopped us, my mum hid all her children under her big chador. Even though our feet were swollen and we were dehydrated and hungry, we continued to push ourselves. With each step I reminded myself that we were getting closer to my dad. I could feel safety. It was near yet so far… With each step, my gloomy heart lit up with joy.

At last, we arrived in Kabul. It was February 2001. We all held hands and looked around, confused about where to go. After Jaghori, the streets of Kabul were busy. Beggars were everywhere, some without arms or legs. They hummed words of sympathy and assistance, but no one paid attention. Maybe people were too selfish, or they had heard and seen too much pain and had become desensitised. Everyone was minding their own business: shoe makers were polishing shoes, shopkeepers were chanting slogans and advertising their products, buyers were bargaining, the poor were begging and the children ran around like desperate birds that have been let out of their cage.

A week later, my siblings and I were enrolled in a school. The first time I held a pen I immediately pictured myself sitting in an office and writing notes. As I examined my book and my pen more carefully, I thought of stories that I could write in my new book. I could not stop smiling.

As people looked forward to what 2004 would bring for them, we made our way to the city of Quetta in Pakistan. Our visas came through a year later. We said our goodbyes to our relatives at the Peshawar Airport and got on the plane. When we were on board, I showed my little brother a little dot and told him that it was Australia.

We arrived in Australia on 14 December 2005. The simplest things seemed incredibly clever and unimaginable at the time. One of these was the fact that doors opened and closed without me touching them. I remember thinking: ‘There are ghosts in Australia. Maybe we should move to another country’.

Life in Australia has been an amazing experience. I am very thankful to Australia for giving me the chance to live, the opportunity to study and make my own future, and more importantly, the chance to see a smile on my mum's face. Australia has taught me what it means to be kind and loving. Today I am very proud to say that whilst I am a Hazaragi girl from Afghanistan, I am an Australian as well.

After finishing my studies, I hope to work hard with different people and help those who are in need.

Being a victim of poverty and racism, and a witness of historical persecution, I know how it feels to be so desperate and in need of kindness. I know how traumatic and aching it is to be displaced and misplaced as a refugee. Uncertain of your future, uncertain of whether you are going to make it to safety alive, uncertain of whether you will ever see your family happy... Uncertainty – an agonising pain that grips every refugee by the throat. I am really looking forward to the day where every child in the world gets an equal chance at a better life.

## Core text 4 – ‘Salt Water’ by Mohammed Mohsin Jafari

**Teacher note**: this text is used in Phase 3 of the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

It is with fear that I write the story of my life. I have a superstitious hesitation in lifting the veil on the past because the events I lived through may sound far-fetched and exaggerated. Besides, the task of writing an autobiography is difficult, though a few impressions stand out vividly from the different stages of life. But many of the joys and sorrows of childhood have lost their poignancy; and many incidents of vital importance have been forgotten in the excitement of great discoveries.

In order not to be tedious I shall present only the episodes of my life that are the most interesting and important. Although I am only 17 and haven't experienced much when compared to a 60 or 70-year-old, I have seen more than enough for a teenager.

The first thing you ought to know about me is that I am one of those refugees that came to this country by boat and was kept in a detention centre for a long time.

I was born in 1994, in a town in Helmand province. You might say that I was born during a really bad time in history. My father was killed when I was one. Civil war raged all over Afghanistan, bringing many disasters with it. As if that wasn't bad enough, the Taliban came to power in 1996 and made everything worse. NATO forces came to Afghanistan in 2001 to eliminate them, and war has been raging since. The other thing you ought to know about me is that I am Hazara, an ethnic minority in Afghanistan that is persecuted by Sunni Muslims. My family and I suffered at their hands. I still remember being beaten badly and stoned on the way to school. When you are little you don't understand why people treat you like this. As I grew older, I realised the same was happening to every Hazara living in the city.

Our school was burned down when I was in Grade 4. My mother was a teacher, so she home-schooled us from there on. But events at the start of 2009 changed my life forever. You see, it was not safe for my mother to be a teacher or even an educated woman. The Taliban and many Pashtuns do not like that; they have strict rules about education and women. Quite simply, they don't go together. And so it was that my mother was taken away from us in that year and I was compelled to leave my homeland.

My only companion was my elder brother. We left everything behind and took refuge in neighbouring Pakistan. We travelled illegally and rented a room in Quetta. I worked in a bakery. After living for a year in Pakistan we realised that it was not a safe place either. The Taliban and al-Qaeda had made inroads here too and they were killing Hazaras on a routine basis. Once again, my brother and I were faced with a dilemma: where to run next?

My brother heard about Australia and, since we did not have enough money for both of us, he decided that I must go alone. He made all the arrangements.

I started the journey with some other guys by going to Malaysia. From there we crossed the border to Indonesia on foot through a forest, walking all day till midnight. Then there was a long car journey to a safehouse. After a week a boat took us to Jakarta. It took three days to get there and the whole time I was scared the police would catch us. But nothing happened and we arrived safe and sound. I hid in a house for almost 25 days.

After that time, I was desperate to just get on a boat and begin the journey to Australia. My wish was granted when, one night, a few local people came and took us to a boat. As you expect, it was small, there was not enough food and far too many people crammed on board – there were 48 of us all together. It was my first time at sea and actually I had never seen an ocean before. It was scary, but it was also good to know that there was a beautiful destination ahead.

It was nearly morning on the first day. Rain was falling. I sat on the edge of the boat, getting drenched. A storm broke and the sea got worse. I honestly thought it was my last day on earth. Huge waves hit the vessel; the sea played it like a toy and tossed us about inside.

Suddenly, a big wave rammed the side of the boat. I slipped and fell into the sea. The water took me under the boat, injuring my right foot very badly. I could not swim and in my panic to stay afloat I thrashed around, swallowing litres of water.

The boat turned around. Someone threw a rope and I managed to haul myself back on board. I was exhausted and my foot was bleeding. I vomited all over the place. Finally, we came to an island. The boat stopped 50 metres from shore and waited for the sea to calm. In the meantime, someone wrapped my foot with a piece of cloth to stop the bleeding.

The journey started again after five or six hours rest. We were at sea for another 12 days until the Australian navy intercepted the boat.

The onboard doctor looked at my foot and said, 'How long have you been in the sea with your foot like that?'

I knew a little bit of English. I said, '12 days'.

He operated on my foot straight away. I got 50 stitches. Three days later we reached Christmas Island. I must have been very hungry and very thirsty because I ate and drank like it was my last meal. Then I slept for almost 30 hours.

There were almost 400 people in the detention facility. All I could see was barbed wire and lots of officers. I was very scared and I thought to myself, 'Why do they want to put me in jail?' I had been told that Australia helped refugees.

This was a very bad time for me. I was on Christmas Island for two months before I was moved to the Darwin detention centre for another nine months. It took almost a year for my application to come through, and then I was given a permanent protection visa.

On 13 April 2011, I got out of detention. Two months after that I came to Melbourne and started school.

One of my teachers asked me, 'How do you feel about coming to Australia?'

I said only one sentence: 'To me it was like coming from darkness to light'.

## Core text 5 – ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael

**Teacher note**: this text is used in Phase 4 of the teaching and learning program for ‘**Powerful youth voices’ – Year 7, Term 1**.

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

They call it the language of rhythm; words of meaning,

thoughts and sound symbolism.

Throughout history, power has occurred through words

where from the depths poets have risen.

Overcoming crusades and problems, though this is no

algorithm.

This is greatness.

This is verses and stanzas.

This is artists using words to seize an empty canvas.

For those who have changed circumstances,

for those who’ve been abandoned,

for those who are going through cancer,

for those who wanted chances and for those who have

a passion to make change and want to change their

actions.

This is for you.

A place where everyone belongs.

A language to live and pursue. Give and renew.

A world of equality.

And a future of greatness for all of us to continue.

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

They call it pen and paper. A busy cursor. A literature

educator.

An odyssey, further prophecies for equality,

Like philosophies.

Poetry economies grow to possibly help ecology

globally, and rhyming archaeology grows to differ

politics. Political policies can be described as comedy

to those who create a colony to serve it with prosody

ferocity which can make harmony grow with generosity

to fight dishonesty,

fighting for those who live in proper poverty, fighting for

those with no proper property, fighting for those who

think that we obviously need to save our world properly.

Because this is poetry.

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Through stresses and rhymes there's a power to find,

hiding between the rhyme schemes and lines.

From your mind to the reader’s eyes, let a message appear.

Because these are words of experiences, passions and ideas.

To help the world rise above and shine.

Because this is creative writing.

Writing where you can create something exciting.

From the moment you start writing or typing

to the moment you’re reciting to the moment when

you’re sighting the audience while alighting and igniting

a spark to embark on a journey that’s delighting.

This is poetry.

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

Welcome to the wonderful world of poetry!

# References

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