

# LIVE LECTURE

## LIST, GHAZAL, and MIDTERM REVIEW

### OUTLINE FOR TONIGHT'S LECTURE

- New vocabulary defined
- List Poems
- Ghazals
- Review for Midterm
  - tips for success
  - your questions
  - what's allowed/not allowed?
- Deadlines and Reminders

### M5 LIST POEMS NEW VOCABULARY

- Define List, Free Verse, Imitation, and Light Verse (forms from our textbook)
- Define anaphora, imagery, and repetition (techniques from lecture)

### M6 GHAZAL VOCABULARY

- Define Ghazal and Couplet (forms from our textbook)
- Define Line and Lyric (techniques from our textbook)
- Define Mystery Yes, Confusion No (technique from lecture)

### DEADLINES

Discussions for List Poem Module due Tuesday by midnight.

Midterm is Wednesday.

List Poem annotations are due Thursday June 4 by midnight.

Your list poem draft and video are due Thursday June 4 by 11:59 pm.

Your peer review of two poems is due Friday June 5.

Your final list poem is due Saturday June 6.

Monday June 8 is our next Live Lecture: the Ghazal and related forms/techniques.

A discussion post to the Ghazal module on Tuesday June 9.

## LIST POEMS

The list poem, also called a catalog poem, is one of the oldest forms of poetry. Lists can be any length, rhymed or unrhymed, and written on any subject. Throughout history, many poets who write love poems choose the simple list form, creating a list of all the awesome wonderful qualities of their beloved. Religious literature often uses list poems and some poets, like Allen Ginsberg, Ted Berrigan, and Walt Whitman, rely heavily on lists to write about history and politics. Whatever the subject, the secret to writing a great list poem is including interesting phrasing, progression, and detail. You'll be pulling through many of the techniques you've learned so far to write your own lively list poem.

Related forms to study in this module include **free verse**, **imitation**, and **light verse**.

You are responsible for knowing the content in these chapters in the textbook even though they're not covered in lecture in detail.

## ANNOTATIONS FOR LIST POEMS

For each [poem](#)  posted in the poem reading packet in the module, quote at least one example of the following techniques and explain how each technique is used in the poem in a sentence or two.

1. anaphora (if there isn't anaphora, say so).
2. imagery
3. alliteration
4. assonance

5. consonance

6. fifth exit

WE WILL JUMP OVER TO THE POEM PACKET HERE AND WALK THROUGH ANNOTATIONS FOR SOME OF THE POEMS TOGETHER.

## WRITING YOUR LIST POEM

You have many choices for your list poem assignment.

Make sure, whatever you choose to do, your poem shows some **anaphora, imagery, and consonance, alliteration, and assonance.**

The poem can be any length longer than 10 lines as long as it doesn't exceed one page.

Video record yourself reading your poem. Use the rubric.

Here's one way to approach the list poem assignment:

<https://www.poetryfoundation.org/articles/70291/the-image-list>

Or you may:

- Imitate any one of the list poems in our packet

Or you may:

- Write a List Poem titled: "Things I Didn't Know I Loved"

The key to success in all of these prompts is THE FIFTH EXIT!

## Participate in Peer Review for your List Poem

Submit your poem for peer review on Thursday of this week.

Give two peers detailed feedback on their poems on each of the following criteria.

- 1 point The poem uses anaphora at the start of at least some of the lines
- 1 point The poem is at least 10 lines long but not longer than one page
- 1 point The poem employs effective sound work throughout (assonance, alliteration, consonance)
- 1 point The poem has at least five fresh clear powerful images
- 1 point The poem is personal and vulnerable and makes a connection to the reader
- 1 point The format of the poem is correct and the use of line is effective for the subject of the poem
- 1 point There are identifiable fifth exits and no clichés in the poem
- 1 point The poem contains some surprises
- 1 point The poem is proofread
- 1 point The poem has a flashlight title

After participating in peer review receiving peer review comments, use the rubric to assess your poem and make any necessary changes as you prepare to submit your poem for a grade.

## MODULE 6: THE GHAZAL—A PREVIEW AND NEW VOCABULARY

- **couplets**
- **line**
  - it's a mini poem
  - something happens
  - it's not a phrase/line break because you felt like it
  - can't delete it and still have your poem/essential
  - = a paragraph in a short story or memoir
- **lyric/lyrics**

- could be sung
- intimate and vulnerable, fresh and true to only your experience
- from the absolutely personal experience of the speaker, no one else!

In this module, we are leveling up. Not only will you learn new writing techniques, we will also take on a more complex poem form, the ghazal. And, we'll focus on why poets choose to write in **couplets--two line stanzas**.

We travel together to the middle East--Persia, specifically, present-day Iraq/Iran-- to learn this very different kind of poetic form—the ghazal. Derived from an Arabic word that means “the talk of boys and girls” (think: hanging out, sweet-talking, flirting), the ghazal is essentially a list poem in couplets, but it’s got some tricky rhymes and repetition moves that enhance the basic list form. Learning these new poetic techniques will help you build more complex, layered, and sonically innovative poems.

In addition to the rhyme scheme and formal constraints, the ghazal poet “tags” their poem in the specific ghazal tradition, putting their name in the final two-line stanza in a clever way.

You’ll learn all the conventions of the ghazal, and also study the specific reasons to write in couplets, and we will talk about the difference between **mystery and confusion**: When is something complex and worth the effort of figuring it out? When is something just....murky for no good reason? You’ll leave this unit with a better understanding of world poetry, non-linear forms, and an entirely new way of looking at form in poetry.

## GHAZAL VOCABULARY

- Knowledge: Define Ghazal and Couplet (forms from our textbook)
- Knowledge: Define Line and Lyric (techniques from our textbook)
  - **lyric/lyrics**
    - could be sung
    - intimate and vulnerable, fresh and true to only your experience
    - from the absolutely personal experience of the speaker, no one else!
    -

- Knowledge: Define **Mystery Yes, Confusion No** (technique from lecture)
  - not everything is spelled out
  - ambiguity is not bad—it reflects the complexity of life
  - sometimes, mystery is welcome
  - confusion means difficult for no reason

## HOW TO RECOGNIZE A GHAZAL IF YOU RUN INTO ONE

- couplets
- non linear
- hub and spoke concept
- super tricky rhyme scheme
- mysterious
- poet's name sewn into final couplet
- subject matter: god, flirting or political statement

# Hip-Hop Ghazal

BY PATRICIA SMITH

Gotta love us brown girls, munching on fat, swinging blue hips,  
decked out in shells and splashes, Lawdie, bringing them woo hips.

As the jukebox teases, watch my sistas throat the heartbreak,  
inhaling bassline, cracking backbone and singing thru hips.

Like something boneless, we glide silent, seeping 'tween floorboards,  
wrapping around the hims, and *ooh wee*, clinging like glue hips.

Engines grinding, rotating, smokin', gotta pull back some.  
Natural minds are lost at the mere sight of ringing true hips.

Gotta love us girls, just struttin' down Manhattan streets  
killing the menfolk with a dose of that stinging view. Hips.

Crying 'bout getting old—Patricia, you need to get up off  
what God gave you. Say a prayer and start slinging. Cue hips.

## REVIEW VOCAB FROM TONIGHT:

- mystery yes/confusion no in the list poems?
- imagery in Hip Hop Ghazal?
- fifth exit in Hip Hop Ghazal?

QUESTIONS??

## MIDTERM REVIEW

For this midterm examination, you have a time limit of two hours. You must access this test through the Chrome browser. The test is open book, open notes but definitions and examples must come from lecture, or from our textbook and/or the poems we have read as a class. Examples can be of your own invention. Don't cut and paste from websites. Don't work with, offer, or accept help from another person.

The exam has two parts.

In **part one** you will be asked to write out definitions for a series of vocabulary words from the course. For each term you will provide a definition and you must also provide an example. **There are 15 terms worth 3 points each.**

In **part two** you will be asked to read two poems. For each, identify the form (3 points), and then annotate the poems by identifying six of the techniques we have been studying (vocabulary from the textbook or from lecture). For each of your six annotations, quote the example in the poem, and explain the use of the technique. Two points each for the six annotated terms.

**Three points for identifying the form; and two points for each successful term annotation (there will be six annotations for each poem).**

Optional: There are **extra credit** points available at the end of the exam. You can earn up to nine points.

## General Guidelines

- Two hours to take the test
- Use the textbook, lecture, and the poems we have read to create your definitions and examples.

## Part One of the Examination

**You are responsible for the material in the textbook and in the lecture. The lecture does not cover everything in the textbook. Make sure you know the assigned reading material for each module.**

- Short answer
- 3 points each
- Fifteen questions
- Every test randomized and different from the others
- Define the term in one or two sentences
- And, then give an example of the term from one of the poems we've read in this class.
- Study the textbook – not everything on the test has been gone over in class
- Review lecture--not everything on the test is in the book
- Review your lecture notes—you need full, specific definitions that show an awareness of the content

## Example Questions and Answers from Part One

1. Define **concrete poem** and give an example.

A concrete poem uses space and it uses sound in order to give the reader a very physical experience of the poem on the page, drawing attention to the actual object being written about in a dramatic way. A concrete poem is a collage of letters, and symbols and the key takeaway is that the letters and words and symbols (like %\$\*) take on a new meaning in the visual effect—it's more like visual art than poetry as we know it.

Example: “Silencio” in the book—the word is repeated many times, in a block, and in the center there is just space, no word, so, concretely “silence.”

2. Define **ballade** and give an example.

A complicated verse with a heavy stress pattern and emphasis on a rhyme scheme, old French form, usually 3 stanzas with 8 lines each.

Example: Villon is the most famous ballade writer and he was a thief. "Ballade of the Hanged."  
From textbook.

Differs from "ballad" significantly.

## Example Questions and Answers from Part Two

- Two poems
- Fifteen points each
- Since authors often place the form in the title, you may not see titles or author names

*Instruction: Read the poem. Identify the form. Identify six techniques from our course: label and explain the use of the technique*

"She Had Some Horses" [poem will be in the exam without the title]

### Form: List poem

Six techniques identified and explained:

- Anaphora: "She had some horses" – refrains throughout the poem repeat exactly. And "She had horses" phrase begins each line in the poem, giving it a powerful almost religious chant feeling and making "horses" start to mean so many things
- Repetition: in addition to anaphora, the poet repeats images: sky, fur, red cliffs, brown thighs, Sand, Creek dance stomp songs, that all come from Native American references.
- Consonance: for sure every three-eight syllables, the sounds link. "razor blades"—the "zee" sound; "eyes" and "thighs" connects those two words—sinister, sexual. The effect is that her thighs can see, they are taking notes.

"brown" and "train" – the horses are machines

- Fifth Exit: for me the whole poem is a fifth exit, using horses as a metaphor for everything that has happened in her life, especially when it comes to relationships, partying, and men, I think?

\_\_\_\_\_. [you will supply a fifth technique--practice on your own]

\_\_\_\_\_. [you will supply a sixth technique--practice on your own]

# FLIP OVER TO STUDY GUIDE

# QUESTIONS, CONCLUSIONS, REMINDERS:

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END.

**Madrigal**

**Calligram**

**Concrete Poem**

Form we are writing:

**Alphabet**

**Related Form: Acrostic**

*Introduction to Techniques: the basics for reading and writing powerful, memorable original poetry, and foundations for thinking about the power and purposes of writing in lines.*

Annotations

Pattern

Sparky word choices

Poem-y

**Alliteration**

**Assonance**

Consonance

Fifth Exit

Flashlight Ti

