

**THE
RED
ROOM
COMPANY**

POETRY IN UNUSUAL
AND USEFUL WAYS

THE RED ROOM COMPANY



2015

**Teaching
& Learning
Resources**

**Red Room
Poetry Object
2015:
poems inspired
by special
objects**

**“the whole universe
is in your tiny mouth”**

**- SAIIESHA, METHODIST LADIES'
COLLEGE, WA**

**“Its silence loud
enough to shatter
sorrow”**

**- MATTHEW, NERANG STATE
HIGH SCHOOL, QLD**

**“When you fall over,
I want to fix you”**

**- SOPHIE, NORTH FITZROY
PRIMARY, VIC**

**“before the fire of money,
burned my happiness”**

**- CONOR, MONA VALE PUBLIC SCHOOL,
NSW**

**“Minotaurs are becoming
extinct as usual”**

- RILEY, LUDMILLA PRIMARY SCHOOL, NT

**“Auroras of emotions locked inside,
like lions staring,
alone in luminescent prisons”**

- CAMERON, KAMARU HIGH SCHOOL, NZ

**“Hold it to your ear, let it
breathe out its secrets”**

**- SIAN, GLENMORE ROAD PUBLIC
SCHOOL, NSW**





CONTENTS

OVERVIEW

Welcome to <i>Red Room Poetry Object</i>	3
Overview of <i>Red Room Poetry Object 2015</i>	4
What is Red Room Poetry Education?	5

INFORMATION FOR TEACHERS

<i>Red Room Poetry Object</i> activity	6
Submission guidelines	6
Seeking parental / guardian's permission for publication	6
Curriculum links	7
Book a poetry workshop in your classroom	8
How to use the learning activities	9

STUDENT HANDOUTS AND ACTIVITIES

Talismanic object forms	10
Example student talismans	12
Example student, teacher and commissioned poems	13
Writing activities	16
Object poem template	20

STUDENT RECOGNITION

How is <i>Red Room Poetry Object</i> judged?	21
How will <i>Red Room Poetry Object</i> recognise and reward student achievement?	22
Quality criteria	23
Contact details	27

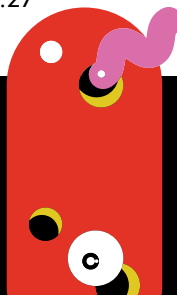
WELCOME TO RED ROOM POETRY OBJECT

Our special objects are like time machines, transporting us deep into childhood memories and dreams closest to our heart. From weathered favourite toys and family heirlooms, to shiny new treasures, these objects hold the power to transform our experiences and inspire our imaginations.

A warm welcome and thank you to all the teachers, students and parents sharing special poems in *Red Room Poetry Object 2015*. We look forward to publishing original pieces that make us marvel.

For full project details and free writing resources, keep reading, or contact Education Manager, Toni Murphy, with questions and suggestions.

Toni Murphy
 Education Manager
 The Red Room Company
education@redroomcompany.org
 02 9319 5090



OVERVIEW OF RED ROOM POETRY OBJECT 2015

Red Room Poetry Object is a free poetry-writing competition for students Years 3-10. Created by The Red Room Company, *Red Room Poetry Object* invites young writers and their teachers to submit poems about objects that are special to them. In 2014 *Red Room Poetry Object* connected over 130 school communities and published 2552 student and teacher poems. In 2015 we hope to inspire and be inspired by even more student and teacher poetry from across the country.

Red Room Poetry Object is open to all AUSTRALIAN and NEW ZEALAND schools.

ENTRY DATES

COMPETITION OPENS
MONDAY 20TH APRIL, 2015

SUBMISSIONS CLOSE
FRIDAY 18TH SEPTEMBER, 2015
(LAST WEEK OF TERM 3, 2015)

HOW TO BE INVOLVED?

Step 1: Register your school
redroomcompany.org/poetry-object/register/

Step 2: Download free Poetry Object teaching and learning resources
redroomcompany.org/projects/poetry-object-resources/

Step 3: Once you have registered your school, you'll be sent a link to the online submission form where you can upload student poems.

RESOURCES

A range of multimodal poetry resources are available from redroomcompany.org/projects/poetry-object-resources to support teachers as they implement Poetry Object activities with their students.

LINKS

Project page:
redroomcompany.org/projects/poetry-object/

Registration:
redroomcompany.org/poetry-object/register/

Resources: redroomcompany.org/projects/poetry-object-resources/

PUBLICATION

Red Room Poetry Object provides students with creative opportunities to compose and publish their own poetry. All submitted poems are published on The Red Room Company's website, redroomcompany.org.

EXHIBITION

An exhibition of winning and commended poems will be displayed after the competition closes. Schools are also encouraged to organise their own display, reading event or installation of poems and images of objects.

STUDENT RECOGNITION

Certificates of achievement are awarded to all participants. Prizes are awarded for Best Student Poem (Primary), Best Student Poem (Secondary), Best Teacher Poem and Best School Installation.

CONTACT

For more information visit Red Room Poetry Object or contact Education Manager Toni Murphy education@redroomcompany.org 02 9319 5090.

WHAT IS RED ROOM POETRY EDUCATION?

Red Room Poetry Object is created by The Red Room Company, a not-for-profit arts organisation that creates unusual and useful poetry projects to transform expectations of, and experiences with, poetry. Founded in 2003 by Artistic Director, Johanna Featherstone, The Red Room Company has since worked with more than 700 poets to produce 30 major public arts projects and programs across Australia.

Red Room Poetry Education inspires students and teachers to create, perform and publish poetry. We enliven experiences with poetry by bringing contemporary Australian poets into classrooms across the country to run workshops that awaken imaginations, support creative opportunities and curriculum outcomes.



To organise a poetry workshop
contact Education Manager,
Toni Murphy
education@redroomcompany.org
or visit redroomcompany.org

**RED ROOM POETRY EDUCATION
IS PROUDLY SUPPORTED
BY THE GRAEME WOOD
FOUNDATION.**

RED ROOM POETRY OBJECT ACTIVITY

INDIVIDUAL ACTIVITY:

Each student is asked to compose a poem inspired by an object that is special or meaningful to them. This object is known as a 'talismanic' object. The poem should have a title and be no more than 20 lines in length. Students may write in any form or genre.

GROUP ACTIVITY:

Within their school, year or class group teachers are encouraged to publish and display the poems produced by students in a group installation of their own interpretation, that showcases the work of all participants. Possible approaches to such an installation are outlined in the downloadable handout [Examples of School Installations](#) in the resources section of the website.

Schools are asked to submit a digital photograph of this group installation and a written explanation of their approach to their group's talismanic object poem installation.

The written explanation should be no more than 250 words in length.

ENTRY DATES

COMPETITION OPENS
MONDAY 20TH APRIL, 2015

SUBMISSIONS CLOSE
FRIDAY 18TH SEPTEMBER, 2015
(LAST WEEK OF TERM 3, 2015)

Entries should be submitted electronically via the online entry form.

INDIVIDUAL TEACHER OR SCHOOL STAFF MEMBER:

Teachers and staff at participating schools are also encouraged to submit their own poem alongside their students. A prize is also awarded for Best Teacher Poem.

HOW DO STUDENTS AND TEACHERS SUBMIT THEIR POEMS?

STEP 1: Register your school
redroomcompany.org/poetry-object/register/

STEP 2: Once you have registered your school, you'll be sent a link to the online submission form where you can upload student poems.

SEEKING PARENTAL PERMISSION FOR PUBLICATION

It is the responsibility of all participating schools to seek the permission of parents or guardians for their child's work to be published. Student work will be published on The Red Room Company website and may potentially be exhibited at a concluding event.







Student work will only be identified by first name and school. No surnames will be published. All students and teachers retain copyright to their poems.

FREE TEACHING AND LEARNING RESOURCES

To support teachers as they implement the project, a range of freely downloadable, professionally developed [teaching and learning resources](#) are available from the *Red Room Poetry Object* webpage. Like all Red Room Poetry Education resources, these materials encourage creativity while enriching Australian Curriculum (English) outcomes.

We support the sharing of learning resources, that's why we make *Red Room Poetry Object* free! We do ask, however, that teachers credit The Red Room Company as copyright holders and creators of The Poetry Object resources.

RESOURCES INCLUDE:

-  warm-up and pre-writing activities
-  avoiding cliché and original imagery worksheets
-  poem writing templates
-  NAPLAN style questions
-  Powerpoint presentations
-  quality criteria

Also featured are examples of poems about special objects from past Poetry Object participants and poets commissioned by The Red Room Company. Teachers are encouraged to explore the [Red Room Poetry Object website](#) with their students and consider the work of other students, schools and commissioned poets who have previously participated in *Red Room Poetry Object*.

As the project is open to Years 3-10 across a diverse spectrum of schools, teachers are encouraged to select those resources that suit the needs and interests of their students.

Please feel free to contact Toni Murphy, The Red Room Company's Education Manager, if you would like assistance or advice about implementing Poetry Object activities with your students.

CURRICULUM LINKS

Australian Curriculum (English) outcomes supported by *Red Room Poetry Object* activities include: www.australiancurriculum.edu.au/english/Curriculum/F-10

Yr 3 (ACELT1596) (ACELY1792) (ACELY1678) (ACELT1600) (ACELT1791)
Yr 4 (ACELT1607) (ACELT1606) (ACELY1690)
Yr 5 (ACELT1611) (ACELT1608) (ACELT1610) (ACELY1704) (ACELY1705)
Yr 6 (ACELY1714)(ACELT1617) (ACELT1618) (ACELA1523) (ACELA1525) (ACELT1800)
Yr 7 (ACELT1803) (ACELT1805) (ACELY1726) (ACELY1725)
Yr 8 (ACELY1810) (ACELT1768) (ACELT1630) (ACELY1738)
Yr 9 (ACELT1637) (ACELT1773) (ACELY1747) (ACELY1748)
Yr 10 (ACELT1814) (ACELT1815) (ACELY1757)



BOOK A POETRY WORKSHOP IN YOUR CLASSROOM

If you'd like to take your poetry unit to the next level, contact The Red Room Company to organise a poetry workshop at your school.

Having a poet live in the classroom is something students never forget as it enlivens experiences with poetry and awakens their imaginations.

So far, in my opinion, this has been the best art program we've run at school for sure. For sure eleven out of ten. Definitely. I'm ready to go again. I'm ready to book another workshop for sure.

~ Teacher, 2014 Poet-in-residence program

If we can't travel to your regional area with a poet in your classroom talk to us about our digital workshops and we can stream a poet into your classroom for a live, interactive workshop experience.

To find out more about The Red Room Company's in school and digital poetry workshop costs and structures head to our website - [workshop costs and structures](#).

To organise a poetry workshop contact Education Manager, Toni Murphy
education@redroomcompany.org or visit redroomcompany.org



HOW TO USE THE LEARNING ACTIVITIES

The following pre-writing activities are designed to help students develop imagery before they begin writing their own object poem. Feel free to select the writing prompts that best suit the needs and abilities of your students.

Teachers are asked to distribute and explain information about the competition handout pages (10-20). To introduce the project and poem activities we recommend teachers spend one or two lessons using the teaching and learning resources provided by The Red Room Company. These teaching and learning resources help to encourage and provide models for the drafting of student writing.



PRE-WRITING ACTIVITIES ARE DESIGNED TO HELP STUDENTS:

- overcome poetry anxiety by beginning with smaller, more achievable and scaffolded writing tasks
- appreciate the importance of original imagery in poetry
- avoid clichés in their writing
- understand the importance of word choice in poetry
- consider structure: the impact of lineation and stanza breaks
- practice describing and writing about an object
- recognise how their writing is a response to the writing of others
- understand the importance of drafting
- consider audiences for the writing

It is useful to read through the prompts with the class before they begin this task. Students can work silently and individually through the prompts, completing them at their own pace.

An alternate strategy is to choose 10-15 prompts and read them aloud. The class completes the writing prompt silently, and then waits for the next prompt. One advantage of reading prompts aloud is that students write quickly and don't have a chance to think about the final form or content of their poem as they complete the pre-writing task. A gradual reveal of text on a data projector can work well here.

You might ask students to complete this pre-writing task as homework. This can work well where teachers feel uncomfortable about students bringing objects to class.

Other free writing prompts that consider the literary terms and devices commonly used in English-literacy testing are available from the *Red Room Poetry Object* resource page redroomcompany.org/projects/poetry-object-resources/

STUDENT HANDOUT



2015

Red Room Poetry Object is a national poetry competition that invites students and their teachers to submit poems about objects that are special to them. Special 'talismanic' objects that inspired poems in 2014 included a fossil, a trampoline, a stamp collection, a gum tree and a babushka doll. One student even wrote about his rice cooker!

All poems submitted to *Red Room Poetry Object* will be published on The Red Room Company's website. An exhibition of commended poems will also be displayed after the competition closes.

Red Room Poetry Object winners will receive judge's commendations and a poetry prize pack.

WHAT IS A TALISMANIC OBJECT?

Talismanic objects are often said to be an object that brings a person protection or good luck. Some people carry coins, a ring or a piece of jewellery as a good luck charm. The second type of talismanic object can also be seen as an object that is special to you.

It may not be worth anything to anybody else. It could be something that is only precious and important to you. It is this second type of talismanic object, the one that is an object that is special to you, that will be the subject matter of your poem.

WHAT ARE MY RESPONSIBILITIES AS A STUDENT?

To complete this project you will need to bring your talismanic object to class on a date specified by your teacher. If you do not have your talismanic object in class for the required lesson it will be difficult to complete the activity.

Talk to your parents about bringing your talismanic object to school. They may prefer you to bring a photograph of it to class. If the object belongs to someone else, or you share ownership, you must seek permission before bringing it to school.

In order to safeguard your talismanic object you will need to take responsibility for it in the school environment. This may mean leaving your object with your teacher or the school office once you arrive at school. It may mean securing your talismanic object in your locker until your lesson.

Follow your teachers' instructions on how to best look after your precious object.

STUDENT HANDOUT



I will bring my talismanic
object to class on the
following day and date:

--/--/----

2015

TALISMANIC OBJECT POEM ACTIVITY:

Your project is to compose a poem about a talismanic object.

A talismanic object is an object that is special to you.

The choice of genre or the form of poem is up to you.

**YOUR POEM SHOULD BE NO MORE THAN 20
LINES IN LENGTH.**

Remember that your poem does not need to rhyme. Your object poem has two purposes:

- 1) to describe your talismanic object for a reader who is unfamiliar with it **AND**
- 2) to explain to the reader why your object is special to you

Before you begin to draft your poem you will complete a free writing exercise that will help you to develop ideas and material for your poem.

STUDENT HANDOUT

EXAMPLES OF STUDENT TALISMANS



STUDENT HANDOUT

RED ROOM POETRY OBJECT ON ABC RADIO NATIONAL

[Listen](#) to more student and teacher poets from Poetry Object 2014 read their winning and highly commended poems on

[ABC Radio National](#).

EXAMPLES OF TALISMANIC POEMS

SON

My Pop called me "Son"
after a week in the bush
Quad biking and hunting
But quickly corrected himself

"Women drivers!" he exclaims
as he swerves and speeds through traffic

The youngest grandchild
The only male grandchild
receives two family heirlooms:
A wallet and a pocketknife

Both owned by now dead
Loved ones

I expect the family rifle
I wonder where I will put it,
Satisfied by the thought of owning
Something with so much history

Instead I receive a necklace
I smile through disappointment

**Lara, Year 9, Elonera Montessori School, NSW
Winning Student Poem (Secondary), 2014**

MY TREE

The sun is setting in the horizon,
The evening breeze begins to blow,
I climb up my tree into its mighty branches,
As the stars in the east start to glow.

A few leaves fall, swirling in the breeze,
They silently dance in my eye,
As the wind carries them along,
As the sunlight begins to die.

The crickets begin to chirp,
The moonlit creatures start to emerge,
Some birds fly over the setting sun,
As the dark blanket of night starts to merge.

I feel different; one with nature,
Up here in the wind, all wild and free,
As if I am connected to the universe,
Me, a small leaf, hanging from my tree.

**Jack, Year 6, Our Lady of the Sacred Heart, NT
Winning Student Poem (Primary), 2014**

STUDENT HANDOUT

HOME MOVIE

That go-cart on the paddock:
wind drying the inside of my grin,
my grip stuck on hot plastic,
the tilt as the front right wheel
lifts off the sunburnt grass.
Caught on film, it's nothing – a slow curve
by a girl who thought she knew.
But I'm still learning, still leaning
into the world's turn

**Jo Morris, Karamu High School, NZ
Winning Teacher Poem, 2014**

THE SNAKE PHOTO

That best thing of all
It running chasing black
All blur of a thing
It shimmer on its belly
You never kill that him
It dangerous and like Rainbow to us
You respect that snake cause
It come to earth from the sky
It bring rain and life
Cant believe I got photo of him
You all gather round
All you mob come here and cheer
This photo I got like rainbow
All over the ground.

**Harriett, Year 6, Borroloola School, NT
Highly Commended, 2014**

TWO DOLLAR POETRY

The comics spread before me
in dull wooden shelves, the wind calling
softly as I continued to browse.

The lingering smell in the pages as thin
as dying sheets. My mother called me closer.
My brother called me away,
But the only call I attended was for passing days.

A pile of intriguing words
names long forgotten
badges spilling everywhere
and objects losing purpose.

Sympathy for unknown was a common occurrence,
my mind often wandering.
The ideas spelt on ageing paper
wrapped neatly in a thin book,
the faded blue a cold touch.
The refreshed mind was presented with a shining coin.
A grandmother gave me what is now mine.
The bold letters and sweet thoughts
collected in a simple rhyme.

**Alyssa, Year 9, St Clair High School, NSW
Highly Commended, 2014**



STUDENT HANDOUT

GROUP POEM ACTIVITY

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

1. As a class, select and discuss a special object.

This object could be something found within your classroom or school or it may be an object of cultural or historical significance.

2. Look carefully at the object, or an image of the object.

3. Individually compose 4-lines in response to the object.
(You can describe sensory details of the object or how it makes you feel).

4. Follow your teacher's instructions before you read your lines aloud to form a group poem.

1.
2.
3.
4.



LISTENING AND SPEAKING ACTIVITY

[Listen to the ABC RN recording](#) of the 2014 commended Poetry Object poems with students and review the written poems from the handout.

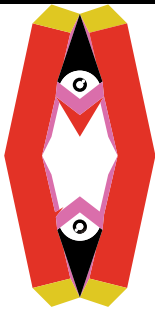
As a class discuss:

1. What were your favourite poems, images or objects and why?
2. What poetic techniques do you recognise in the poems? What effect do they have?
3. What differences did you notice between reading the poems yourself and hearing the students read them?
4. Did you notice any different rhythmic or sound qualities in the poem by listening that you didn't pick up from the written poem?
5. Choose your favourite image or line/s from one of the poems and practice saying it aloud – experiment with:
 - a. Pitch
 - b. Rhythm
 - c. Tone
 - d. Emphasising different words
 - e. Emphasising just the consonants
 - f. Emphasising just the vowels (the vowels hold the emotions of the words)

What did you notice from the experimentation?

Once you've practiced and tried several different ways to deliver the poem, each student will share a line with the class.

STUDENT HANDOUT



GUIDED QUESTIONS FOR FREE WRITING

For this activity you will need a pen and a piece of lined paper.

Clear off your desk so that you have nothing on it except for your pen, paper and your talismanic object.

During this task you are expected to reflect and write silently and individually. There is no need to discuss your responses with anyone else in the room during this free writing activity.

Remember that the purpose of the poem that you will ultimately compose is to describe your talismanic object and explain why it is special to you.

Don't try to write your poem during the free writing. Just focus on writing as much as you can.

Try to answer every question. If you can't answer a question then attempt the next one and come back to it later.

FREE WRITING PROMPTS

PLACE YOUR OBJECT IN FRONT OF YOU ON YOUR DESK.

- Draw your object. Label it in as much detail as you can.
- Imagine you have to describe your object to a person who is blind or to someone who you are talking to over the phone. Describe the appearance of your object.
- Describe the colour or colours of your talismanic object in a sentence or two. List some other objects that are similarly coloured.
- Describe the size of your object. Compare it to at least two other objects that are about the same size.
- Describe the shape of your talismanic object. Compare it to other objects of a similar shape. Make a list of these similar objects.
- Hold your talismanic object in your hand. Describe the texture of your object. Run your fingers over it. Compare it to other objects that have similar texture or feel. Is it smooth or rough?
- Describe what you think it would taste like. (Really, DON'T lick or put the object in your mouth!) Identify some other things you imagine would taste the same as your object (eg. fairyfloss, apple juice).
- How is the object like an animal you know? How might it pounce like a cheetah, or be quiet as a hermit crab? Write a line or two in which you explain how the object is like an animal.
- Use a simile to describe your talismanic object. A simile is a comparison between two things using like, as or than (eg 'rattling like a radiator').

STUDENT HANDOUT

- Use a metaphor to describe your object (a metaphor is a direct comparison where one thing is said to be another).
- Describe your object using a kenning. A kenning is a metaphorical compound or hyphenated word that can be used to describe an object without using the name of the object itself (eg. wave-rider = surfboard).
- Write a sentence in which you use onomatopoeia to describe your object. Your object may not make the sound described by your use of onomatopoeia (eg. 'round ticking moon, tick tick tick).
- Imagine your object can speak. What does it say to you?
- Explain why you decided to bring this object to school as your talismanic object.
- Explain how you, or another person, came to own the object.
- Explain how you felt when you first held, or came to own, the object.
- How long have you owned the object? How old were you when you came to own it or know of it?
- How have you changed since you first came to own or know your talismanic object?
- Where do you keep the object? Explain why you keep it there.
- What is the secret of your talismanic object?

- Imagine you could ask this object one question. What would this question be?
- Imagine you had to give this object away. Who would you give it to? Why?
- Explain how you would feel if you lost the object or it was destroyed. Why do you think you would feel this way?

USING YOUR FREE WRITING

Once you have completed your free writing exercise you can use the material you have produced to help compose your poem.

- Read over your writing and circle or highlight any images or words that stand out or appeal to you.
- Circle or highlight any images or phrases that you feel are poetic or poem-like.
- Circle or highlight any words, phrases or images that describe your talismanic object.
- Circle or highlight any phrases or words, which help, explain why your talismanic object 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 that is circled or highlighted onto a new sheet of paper. Put a line through anything on this sheet that you feel is boring, doesn't fit in or you don't think will help you to compose your poem.

Use the material on your new sheet as the starting point or stimulus for your poem.

STUDENT HANDOUT

OVERCOMING CLICHÉS AND USING SPECIFIC IMAGERY

Complete the table by filling in the cliché before composing your own personal or specific image.



STARTER

CLICHÉ/ OBVIOUS IMAGE

SPECIFIC IMAGERY

As black as

night / coal

a world without stars

As slow as

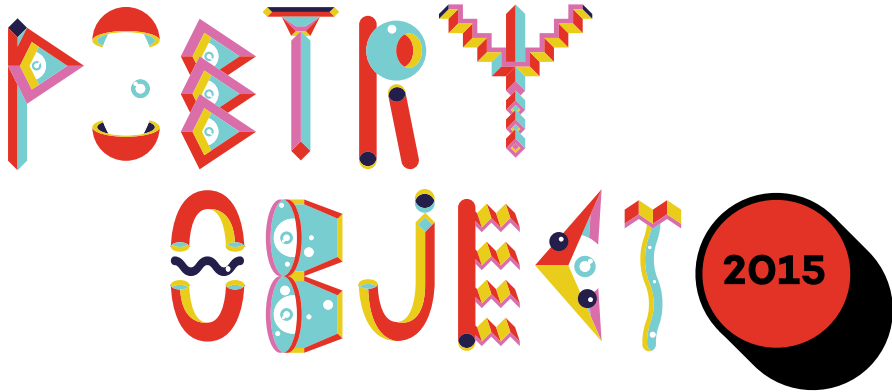
As bright as

As smooth as

As strong as

As delicate as

STUDENT HANDOUT



TALISMANIC OBJECT POEM ACTIVITY

Your project is to compose a poem about a talismanic object.

A talismanic object is an object that is special to you.

YOUR POEM SHOULD BE NO MORE THAN 20 LINES IN LENGTH.

Remember that your poem does not need to rhyme.
Your talismanic object poem has two purposes:
to describe your talismanic object for a reader who is unfamiliar with it

AND

to explain to the reader why your object is special to you.

Name:..... Title:.....

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17.
18.
19.
20.

HOW IS RED ROOM POETRY OBJECT JUDGED?

Red Room Poetry Object 2015 entries will be judged by:

- Contemporary Australian poet, Lisa Gorton.
- The Red Room Company Artistic Director, Johanna Featherstone, Executive Director, Dr Tamryn Bennet and Education Manager, Toni Murphy.

The judges will use quality criteria included on page 23-26.

The Red Room Company will compile a shortlist of finalists from the entry pool for consideration by all judges. The decision of the judges is final and no correspondence will be entered into.



ABOUT POETRY OBJECT JUDGE, LISA GORTON

Lisa writes poetry, essays and fiction. She completed a doctorate on John Donne at Oxford University. Lisa's awards include the Vincent Buckley Poetry Prize, the Victorian Premier's Prize for Poetry and the Philip Hodgins Memorial Medal. Her most recent publications, both with Giramondo, are the poetry collection *Hotel Hyperion* and a novel, *The Life of Houses*.

A NOTE FROM POETRY OBJECT JUDGE, LISA GORTON

"Poetry has survived so long, in such various cultures, there are countless ways for a poem to be brilliant. Really what I am looking for is originality: the sense that you have decided how you want your poem to be - thoughtfully, surprisingly, according to your beliefs.

Once you start to think about it, the decisions that you need to make about your poem open out and out. Is your poem like talking or is it like singing? If it is like talking, is it like someone talking to herself or talking to her friends? Why do you choose that, and what is the difference? Why do your lines end where they do? Do you believe in poetic form? Is form in poetry like patterns in nature: Fibonacci numbers or fractal patterns in clouds? Is form in language like counting out games at kindergarten: a kind of ritual language? Or is form in poetry a set of rules handed down from one generation to the next?

What about words - do the words that you've chosen suit the nature of your talismanic object? Are some words more intimate than others? Are some words more surprising? When you describe an object, do you need to describe its appearance, its history, its meaning or its use? How it is to itself, how it would appear to an alien, or how it is for you?

Once you have made all these decisions, the poem is your own, and what a judge might think of it will not matter much."

HOW WILL RED ROOM POETRY OBJECT RECOGNISE AND REWARD STUDENT ACHIEVEMENT?

Student achievement is recognised via publication of student poems online and in an exhibition of winning and commended poems. All participants receive a Certificate of Achievement.

Individual schools can also recognise student achievement by coordinating a school-based exhibition of student poems and images as well as publication on school websites and newsletters, class notice boards and in readings of poems at assemblies or year meetings.

THE STUDENTS WHO COMPOSE THE WINNING POEMS WILL RECEIVE:

- judging commendations
- a poetry prize pack including a selection of stationary products from The Red Room Company partner Corban and Blair
- a digital poetry workshop with a Red Room Company poet for their class
- publication of their poem on The Red Room Company website
- public display of their poem in the exhibition

THE TEACHER WHO COMPOSES THE WINNING POEM WILL BE AWARDED:

- a selection of Red Room Company publications including the Poems to Share boxed poetry card teaching resource
- a selection of stationary products from The Red Room Company partner Corban and Blair
- publication of their poem on The Red Room Company website

THE SCHOOL THAT PRODUCES THE WINNING INSTALLATION WILL RECEIVE

- a poetry prize pack including a selection of stationary products from The Red Room Company partner Corban and Blair
- publication of their poems on The Red Room Company website
- public display of their poems in the exhibition



QUALITY CRITERIA

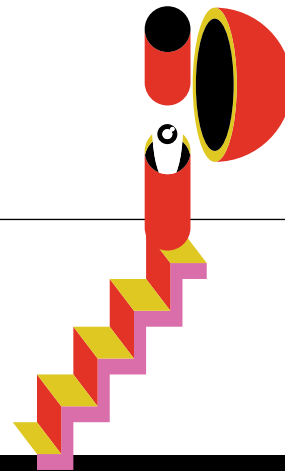
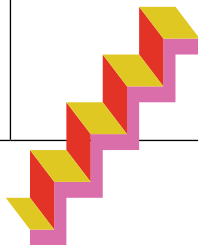
Red Room Poetry Object 'quality criteria' has been established by The Red Room Company and judging panel in consultation with NSW Public Schools. The purpose of the 'quality criteria' is to encourage students and teachers to explore, and experiment with, a range of poetic techniques as well as to ensure poems meet exhibition 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, not subjectivities.

Quality Criteria	Below Standard	Benchmark	Outstanding
<p><u>PERSPECTIVE</u> <u>(AKA POINT OF VIEW, WRITER'S VOICE)</u></p> <p>The degree to which the poet establishes:</p> <ul style="list-style-type: none"> • a distinctive voice, persona, or speaker • clear OR purposefully ambiguous tone • extraordinary perception of the ordinary • insight into the talismanic object 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. Student seems unsure of their attitude to their object • Limited personal voice or clichéd perspective • Limited description makes it difficult to recognise or identify the talismanic object • Does not explore the significance of their talismanic object 	<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 their world or experience, even if unsophisticated • Effective description or evocation of the object • Intentional exploration of the significance of the talismanic object 	<ul style="list-style-type: none"> • Controlled perspective • Distinctive voice • Perceptive insights about themselves or their world • Sophisticated or highly effective description or evocation of the talismanic object • Meaningful/affective insight into the significance of their talismanic object



Quality Criteria	Below Standard	Benchmark	Outstanding
COMPLEXITY OF THE POEM			
<p>The degree to which the poet achieves:</p> <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 poetical 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 the object	<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	<ul style="list-style-type: none">• Demonstrates understanding of the compressed nature of poetic expression• Some tension• A sense of discovery• Writes with honesty and authenticity• Poetic style is appropriate and effective	<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



Quality Criteria	Below Standard	Benchmark	Outstanding
<u>VOCABULARY, SOUND AND SYNTAX</u>			
<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 rhythm evident. Sounds like prose • 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

Quality Criteria	Below Standard	Benchmark	Outstanding
<u>IMAGERY AND FIGURATIVE DEVICES</u>			
<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 divorced 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

Quality Criteria

Below Standard

Benchmark

Outstanding

SPACIAL DESIGN

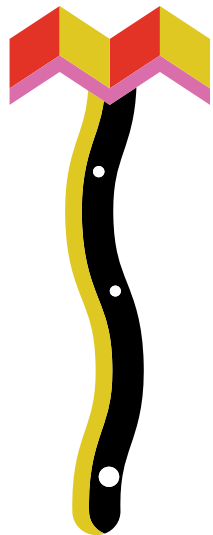
The degree to which the poet demonstrates a visual concept through:

- 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



CONTACT DETAILS

If you would like to discuss any aspect of *Red Room Poetry Object* please contact:

THE RED ROOM COMPANY

Toni Murphy

Education Manager

Office: 02 9319 5090

Email: education@redroomcompany.org

You can also read more about *Red Room Poetry Object* and The Red Room Company via the links below:

redroomcompany.org/projects/poetry-object/
redroomcompany.org/education

Proudly supported by
The Graeme Wood Foundation

