
POEM
FOREST
Write a poem. Plant a tree.

UNDERSTORY

Contents

Acknowledgement of Country

'A living growing being
Holding stories and messages
As the original lead the way'
~ Arika Waulu from 'Paleep'

Red Room Poetry acknowledges the Elders and Traditional Custodians of the lands, waters, sky and languages where we work, live and write. We are grateful to collaborate with First Nations people and aim to respectfully follow protocols as we move across Country.

Do you know what First Nations land you live on? How do you and your school acknowledge and care for Country?

Welcome to Poem Forest *Understory*

'What lies below and amongst the leaves,
You'll never know until you explore,
What lies amongst the forest floor.'

~ Hailey V (Year 7, 2021)
from 'What Lies Amongst the Forest Floor'

Created by **Red Room Poetry**, in collaboration with **Wollongong City Council** and **The Australian Botanic Garden Mount Annan,** Poem Forest is a free nature poetry prize that invites students and teachers to use their words to make positive climate action. For every poem received a tree is planted to help heal habitats and create a Poem Forest for future generations.

Poem Forest is open to students and teachers (Foundation–Year 12) with over $5,000 in prizes to win across 10 categories, including our new First Nations and CaLD Primary and Secondary categories.

Every poem breathes life back into the world that sustains us.

We can't wait to read yours!

The Poem Forest team

More Information

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t: 1800 POETRY

KEY DATES

- **Poem Forest Prize opens Tuesday 29 April 2025**
- **Submissions close 5pm Friday 26 September 2025**
- **Shortlist and shortlisted poems published in October 2025**
- **Winners announced in November 2025**
- **Poem Forest trees planted in Dharawal and Wodi Wodi Country in partnership with Wollongong Botanic Gardens and Wollongong City Council.**

How to Enter

1: Read the *Poem Forest Understory* resource and commissioned poems. Connect with nature for inspiration. Complete the writing prompts.

2: Draft your own 20 line nature poem **using this template**. Review and edit your poem.

3: Enter your final poem **via this online form**

Terms and Conditions

redroompoetry.org/projects/poem-forest-terms-conditions

About *Understory*

Unveiling the Understory – Walk with us into the hidden heart of the forest with Poem Forest: Understory. This year Poem Forest will explore the vibrant life in the undergrowth — the often unseen world teeming with life beneath the canopy.

We invite you to illuminate the stories that thrive in the shadows, from arid spinifex plains to humid tropical depths, to pay witness to the intricate dance of fungi and insects to the secret burrows of small mammals, and learn about the delicate balance of ecological connections and caring for Country practices.

Share your poems that celebrate and illuminate these many layers, and for every poem, help us plant a tree, nurturing these vital ecosystems for generations to come.

Let's bring the hidden wonders of the understory to light,
planting a future where every creature,
big and small, finds its voice.

The forest understory is a vital layer within a forest ecosystem, and it encompasses a diverse range of elements.

You will find more Case Studies and Inspiration on pages 28 - 46 of this resource

Plants

This includes shrubs, small trees, vines, and saplings of canopy trees. It also includes herbaceous plants like ferns, wildflowers, and grasses. Many of these plants are adapted to low-light conditions, as they grow beneath the canopy.

Animals

The understory provides habitat for a wide variety of animals, including insects, amphibians, reptiles, birds, and small mammals.These animals rely on the understory for food, shelter, and nesting sites.

Ecological Concerns

The understory plays a crucial role in nutrient cycling and soil health. It facilitates interactions between different species, such as pollination and seed dispersal. It also contributes to the overall biodiversity of the forest.

Environmental Factors

The understory is characterised by lower light levels, higher humidity, and more stable temperatures compared to the canopy. These conditions create a unique microclimate that supports specific types of plants and animals.

Poem Forest in the classroom

The Poem Forest Prize creates positive climate action by inviting students and teachers to write and publish poems inspired by nature.

Every poem received will become a tree planted on the traditional land of the Dharawal people in Wollongong where Wollongong City Council is helping increase critically low canopy cover by planting Tiny Forests. As well as healing habitats for future generations, all poems are in the running to win over $5,000 in prizes.

Icon guide

Teacher Guide

Student Handout

Online Resources

Video

Audio

First Nations

Sustainability

Using this Learning Resource

This curriculum-linked Learning Resource is designed to support students and teachers to find inspiration before composing their poems.

It features a range of multi-modal **Pre-Writing Prompts** and **Nature Case Studies** to enrich curriculum outcomes across English, Science, Sustainability, First Nations Histories and Cultures, The Arts, Humanities, Social Sciences and Technology.

As Poem Forest is open to students from Foundation to Year 12, activities can be adapted to suit the needs of different age groups. The order of activities is flexible, although we recommend delivery over two to three lessons to allow students to reflect, conceptualise and respond.

Inspiration and Activities is divided in two sections: **Poetry Prompts** and **Nature Case Studies**. These warm-up activities are designed to help students engage with nature through sensory experiences, poetic examples, creative thinking and research skills that strengthen language, literature and literacy.

Commissioned Poems exemplify a range of poetic techniques and give students insight into different voices, styles and perspectives. **Inspired Activities** draw on these poems and reflections, providing students with extended writing prompts to support their own creative process.

Poem Forest in the classroom – continued

Additional guidance is provided on how students can identify and avoid clichés, develop specific imagery, as well as use prompts and strategies during their own writing process. **The Editing Checklist** gives guidance on the process of drafting, editing and **Peer Review** fosters critical thinking, active reading and comprehension skills.

Resources include

- » Commissioned Poems, Reflections, Audio and Video
- » Pre-Writing Prompts and Poetic Techniques
- » Poem Template and Peer Review
- » Case Studies and Inspiration

1 In class, introduce the *Poem Forest* Nature Poetry Prize by sharing the Overview.

Explore the topic of *Understory* by having students brainstorm words or images associated with it. Encourage students to mention: *ecology, habitat, sustainability, and threatened species*.

Research definitions for key nature words like biodiversity and ecosystem.

See pages 29 for Inspiration and Case Studies

Primary students may be invited to fill out the first two columns of the KWL chart.

Have students look at a gallery of images from your local area to see what *Understory* is in your own backyard. For each image, ask See-Think-Wonder questions: *What do you see? Look at the details. What do you think about when you see the image? What does it make you wonder about? Is there anything else you want to know?*

Secondary students can brainstorm ideas about how they might engage with and study nature. Elicit responses, such as: visit national parks or botanical gardens, research climate issues and activists, join a local land care initiative, start a school compost or install nesting boxes. Divide the class into small groups and have them plan and prepare one of these ideas.

>> See page 20 Pre-writing Prompts and Activities for inspiration.

2 As a group or individually, invite students to read and listen to the **Commissioned Poems** and **Reflections**.

3 Explore **Activities** inspired by the poet. Complete the **Pre-Writing Prompts**.

Consider **Extension Activities**.

4 Sign up to one of our Online Poem Forest Workshops. There is one each month of the competition, including a 'Grow a Poem' series that guides students through the process of drafting, editing and refining their Poetry.

5 Invite students to draft their own nature poem and reflection. Edit and peer review.

6 Enter final poem in the Poem Forest Prize via the online form for publication as a digital literacy task. The Editing Checklist gives guidance on the process of drafting and editing, and Peer Review fosters critical thinking, active reading and comprehension skills, and helps inform ideas for new poems.

Poem Forest in the classroom – continued

Nature Excursions and Poetry Workshops

To enrich your Poem Forest experience, Red Room Poetry and Wollongong City Council offer curriculum-aligned excursions for educational levels across Primary and Secondary. Students are engaged through active poetry writing workshops, or immersive hands-on learning in nature.

Wollongong Botanic Gardens Nature Shake Schools Day
Friday 5 September 2025

Wollongong Botanic Gardens Family Day
Saturday 6 September 2025, 12-4pm

Wollongong City Council are offering a seedling to all students who enter the Poem Forest prize and live or study on Dharawal Country in the Wollongong LGA. When you submit your poem via our online entry form you'll receive a voucher to collect your seedling from Wollongong Botanic Garden's Nursery.

They also offer free online resources with engaging research for students of all ages, including how to safely plant your seedling in your own backyard or balcony! You can find them here.

Digital Workshops

Book free digital poetry workshops delivered by **Red Room Poetry**.

Primary

International Day of Biodiversity w/ Blake Nuto – 22 May 2025

World Environment Day w/ Baraya Barray – Whale Song – 11 June 2025

Schools Tree Day Workshop w/ Luke Patterson & Charmaine Ledden-Lewis – July 26, 2025

National Science Week w/ Tyson Yunkaporta – 13 August 2025

Threatened Species Day w/ Daniel Townsend – 5 September 2025

Secondary

International Day of Biodiversity w/ Blake Nuto – 22 May 2025

National Science Week w/ Tyson Yunkaporta – 13 August 2025

Threatened Species Day w/ Daniel Townsend – 5 September 2025

'Grow a Poem' Series

A 3-part 'On Demand' series that guides students through the process of drafting, editing and refining poems through poetic techniques and structure.

Head to the Red Room Poetry website for more information and booking details.

Poem Forest Prize

Categories

» **Lower Primary (F-Yr 3)**
» **Upper Primary (Yr 4-6)**
» **Primary First Nations (K-6)**
» **Primary CaLD (K-6)**
» **Lower Secondary (Yr 7-9)**
» **Upper Secondary (Yr 10-12)**
» **Secondary First Nations (Yr 7-12)**
» **Secondary CaLD (Yr 7-12)**
» **Accredited Teacher (All ages)**
» **Wollongong Botanic Gardens Local LGA Prize**

Prizes for Each Category Winner:

- **$100 Dymocks Book Voucher**
- **Poem Published on the Red Room Poetry Website**. Including features across our media channels.
- **Handcrafted Poetry Journal by Corban & Blair**
- **Judge's Notes & Winner's Certificate** Personalised feedback and official recognition of your achievement.
- **'Wild Things' Art Print Poster** courtesy of Wollongong City Council.
- **2026 Mycelium Mushroom Calendar** celebrating underground networks in collaboration with the Mycelium Mushroom organisation.
- Highly Commended poets in each category will also be awarded a book prize.

Publishing Outcomes

Shortlisted entries will be published on the Red Room Poetry website in the digital Poem Forest with a worldwide audience of over 500k readers.

Special Prize Categories

Wollongong Community Greening Local Prize (F–Year 12) from Wollongong City Council will be awarded to students living or attending school on Dharawal Country (within the Wollongong LGA).

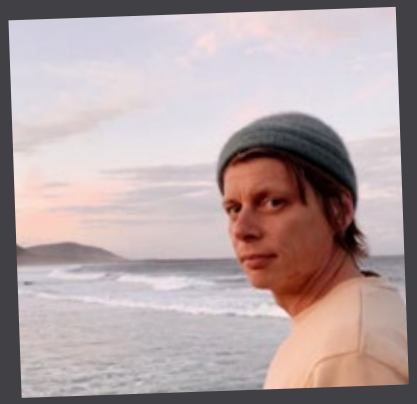
This consists of two categories:

School Prize – free school excursion/incursion and 30 free plants from Wollongong Botanic Garden for the best collaborative class poem, plus see Prizes for prize details;

Individual Prize – $50 voucher to spend at Wollongong Botanic Garden's Nursery for the best individual poem, plus see Prizes for prize details.

INSPIRATION AND ACTIVITIES POETRY PROMPTS

Blake Nuto



Blake Nuto is an internationally published author living in lutruwita (Tasmania).

He is the author of 'Child of Galaxies' (2020), 'A Day That's Ours' (2022) and 'When You're A Boy' (2023). His books have received numerous nominations including The Tasmanian Literary Awards, The Ezra Jack Keats Award, The Kate Greenaway Medal and was shortlisted in The Klaus Flugge Prize, CBCA and Queensland Literary Awards. His books have been translated in multiple languages.

When he is not making picture books, he is often wandering in the bush or gardening. He is also an educator and winner of the Teacher Category for Poem Forest (2024).

Blake Nuto's Reflection

After the fire the land is barren. Precious, barely noticed things are gone to memory. And not only did some animals not escape, there is nothing for the others to return to. Even a controlled fire is unforgiving. Not truly controlled. Fire rebels.

Read Blake's full Reflection here

See page 12 for Activities Inspired by Blake

COMMISSIONED POEM

Am I Rebellion?

~ Blake Nuto

When the flames tore through
there was shattered China plates
and fine blown glass in the soil.
And wild things cut their paws.
And their bleed became part of the ground.
And their bodies became part of the ground.
And the green ants trailed, feasting.
And it swallowed the tussocks of saw sedge.
And it turned the bracken fern
to a soft grey nothing.
And it bowed the proud heads
of the fescue and spinifex.
And by morning the cracked throats of the
eucalypts burned with black — spat cinders.
And their aching limbs that grew
slow and sure dreamed of dying.
And the delicate spider weaving its
silky web all dewed, was gone.
And the lone furred thing had no growth to hide.
And all the busy, blood-lit life was lost
to the tall forest of the mind.
And I said, 'Sometimes I burn
like that. Am I rebellion?'
And you said, 'You're one with the world.'

With Change

~ Aurora Liddle Christie

The land is crying for us to care
care that blood waters its soil more than rain
The seasons have shifted, but humanity stays the same

hurting the hurting

Our withering sensibility,
like dry eucalyptus ready to catch a flame

If it all burns, let our succumbing smoulder
and smoke smother everything

be done with the dying

A cocoon is not a coffin for the butterfly,
but a temporary holding

In the morning, when heat signals our unfolding,
the children will rise

like mushrooms miraculously appearing from the darkness,
connected to everything

Like green soldiers—strong in trunk and deep in root—
they will thrive like we always promised.

With lily pond quiet fears and dragonfly dreams
rippling sonar signals into pregnant space,
they will rise

Rise with the white cockatoo,
who carries freedom on its wings
and a song in its lungs
so penetrating we'll have no
choice but to join in

with the crying
with the caring
with the change

Student • Student • Student

Aurora Liddle Christie

Aurora Liddle-Christie aka SOLCHLD is a dynamic creative professional of Arrernte, Jamaican, Irish, and Scottish settler background. She has extensive experience in the performing arts as a spoken word poet, performer, singer/songwriter and facilitator, having worked on numerous projects that centre First Nations storytelling. Her practice explores regeneration as a process of reclaiming ancestry, liberation, and healing, particularly in relation to the self, the collective, and nature. Aurora's performance, music, and spoken word delve into her personal experiences, using metaphor, faith, and place-based storytelling to explore the threshold of metamorphosis.

See page 13 for Activities Inspired by Aurora

Activities Inspired by...

Blake Nuto

1 **Read and reflect on Blake's poem, 'Am I Rebellion?'**

This poem speaks from the aftermath of fire — not just its devastation, but the deep, cyclical connections between destruction and renewal, body and land. After reading, head outside or look closely at an ecosystem near you — a garden bed, patch of bush, or even a crack in the concrete where something green pushes through.

What has been broken here? What has been made new?

Write a list of observations using sensory details — sights, smells, textures, sounds. Now ask yourself: *Am I this place? What part of me is burnt, cracked, growing again?* Free write a short response that blends yourself into that landscape.

2. Blake's poem turns fire into a character that devours and transforms.

He uses repetition and metaphor to personify fire and the aftermath:

> *"And their bleed became*
> *part of the ground."*
>
> *"The tall forest of the mind."*

Pick an element — fire, flood, frost, or even silence — and describe how it moves, behaves, or speaks. Use personification and metaphor to explore how it interacts with your chosen environment. Try to write a short poem or paragraph that captures that force. *Is it friend or foe? Or both?*

3. The final lines of Blake's poem shift inward:

> *"And I said, 'Sometimes I burn like that. Am I rebellion?'*
> *And you said, 'You're one with the world.'"*

This moment connects personal emotion with landscape and raises a question of identity.

Think about a time you felt "like fire" — wild, sad, angry, passionate, unstoppable. *How might nature reflect that feeling back to you?* Write a two-voice poem or script — one voice is you, and the other is an element of the natural world (a tree, the ocean, a flame, a storm). Let it respond.

Activities Inspired by...

Aurora Liddle Christie

1 Read and reflect on Aurora's poem, 'With Change'

2 The world around us is full of quiet miracles — tiny seeds that grow into towering trees, mushrooms that appear overnight, birds that carry songs across great distances.

Imagine you are one of these small but powerful forces of nature.

Tell the story of how you rise, grow, or move through the world. *What helps you grow stronger? What do you feel connected to?*

Use your senses: *What does your world smell like, sound like, feel like?*

Think about the way everything is linked — how one drop of rain can feed a root, how one song can wake a whole forest.

Your writing can be a poem, a story, or even a letter from your chosen character to the world.

Remember: beginnings can be small, but they can lead to big changes.

3 Imagine you are a caterpillar inside your cocoon getting ready to go through a great transformation.

What are you thinking?

What are you feeling?

Write a list of emotions you might be going through.

Write a list of what you saw and did as a caterpillar — what you remember from this life.

What would do you want your new self to know? To remember? Do you have a message for yourself?

Use these lists to construct a poem to the butterfly you will become – something to leave for a future self, for a future world.

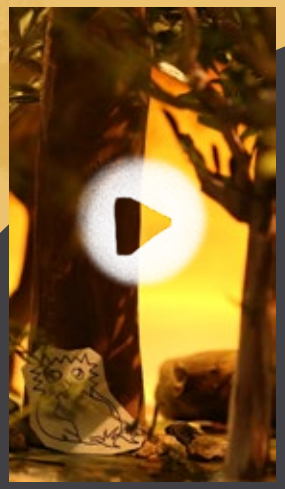
You could write explore going between past and future – from the perspective of your old self, to the future. *What would that look like?*

How would you write that on the page?

Activities Inspired by...

Connecting with Country

Produced by Red Room Poetry in collaborations with ClickView and UTS, watch these animated video poems and complete the activities to Connect with Country.



‘Night Vision (While We Sleep)’

1 Watch the animation ‘Night Vision (While We Sleep)’ by Luke Patterson. Listen closely. Let the colours, sounds and movement wash over you. You don’t need to write anything yet — just notice what stirs in you.

2 Watch again and this time have pen and paper ready. Write a list of what you see and feel. Don’t worry about sentences — just gather images, textures, sounds, colours, impressions. Focus especially on movement, light, and exaggerated or surreal details.

Think of this like gathering ingredients for a spell or painting:

What colours dominate the screen?

What creatures appear?

What’s soft, what’s sharp, what’s glowing?

What surprises you?

What words would you use if you were trying to describe this to someone who couldn’t see it?

Read your list aloud. Already, you might hear the rhythm of a poem in what you’ve written.

Could you shape it into a short poem? Or leave it as a vibrant list?

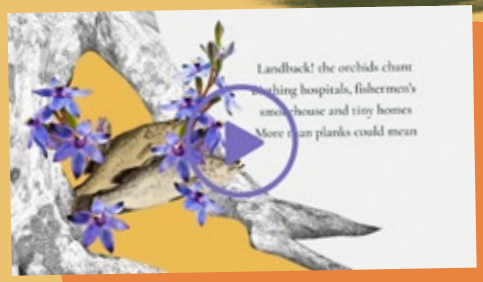
3 Now, read Luke’s original poem

What parts of the poem were interpreted directly?

What details or moods changed in the animation version?

What would you highlight or leave out if you were making your own visual version?

Remember, poetry and animation both create feeling as much as meaning. You’re invited to explore both.



‘Paleep’ by Arika Walau

1 Watch Arika’s animation. Personification gives inanimate objects human qualities: ‘Landback! the orchids chant’. Listen to nature’s voice. What does it say? Write a poem where something in nature (animal, river, glacier, habitat, tree) is given a voice. What message does it want to share?

2 What do trees provide (shelter, food, homes, medicines, cultural connections)? Choose an animal and write a poem about how you would feel if this animal’s home was destroyed, or this species was lost. Why do you think you would feel this way?

>> ***See page 33 for Types of Forests***

3 Research someone who has made a positive impact on the environment. What impact did they make and how did they do it? Are there any groups you could join or local actions you could make?

‘Sun Downs and Seasons’ by Kirli Saunders

1 Watch Kirli’s animation. How do you speak with nature? Kirli writes the character of Mother Earth into all her stories and encourages us to greet each element of nature as we see it.

2 Take a walk in the bush or local park and choose a plant, animal or insect to strike up a conversation with.

- What do they say?
- How do they sound?
- Write down the conversation and their messages.

3 Etymology is the history of words and their origins. Research the history of the words ‘book’ and ‘library’.

- What are their connections to trees?
- Write a poem that explores the life cycle of a tree and its story.

>> ***See page 21 for Kirli’s tips for Writing Respectfully***

Activities Inspired by...

Ocean Understory: The Ecologies Below

1 Listen to these musical compositions by First Nations artists inspired by Whale Song and the sounds and movements of Sea Country:

Berrara by Gary Watling

Baraya Barray Whale Song by Sonya Holowell

Mumuration by Luke Patterson

Write down any emotions, colors, images, textures, or specific words that come to mind, allowing the music and sonority to guide your thoughts.

2 Imagine you are exploring this underwater world, surrounded by the movement of marine life.

Who do you encounter? *A blue groper weaving through the kelp? A Port Jackson shark resting on the seafloor? A seal twisting through the currents?*

What sounds do you hear? *The snap of a crab's claws? The rustling of kelp in the tide?*

How does it feel to move through the water? *Do the currents push and pull? Do you glide effortlessly or struggle against the tide?*

What colours surround you? *The deep green of kelp? The flash of silver fish? The shifting light as the sun reaches through the water?*

If you could write a postcard home from this place, what would you say?

Activities Inspired by...

Micro-Ecosystems

So much of what keeps the world alive happens out of sight—beneath the soil, in the quiet work of roots and fungi, or in the daily lives of creatures so small we rarely notice them. Writing from their perspective is a chance to shift your scale and imagine what the world looks and feels like from below.

Write from the perspective of something small—an ant, a mushroom, a hidden seed, or a stone under water.

Try this:

- Choose a being—an ant, worm, moss patch, mushroom, seed, or stone.
- Imagine its world: how it moves, what it senses, what changes it has seen.
- Write in the first person ("I") from its point of view.

Questions to explore...

What do you notice that others don't?

What is your work or purpose in the world?

What do you wish others could see or understand about life at your level?

Adopt an Understory Patch

Sometimes the best discoveries come from returning to the same place again and again.

Choose a spot — a patch of bush, a garden bed, or even a planter box — and make it yours to observe and care for.

Care for a small space over time — and discover how much it changes.
What to do:

1 Mark out your patch:

This could be as small as 1 square metre! Use string, sticks, or natural markers. Give your patch a name — something funny, poetic, or scientific.

2 Create an observation log:

Visit your patch weekly or fortnightly.
Each time, document: *What's changed? What's growing? What creatures are visiting? How does it feel today — hot, quiet, alive, dry?*

3 Get creative:

- Make a photo diary or timelapse.
- Write a poem or journal entry from your patch's point of view.
- Build a mini signpost or nature zine to explain what lives there.

4 Caring Counts

Gently remove weeds, clear litter, and protect small creatures.
If your patch is in a garden bed, add mulch or water when needed.

Extension

» Create a class-wide map of all the adopted patches. Compare them across seasons. *What plants thrive where? What stories are unfolding in each?*

Pre-writing Prompts

Understory Explorations

Beneath every forest floor lies another world—of roots, secrets, and stories.

These writing exercises are an invitation to pause, listen closely, and look beneath the surface—of nature, of memory, of yourself. They're not just about finding poems but about finding ways into deeper attention. Each prompt offers a small entry point into the theme of Understory—what's hidden, buried, growing quietly out of view.

Collaborate

A group poem can be a great way to start writing poetry without the pressure of having to deliver a complete individual poem.

As a class, or in groups of 3-5, choose a special place in nature.

Invite each person to write one line about what makes this place or species so special. Use as many vivid and sensory descriptors and details as possible.

Arrange the lines in the best order and read aloud.

Research

Research a threatened Australian species (flora, fauna or ecosystem).

» *Why is this species important and what role does it play in the ecosystem?*

» *What can we do to help protect it?*

See pages 32: Types of Forests

Listen

1 Step outside. Breathe.

Sit with a tree. Listen to its secrets. Meditate.

» Listen to Ngarayamūrah Listening to Country meditation by Nicole Smede (5 min)

» How did the meditation and being in nature make you feel?

» What secrets did the tree share with you?

» What sounds connect you to Country where you live?

2 Create your own meditation or musical response to Country.

3 Research a threatened Australian species (flora, fauna or ecosystem)

• Why is this species important and what role does it play in the ecosystem?

• What could we do to help protect it?

Pre-writing Prompts

Understory Explorations

Drawing

1 Explore your natural environment, look to the ground, look to the trees – can you see things that would make a good brush, pen or stamp? This activity explores using nature to draw plants. Dipped in Sumi ink, a leaf can make a great pen, bark can create interesting marks and flowers can be a pattern stamp.

2 Don't have any Sumi ink? Try adding water to acrylic paint. There are lots of fun ways to create with our environment.

3 Would you like to save paper? Download the Pre-drawn Plants Pack and create your own collage.
Download the pre-drawn plants pack
and create your own collage

Poem Forest Art

The artwork for Poem Forest was inspired by plants found in the ecological community of the Cumberland Plain Woodland. Using plants to draw was an immersive experience and a way to get closer to nature. **See page 28: Australian Understory to find what grows near you**

Pre-writing Prompts
Poetic Techniques

Think about a place, tree or animal in nature that is special to you. Describe it with a list of **vivid adjectives.**

Create a list of **sensory similes** that describe how nature smells, feels, tastes, sounds and looks like? (A simile compares two different things using 'like' or 'as')

» *e.g. Rain looks like starlight dripping from the leaves.*

» *Birds sound as loud as chimes in the canopy.*

Use a **metaphor** to describe nature. (A metaphor is a direct comparison where one thing is said to be another.)

» *e.g. The tree is a time machine holding stories.*

What music or sounds can you hear in nature? Write a sentence in which you use **onomatopoeia** to describe what you hear.

» *e.g. Squuuuaaark screeches the cockatoo diving through the clouds.*

Write a line that uses **alliteration** to describe nature.

» *e.g. Ripples in the rockpools, crabs clambering sideways to safety.*

If you were a tree, animal or place what would you be?

Use **personification** to write three first-person 'I' sentences from the perspective of nature.

Research the history of your special place, tree or animal.

Create a **myth** about its creation. You may use real facts or weave a fictional tale. You can use these ideas to write an **ode** inspired by nature.

» Use different tones and **styles of voice** to evoke particular emotional responses in your reader. Experiment with writing in the voice of someone who is (a) awed or amazed (b) excited (c) angry.

Extension

What does nature **symbolise** to you?
Holly Ringland uses the language of Australian native flowers to say things that are too hard to speak. Each flower is a **symbol** to express a unique and deep meaning. Research three Australian native wildflowers. Use these flowers as symbols to express what they represent to you.

» *e.g. The desert flame is my compass guiding me home.*

Avoid Clichés

A cliché is a phrase or simile that is very common and has lost any originality or impact having been used so many times. Clichés make for weak writing.

Example cliché:
Trees as tall as giants.

Specific imagery: *Tree canopies full of light like stained glass towers.*

Complete the cliché then create your own specific image.

TIP Read Mauree Applegate's poem 'Be Specific' before you begin.

Extension

Cut out each line and collage it together in a different way.

Cliché: *As green as* .....

Specific: *As green as* .....

Cliché: *As wet as* .....

Specific: *As wet as* .....

Cliché: *A sparkling blue* .....

Specific: *A sparkling blue* .....

Write a long list of obvious adjectives to describe nature.

Can you find more interesting synonym for these words? Try not to use any obvious words or clichés in your poem.

Using Pre-writing Prompts

Once you have completed the prompts you can use the writing you have produced to help compose your poem.

- ☐ Read over your writing and circle or highlight any words, images, descriptions, senses or ideas that stand out to you or feel poetic.
- ☐ Circle or highlight any phrases or words, that help explain why nature is important to you.
- ☐ Circle any words or phrases that you feel might make a good title for your poem.
- ☐ Once you have done this, copy out everything circled or highlighted onto a new sheet of paper. Use this material as the starting point or stimulus for your poem.

Writing Respectfully

ClickView poet and proud Gunai Woman Kirli Saunders shares her tips for working respectfully with your local Aboriginal communities.

Connect with your Community

- Drawing on your local AECG, local Council and AIATSIS map, identify the Aboriginal Nation you live on. Re-write your Acknowledgement of Country after a bush walk/time to observe the land, plants, animals and insects, make sure you include some significant local landscapes!
- Connect with your local AECG, local Council and First Languages Australia to find out what language/dialects are spoken in your area.
- Drawing on your local AECG, local Council, Lands Council, First Languages Australia, Miromaa, find out if there are local language Custodians and teachers working in your community. Invite them in for a cup of tea and to be a part of your week to week poetry writing/ bushwalking/gardening/art/science classes!
- Build a relationship, not an engagement for one off events. Our Community is busy, but love being involved in supporting the next generation.
- Don't forget to remunerate Elders and Custodians for their time, be mindful of accessibility, and shape your class times around your Elders' availability.
- Books: Read Somebody's Land – Adam Goodes and Ellie Laing; Bindi – Kirli Saunders and Dub Leffler; Cooee Mittigar – Seymore and Watson; and Guwayu For All Times, Edt. Dr Jeanine Leanne.

Respectful Inclusion of First Nations Languages/ Lands in your Writing

- You can acknowledge Country in your writing like this:

  Poem Title
  Creator name e.g. Kirli Saunders
  ~ Written on Dharawal Lands

- If you use language in your poem, you must ask for permission to include it and acknowledge the Elders or Custodians who taught you language. You can do this under the title of your poem with wording like this:

  Poem Title
  Creator name e.g. Kirli Saunders
  ~ Written on Gundungurra Lands,
  with Dharwal interpretations
  taught to me by Aunty Velma Mulcahy

- If you use language words, it's best to use footnotes rather than parentheses.
- Read and watch Kirli's poem 'Sun Downs and Seasons' as a guide to Acknowledgement.

Editing Checklist

Congratulations on the first draft of your nature poem! Before submitting it to the *POEM FOREST* Prize, be sure to edit and refine your work.

Editing is a vital part of the writing process. Follow these tips to strengthen your poem and tick off the Editing Checklist as you check your work!

Peer Review Extension

Workshop your ideas and ask for feedback. Other readers will have fresh eyes as they approach your poem. Listen to their suggestions and revise your work. Use this **Peer Review** guide for the best results!

- ☐ **Read your poem aloud.** Do some words or phrases sound like they don't belong in your poem? Remove these and find alternative ways of expressing your ideas. How else could you say it?
- ☐ Find the **most important line or idea** in your poem. Do the surrounding lines support this? If not, cut or rewrite them.
- ☐ **Review any adverbs** you may have used in your piece. Instead of using these adverbs, opt instead for a more evocative verb to convey your idea (use 'sprint' or 'dash' instead of 'run quickly').
- ☐ If you use rhyme, **try a near rhyme** or moving your rhyming word to the middle of the line for more unexpected expression. Some of the best poems don't use rhyme at all. Forcing rhyme into a poem can detract from the message or tone.
- ☐ **Opening and closing lines** set the tone of the poem. In poetry, the tone is the emotion or attitude of the speaker or narrator. Does the tone remain consistent?
- ☐ Sometimes our **final lines can be susceptible to cliché.** What would happen if you cut out your final line or two? Have you discovered a more authentic poem ending?
- ☐ **How have you formatted your poem?** How have you arranged your lines and stanzas? Have you experimented with layout and punctuation? Review the design of your poem and make sure that you are happy with the layout.

Peer Review

Reflecting and Responding

Peer work encourages greater confidence and independent learning. By analysing one another's work, you gain a deeper understanding of the subject at hand.

Post-feedback Questions for Author

Was the feedback useful? Why? How has it led you to change or revise your draft?

Poem Title: .....

Author: .....

Reviewer: .....

Tick when completed:

- ☐ I have read through the poem at least twice
- ☐ The poet has read their work aloud to me
- ☐ I have checked / corrected the poem for spelling
- ☐ I have checked / corrected the poem for grammar
- ☐ I have checked / corrected the poem for punctuation

Comment on the title of the poem. Does it reflect the poem? How does it make you feel?

What are the main ideas of the poem?

What are the strengths of the poem? What did you like about it?

Comment on a particular image in the poem. Explain your reaction to this image.

If you could ask the poet one question about their poem, what would it be? Often questions help us see where things could be improved. Try to offer solutions, not just criticism.

Poem Template

To enter the **Poem Forest Prize,** compose an original poem about nature.

Your poem could be inspired by a place, plant, ecosystem or species that is special to you. It should be no more than 20 lines and include some of the poetic techniques explored in this resource.

Remember to review and edit your poem for any final changes before submitting to the **Poem Forest Prize,** via this online form.

Extension

Write a reflection about what inspired your poem. *Where did your idea come from? How would you describe your writing process? What did you learn about nature and yourself?*

Share your reflection with us when you enter your poem.
Here's an example from our 2023 Poem Forest entries:

I live amongst the mangrove forest on an island in Bundjalung country. I like to play and hide in these trees and pretend I'm a mangrove tree. Mangroves are interesting trees because their roots shoot upwards and they collect dirt which become islands. We should look after Australia's mangrove forests because they are important places for all of us. ~Mason W, Year 5, Toogoolawa School (QLD)

Student Name: .....

Student Year: .....

Poem Title: .....

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More Information

w: redroompoetry.org/projects/poem-forest
e: poemforest@redroompoetry.org
t: 1800 POETRY

Quality Criteria

QUALITY CRITERIA	BELOW STANDARD	BENCHMARK	OUTSTANDING
VOCABULARY, SOUND AND SYNTAX			
The degree to which the poet effectively uses: » fresh and effective vocabulary » unconventional syntax » syntax that generates the use of sound devices, which includes rhythm and may include alliteration, assonance, onomatopoeia, repetition, refrain and rhyme » awareness of the oral-aural connection	» Mundane, unimaginative, imprecise and/or ineffective use of vocabulary » No poetic metre or rhythm evident » Clichéd and ineffective use of sound devices » Constrained by rhyme scheme	» Imaginative, thoughtful, fresh use of vocabulary » Rhythm is mostly consistent with the sense of the poem » Syntax that generates sound qualities	» Precise and/or evocative use of vocabulary » Rhythm complements and enhances the mood of the poem » Creative, evocative, musical syntax, which includes disharmony if appropriate
IMAGERY AND FIGURATIVE DEVICES			
The degree to which the poet effectivel: » includes similes, metaphor, personification and other figurative language » selects and arranges concrete sensory detail » employs images to represent abstract feelings, ideas » suggests uncommon connections between images and figurative meaning » demonstrates 'metaphoric thought' through implied analogy	» Simplistic and/or unimaginative figurative structures » Lack of imagery or a clichéd or confusing use of imagery » Abstract statements separate from concrete imagery	» Figurative structures (which are mostly original) show the relationship of the concrete to the abstract » Clear images are used to portray ideas	» Well crafted, effective and original figurative structures which may illustrate metaphoric or symbolic thought » Vivid, detailed images that create impact » May be experimental in use of imagery
SPACIAL DESIGN			
The degree to which the poet demonstrates a visual concept through: » the spatial arrangement of words, phrases, lines and white space » choices of spacing, enjambment, punctuation, caesura » indentation, upper/lower case letters, typography » stanzaic pattern » experimentation with punctuation	» Unintentional or random design » Visual layout inconsistent with the content of the poem » Visual layout distracts the reader	» Intentional design » Use of visual layout to assist the reader to access meaning in the poem	» Careful and/or subtle design » Deliberate crafting of visual layout to enhance the reader's response to the poem

UNDERSTORY

NATURE CASE STUDIES

The Australian Understory

The Australian bush understory is a unique and diverse environment, home to a wide array of specialised plant and animal species.

Northern Territory

The Northern Territory's understory is incredibly diverse, reflecting the region's varied ecosystems, from tropical savannas to arid deserts. Here's a glimpse into some of its unique components:

Tropical Savanna Understory:

>> **Grasses:** Tall grasses, such as various Sorghum species, are a dominant feature of the savanna understory. Spinifex grasses are also very common.

>> **Shrubs:** Various Acacia species contribute to the shrub layer. There are also a wide variety of other shrubs that have adapted to the fire regimes of the area.

>> **Animals: Northern Quolls** - These carnivorous marsupials are found in rocky areas and woodlands. **Bandicoots** - These nocturnal marsupials forage in the undergrowth. Many **reptiles,** and **insects** also live within these understories.

Arid Region Understory:

>> **Spinifex:** Hummock grasslands dominated by spinifex are a characteristic feature.

>> **Acacia (Mulga):** Mulga trees and shrubs create a sparse understory.

>> **Animals: Small reptiles**, such as **skinks** and **geckos,** are well-adapted to this dry environment. Various species of **desert dwelling spiders and insects.**

South Australia

The South Australian Understory is quite diverse reflecting the varied climates and landscapes.

Grassy Woodlands:

>> **Eucalyptus & Grassy Woodlands:** The understory is primarily grassy, with species like **Wallaby Grasses, Spear Grasses, Iron-grasses, Black-anther Flax Lily** and a dominant canopy of **Peppermint Box or Grey Box Eucalypt trees**. Shrubs are often sparse, but may include **Sweet Bursaria & Golden Wattle.**

>> **Animals: Kangaroos & Wallabies, Dunnarts and Wrens (small ground-dwelling birds)** forage and nest here.

Arid Region Understory:

>> **Chenopod (Saltbush) Shrublands:** These plants adapted to dry, saline conditions. **Spinifex Grasslands:** In the arid zones, spinifex grasses form a very tough and hardy understory.

>> **Animals: Lizards, Skinks, Geckos & Dragon Lizards** find shelter and food. **Ants** play roles in decomposition and nutrient cycling.

Adelaide Hills Understory:

>> **Forest and woodland** understory which includes **ferns, shrubs**, **groundcover plants** & many varieties of **Orchids.**

>> **Animals: Southern Brown Bandicoot, Echidnas, Bats, Snakes, Honeyeaters (Ground-dwelling birds), Beetles and Spiders** live within the various layers of the understory.

Coastal Understory:

>> Salt & wind tolerant shrubs and grasses like **saltbush varieties**, and **shore westringia**. **Animals: Possums** utilise for shelter and foraging. **Butterflies** play a crucial role in pollination.

The Australian Understory

Southeast Coast (NSW, ACT & VIC)

The Southeast Coast of Australia's understory is a fascinating mix of coastal and temperate forest ecosystems, particularly in New South Wales. Here's a glimpse into some of its unique components:

Eucalypt Forest Understory:

>> Shrubs: Various Acacia species (wattles) are common, providing habitat and food for wildlife. **Banksia** species, with their distinctive flowers, attract birds and insects. **Hakea and Leucopogon** species also provide food for native fauna.

>> Ferns: Bracken fern (Pteridium esculentum) is widespread, and various other ferns thrive in sheltered, moist areas.

>> Grasses: Native grasses provide ground cover and food for herbivores**.**

>> Animals: Small marsupials, such as **bandicoots and possums**, forage in the understory. Reptiles, including **skinks and snake**s, find shelter and food. Numerous insect species and ground-dwelling birds, such as **superb fairy-wrens**, **bowerbirds and lyrebirds,** contribute to the ecosystem's balance.

Coastal Heath Understory:

>> Heathland Species: Near the coast, the understory includes heathland species adapted to sandy soils and salt spray. **Pig face, Coastal Wattle and Bracken Ferns** also thrive here.

>> Shrubs: Low-growing shrubs that can tolerate harsh coastal conditions.

>> Animals: Small reptiles and invertebrates that thrive in the open, sandy environment like **snakes, small birds like Willie Wagtails and various shore birds.**

Rainforest Patch Understory:

>> Ferns and Vines: In sheltered gullies, pockets of subtropical rainforest understory occur, with a higher diversity of **ferns, vines**, and shade-tolerant plants.

>> Shade-Tolerant Plants: A variety of plants adapted to low light conditions.

>> Animals: Insects, amphibians like **frogs and geckos,** and small mammals that prefer the moist, sheltered environment.

Tropical Queensland

Queensland's tropical understory is a lush and complex environment, particularly within the Wet Tropics World Heritage Area. Here's a breakdown of what characterises this unique ecosystem:

Tropical Rainforest Understory:

>> Epiphytes: Orchids, ferns (like Bird's Nest and Elkhorn ferns), and lichens grow on other plants, thriving in the humid air and capturing nutrients from falling debris.

>> Vines and Climbers: Lawyer vines and other climbing plants weave through the understory, reaching for sunlight.

>> Ferns and Shade-Tolerant Plants: A diverse range of **ferns, palms,** and other shade-loving plants carpet the forest floor. **Basket Ferns** create "baskets" that trap falling leaves and debris.

>> Animals: A huge variety of insects, including **butterflies, moths, beetles, and ants.** Many species of **spiders** weave their webs in the undergrowth**. Frogs, skinks, and geckos** find shelter and food in the humid understory. Ground-dwelling birds, such as the **Eastern whipbird and various scrubwrens,** forage for insects and other food in the understory.

The Australian Understory

Western Australia

Western Australia's understory is incredibly diverse, reflecting the state's vast landscapes.

Southwest Forest Understory:

>> **Shrubs:** Diverse species of Banksia, Hakea, and Grevillea are common, providing vital nectar sources for birds and insects. Many species of Acacia (wattle) also thrive, offering habitat and food.

>> **Wildflowers:** A stunning array of wildflowers, including orchids, triggerplants, and kangaroo paws, carpet the understory in spring, adding vibrant color and attracting pollinators.

>> **Ferns and Groundcovers:** In wetter areas, ferns and other groundcovers provide a lush layer, while in drier areas, hardy shrubs and herbs dominate.

>> **Animals:** Numerous insects, including native bees and butterflies, are abundant. Small marsupials, such as quendas (southern brown bandicoots), forage in the leaf litter. Reptiles, including skinks and lizards, find shelter and food. Many bird species, like wrens and robins, are active in the understory.

Arid Zone Understory:

>> **Spinifex:** Hummock grasslands dominated by spinifex are a characteristic feature, providing shelter for many animals.

>> **Saltbush and Bluebush:** These hardy shrubs are adapted to the dry, saline conditions and form a sparse but vital understory.

>> **Ephemeral Plants:** After rain, a burst of ephemeral wildflowers and grasses can appear, adding temporary color and food resources.

>> **Animals:** Reptiles, such as thorny devils and various lizards, are well-adapted to this environment. Many insects and spiders find refuge in the spinifex hummocks. Small mammals, like native mice, forage at night.

Coastal Heath Understory:

>> **Low Shrubs:** Low-growing, salt-tolerant shrubs dominate, adapted to the sandy soils and coastal winds.

>> **Grasses and Sedges:** Various grasses and sedges provide ground cover and stability to the sandy environment.

>> **Animals:** Small reptiles, insects, and shorebirds are commonly found in the coastal heath understory.

The Australian Understory

Lutruwita (Tasmania)

Tasmania's understory is a unique and diverse environment, shaped by the island's temperate climate and varied landscapes. Here's a glimpse into some of its key features:

Temperate Rainforest Understory:

>> **Ferns:** A lush carpet of ferns, including tree ferns (Dicksonia antarctica) and various ground ferns, dominates the understory. These thrive in the cool, moist conditions.

>> **Mosses and Lichens:** Abundant mosses and lichens cover logs, rocks, and tree trunks, contributing to the damp, verdant atmosphere.

>> **Shrubs:** Native shrubs, such as **Richea species** and various heaths, add structure and diversity.

>> **Animals:** A variety of insects, including **beetles** and **moths,** are common. **Native snails and slugs** are also abundant in the damp environment. Small marsupials, such as **pademelons** and **potoroos,** forage in the undergrowth. **Birds, like the Tasmanian scrubwren and pink robin,** are often seen searching for insects.

Eucalypt Forest Understory:

>> **Shrubs: Various Acacia species (wattles)** and other native shrubs provide a mid-layer of vegetation.

>> **Grasses and Herbs:** Native grasses and herbs form a ground layer, offering food for herbivores.

>> **Animals:** Many insects, including **native bees** and **butterflies,** are present. Reptiles, such as skinks, find shelter and warmth. Birds, like the superb fairy-wren and various robins, forage for insects. Mammals, including wallabies and possums, may utilise this understory.

Coastal Understory:

>> **Salt-Tolerant Plants:** Near the coast, the understory includes plants adapted to salty winds and sandy soils.

>> **Low Shrubs and Herbs:** Low-growing shrubs and herbs provide ground cover and stability.

>> **Animals:** Small reptiles and invertebrates thrive in the coastal environment. Shorebirds may also forage in these areas.

Types of Understory

RAINFOREST

Sixty million years ago, Australia was part of Gondwanaland – a huge landmass covered by lush vegetation. Many of Australia's rainforests are relics from this time; they are ancient ecosystems, home to a vast diversity of life-forms, including the understory. Within these rainforests, a huge variety of understory plants and animals can be found, more than in any other vegetation type. Many rainforest understory species are under threat of extinction.

WET SCLEROPHYLL

Wet sclerophyll forests are found along the eastern escarpment and in coastal regions and lowlands. Within these forests, eucalypts can grow to 70 metres tall, with broad-leaved shrubby or ferny understorys. Occasionally, wildfire is part of these forests' cycle of renewal, impacting the understory.

DRY SCLEROPHYL

Some of the most scenic parts of New South Wales and the far south-west of Western Australia are covered with dry sclerophyll forests with shrubby understorys. Many of the understory plants, which in New South Wales include Waratahs, grow very slowly. Some have associations with fungi or bacteria, allowing them to better absorb nutrients from the poor soils on which they grow.

FORESTED WETLANDS

'Flooded forests' are dominated by trees that grow in swampy land along rivers and on floodplains. These wetlands support a rich diversity of wildlife; standing trees, such as River Red Gums, sometimes have hollows that provide habitats for many animal species within the understory.

SEMI-ARID WOODLANDS

Semi-arid woodlands are dominated by trees including Box Eucalypts, She-oaks, Wattles and Cypress Pines, while a variety of grasses and herbs make up the understory. Many of the plant species in semi-arid woodlands understory are drought-resistant.

GRASSY WOODLANDS

Grassy woodlands are dominated by Box Eucalypts and other gums. The ground-cover consists of a range of distinctive grasses and herbs which give these woodlands their pastoral value and form the understory. Grassy woodlands are widespread across southern and eastern Australia, including the wheat-belt and sheep-belt.

UNDERWATER FORESTS

From the high-tide mark to the bottom of the deep blue sea, the sunlit shallows hold a world of diversity that many of us never see. To depths of 200 metres, marine forests of red, green and brown seaweeds – macroalgae – can be found growing, and countless microalgae species drift on the currents, forming the underwater understory. We all depend on algae. They produce oxygen and store carbon, playing a vital role in stabilising Earth's climate. But the range and richness of algae is under threat.

A-Z of Life Forms and Their Roles in the Forest

Forests are tree-dominated landscapes, with trees usually single-stemmed, taller than two metres, and providing crown cover of 20% or more. Forests are an important ecosystem of Australia, covering 17% of our land area. They include native forests and plantations, as well as woodlands. Forests, like all balanced ecosystems, provide an efficient flow of materials and energy. Plants, animals and microorganisms interact and function together with abiotic (non-living) factors to cycle energy through the system and maintain a delicate balance.

ALGAE

Algae are a very diverse group of plant species. You might expect to find them in oceans, lakes and rivers, but they are also found in thermal springs, snow and soil, and even inside other plants, fungi and animals!

ARACHNIDS

Arachnids are arthropods that include spiders, scorpions, mites and ticks. In the forest, spiders play an important role as a predator species that keeps the invertebrate population in check. They are also a food source themselves, for some invertebrates and birds. Spiders are an all-rounder in the forest — they inhabit all layers, from the leaf litter to the canopy!

BACTERIA

Rhizobium species are bacteria that form nodules on the roots of legumes — including beans, peas and lentils. The bacteria absorb nitrogen from the air and convert it to ammonia, a usable form of nitrogen essential for the plant's growth. When the plant dies, the nitrogen in its root nodules is released into the soil, providing rich nutrients for other plants.

BIRDS

Some species of Mistletoe (*Amyema)*, are spread by the Mistletoe Bird or Flowerpecker (*Dicaeum hirundinaceum*). A bird eats the fruit and then excretes the sticky seeds on to the branch of a tree. The seeds germinate and grow into new plants. Mistletoe plants can be seen growing on Paperbarks (*Melaleuca decora*), in the swampy areas of the Cumberland Plain Woodlands.

BRYOPHYTES

Mosses, hornworts and liverworts (*Bryophytes*) were the first plants to colonise the land, around 500 million years ago. They are small and have no roots, flowers or seeds, but these soft little plants have true grit! Small but mighty, they create microclimates that are the foundations for the world's forests. Bryophytes are vital to the health of many ecosystems. They are pioneers — often the first plants to appear in new areas, between paving cracks or in other barren places after disturbance. Growing in tightly packed communities, they form protective crusts for soil, and prevent erosion. They capture nutrients and water from the air, creating rich habitats for tiny creatures and other plants. They are also a nutritious food for herbivores, so some have adapted to contain chemicals within their cells that discourage animals from eating them!

EPIPHYTES

Epiphytes are plants that live on other plants! Instead of sinking their roots into the ground, they cling to the branches or trunks of trees — often high up in the canopy. They collect fallen leaves and other debris as nutrients to help them grow. Some have a whorl of leaves that form a cup-shape in their centre, where rainwater is stored. The reservoirs can be a valuable source of water, or even a home, to many animals including frogs.

FERNS

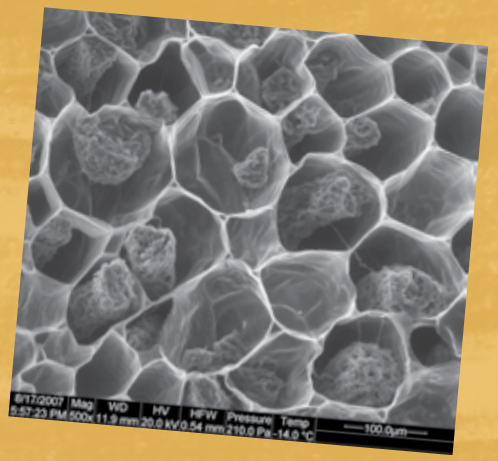
Ferns are a plant group that demonstrates amazing diversity. Around 450 fern species can be found thriving in a range of Australian habitats; from deserts to rainforests, swamps to dry woodlands. Ferns can cope with very poor soil, and some even grow clinging to tree trunks or cliffs.

Some ferns are heavy-metal heroes! They can absorb toxic chemicals and heavy metals that contaminate groundwater and cause long-lasting environmental problems. The native Mosquito Fern (*Azolla* spp.), is a tiny, free-floating aquatic fern. Growing in polluted waterways, it purifies the water by absorbing heavy metals including 239 mercury, cadmium, chromium, copper, nickel and zinc in a process called *phytoremediation* – and it's being used to clean toxic waste sites all over the world.

FUNGI

Many plants form relationships with mycorrhizae — fungi that live inside their roots. The fungus helps the plant to extract water and nutrients from the soil, while the plant supplies the fungus with a constant source of food (carbohydrates from photosynthesis). The fungi can also boost the plant's chemical defenses against pests and diseases. This very beneficial cooperative partnership has been found in over 92 per cent of plant families studied.

Fungi is also a vital part of a forest's communication system. If a plant is attacked by insects or disease, alarm signals travel through a network of fungi in the soil. Nearby plants respond by producing toxins to protect themselves.



GRASSES

Grasslands provide shelter and food for large local animals including Wallaroos. In grasslands, different species thrive and decline over the course of a year. Windmill grasses are efficient at capturing carbon through photosynthesis, and grow best in midsummer. Other grasses such as Kangaroo Grass (*Themeda triandra*) flourish through the cooler months. Dense clumps of Kangaroo Grass retain soil moisture, creating habitat for tiny soil-dwelling creatures.

The Dharawal language name for Kangaroo Grass is Durawi. First Nations people gathered the grains to grind into flour for flat-bread. An ancient grinding stone found at Cuddie Springs in New South Wales dates from 28,000 BCE, providing evidence that Australia's First Nations peoples were processing seeds to make flour and bread at least 12,000 years before the Egyptians.

Australia's grasses are adapted to survive unpredictable rainfall and soils with low fertility, so they are the best choice in restoring damaged landscapes. The roots help bind soil after disturbances such as earthworks, preventing erosion.

Grasses also have more than one method of reproduction: Thousands of small, light pollen grains are produced on each grass flower. The pollen is carried by the wind to other plants — a pollination method resulting in large numbers of seeds. Tillers — side-shoots — sprout from the base, creating a dense clump of stems that are clones of the parent plant.

GROUND COVER / CLIMBER

These plants scramble and twine, covering the ground and climbing stumps and trees, reaching toward the sunlight as it filters through the forest's canopy. Purple Coral Pea (*Hardenbergia violacea*) produces seeds with elaiosomes — small nutrient-rich outgrowths. Ants are attracted to these, and collect the fallen seeds. The seeds lie dormant in the ant-nest until a bushfire's heat cracks open their hard seed coats, allowing germination after rain.

INSECTS

The majority of the more than six million insect species on earth play a vital role in maintaining healthy ecosystems. Many of our food crops and trees are pollinated by insects. If all the bee species were to disappear, it has been predicted that the human race would be extinct in less than a decade.

In the Cumberland Plain Woodland, many insects can be seen at work pollinating flowers, recycling nutrients such as carbon by breaking down old wood and animal matter such as scats.

Sometimes interactions between plant and insects are all one way — to the benefit of one, and the detriment of the other. Grey Box (*Eucalyptus moluccana*), the dominant eucalypt growing on the Cumberland Plain Woodland, is under attack: Over the past few years, many trees have been killed or severely defoliated and weakened by a vast infestation of sap-sucking insects called Grey Box Psyllids (*Cardiaspina* species). Native Psyllid outbreaks happen from time to time, but usually subside if the ecosystem comes back into balance, through occurrences such as changes in weather patterns.

LICHEN

Lichens are not a single life-form, but a 'partnership' species, consisting of a fungus and an alga or a cyanobacterium. The partners share food and shelter each other, giving them the ability to thrive in environments where alone, they would perish. Although small in stature, these organisms contribute mightily to the biodiversity and health of our planet — producing oxygen and recycling carbon. Like bryophytes, lichens are often the early pioneer species in damaged ecosystems. They stabilise soil, preventing erosions, and provide food and habitat for animals. In forests, lichens help create humid microclimates that protect fragile and delicate plants.

MAMMALS

The forest is home to many mammals, who play an important part in the ongoing regeneration of the plants there. There are many different ways that seeds get dispersed. One strategy that has evolved in plants is to reward animals to move seeds about. Plants produce delicious and nutritious snacks that animals, mostly birds and mammals, eat on the spot, or take away for later. The seeds are then processed in the animal's gut and they are then deposited in the animal's scat — droppings, dung, poo, faeces — well away from the mother plant, hopefully in a suitable place to germinate and grow. This type of dispersal is called *endozoochory* or 'dispersal inside an animal'. Seeds of some species, especially those with fleshy-fruits, germinate better after passing through an animal's gut.

The Swamp Wallaby (*Wallabia bicolour*) is a native herbivore. They deposit their scats in groups of four or eight. The scats are usually brown inside and include grass, herbs as well as woody plant material.

The Wallaroo (*Macropus robustus*) is a native herbivore. They eat mostly grasses. This species is often seen on the grasslands around the Australian Botanic Garden.

MOLLUSCS

The endangered Cumberland Plain Land Snail (*Meridolum cornevirens*) lives in the woodland leaf-litter, emerging to eat fungi at night. The native snail has a flatter shell than the Common Garden Snail shell, with patterns of brown and green.

PARASITES

A parasite is a living thing that gets its food from another organism, to the detriment of its host. More than half of the Earth's species are parasites! In a forest, parasites attack both plants and animals, and can be both plants or animals! You're probably familiar with leeches, worms and wasps as parasites, but there's a plant that plays an important parasitic role in the forest. Mistletoe, a popular Christmas icon, is a parasitic plant that lives off the sap of its host. It's an interesting example, as while it's classified as a parasite, recent research suggests it assists in maintaining the ecosystem.

RUSHES

Thick leaves and an extensive root system make Mat Rush (*Lomandra filiformis*) very hardy. Growing from swamps to rocky hillsides, it can cope with drought and searing summer heat, and survive temperatures down to -7° Celsius! First Nations people use the long, fibrous leaves to weave baskets, nets and mats. The sweet stem bases are eaten raw, and the seeds are gathered and dried, then pounded into flour for flatbread.

SEDGES

It's hard to feel safe when you're small. The dense clumps of stems and grassy leaves of sedges are a welcome shelter from predators' claws, teeth and talons. Sedges play a vital part in the lifecycles of many birds, mammals and other creatures. Like ferns and fungi, sedges can purify polluted water and soil by absorbing toxins; including arsenic, lead and petroleum hydrocarbons. These poisonous substances are stored in the plants' roots, stems and leaves.

SHRUBS

The Climbing Saltbush (*Einadia nutans* subsp. *linifolia*) has fleshy red fruits are attractive snacks for many animals. Birds spread large numbers of seeds in their droppings, and climbing saltbush plants are commonly seen growing in a halo around 'bird perch' trees. Most plants cannot grow in soil with high levels of salt, but saltbushes are exceptions. Trichomes — tiny balloon-like 'salt bladders' — store salt on the surface of the leaves, giving them a silvery sheen.

SMALL PLANTS

The seeds of the Yellow Burr Daisy (*Calotis lappulacea*) are carried in spiny fruits that snag readily on the fur of passing animals. The fruits can be carried long distances from the parent plant — a very effective method of seed dispersal! This daisy has long-lasting flowers and is used for the revegetation of bare areas, as it grows rapidly when direct-seeded.

SOIL

Soil is a living thing: a single teaspoon of soil contains billions of micro-organisms. Beneath your feet is a delicate and complex structure that has formed over thousands of years.

The tiny creatures in the soil have large appetites. Constantly converting dead plant material, they add organic material and nutrients to the soil, which acts as a spongy reservoir. Healthy soil increases the health of ecosystems, and plays a vital role in the earth's carbon and nitrogen cycles.

The typical undisturbed soil profile of the Cumberland Plain is derived from shale and, through tens of thousands of years, has weathered to form distinct layers. The top 40 cm of the profile is relatively light in texture and is slightly acidic (pH 6), allowing good plant growth. It is home to worms and other creatures. Unfortunately, this part of the profile is often washed away or removed during excavation for new buildings.

The subsoil, which is orange in colour, is not very good for plant growth as it has a higher clay content and pH, holds water and does not supply good aeration for the roots. However, during dry times, this layer helps supply deep-rooted plants with vital moisture.

Amazingly, soil can reveal the identity of every species living nearby — including plants, animals, fungi and bacteria! The Botanic Garden's ecology team investigates the structure of forest ecological communities by testing the DNA in soil samples.

TREES

For native animals, living and dead plants provide homes, from the top of the tree canopy to the forest floor. The untidy jumble of fallen logs, leaves and bark shelters countless small creatures including lizards and insects. The three central tree species for the CPW are Ironbark, Grey Box and Forest Red Gum.

www.australianbotanicgarden.com.au/science/our-work-discoveries/natural-areas-management/ecology-of-cumberland-plain-woodland/wildlife-in-the-woodland

Trees and Me

Earth is home to more than 8,700,000 species. This huge diversity of life-forms is astounding, but most have one thing in common — DNA (*deoxyribonucleic acid*). DNA contains just four 'base' chemicals: adenine, guanine, cytosine and thymine. In a strand of DNA, the four bases appear in pairs, and these pairs can be arranged in an infinite number of combinations. They are the building blocks of life for a human being, a bacterium, a fern, an elephant, a starfish — and most other life-forms on earth.

All life-forms on this planet have evolved from a single ancestor that existed 4,000,000,000 years ago. This means plants are our family — we share DNA! The truth of this deep connection is obvious: Time spent in nature lowers our blood-pressure and anxiety levels, boosts our immune system and improves our mood.

Just like people, every plant is different. Diversity and individuality are the wonders of life on this planet. Australian plants have evolved in a harsh and dynamic landscape and their diversity has helped them adapt and survive. Today, the key threats to Australia's unique plant-life include invasive species, habitat destruction and climate change. We have no time to lose — we need to secure a sustainable future for plants and humanity by safeguarding biodiversity.

Working Together

The ability to adapt and change is a human strength. You can make a difference — no matter how small, every poem and action adds to the swelling tide of change. We invite you to take part in collaborative positive action via **Poem Forest**, join bush regeneration days, take part in ClimateWatch and other Citizen Science projects, or plant a tree in your neighbourhood! Working together, we have the power to keep our planet in balance … and ensure a healthy future for all life.

Extension

Students can plant their own 'Poem Tree' at school.

1 Connect with local First Nations people to learn what native trees are best suited to the local area. Research to find out what plants are needed for habitat. Explore what soil and water conditions are needed to help trees thrive.

2 Organise a tree planting event or ceremony, invite a local Elder and community. Write and perform nature poems at the event.

3 Arrange a student roster of caring for the tree, documenting its progress through observation, drawing and writing.

Growing the Poem Forest

The **Poem Forest** will continue to be planted on Dharawal and Wodi Wodi Country in Wollongong, and will extend far and wide across Wollongong with trees planted in local parks, natural areas, backyards and as street trees. With some of the lowest canopy cover in all of NSW, these trees are critical in creating a better future.

Seedlings planted in the Poem Forest include a mix of native plants like eucalypts, paperbarks (melaleuca), palms, flame trees, as well as coastal-loving trees like Wild Quince (Guioa semiglauca) and Cheese Trees (Glochidion ferdinandi). They are all carefully prepared by the team at Wollongong Botanic Garden Nursery so they're ready to provide shade, purify the air, capture and store carbon, and provide homes for living things above and below ground.

The first Poem Forest was planted on traditional land of the Dharawal people, on Mount Annan, in the heart of the Australian Botanic Garden between 2021 and 2022, and is helping restore the critically endangered Cumberland Plain Woodland and Western Sydney Dry Rainforest.

These ecosystems are a regionally important haven for native wildlife. By removing invasive weeds and planting new trees, **Poem Forest** helps restore biodiversity, making creative and cultural connections for communities near and far.

Extension

Saving seeds, which ones would you save and why? Write a poem to the person who will plant it in the future.

Climate Change Risks

Australia's diverse understory ecosystems face significant risks from climate change. Here's a breakdown of the key threats:

>> Increased Temperatures. Australia is projected to experience significant increases in average temperatures, leading to more frequent and intense heatwaves. This can cause heat stress for understory plants and animals, impacting their survival and reproduction. Increased temperatures also exacerbate evaporation, leading to drier conditions across the continent.

>> Changes in Rainfall Patterns. Climate change is expected to alter rainfall patterns across Australia, with the potential for more intense rainfall events, leading to increased flooding and erosion, and longer and more severe dry periods, increasing the risk of drought. These changes can disrupt the delicate balance of the understory, affecting plant growth and animal habitats nationwide.

>> Increased Frequency and Intensity of Bushfires. Higher temperatures and drier conditions increase the risk of bushfires across Australia, which can have devastating impacts on the understory. Changes in fire regimes can alter the composition of plant communities, favouring fire-tolerant species and reducing biodiversity. Increased fire intensity can also damage soil structure and reduce nutrient availability.

>> Sea Level Rise. Coastal understory ecosystems around Australia are vulnerable to sea level rise, which can lead to:
Saltwater intrusion, killing freshwater plants and altering soil salinity.
Coastal erosion, destroying understory habitats.
Changes to Tropical Cyclones: While the frequency of tropical cyclones impacting Australia may change, their intensity is projected to increase. This can lead to more severe storm surges and flooding, damaging coastal understory ecosystems.

>> Impacts on Biodiversity. These climate change risks can lead to a decline in understory biodiversity across Australia, with loss of species and changes in ecosystem function. This can have cascading effects on the entire ecosystem, impacting wildlife and ecosystem services.

>>Impacts on Indigenous Ecological Practices. Changes to the climate impact the timi ng of traditional burning practices and the timing of availability of traditional food sources across Australia. This can impact the traditional cultural practices of Aboriginal and Torres Strait Islander peoples.

Local Focus

Research or talk as a class about what you notice happening locally.
Why not ask an Elder what they have noticed changing over their lifetime

How Can We Help?

Here are 8 small steps you can take to create great change

1 Plant Native Plants: Organise a school planting day to add native shrubs, grasses, and wildflowers to the school grounds or a local park. Students can learn about local species and their importance to the ecosystem.

2 Create a Wildlife Garden: Build bird baths or insect hotels in the schoolyard. Students can observe and document which animals use these habitats.

3 Participate in Bushcare: Join a local Bushcare group to help remove weeds and plant native species in a nearby park or reserve. This provides hands-on experience in habitat restoration.

4 Reduce Waste and Recycle: Implement a school-wide recycling program and encourage students to reduce single-use plastics. Organise a rubbish clean-up day in the local area.

5 Learn and Share: Research local understory plants and animals. Create posters, presentations, or a school newsletter to share this knowledge with other students and the community.

6 Advocate for Change: Write letters or draw pictures to local council members or environmental organisations to raise awareness about the importance of protecting understory habitats in the area.

7 Respect Wildlife: Organise a school assembly or class discussion to learn about local native animals and the importance of not disturbing their habitats. Create signs for the school grounds reminding others to respect wildlife.

8 Enter Poem Forest: Write a poem about what you have learned, how you feel, a call to action... and share this with the world.
You can inspire great change in others through your words and actions. Poetry is a fantastic vehicle of connection.

Why not read your poem to the Understory? It will hear you and be thankful.

Local Actions

ClimateWatch

Singing a wind-song by the water, Swamp She-Oaks (*Casuarina glauca*) are Moombara in the Dharawal language of western Sydney. For the Dharawal people, Moombara have always been the Grandmother Trees, providing protection for lost children. Now, along with other plants and animals, they can give us clues to answer a vital question: How is climate change affecting our plants and animals?

Plants respond to many environmental factors at varying times from year to year. For millennia, First Nations peoples across Australia have looked to plants to identify seasonal changes — growth, blooming and fruiting times marking the rhythm of nature's cycles. Following in these steps, ClimateWatch is based on *phenology* — the study of plant and animal lifecycle events. Many plant species are already being affected by climate change, with dramatic shifts in flowering and fruiting times.

What Can You Do?

You can help grow our knowledge about how Australia's plants and animals are being affected by climate change by walking a ClimateWatch Trail and adding your observations about plants and animals to the national database. This will help shape our understanding and response to climate change.

The ClimateWatch trail through the Cumberland Plain Woodland at the Australian Botanic Garden features Moombara and other local plants and animals. It is one of nearly a hundred trails around Australia, so you should be able to find one near you. You can also work with ClimateWatch to create a new trail in a location that is important to you.

www.climatewatch.org.au/

Weed Warriors

Bizarre and beautiful, the Purple Bearded Orchid (*Calochilus robertonsonii*) is one of Australia's mysterious ground-orchids; flowers appearing like magic from an underground bulb. The name 'calochilus' means 'beautiful lip' and the tiny, hairy flowers are just one centimetre wide! It is a challenge to find in the wild, not just because it is so small, but also because it is ephemeral — only visible for a short time when in flower — and sometimes lies dormant for several years.

Like many native plants, ground-orchids come under attack from weeds that compete for space, light and nutrients. Once established, weeds change the balance of ecological communities, severely affecting plants, animals and fungi.

A weed is a plant out of place. In its natural home, a plant will grow in balance with other plants, animals and fungi in an ecological community. These relationships have evolved over millennia. Separated from its natural competitors, diseases and herbivores, any plant can take the advantage and become a voracious weed. Throughout history, people have transported plants and seeds across the world. Plants introduced as crops or garden ornamentals sometimes 'jump the fence' and become environmental weeds. They invade bushland, displacing native plants and animals. A local example at the Australian Botanic Garden Mount Annan is the African Olive, (*Olea europaea* subsp. *cuspidata*). Originally introduced from South Africa as a garden plant, this weedy tree has spread rapidly throughout Western Sydney. Adult African Olive trees produce around 25,000 fruits each year.

What Can You Do?

You're the best witness of changes in your local area: If you notice new and unfamiliar plants appearing in bushland near you, please send The Australian Botanic Garden photos and location information (mount.annan@bgcp.nsw.gov.au)

Significant spread of weeds is particularly likely after fires or other disturbances, and tracking the spread is the first step in controlling invasion.

The seeds of many weeds are dispersed by animals. You can help stop the spread! Check clothing and your pet's fur before leaving infested areas and remove the fluffy or spikey seed heads. Learn how to identify weeds at NSW WeedWise.

weeds.dpi.nsw.gov.au/

weeds.org.au/

www.environment.gov.au/biodiversity/invasive-species/weeds

Seeds and Songlines

Bugam (Bundjalung language), Black Bean
Castanospermum australe
Fabaceae — Pea family
Cultural knowledge shared by Clarence Slockee

The towering rainforest tree Black Bean is known as Bugam by the Bundjalung people of northern New South Wales. Following spectacular orange-red flowers in summer, Bugam seed-pods hang amongst the glossy leaves high in the canopy — up to 40 metres from the ground. These grow to around 25cm in length, falling to the ground when they ripen in autumn. The large pods hold seeds that are highly toxic, but First Nations peoples used a complex process of pounding and soaking to render them edible.

Over tens of thousands of years, First Nations peoples planted Bugam seeds along travelling routes and gathering places. The Botanic Garden's ecology team worked with Traditional Owners to study the trees along the Nguthungulli Songline, which traverses the main ridge of the Nightcap, Order and McPherson Ranges, inland from Byron Bay in northern New South Wales. They found genetic evidence that supported cultural knowledge, highlighting how First Nations people shaped today's ecological communities by deliberately dispersing food plants.

One of the toxic chemicals found within Bugam seeds, castanospermine, has been shown in clinical trials to be effective against the viruses causing HIV, Dengue fever and Hepatitis C. Castanospermine may be developed into a medicine for treatment of these viruses.

Online Resource

Research Partners:

Northern Rivers Connecting Country Alliance Aboriginal Corporation

Firesticks Initiative, Macquarie University, University of Queensland, Yale University, Australian Institute of Botanical Science.

www.rbgsyd.nsw.gov.au/Science/Our-work-discoveries/Evolutionary-Ecology/Rainforest-dispersal-and-dynamics/Black-bean-distribution-and-dispersal

youtu.be/hEOAJM42MA4

www.youtube.com/watch?v=4l3_x4d7DwU&feature=youtu.be

Connection to Country

Gadi (Gadigal language), Grass Tree, *Xanthorrhoea* sp.

Connection to Country has always been the heart of Australian First Nations' cultures. Embracing this, we can find a sustainable future together.

Across this great southern land, mighty trunks stand their ground. Crowned by an explosion — a shock of slender leaves, and spears of sweet flowers reaching skywards. For millennia, grass trees (*Xanthorrhoea* species) have held cultural significance for First Nations peoples. The plants give food and medicine, fire-making materials, tools and hunting weapons, but more than that, they are a powerful emblem of the First Nations philosophy of connection and custodianship between people and place.

The Gadigal clan, whose traditional harbour-side lands include the site of the Royal Botanic Garden Sydney, hold grass trees at the core of their being: Gadi is Grass Tree, and gal is people… men are Gadigal — men of the Grass Tree, and women are Gadigelleon — women of the Grass Tree. Many First Nations peoples shared their name with culturally significant plants, a demonstration of profound connection between people, plants and place.

Grass trees are embedded into Australian culture in other surprising ways. Grass tree resin is known as 'Yacca' in the Nunga language of South Australia. Harvesting Yacca is time-consuming and difficult, and the origin of the Aussie slang, 'hard yakka'!

Related Existing Garden Learning Resources:

www.australianbotanicgarden.com.au/Learn/Living-Learning/Primary-School-Resources/More-trees-Yes-please!

www.australianbotanicgarden.com.au/Learn/Living-Learning/Primary-School-Resources/The-Superpowers-of-Plants

www.australianbotanicgarden.com.au/Learn/Living-Learning/Primary-School-Resources/Bushfires-in-Australia

Research and Conservation

For almost two centuries, the Royal Botanic Gardens and Domain Trust has been collecting and studying plants from around the world. Research collections of living and preserved plants are a vital record of diversity. Our scientists use new methods and technologies to study plant biology to understand how plants grow and reproduce — this is the first step in saving species.

The Australian Botanic Garden Mount Annan is home to the Australian PlantBank, and the new National Herbarium of NSW will open in 2021. They are world-class scientific research and conservation centres, dedicated to safeguarding botanical diversity.

Ten percent of Australian species are threatened, in danger of extinction — and over 600 species of NSW flora are now considered endangered, and vulnerable. PlantBank holds millions of living seeds, gathered from wild plants in Australia and beyond. This is an insurance against extinction, and the seeds are used for conservation of wild ecological communities.

We journey into the wilds to study communities of plants, animals and fungi. We investigate natural systems: How do different elements interact, compete, protect and support each other? We exchange ideas within Australia and around the world, and work with knowledge custodians, communities and scientists.

We invest in people and technology. We develop innovative processes and methods to investigate plants in new ways. We continue to find solutions, sharing and applying our knowledge to protect and restore threatened ecological communities.

Every year we plant hundreds of trees in our Botanic Gardens and conservation bushland areas. We grow and study threatened plants to learn how we can protect them in the wild. We contribute to restoration projects, repairing damaged ecological communities. We investigate ways to help plants cope with the challenges of disease and climate change.

POEM FOREST

Write a poem. Plant a tree.

The Story

Hi, my name is Tamryn and I'm the former Artistic Director at Red Room Poetry, where the dream of POEM FOREST first sprouted. I grew up in a plant nursery and was named after the Tamarind tree. Being in nature, listening to the leaves and songs of insects has always been a big part of my life and my writing. I'm fascinated by the way nature shapes our stories, our DNA, and how trees become our books, homes, cubby houses, bodies, medicine, pencils, our very breath … but sometimes we still take it for granted.

By deepening our connections with nature through poetry, honouring habitats, and planting trees to care for Country, hopefully POEM FOREST can help us see how much nature is a part of us and we are part of it.

It takes many years and hands to make a forest. POEM FOREST wouldn't be possible without all of you sharing your words and the web of people who support its growth like mycelium.

With special thanks to our first Poem Forest Patron, John B. Fairfax, AO and those who have shared their ideas, watered the roots, turned the soil and nurtured Country across the Red Room Poetry team, Wollongong City Council and our creative communities.

~ Tamryn Bennett
Founder, POEM FOREST

This is a unique way of engaging hearts and minds through poetry, connecting to Country, as well as exploring the value of trees and nature and all the benefits they provide.

We have a big target of increasing the tree canopy cover in Wollongong from the current 17%, to our goal of 35%-40%. With some of the lowest canopy cover in all of NSW, these trees are critical in creating a better future.

We couldn't be happier to see so many of our streets, parks, Tiny Forests and natural areas grow – all thanks to everyone involved in POEM FOREST, especially those of you sharing your words and planting up your own gardens.

~ Paul Tracey
Manager Open Space &
Environmental Services,
Wollongong City Council

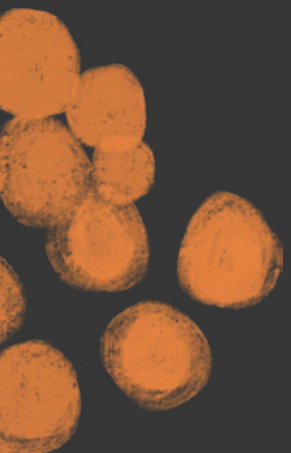
POEM FOREST
Partners and Supporters

Red Room Poetry

Red Room Poetry's vision is to make poetry in meaningful ways. Our poetic projects are created in collaboration with a spectrum of poets, communities and partners for positive impact.
redroompoetry.org

Wollongong City Council

Wollongong City Council and Wollongong Botanic Garden are partnering with POEM FOREST to help grow Wollongong's urban forest. Through the combined effort of the community in planting today, we can create a better tomorrow.
wollongong.nsw.gov.au/greening



Supporters

Sincere thanks to our generous Partners and Supporters who have made the POEM FOREST possible:

Craig and Joy Lawn

Corban & Blair

See full list of supporters

Curriculum Links

Australian Curriculum priorities and outcomes supported by *Poem Forest* include English, Science, Sustainability, Aboriginal and Torres Strait Islander Histories and Cultures, The Arts, Technologies, and Humanities and Social Sciences.

English

F – (ACELA1426) (ACELA1429) (ACELA1430) (ACELA1431) (ACELA1432) (ACELA1433) (ACELA1434) (ACELA1435) (ACELA1439) (ACELT1575) (ACELT1783) (ACELY1646) (ACELY1650) (ACELY1651) (ACELY1652)
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Yr 8 – (ACELA1542) (ACELA1547) (ACELT1768) (ACELT1630) (ACELY1738) (ACELY1810)
Yr 9 – (ACELA1553) (ACELA1770) (ACELA1557) (ACELT1635) (ACELT1637) (ACELT1773) (ACELY1747) (ACELY1748)
Yr 10 – (ACELT1643) (ACELT1644) (ACELY1753) (ACELT1814) (ACELT1815) (ACELY1757)
Yr 11 – Literature, Create Imaginative Texts
Yr 12 – Literature, Create Imaginative Texts

Science

F – (ACSSU002) (ACSSU004) (ACSHE013) (ACSHE021) (ACSIS014) (ACSIS233) (ACSIS012)
Yr 1 – (ACSSU211) (ACSHE022) (ACSHE035) (ACSIS024) (ACSIS029)
Yr 2 – (ACSSU030) (ACSHE034) (ACSHE035) (ACSIS037) (ACSIS042)
Yr 3 – (ACSSU044) (ACSSU073) (ACSHE050) (ACSHE051) (ACSIS053) (ACSIS060)
Yr 4 – (ACSIS064) (ACSHE062) (ACSIS071)
Yr 5 – (ACSSU043) (ACSHE083) (ACSIS231) (ACSIS093)
Yr 6 – (ACSSU094) (ACSHE100) (ACSIS232) (ACSIS110)
Yr 7 – (ACSSU111) (ACSSU116) (ACSHE223) (ACSHE120) (ACSHE121) (ACSIS124)
Yr 8 – (ACSHE226) (ACSHE135) (ACSHE136) (ACSIS139) (ACSHE226) (ACSHE135) (ACSHE121) (ACSHE136)
Yr 9 – (ACSHE158) (ACSHE228) (ACSIS164)
Yr 10 – (ACSHE158) (ACSHE192) (ACSHE230) (ACSIS198)