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|  | **Campbell House School Teaching And Learning Program** | | | |
| **Title of Unit: Australian Voices**  **Duration: 10 weeks** | | | |
| **Syllabus Outcomes**  **Stage 4** | A student:  2. uses a range of processes for responding to and composing texts  5. makes informed language choices to shape meaning with accuracy, clarity and coherence  7. thinks critically and interpretively about information, ideas and arguments to respond to and compose texts | | | |
| **Syllabus Outcomes**  **Stage 5** | A student:  2. uses and critically assesses a range of processes for responding and composing  6. experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts  7. thinks critically and interpretively using information, ideas and increasingly complex arguments to respond to and compose texts in a range of contexts | | | |
| **Connectedness: Why does this learning matter** | **Students learn to:**  2.3 compose single texts in limited time  5.4 compose personal texts in literary forms such as narrative, poetry, speeches and scripts  7.9 make predictions, infer and interpret texts | | **Student learn about:**  2.13 alternative ways of expressing ideas  5.11 the effects of emotive and persuasive language  6.8 the ways ‘the real world’ is represented in the imaginary worlds of texts including literature, film, media and multimedia texts | |
| **Background Information and Key Ideas** | In this unit, students will study and respond to “The Simple Gift” by Steven Herrick,  Assessment – Students to write poem each week and present three final poems to be used in a class anthology. | | | |
| **The elements of learning and achievement** | **Teaching and Learning**  **Weekly Lesson Overview** | | | **Australian Curriculum General Capabilities** |
| **Literacy-**Reading, Writing ,Comprehension  F:\Mock ups\Square elements\Literacy.jpg  **Numeracy-** Number and Maths  F:\Mock ups\Square elements\Numeracy.jpg  **Work Education-** Work Readiness, Vocational Education    **Health and Wellbeing-**Fitness, Healthy Eating, Adolescent Health and Safety    **Actions and Choices-**Pro- social skills, Positive Relationships, Restorative Practices  **21st Century Learner-**Navigate Technology, Word Processing, Research Skills  E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg  **Global Citizen-**General Knowledge, Current Affairs, Understanding cultures and community | Week 1  *Australian Voices* Collage  Prior to starting the unit, students will be given four pages of images and asked to create a collage based on the idea of “***Australian Voices***”. After creating their collages, students will present their collage and brainstorm their understanding of *Australian Voices*.  Prompting questions for discussion: - What does it mean to be Australian? - Why do Australian voices differ to the voices of other global citizens?  *Poetry*  Discussion on how people express their ideas. For thousands of years, mankind have used poetry to express their ideas and the human condition.  Writing activity: Students will be given the poem **‘Troglodyte’ by AB** - One student will be asked to Google the word Troglodyte prior to reading the poem. - Before giving the students the poem, the teacher will ask what they think a poem titled ‘Troglodyte will be about.  - Class reads poem together and discuss their interpretation of the poem. - Teacher will share that this poem was inspired by an event on a busy train ride where three young adults appeared to be making fun and purposely irritating a person of a different race. - Teacher will explore the idea of rhyme scheme and enjambment to convey meaning in this text.  Activity  Students will be asked to write an eight-line poem with the rhyme scheme ABCB ABCB using enjambment.  *The Simple Gift*  Class reads the blurb of the text and discuss what they think the relation the title has to the plot. Teacher discusses the form, structure and style of the text.  Form: Herrick noted that a free-verse text ‘allows me into the personality of each character—his or her thoughts, emotions, insecurities, and ambitions. The verse-novel form lets me tell the story from a number of perspectives, and, hopefully, with an economy of words. In short, it allows each character to tell the story in his or her own language, from his or her own angle.’  Structure: Eleven chapters. Every chapter starts with a short extract of a poem in the chapter.  Style: Free verse poems told from the perspectives of the main characters.  Discussion - T: Why do you think is the benefit of writing a novel in free verse form? - T: Why is different to portray a story in the form of poetry?  Activity: Students read the resource **The Simple Gift Summary.** Class will discuss: - Why they think the free verse novel was titled ‘The Simple Gift’ - Setting: Students to be asked to identify and highlight the places where the novel is set.  - Characterisation: Students to be asked to highlight five important points about Billy, Old Bill and Caitlin and write these points in their English books. Students to work either in pairs or individually to create a poster on ONE of these characters. Poster templates provided.  Activity: After reading **The Simple Gift Summary**, students will be asked to create an eight-line free verse poem as the character they created a poster on.  Activity: Students read ***Steven Herrick Q & A***. Class will watch Steven Herrick’s YouTube videos of him reciting some of his poetry.  Activity: Students given time to read the novel in class prior to analysing it.  Week 2: Analysing literary techniques and identifying themes  *Champagne page 2*  Teacher to write the following notes on the board-  Imagery: Vivid pictures created by words that allow the reader to visualise character or setting clearly.  Slang: A type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people.  Students to be given resource ***Champagne***.  Activity: Students will be asked to find at least ONE example of imagery and slang in the poem ***Champagne***. Examples include- Imagery: “I tip my books, pens, jumper onto my bed”, “shake yesterday’s sandwich, squashed, from the bottom of the bag” and “I go to the kitchen, take the beer, last night’s leftovers, some glossy red apples...” Slang: “See ya Dad” and “old bastard”.  Class to discuss the effect of imagery and slang in the poem *Champagne.* Students then to work independently on resource ***Analysis of Champagne***.  Activity: Class to discuss what message is conveyed in *Champagne* to its readers. What does Herrick want the readers to take away from the poem *Champagne?*  Writing activity: Students to write an eight-line poem titled *Champagne* that explores either- - the perspective of an alcoholic - the perspective of a child whose parent is an alcoholic - a descriptive poem about alcohol  Adjustments: For advanced students, allude to themes of alcoholism and breakdown of familial relationships.  *Kiss the Dog page 3*  Students to work independently on resource ***Kiss the Dog***.  *Jigsaw*  Students to write the following notes in their books- - Sensory language: The use of details from the five senses to add color and depth to writing. - Dialogue: Writers employ two or more characters to be engaged in conversation with each other. There are two types of dialogue. Inner dialogue, where a character speaks to themselves or outer dialogue when a character speaks two another character. - Rhetorical question: A rhetorical question is asked just for effect or to lay emphasis on some point discussed when no real answer is expected. - Exemplum: Citing an example or using an illustrative story that my either be true or fictitious.   Activity: Teacher to write sensory language, dialogue, rhetorical question and exemplum on the board. Teacher cuts the strips of ***Technique mix and match*** resource and hands students different strips of paper and asks students to stick their strip of paper to the appropriate technique on the board.  Activity: Students to write eight-line poem using at least two techniques from *Jigsaw.*  Students will be given *Longlands Road, Wentworth High School* or *Westfield Creek* and asked to independently read the poems. After they read their assigned poems, they are to: - summarise what the poem was about - identify two techniques from the poem and discuss the effect of the technique (Adjustment: advanced students identify more techniques) - discuss what the poem reveals about Billy  Teacher to lead class discussion on themes. Teacher writes the following notes on the board:  The theme of a story is what the author is trying to convey – in other words, the central idea of the story. The theme of a text is woven all the way through the story, and the characters’ actions, interactions and motivations al reflect the story’s theme. The events of the story illustrate the theme and the lesson that you learn relates directly to the theme.  So when you’re trying to recognise the theme of a story, ask yourself what the author is trying to convey through the characters and events of the story.  Activity  Students will be given the following list of words and asked to identify which themes are evident in poems studied this week.  friendship companionship escape kindness generosity wealth emptiness monotony redemption value belonging disconnection love hope fear darkness shadows nature loneliness mateship worldliness travel  As a class, students are to analyse one theme of the novel and write in PEEL form.  Activity: Students to write eight-lined poem about one of the themes listed above using the rhyme scheme ABAB ABAB  *Please*  Class to read ***Please*** together and discuss the poem. Teacher to lead class discussion and analysis of poem.   Activity: Students to write an eight-lined poem titled *Please*.  Week 3 – Week 4  Activity: Students to work on **Close analysis of *The Simple Gift*** individually.  Week 5-Week 6  Assessment  Students are to pick their favourite poem from ‘The Simple Gift’ to do a 4-minute presentation on.  For their presentation, students are to: - Read the poem to the class - Identify 3 techniques in the poem and discuss its effects - Identify one theme explored in the poem and discuss what message Herrick is trying to convey to the reader - Discuss why it is their favourite poem  Week 7  Class analysis of the poem *Simple Gift* from page 114. Techniques: - Imagery (5-10): emphasise Old Bill’s displacement in Caitlin’s neighbourhood 🡪 Contrast Old Bill’s homelessness to the rich houses - Sensory language (17-19): helped the reader visualise the closeness and relationship of Billy and Caitlin. - Emotive language (23-25): Old Bill expressing his sense of belonging - Dialogue/First person: Old Bill’s inner dialogue allows the reader to understand his perspective.   Teacher to emphasise theme of belonging.  Activity: *Simple Gift* Students to write poem from Billy and Caitlin’s perspective titled *Simple Gift*.  Students will use the poem *Simple Gift* from the text to create a poem and prose using the same title drawing on their life experiences.  Week 8-9: Australian Voices  *Drifters* Teacher to tell students that they will be focusing on the theme change this week.   Class discussion on what does change mean and whether change is positive or negative.  Activity: Students asked to think of a significant change in their life. Brainstorm ideas for change. Students to write poem about change.  Class to read the resource ***Australian Biography*** on Bruce Dawe then read *Drifters* by Bruce Dawe.  Contextual information on *Drifters*: - The poem is about Dawe’s personal life and is about his father living a nomadic and transient lifestyle looking for work. - Wife is subservient to her husband and has no control over where they are going.  - Transient workers lived as shearers, rouseabouts or sundowners in early colonial times.  - Its attractions today extend to global citizens who regularly migrate to new continents.  Assessment: After reading the poem *Drifters,* students are to complete the ***In-Class Assessment Task***.  Activity: Students to write creative writing piece in the perspective of a child from a nomadic family.  Activity: Students to find another Bruce Dawe poem and find at least three technique and explain its effects and create an iMovie to present to the class in Week 10.  Week 9-10  Class to look at Henry Lawson, Banjo Patterson and Judith Wright poems. | | | **Aboriginal and Torres Strait Islander histories and cultures boriginal and Torres Strait Islander histories and cultures**  **Asia and Australia's engagement with Asia sia and Australia's engagement with Asia**  **Sustainability ustainability**  **Critical and creative thinking ritical and creative thinking**  **Ethical understanding thical understanding**  **Information and communication technology capability nformation and communication technology capability**  **Intercultural understanding ntercultural understanding**  **Literacy iteracy**  **Numeracy umeracy**  **Personal and social capability ersonal and socail capability**  **Civics and citizenship ivics and citizenship**  **Difference and diversity ifference and diversity**  **Work and enterprise ork and enterprise** |
| **Quality Teaching** | | | | |
| **Intellectual Quality**   * IQ1 Deep Knowledge * IQ2 Deep Understanding * IQ3 Problematic Knowledge | **Quality Learning Environment**   * QLE1 Explicit Quality Criteria * QE2 Engagement * QE3 High Expectations * QE4 Social Support * QE5 Students’ Self-regulation * QE6 Student Direction | | | **Significance**   * S1 Background Knowledge * S2 Cultural Knowledge * S3 Knowledge Integration * S4 Inclusively * S5 Connectedness * S6 Narrative |
| **Literacy- One for each student** | **Student:** Rebecca  **Literacy Aspect:** Writing  **Element:** Draws ideas from personal experiences, other texts and research to create imaginative, informative and persuasive texts for different audiences.  **Teaching activities linked to program to increase learning:** Use of set texts as stimulus to create creative writing pieces. As well as providing students with stimulus, the stimulus acts as a scaffold to encourage and equip students with the skills necessary to create creative writing pieces to their own accord using their Life Journal.  **Student:** Joshua  **Literacy Aspect:** Writing  **Element:** Cluster 9 Draws ideas from personal experiences, other texts and research to create imaginative, informative and persuasive texts for different audiences.  **Teaching activities linked to program to increase learning:** Use of set texts as stimulus to create creative writing pieces. As well as providing students with stimulus, the stimulus acts as a scaffold to encourage and equip students with the skills necessary to create creative writing pieces to their own accord using their Life Journal.  **Student:** Josh  **Literacy Aspect:** Writing  **Element:** Cluster 9 Draws ideas from personal experiences, other texts and research to create imaginative, informative and persuasive texts for different audiences.  **Teaching activities linked to program to increase learning:** Use of set texts as stimulus to create creative writing pieces. As well as providing students with stimulus, the stimulus acts as a scaffold to encourage and equip students with the skills necessary to create creative writing pieces to their own accord using their Life Journal.  **Student:** Maddison  **Literacy Aspect:** Writing  **Element:** Cluster 9 Draws ideas from personal experiences, other texts and research to create imaginative, informative and persuasive texts for different audiences.  **Teaching activities linked to program to increase learning:** Use of set texts as stimulus to create creative writing pieces. As well as providing students with stimulus, the stimulus acts as a scaffold to encourage and equip students with the skills necessary to create creative writing pieces to their own accord using their Life Journal. | | | |
| **Numeracy- One for each student** | N/A Focus is not on numeracy during this teaching program, | | | |
| **Special Needs Adjustments:** | | **School to work:** | | |
| Scaffolded lesson plans  Achievable and challenging tasks  Relaxed environment  No time constrictions | | Program assists students with furthering their literacy skills.  Develop cultural accepts to assist with accepting diversity in the work force.  Provide students with a constructive way to express themselves. | | |
| **Assessments:**  **Types of assessment:**  Student work sample  Display  Instruction material  Observations  Written task  Creative writing task – Life journal | **Assessments schedule include in teaching and learning sequence covering:**  Identifying, analysing and using literary techniques to create meaning.  Author’s conveying central ideas through the use of themes or motifs.  Characterisation as another tool to create meaning.  Development of creative writing pieces to convey meaning.  Development of Australian literature. | | | |
| **Resource List** | | **Unit Reflection** | | |
| Australian Pictures  Poem *Troglodyte* by AB  The Simple Gift Summary  Steven Herrick Q & A  *Champagne*  *Kiss the dog*  Technique Mix & Match  *Longland’s Road*  *Wentworth High School*  *Westfield Creek*  *Please*  Close Analysis of *The Simple Gift*  *Drifters* by Bruce Dawe  *A prouder man than you* and *After all* by Henry Lawson  *We’re all Australians Now, Moving on* and *Sunshine on the Coast* by Banjo Paterson  *Sonnets* and *To a Child* by Judith Wright | | **What was successful:**  **What needed to be changed:**  **What overall level of understanding did students receive?**  **How well did this unit match the elements and general capabilities?** | | |





**Troglodyte  
By AB**

As a foetus in the womb  
Mother ate healthy and didn’t smoke  
Father opened the car doors for her  
And patted her back when she’d choke

As a baby in their arms  
Mother kept me in a bonnet  
Father hummed me to sleep  
And they’d read me sonnets

As a toddler running around  
Mother would chase after me  
Father would throw me up on his shoulders  
We were all incredibly happy

As a child starting the trek of school  
Mother would dab her tears away  
Father would hold her tight  
And both would wish me “a good day”

As an awkward adolescent  
Mother would tell me the pimples will fade  
Father would help me with my homework  
And at night, for me they prayed

As a rebellious teenager  
Mother would stand out my door when I was sad  
Father would teach me to drive  
Both of them made me mad

As a young adult  
I’m standing here  
Where are thou?  
When I need you near?

**The Simple Gift Summary**

Billy Luckett is a sixteen-year-old adolescent that lived with his alcoholic father and dog named Bunkbrain in a house on Longlands Road. In the novel, it is never revealed what happened to his mother. In his old suburb, he was a social outcast who often stole things and damaged property. Tired of his father’s alcoholic ways and the monotony of school, he decides to run away from home packing his father’s cigarettes and alcohol, replacing it with lemonade and a note that said “drink this instead to celebrate your son leaving home”. Before running away from his town, he visits his school, Wentworth High School, to deface school property and his favourite place, Westfield Creek. At Westfield Creek, he found solace in reading books and escaped his life by becoming lost in the beauty of nature.

After an unsuccessful attempt to hitchhike in the cold and rainy night, Billy jumps on a train and almost freezes to death as the fast winds and sharp rain hits him. The train driver befriends Billy and tells him to go to the Guard’s carriage to keep warm, have a drink of hot coffee and help himself to the sandwiches. Billy is so thankful for Ernie’s kindness and generosity and leaves him his father’s champagne as a token of appreciation and hops off a quiet country ton called Bendarat. At Bendarat, Billy first visits the library and befriends the librarian named Irene Thompson. She is unlike the librarian back at home and she later tries to help him by encouraging him to take a TAFE course.

Billy’s new home is the Bendarat Hilton, or otherwise known as the empty Bendarat Freight Yard. Billy takes pride in his new home, carriage 1864, unlike his old house on Longlands Road. Billy’s new neighbour, Old Bill is also homeless, drinking his life away with what little money he has. Billy is unsure of Old Bill’s age but thinks that although he looks quite old, that he is only in his mid forties to early fifties. Billy feels obliged to help his fellow hobo, who is haunted by the demons of his past. Old Bill’s daughter Jessie died, and a year later so did his wife. Billy thinks that old Bill is the saddest man in the world. Old Bill has a house, but he does not want to live as it brings back too many memories. However, he often returns to his old home to maintain the lawn and to sit and cry like a drunk on the veranda.

While eating peoples’ leftovers at McDonald’s, Billy meets seventeen-year-old Caitlin who is an employee, mopping the floors. At first glance Billy, saw Caitlin’s shiny hair that matched her shiny gold watch and immediately thought that she was a spoilt, stuck-up, rich girl. However, Caitlin has her own problems, as she detests the frivolousness of her family. She attends Bendarat Grammar School and her father has all the money in the world but no time to get to know Caitlin. In fact, he wish Caitlin did not work at all but she is saving up for her own escape, as she plans to attend a university far away from Bendarat.

When Billy chats to Caitlin, he realises he is horribly mistaken when she does not judge him for eating peoples’ leftovers and the first thing she says to him is “I hate mopping”. Billy buys lemonade from McDonald’s every night and eventually becomes great friends with Caitlin. Soon, their friendship turns into a relationship. Billy and Caitlin share an amazing connection, even though they come from two different worlds and become intimate with each other.

Billy leaves Caitlin a business card with his name on it and his address. She thinks that it is noble that Billy is proud to be homeless. She decides to visit him one day after work with an apple pies and coffees. She often visits him. One morning before school, she decides to visit him to tell him that her parents will be out of town that weekend and that she wants him to come over for dinner. She sees Billy trying to help Old Bill and runs away, staying in the shadows. She is confronted by the issue of homelessness and is confused and ashamed by her reaction to seeing Old Bill. She returns later and invites both Old Bill and Billy to dinner at her house. Although she hates cooking, she makes a nice meal for the three of them and takes one of her dad’s expensive wines from the cellar. At dinner, Old Bill sees that Billy and Caitlin are very much in love and leaves them.

Old Bill and Billy work at the Cannery and Billy learns how much a dollar is worth, although he likes to spend it quickly so he has no decisions to make and Old Bill learns not to spend it all on alcohol. At the Cannery, they make tomato sauce by cutting off the rotten pieces of the tomatoes and put the tomatoes on a conveyor belt. Billy and Old Bill develop a fondness for each other and Billy tries to help Old Bill with his alcoholism and brings him breakfast every morning, much to Old Bill’s dismay. They swim and wash their clothes daily at the creek and Billy hands Old Bill a root beer, also much to Old Bill’s dismay.

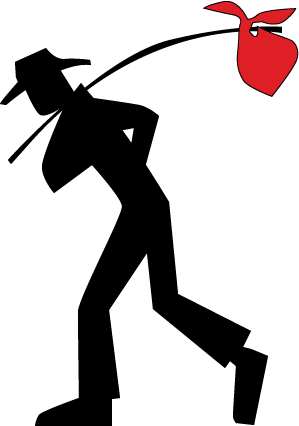
Billy matures throughout the book. Although he is homeless, he becomes a respectful young man who used his first paycheck from the Cannery to buy Caitlin an emerald green ring, as opposed to stealing a ring, to match her green eyes. He also shows Old Bill a kindness that was shown to him by his old neighbour in a desperate situation after a violent fight with his father. The reader overlooks the fact that Billy was a delinquent in his past due to his reformed ways in Bendarat.

A police officer sees Billy in town and investigates Billy’s current living situation and makes an appointment for Billy to see a welfare worker and tells Billy that if he does not attend this meeting, he has to leave Bendarat. Old Bill tries to find a solution for Billy. Billy is upset, as he does not want to leave Bendarat. Billy is upset because he does not want to leave Caitlin. Old Bill’s solution would require him to face his own demons. Old Bill shaves his hobo beard and buys a suit and tie from Salvos and decides to use the education he received at university to lie to the welfare workers about Billy’s situation. He tells the welfare worker that Billy is an old family friend who lives with him in his house at Wellington Road. He tells them exactly what they want to hear, that Billy wants to go back to school but is healing after living with his abusive and alcoholic father. The welfare workers believe him and Billy hugs Old Bill like he has never hugged his father.

Old Bill decides its time for him to leave Bendarat and travel, something he encouraged Billy to do. He recalls a time he helped his beloved Jessie with a school project on the Great Barrier Reef. She loved learning about the Great Barrier Reef and Old Bill promised to take her there one day. However, before they had an opportunity to scuba dive with the fish, Jessie was taken away. Old Bill decides its time to see the Great Barrier Reef, taking his ghosts with him. Billy does not know what to say to Old Bill so he simply tells him that he loves the house.

Billy refuses to step into Old Bill’s house without Caitlin. It has been five years since anyone stepped into Old Bill’s house. It was like a museum with its old yet solid furniture and its beautiful white cotton curtains with seashell patterns in a vivid blue. Caitlin helps Billy clean out the spiderwebs and dust bunnies and they cook the best meal they ever had together that night.

Billy promises to himself to visit his Bendarat Hilton carriage at least once a week to read and maintain his first home. On the morning Old Bill leaves for his holiday, Billy wakes him with breakfast and coffee like it were any other day at the Hilton. Old Bill swears and they both laugh. After breakfast, Billy cleans the bowls and tells Old Billy that the Bendarat Hilton was the best hotel he’s ever stayed in. He shakes hands with Old Bill and walks towards the library. He looks back and sees Old Bill with his back towards him, looking up at the sky standing still as if he were praying. Billy watches Old Bill pick up his swag and walk deliberately slow towards the north and looks up at the hobo sky that they share.



**Old Bill**



**Billy**



**Caitlin**

***Steven Herrick Q & A***[***http://www.stevenherrick.com.au/notes.htm***](http://www.stevenherrick.com.au/notes.htm)

**Why did you write "the simple gift"?**  
  
I wanted to explore the relationship between a young man and an old man. As adults, we seem to believe that the idea of *being an influence* works only one way - we adults can influence young people for the better. In the book, I wanted to show it working the other way - that is, young Billy really being the positive influence, in fact,  the catalyst, for Old Bill rejoining the world.  
I know my two teenage sons are a wonderful positive influence on my own life. It seems to me that the world of young people is becoming increasingly marginalized by mainstream media. As adults, we need to accept, encourage, and indeed, embrace the world of young people. Let’s see the relationship as a priceless two-way street.  
  
**How did you start writing this book - did you have a definite plot outline, characters, etc?**  
  
No, not really. I've written all my verse-novels for YA in the same way. Firstly, I start with a location. In this case, I remembered staying in a disused railway carriage in Ballarat, Victoria when I was a young person hitching around the country. It was probably the best place I slept - warm and comfortable (and free!). I had a very relaxed teenage life. My parents had no great expectations for me, and they put no pressure whatsoever on me. I spent  time travelling around the country, working as a fruit picker, or in a cannery (like Billy and Old Bill), and I slept and stayed where I could. I felt incredibly lucky.   
Once I had this location, it was a relatively simple thing to put my character Billy in the carriage, and see what happened. This is important in my writing… I very rarely have a strong plot outline. I like to create location, then character, and see what happens.  
  
**So your characters develop as you write the story?**  
  
Once I have a character in my mind, I start to think about the way they would respond to events happening in their life. That is, I give them a set of *moral parameters* (for want of a better description) - so in "gift"  
\* how will Billy respond to help from Ernie, the train-driver?  
\* how will Billy react to his need for food and shelter now he’s left home?  
\* how will Billy treat the old hobo next door in the train carriage?  
I enjoy this aspect of the writing process, because it really is a case of me finding out about the characters as I go. I don't have a particular point in the narrative I want to reach - I'm just happy to go along with Billy, Caitlin, and Old Bill for the ride! This works well for me as a writer, as it means I don't feel like I'm rushing the story - I'm just letting the characters interact, and wander…  
There are lots of examples of this throughout the book - one obvious example is the different ways Billy and Caitlin respond to first seeing Old Bill. Or how Old Bill slowly changes as his relationship with Billy grows.  
  
**Did you meet someone like Old Bill, or Caitlin when you were travelling?**  
  
I did meet lots of down and outs on my travels, but Old Bill is a fictional character. Sadly, so is Caitlin!!! But I did meet lots of people who helped me, and were friendly to me. Ernie, the train-driver, is actually based on a train guard in Queensland, who helped me out of the speedboat I was freezing in (just like "gift"), and let me stay in his warm cabin. This bloke even took me out for lunch when the train arrived in Gladstone. Most of the characters in my novels are fictional, but all the locations are based on places I know well.  
  
**What is the theme of "the simple gift"**  
  
Authors hate this question!  
So, I'm not going to answer it. Ask your teacher!  
But, okay, if I'm pushed… I'll give you two hints.  
At the time of writing this book, I was listening to a wonderful folk CD by Bruce Springsteen titled **the ghost of Tom Joad**. On this CD, there are a few songs about middle-aged men who are searching for something to give their life meaning. The word *redemption* kept rolling around my head when listening to the songs, and writing this book. That word certainly came into play in how I created the character of Old Bill.  
The other thing I kept thinking about while writing was the whole notion of gifts - what is valuable in our life? How do we measure what is valuable? The notion of the spiritual versus the material is something that informs a lot of my writing.  
You can work it out from there, okay?  
  
**Anything else you want to tell us about "gift"**  
  
Sure, it's just been published in the UK and USA, which is nice. But, I know that's not what you mean by your question.  
One reviewer called Billy an *atypical hero,* which I thought was interesting. That got me thinking about what is heroic, and how it relates to some of the characters in my other books. I reckon Billy from "gift", Tom from **Tom Jones saves the world,** Ron and Isabelle from **Do-wrong Ron**,and Jack and Annabel from **A place like this** all share a similar trait - within the story they do something of great value, that is a *little* thing - give friendship and hope to an old hobo; bring a father and grandfather together (in **Tom Jones**); help an old lady became part of the community (in **Ron**); encourage a pregnant girl to decide on her future (in **A place like this**). These simple little things are what I think of as heroic. They are done by ordinary people, in a quiet unobtrusive way, and to commit these acts it requires compassion and love and respect. And they are far more heroic and necessary than any world-record sporting achievement. And they cannot be measured in dollars and cents.   
  
**My teacher is always going on about how poets write... how they construct an image. Can you tell us?**  
  
The short answer... NO!  
The slightly longer answer... I try to inhabit the world of each of my characters. So, in the poem "Cold" p.10, Billy thinks  
"*the wind and rain  
hits you in the face  
with the force of a father's punch."*  
That was a relatively easy image to think of because Billy was escaping the violence of his home life. Maybe the secret to writing an effective and striking image is empathy - putting yourself in the place of each character.  
For example, look at the way **weather** is used in many poems to convey atmosphere; to set the scene.

***Champagne*** *Billy*

It’s the only time my schoolbag  
has come in handy.  
I tip my books, pens, jumper  
out on my bed,  
shake yesterday’s sandwich, squashed,  
from the bottom of the bag.  
I go to the kitchen,  
take the beer,  
last night’s leftovers,  
some glossy red apples,  
Dad’s champagne and ciaggerates,  
load my schoolbag,  
my travelling bag,  
leave the bottle of lemonade on the table   
with a note,  
 “See ya Dad.  
 I’ve taken the alcohol.  
 Drink this instead  
 to celebrate your son  
 leaving home.”

The old bastard will have a fit!  
And me?  
I’ll be long gone.

***Analysis of Champagne***

1. “It’s the only time my schoolbag/has come in handy” (1-2). What do these lines say about Billy’s engagement at school?

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1. What do the images of “yesterday’s squashed sandwich/last night’s leftovers/some glossy red apples” (5 & 9-10) tell the reader about Billy’s diet and how does this reflect on Billy’s father’s role as a provider to his son?

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1. What does Billy’s note to his father (16-20) tell the reader about his relationship with his father?

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1. What does *Champagne* tell the reader about Billy’s home life?

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***Kiss the dog***  *Billy*

I’m not proud.  
I’m sixteen, and soon  
to be homeless.  
I sit on the veranda  
and watch the cold rain fall.  
Bunkbrain, our dog,  
sits beside me.  
I’d like to take him with me.  
He doesn’t deserve to stay  
in this dump, no-one does.  
But you don’t get rides  
with a dog.  
And two mouths to feed  
is one too many.  
Bunkbrain knows something,  
he nuzzles in close,  
his nose wet and dirty  
from sniffing for long-lost bones.  
I scratch behind his ears  
and kiss the soft hair  
on his head.  
I’ll miss you dog.  
I’m not proud.  
I’m leaving.  
The rain falls steady.  
Bunkbrain stays on the veranda.

***Analysis of Kiss the Dog***

1. What do the lines “Bunkbrain knows something,/he nuzzles in close” (15-16) tell us about Billy’s relationship with his dog?

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1. What do the lines “his nose wet and dirty/from sniffing long-lost bones” (17-18) tell us about the living situation at home for Bunkbrain?

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1. On the day that Billy says goodbye to Bunkbrain, it is raining. What effect does this have? What mood does the rain create?

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1. Find one example of imagery in this poem and discuss its effect.

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| 1. We woke up sluggish, tired from last night's ruckus. Our new puppy restlessly wandered around the house, his nails clicking over the wood floor like tap-dancing beetles and his incessant, sharp-pitched whine filling all the corners of the house. |
| 2. Her sweater was so soft, reminding me of a velvety smooth bunny or a wispy cotton ball, I was surprised it wasn't cashmere. |
| 3. I made sure to chew gum before my interview. I love the smell of minty breath; that sweet, icily refreshing scent is always sure to calm me down and help me focus. |
| 4. There is no point, is there? |
| 5. Are you kidding me? |
| 6. Do you want to be successful in this world? |
| 7. The suspicion was back in his eyes. “For three hours you’ve been buying flowers?” |
| 8. He was shaking his head—no, no, no—and his eyes were as bleak as the day. “We have to go to the hospital.” |
| 9. He raised an eyebrow. “I can see that.” Pure sarcasm. For a moment his face lost the pinched look, and she saw suspicion in his eyes. “Where’s your coat?” |
| 10. You don’t want to eat your carrots? Well Bugs Bunny eats carrots and I think they make him happy. Eat up! |
| 11. How could we do it out here? The Greeks and Persians of old did not need great machines but used their ingenuity. All we need is our minds and the resources around us. |
| 12. Many people have learned to do this. You can too. |

***Technique Mix and Match***

*Answers*Sensory language: 1-3  
Rhetorical questions: 4-6  
Dialogue: 7-9  
Exemplum: 10-12

***Longlands Road*** Billy

This place has never looked  
so rundown and beat.  
Old Basten’s truck still on blocks,  
the grass unmown around the doors.  
Mrs Johnston’s mailbox on the ground   
after I took it with a cricket bat  
last week.  
And the windows to the Spencer house  
still broken  
from New Year’s Eve,  
it must get cold in the front room   
at night.  
My street.  
My suburb.  
I take a handful of rocks,  
golf ball size.  
I walk slowly in the rain  
the bag on my back.  
I throw one rock on the roof  
of each deadbeat no-hoper  
shithole lonely downtrodden house  
in Longlands Road, Nowheresville.  
The rocks bounce and clatter  
and roll and protest  
at being left in this damn place.  
I say goodbye to all that,  
throwing rocks down Longlands Road.

***Wentworth High School*** Billy

I reach school at 4:30  
in the rainy afternoon  
of my goodbyes.  
Principal Viera’s Holden  
pulls out of the car park  
and blows smoke down the road.  
I jump the fence  
and walk the grounds.  
The wind howls and rain sheets in  
blowing potato crisps wrappers  
across the oval.  
I go to Room 421  
and look through the window.  
Mr Cheetam’s homework is on the board.  
26 students are learning  
about the geography of Japan  
and one lucky bastard is writing  
“may you all get   
well and truly stuffed”  
on the window  
in K-Mart Red lipstick  
stolen especially for this occasion.  
I sign my name in red  
“Bully Luckett,  
rhymes with...”  
Let Cheetam chew on that.

***Westfield Creek*** Billy

I love this place.  
I love the flow of cold clear water  
over the rocks  
and the wattles on the bank  
and the lizards sunbaking,  
heads up, listening,  
and the birds,  
hundreds of them,  
sliver-eyes and currawongs,  
kookaburras laughing  
at us kids swinging on the rope  
and dropping into the bracing flow.  
I spent half my school days here  
reading books I’d stolen  
from Megalong Bookshop  
with old Tom Whitton  
thinking I’m his best customer  
buying one book  
with three others shoved up my jumper.  
I failed every Year Eleven subject  
except English.  
I can read.  
I can dream.  
I know about the world.  
I learnt all I need to know  
in books over the banks  
of Westfield Creek,  
my favourite classroom.

***Please*** Billy

The Great Western Highway  
is not much of a highway,  
not great at all,  
but it does head west,  
which is where I’m going  
if one of these damn cards  
will only stop and give me a ride.  
Two hours in the dark  
in the rain  
in the dirt of this bloody road  
is not getting me anywhere.  
What to do?  
Go home?  
 “Say Dad,  
 I still want to leave  
 but I couldn’t get a lift  
 so one more night  
 that’s OK with you, isn’t it?”  
He’d be sober because I stole  
 his beer  
 his champagne.  
No. I can’t go back.  
I could sleep at school,  
on the veranda.  
One more hour of this,  
just one ride,  
please.

**Close analysis of *The Simple Gift***

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| **Poem and page number** | 3 literary techniques found in this poem | What effect does this literary technique have | What are the themes explored in this poem |
| Cold (10) |  |  |  |
|  |  |
|  |  |
| Too rich (34-5) |  |  |  |
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| **Poem and page number** | 3 literary techniques found in this poem | What effect does this literary technique have | What are the themes explored in this poem |
| Grateful (81-2) |  |  |  |
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| Hobos Like Us (99-100) |  |  |  |
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| **Poem and page number** | 3 literary techniques found in this poem | What effect does this literary technique have | What are the themes explored in this poem |
| The afternoon off (106-7) |  |  |  |
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| Simple gift (114) |  |  |  |
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| **Poem and page number** | 3 literary techniques found in this poem | What effect does this literary technique have | What are the themes explored in this poem |
| To help people (134-5) |  |  |  |
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| The hobo sky (188) |  |  |  |
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**Drifters**  
In-Class Assessment Task

1. Find two words that identify ‘Drifters’ as an Australian poem. (2 marks)

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1. Who is not happy about moving again? (1 mark)

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1. Dawe repeats the anonymous titles ‘he’ and ‘she’ throughout the poem. Who are these characters? Why do they remain nameless? (2 marks)

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1. What event is taking place in the poem? (1 mark)

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1. Images of fruit and vegetables are particularly effective in this poem as they symbolise a fresh start and regeneration. Identify two examples from the poem. (2 marks)

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1. What is the theme (main message or idea) of the poem “Drifters”? (2 marks)

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# A Prouder Man Than You Henry Lawson

If you fancy that your people came of better stock than mine,   
If you hint of higher breeding by a word or by a sign,   
If you're proud because of fortune or the clever things you do --   
Then I'll play no second fiddle: I'm a prouder man than you!   
  
If you think that your profession has the more gentility,   
And that you are condescending to be seen along with me;   
If you notice that I'm shabby while your clothes are spruce and new --   
You have only got to hint it: I'm a prouder man than you!   
  
If you have a swell companion when you see me on the street,   
And you think that I'm too common for your toney friend to meet,   
So that I, in passing closely, fail to come within your view --   
Then be blind to me for ever: I'm a prouder man than you!   
  
If your character be blameless, if your outward past be clean,   
While 'tis known my antecedents are not what they should have been,   
Do not risk contamination, save your name whate'er you do --   
`Birds o' feather fly together': I'm a prouder bird than you!   
  
Keep your patronage for others! Gold and station cannot hide   
Friendship that can laugh at fortune, friendship that can conquer pride!   
Offer this as to an equal -- let me see that you are true,   
And my wall of pride is shattered: I am not so proud as you!

# After All Henry Lawson

The brooding ghosts of Australian night have gone from the bush and town;   
My spirit revives in the morning breeze,   
though it died when the sun went down;   
The river is high and the stream is strong,   
and the grass is green and tall,   
And I fain would think that this world of ours is a good world after all.   
  
The light of passion in dreamy eyes, and a page of truth well read,   
The glorious thrill in a heart grown cold of the spirit I thought was dead,   
A song that goes to a comrade's heart, and a tear of pride let fall --   
And my soul is strong! and the world to me is a grand world after all!   
  
Let our enemies go by their old dull tracks,   
and theirs be the fault or shame   
(The man is bitter against the world who has only himself to blame);   
Let the darkest side of the past be dark, and only the good recall;   
For I must believe that the world, my dear, is a kind world after all.   
  
It well may be that I saw too plain, and it may be I was blind;   
But I'll keep my face to the dawning light,   
though the devil may stand behind!   
Though the devil may stand behind my back, I'll not see his shadow fall,   
But read the signs in the morning stars of a good world after all.   
  
Rest, for your eyes are weary, girl -- you have driven the worst away --   
The ghost of the man that I might have been is gone from my heart to-day;   
We'll live for life and the best it brings till our twilight shadows fall;   
My heart grows brave, and the world, my girl, is a good world after all.

# We’re All Australians Now Banjo Paterson

Australia takes her pen in hand  
To write a line to you,  
To let you fellows understand  
How proud we are of you.

From shearing shed and cattle run,  
From Broome to Hobson’s Bay,  
Each native-born Australian son  
Stands straighter up today.

The man who used to “hump his drum”,  
On far-out Queensland runs  
Is fighting side by side with some  
Tasmanian farmer’s sons.

The fisher-boys dropped sail and oar  
To grimly stand the test,  
Along that storm-swept Turkish shore,  
With miners from the west.

The old state jealousies of yore  
Are dead as Pharaoh’s sow,  
We’re not State children any more–  
We’re all Australians now!

Our six-starred flag that used to fly  
Half-shyly to the breeze,  
Unknown where older nations ply  
Their trade on foreign seas,

Flies out to meet the morning blue  
With Vict’ry at the prow;  
For that’s the flag the Sydney flew,  
The wide seas know it now!

The mettle that a race can show  
Is proved with shot and steel,  
And now we know what nations know  
And feel what nations feel.

The honoured graves beneath the crest  
Of Gaba Tepe hill  
May hold our bravest and our best,  
But we have brave men still.

With all our petty quarrels done,  
Dissensions overthrown,  
We have, through what you boys have done,  
A history of our own.

Our old world diff’rences are dead,  
Like weeds beneath the plough,  
For English, Scotch, and Irish-bred,  
They’re all Australians now!

So now we’ll toast the Third Brigade  
That led Australia’s van,  
For never shall their glory fade  
In minds Australian.

Fight on, fight on, unflinchingly,  
Till right and justice reign.  
Fight on, fight on, till Victory  
Shall send you home again.

And with Australia’s flag shall fly  
A spray of wattle-bough  
To symbolise our unity–  
We’re all Australians now.

# Moving On Banjo Paterson

In this war we’re always moving,  
Moving on;  
When we make a friend another friend has gone;  
Should a woman’s kindly face  
Make us welcome for a space,  
Then it’s boot and saddle, boys, we’re  
Moving on.

In the hospitals they’re moving,  
Moving on;  
They’re here today, tomorrow they are gone;  
When the bravest and the best  
Of the boys you know “go west”,  
Then you’re choking down your tears and  
Moving on.

# Sunrise On The Coast Banjo Paterson

Grey dawn on the sand-hills–the night wind has drifted  
    All night from the rollers a scent of the sea;  
With the dawn the grey fog his battalions has lifted,  
    At the call of the morning they scatter and flee.

Like mariners calling the roll of their number  
    The sea-fowl put out to the infinite deep.  
And far over-head–sinking softly to slumber–  
    Worn out by their watching, the stars fall asleep.

To eastward, where resteth the dome of the skies on  
    The sea-line, stirs softly the curtain of night;  
And far from behind the enshrouded horizon  
    Comes the voice of a God saying “Let there be light.”

And lo, there is light!      Evanescent and tender,  
    It glows ruby-red where ’twas now ashen-grey;  
And purple and scarlet and gold in its splendour–  
    Behold, ’tis that marvel, the birth of a day!

# Sonnets Judith Wright

Now let the draughtsman of my eyes be done   
marking the line of petal and of hill.   
Let the long commentary of the brain   
be silent. Evening and the earth are one,   
and bird and tree are simple and stand still.   
Now, fragile heart swung in your webs of vein,   
and perilous self won hardly out of clay,   
gather the harvest of last light, and reap   
the luminous fields of sunset for your bread.   
Blurs the laborious focus of the day   
and shadow brims the hillside slow as sleep.   
Here is the word that, when all words are said,   
shall compass more than speech. The sun is gone;   
draws on the night at last; the dream draws on.

# To A Child Judith Wright

When I was a child I saw  
a burning bird in a tree.  
I see became I am,  
I am became I see.  
  
In winter dawns of frost  
the lamp swung in my hand.  
The battered moon on the slope  
lay like a dune of sand;  
  
and in the trap at my feet  
the rabbit leapt and prayed,  
weeping blood, and crouched  
when the light shone on the blade.  
  
The sudden sun lit up  
the webs from wire to wire;  
the white webs, the white dew,  
blazed with a holy fire.  
  
Flame of light in the dew,  
flame of blood on the bush  
answered the whirling sun  
and the voice of the early thrush.  
  
I think of this for you.  
I would not have you believe  
the world is empty of truth  
or that men must grieve,  
  
but hear the song of the martyrs  
out of a bush of fire-  
'All is consumed with love;  
all is renewed with desire.'