

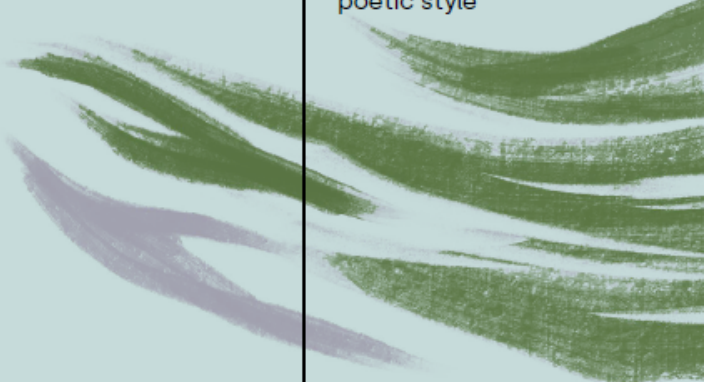
Quality Criteria

This Quality Criteria has been established by Red Room Poetry and judging panels in consultation with NSW Public Schools.

The purpose of the Quality Criteria is to encourage students and teachers to explore, and experiment with a range of poetic techniques, as well as to ensure poems meet publication standards.

The Quality Criteria aims to enrich the creation of excellent poems and acts as an evaluative framework that enables judges to award poems based on artistic merit.

QUALITY CRITERIA	BELOW STANDARD	BENCHMARK	OUTSTANDING
PERSPECTIVE (AKA POV, WRITER'S VOICE)			
Degree to which the poet establishes: <ul style="list-style-type: none"> • a distinctive voice, persona, or speaker • clear or purposefully ambiguous tone • extraordinary perception of nature • insight into nature or the student's experience or world • attitude towards their choice of subject matter 	<ul style="list-style-type: none"> • The focus of the poem is difficult to identify and student seems unsure of their attitude towards nature • Limited personal voice or clichéd perspective • Limited description makes it difficult to recognise or identify nature in the poem • Does not explore the significance of nature 	<ul style="list-style-type: none"> • Intentional perspective (there is a focus on an idea, feeling or experience) • Evidence of the poet's individual voice • Provides insight into the natural world or their experience, even if unsophisticated • Effective description or evocation of the natural world • Intentional exploration of the significance of nature 	<ul style="list-style-type: none"> • Controlled perspective • Distinctive voice • Perceptive insights about themselves or their natural world • Sophisticated or highly effective description or evocation of nature • Meaningful/ affective insight into the significance of nature
COMPLEXITY OF THE POEM			
Degree to which the poet achieves: <p>a) Tension in words and ideas through:</p> <ul style="list-style-type: none"> • an engaging challenge, or paradox • effective ambiguity, multiple meanings • suggestion of connotations beyond the literal • defiance of predictable syntax • use of balance, parallelism, contrast <p>b) Compression to create an intense poetic experience through:</p> <ul style="list-style-type: none"> • avoiding unnecessary words • economy of meaning • distillation, condensation of ideas or feelings <p>c) Surprise through:</p> <ul style="list-style-type: none"> • challenging assumptions • providing a new way of looking at nature 	<ul style="list-style-type: none"> • Demonstrates little understanding of the compressed nature of poetic expression • Unnecessary and/or unimaginative details or vital detail is missing • Poetic style is appropriate and effective 	<ul style="list-style-type: none"> • Demonstrates understanding of the compressed nature of poetic expression • Some tension • A sense of wonder and discovery • Writes with honesty and authenticity 	<ul style="list-style-type: none"> • Achieves complexity and textual integrity through the use of tension, compression and surprise which creates an intense and challenging poetic experience • Demonstrates an exceptional poetic style



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VOCABULARY, SOUND AND SYNTAX			
<p>The degree to which the poet effectively uses:</p> <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Imaginative, thoughtful, fresh use of vocabulary • Rhythm is mostly consistent with the sense of the poem • Syntax that generates sound qualities 	<ul style="list-style-type: none"> • 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			
<p>The degree to which the poet effectively:</p> <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Simplistic and/or unimaginative figurative structures • Lack of imagery or a clichéd or confusing use of imagery • Abstract statements separate from concrete imagery 	<ul style="list-style-type: none"> • Figurative structures (which are mostly original) show the relationship of the concrete to the abstract • Clear images are used to portray ideas 	<ul style="list-style-type: none"> • 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
SPATIAL DESIGN			
<p>The degree to which the poet demonstrates a visual concept through:</p> <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • Unintentional or random design • Visual layout inconsistent with the content of the poem • Visual layout distracts the reader 	<ul style="list-style-type: none"> • Intentional design • Use of visual layout to assist the reader to access meaning in the poem 	<ul style="list-style-type: none"> • Careful and/or subtle design • Deliberate crafting of visual layout to enhance the reader's response to the poem