CREATIVE REVIEW ASSIGNMENT: NAPOLEONIC ERA

Directions: For this assignment you will be writing a poem about Napoleon. You may select from a variety of poetic forms (see a couple ideas on the backside) but please adhere to the basic requirements that are listed below.

Basic Requirements…
1) Chose an appropriate **title**.
2) Have a minimum of **15 - 20 lines** (more is acceptable)
3) Establish a **rhyme** scheme (ex. Aabb, or ababab, abcabcdd, etc)
4) Possess rhythm or **natural "flow"**
5) Center your topic on **Napoleonic France** (ex. A tribute to Napoleon, Evaluation of Napoleon's actions, etc)
6) *Incorporate a minimum of **50% of the terms** from your unit overview sheet with accuracy.*
7) Be creative and expressive

What will be grade?
1) Turn in a typed (or artistically handwritten copy) that is worthy of displaying.
2) Share your poem with the class

NAME: _____   **Due on: _____.**

Creative Review Standards	Mastery	Great	Acceptable	Fair	Poor	No Credit
CONTENT: - topic is centered on the Napoleonic era - uses at least 50% of the terms found on the review sheet in the poem with accuracy. - topic is unified	10	9	8	7	6	0
POETIC QUALITIES: - Possess rhythm—or a natural flow - Establishes a recognizable rhyme scheme - Proofread and neat - "Wow" factor	5	4	3	2	1	0
FORMATTING STANDARDS: - Titled - Minimum of 15-20 lines - typed (or artistically handwritten)	5	4	3	2	1	0
PRESENTATION: - Audible, articulate, rehearsed, enthusiastic, eye-contact with audience. - Demonstrates a high level of effort.	5	4	3	2	1	0

Comments: **Total = _____ of 25 points.**

POETIC FORMS SAMPLES (YOU CAN CHOOSE ANY FORM THAT MEETS THE BASIC REQUIREMENTS...)

SAMPLE A: Acrostic Poems
You might be asking yourself, "what is an Acrostic poem?" Acrostic is a Greek term that means 'at the tip of the verse,' this is a form of poetry in which the first letters of each line combine to spell a word that can be read vertically down the poem. Carefully select your word(s) that will read vertically down the poem—A word that captures the essence of this era **and** unifies the poem. (This is essentially your title for the poem...incorporated into the poem itself.)

SAMPLE B: Narrative Poem.
This poem tells a story...that has a beginning, middle, and end. Rhyming is fairly flexible, sometimes has a rhyming couplet that repeats to give emphasis to a key point.

SAMPLE C: The Villanelle: http://www.writing-world.com/poetry/villanelle.shtml
"One traditional form of poetry that can be fun to write, is technically easy compared to the most challenging forms, and often surprises the poet with its twists and discoveries, is the villanelle. It seems to have grown out of native songs, with their frequent refrains and complex rhyming. It has 19 lines."
1) **The first thing you need for a villanelle is a pair of rhyming lines that are the heart of your meaning.**
> *They are all gone away*
> *There is nothing more to say.*
2) **Now put an unrhymed line between these two, to make a three-line stanza:**
> *They are all gone away,*
> *The House is shut and still,*
> *There is nothing more to say.*
3) **The next stanza begins with a line that rhymes with the basic couplet, a line that rhymes with the middle line you added, and (this is the key to this form) the first line of the couplet repeated:**
> *Through broken walls and gray*
> *The winds blow bleak and shrill:*
> *They are all gone away.*
4) **The next stanza has a first line rhyming with "away" and "say," followed by a line rhyming with "still," and then the second line of the couplet repeated:**
> *Nor is there one today*
> *To speak them good or ill:*
> *There is nothing more to say.*
5) **You see how the two lines of the base couplet become more and more meaningful with each repetition. That is why the success of the form depends so much on the careful selection of the couplet. The poem then goes on this way for a total of five three-line stanzas, alternating the two base lines, and ends with a sixth stanza that adds the second line of the stanza one more time:**
> *Why is it then we stray*
> *Around the shrunken sill?*
> *They are all gone away.*
>
> *And our poor fancy-play*
> *For them is wasted skill:*
> *There is nothing more to say.*
>
> *There is ruin and decay*
> *In the House on the Hill:*
> *They are all gone away,*
> *There is nothing more to say.*