



TEEN ARTS HOLISTIC SCORING GUIDE

POETRY

Dimension	Distinguished	Advanced	Proficient	Emerging	Not Observable
Communication: <ul style="list-style-type: none"> • Clarity of Purpose • Creative/Unique Descriptions • Concise Structure • Impactfulness 	<p>Purpose of poem is clear. Situation or subject described in poem is creative and unique.</p> <p>Poem's message is clear to reader. Well developed poetic arc (Beginning, middle, end).</p>	<p>Purpose of poem is mostly clear. Subject and poem's message are mostly clear and unique.</p> <p>Contains a poetic arc.</p>	<p>Purpose of poem and message are somewhat unclear. Subject of poem is not unique.</p> <p>Poetic arc is undeveloped.</p>	<p>Purpose of poem and message are mostly unclear. Subject of poem is somewhat cliché or unoriginal.</p> <p>Weak poetic arc.</p>	<p>Purpose of poem is unclear. Subject of poem is cliché and unoriginal.</p> <p>No poetic arc.</p>
Language: <ul style="list-style-type: none"> • Use of Poetic Devices • Word Choice • Originality • Sound 	<p>Excellent use of language, poetic devices, and diction. Word choice is clear, creative and descriptive.</p>	<p>Good use of language, poetic devices and diction. Word choice is fairly clear, creative and descriptive.</p>	<p>Acceptable use of language, poetic devices and diction. Some bland or awkward word choice.</p>	<p>Poor use of language. Few poetic devices. Diction is unclear and word choice is bland or awkward.</p>	<p>Very poor use of language. No poetic devices. Diction is unclear and word choice is bland or awkward.</p>
Rhythm & Rhyme: <ul style="list-style-type: none"> • Structure • Phrasing • Rhyme Scheme • Musicality 	<p>Form is clear and well structured. Lines are appropriate lengths and proportionate to one another. Line and stanza breaks are sensible and creative.</p>	<p>Form is mostly clear and well structured.</p> <p>Organization of lines and stanzas is logical.</p>	<p>Form is somewhat clear and structured.</p> <p>Organization of lines and stanzas is somewhat logical.</p>	<p>Poem contains very little consistency or logical form. Lines and stanzas appear at random. Transitions are somewhat weak.</p>	<p>Poem contains no consistent or logical form. Lines and stanza lengths vary awkwardly. Weak transitions between lines and stanzas.</p>
Voice: <ul style="list-style-type: none"> • Clarity • Imagery • Engagement • Tone 	<p>Voice is unique, genuine and clear. Writer is aware of audience and effectively engages the reader. Tone is appropriate and consistent.</p>	<p>Voice is mostly unique, genuine and clear. Writer is aware of audience and makes some effort to engage reader. Tone is mostly appropriate and consistent.</p>	<p>Voice is somewhat genuine and clear. Writer has some awareness of audience. Tone is somewhat appropriate and consistent.</p>	<p>Voice is not genuine. Somewhat unclear and unidentifiable. Writer has little awareness of audience.</p>	<p>Voice is unclear and unidentifiable. Voice is not genuine. Writer has no awareness of audience.</p>
Performance: <ul style="list-style-type: none"> • Vocal Intonation & Expression • Volume • Audience Engagement 	<p>Highly effective and expressive intonation used to reinforce change in mood, voice, setting or characterization.</p> <p>Highly appropriate audience volume was used when speaking and performing.</p> <p>Appropriate audience address with high likelihood to engage and entertain.</p>	<p>Effective and expressive intonation used to reinforce change in mood, voice or characterization.</p> <p>Mostly appropriate audience volume was used when speaking and performing.</p> <p>Appropriate audience address. Audience was mostly engaged and entertained.</p>	<p>Intonation was mostly effective and expressive when used to reinforce change in mood, voice or characterization.</p> <p>Audience volume dropped at times making it difficult to hear the poem.</p> <p>Audience was somewhat engaged and entertained.</p>	<p>Intonation was not effective or expressive when used to reinforce change in mood, voice or characterization.</p> <p>Volume was not used effectively. Practice is recommended.</p> <p>More practice in intonation and volume would better engage and entertain an audience.</p>	<p>Not effective. More practice with intonation is strongly recommended. Volume used was not appropriate for audience. A lot more practice in speaking and performing is highly recommended. A lot more practice in intonation and volume is recommended to engage and entertain the audience.</p>



TEEN ARTS POETRY ADJUDICATION

Adjudicator: _____

Writer: _____ School: _____

Title of Piece: _____

Type of Poem: _____ Date: _____

Evaluate each relevant dimension (Column 1) by indicating a high skill level with a plus (+) and an area for improvement with a minus (-). The absence of a plus or minus indicates a proficient/acceptable performance level in the this area or non-relevance of the dimension. For any minus (-) indicated, identify the problem and suggest ways to improve. Circle the rating that best describes the written dimension.

Dimension	Comments	Rating
Communication: ___ Clarity of Purpose ___ Creative/Unique Descriptions ___ Concise Structure ___ Impactful		Distinguished Advanced Proficient Emerging Not Observable
Language: ___ Use of Poetic Devices (symbols, simile, metaphors, onomatopoeia, alliteration, etc.) ___ Word Choice ___ Originality ___ Sound		Distinguished Advanced Proficient Emerging Not Observable
Rhythm & Rhyme: ___ Structure ___ Phrasing ___ Rhyme Scheme ___ Musicality		Distinguished Advanced Proficient Emerging Not Observable
Voice: ___ Clarity ___ Imagery ___ Engagement ___ Tone		Distinguished Advanced Proficient Emerging Not Observable
Performance: ___ Vocal Intonation & Expression ___ Volume ___ Audience Engagement		Distinguished Advanced Proficient Emerging Not Observable

General Comments