

## POETRY

**Definition:** This category includes multi-author anthologies, single-author poems, and single-author collections of poetry. To qualify for judging, entries must be at least 48 pages long, and at least 50 percent of poems must be new, meaning not previously published. Previously published poems include those that have appeared in print in any format (book, journal, anthology, magazine, etc.) or anywhere publicly online (including the nominee's blog or Facebook page but excluding critique groups).

**Judging Guideline:** Poems must include significant themes, characters, situations, or other content about women or sapphically aligned nonbinary people who are romantically and/or sexually attracted to women or sapphically aligned nonbinary people.

### Evaluation Items:

1. Thinking back on the GOLDIE entry you are about to judge, what were your overall impressions, positive and/or negative?

Using a 10-point scale where “1” means you “Totally Disagree” and “10” means you “Totally Agree,” please indicate how much you disagree or agree that each of the following statements describes this GOLDIE nominee.

2. The poet(s) presents chosen pieces in a mindful manner, not a haphazard one.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

3. The poet(s) presents poems in a way that seems neither heavy-handed nor needlessly indirect.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

4. The poet(s) presents poems with the power and/or authority she/they sought to convey.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

5. This work is highly successful for its poetic genre, with each poem contributing to the whole and all poems working together with pleasing unity.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

6. These poems offer sufficient variety in poetic forms—either by using various poetic forms (haiku, sonnets, sestinas, free verse, etc.) or by sticking to one compelling form throughout—to keep readers engaged.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

7. These poems offer sufficient variety in tone, style, and content to keep readers engaged.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

8. These poems create a strong sense of place and circumstance in all poems that require it.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

9. These poems flow in a crisp, powerful way, never becoming too cluttered with unnecessary detail.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

10. The poet(s) possesses a distinct, consistent voice and/or voices that complement one another.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

11. The poet(s) creates clear images that trigger emotions and thoughts.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

12. The poet(s) uses a rich variety of exact, precise words.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

13. The style of writing (e.g., economical, lush, flowery) of the poet(s) underscores the content of the poems.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

14. The poet(s) writes in an engaging way that evokes the senses (e.g., sight, sound, touch, smell, taste) in pleasing proportion.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

15. The poet(s) avoids clichés, instead using effective images, symbols, and figures of speech (metaphors, similes, personification, hyperbole, etc.) to engage the reader.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

16. The poet(s) successfully employs imagery, symbols, figures of speech, or other poetic techniques to prompt readers to imagine or evoke memories, feel deeply, and arouse other emotions/senses.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

17. The poet(s) pays appropriate attention to the sound of the words, using such devices as assonance, alliteration, onomatopoeia, etc., to engage readers if the poems are read aloud.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

18. The poet(s) skillfully uses free verse, rhyme, and/or meter to engage the reader. If the poet writes in free verse, line breaks and line shapes have rationales, rather than sounding like cut-up prose. If rhyme and/or meter are used, these conventions sound natural and unforced.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

19. The poet(s) uses unexpected phrasing, coined words, puns, unusual punctuation and/or spelling, or otherwise plays with language in a pleasing, effective way.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

20. The poet(s) skillfully uses a variety of poetic techniques—sound patterns, syntax, line breaks, double meanings, repetition, visual appeal, etc.—to engage the reader.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

21. These poems have elements (stories, characters, themes, settings, evocative writing, etc.) that will linger in the reader’s mind long after the book is finished.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

22. Readers will be moved by these poems in one or more important ways—perhaps by making them cry or laugh or experience a sense of wonder, hope, sadness, nostalgia, joy, purposeful confusion, and/or other emotions.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

23. These poems will make readers want to read more of the work of the poet(s).

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

24. Characters of various races, classes, cultures, ethnicity, sexual orientation, etc., portrayed in this work are presented in ways that avoid stereotypes.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

25. This work includes significant themes, characters, situations, and/or other content about women who are attracted to other women or sapphic individuals.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

26. This GOLDIE nominee is a splendid example of high-quality books in the **Poetry** category.

Totally Disagree									Totally Agree
1	2	3	4	5	6	7	8	9	10

27. Please summarize your overall thoughts about this book. Constructive criticisms, if any, would be especially helpful. An edited version of your insights and those of other judges—absent any identification—may be shared with the author/editor/compiler(s).