

**Grade: 4**

**Lesson Number: 19**

**Unit Name: Poetry**

**Course: Bolī**

**Title: Poetry I**

### **Standards**

#### **Standard 2: Comprehension of Appropriate Passages**

- Students comprehend grade-appropriate reading passages and begin analysis of text.
  - *Students ask questions that are not merely found verbatim in the text, but demonstrate analysis and predictions.*
  - *Students ask questions and support answers by connecting prior knowledge with literal information.*
  - *Students identify structural patterns found in informational text (compare & contrast, cause & contrast, sequential & chronological order) to strengthen comprehension.*
  - *Students evaluate new information and hypotheses by testing them against known information and ideas.*
  - *Students define figurative language (e.g., simile, metaphor, hyperbole, personification) and identify its use in literary works.*
  - *Students follow simple multi-step written instructions (e.g., how to assemble a product).*

#### **Standard 4: Writing Sentences and Paragraphs with a Central Idea**

- Students write coherent sentences and multi-paragraph compositions that develop a central idea.
  - *Students can create multi-paragraph compositions, including a developed topic sentence, and simple supporting facts and details.*
  - *Students learn the formats to write personal and formal letters, thank-you notes, and invitations.*
  - *Students describe the setting, characters, objects, and events using adjectives and appropriate vocabulary.*

### **Objective**

1. Students write an initial draft of a poem that will be edited over several lessons.
2. Students learn different kinds of figurative language and are able to make assumptions about their own poetry and use appropriate knowledge to begin editing processes.

### **Prerequisites**

- Teacher familiarity with poetic forms (attached below).
- This is the first in a five-part series on Poetry and Figurative language lessons. Teacher should read the entire unit's worth of lessons, in order to better understand the process in which students will explore poetry.

**Materials**

- Lined paper
- Construction Paper
- Markers/Crayons/Colored Pencils/Charcoal art pencils, etc.
- Dry/Erase board

**Advanced Preparation**

- This lesson might initially be a little scary for students, as they will be asked to develop a poem without any pre-learning on this topic in the Bolī classes.
- They will be using knowledge from their poetry classes at school if they have had any. Have examples of different topics that you might offer to them. Some topics might be: a place, an emotion, a person (ਕੋਈ ਥਾਂ, ਕੋਈ ਜਜ਼ਬਾਤ, ਕਿਸੀ ਮਨੁਖ ਬਾਰੇ).

**Engagement (20-25 minutes)**

- Begin by asking children to write a poem in Pañjābī.
- Tell them that it can be any topic that they want.
- It can be in any format that they want it.
- Since you will know your class ability best, you can decide if you want children to work in pairs or perhaps give them the option to work in pairs.
- Then, have students illustrate a picture depicting their poems.
- Tell them that this is just a draft of a poem that they are going to expand on over the next several weeks.

**Exploration (30-35 minutes)**

- Now begin talking about what a poem is (attached).
- Children may probably have learnt the different things in school, so have them verbalize them.
- Write them on the board as they tell you and see if you can fit everything on the list below. Choose to do it in English and Pañjābī both.
- Ask the children to try to give you an example for each thing they come up with. If possible have them give you the example in Pañjābī.
- You won't be concentrating on all aspects of the list, but it does give children a good starting point.
- In particular, focus on simile, metaphor, hyperbole, and echo. Have some examples ready to share with the children in Pañjābī.

**Explanation/Extension (5-10 minutes)**

- When children are done then have them reread their poems to themselves and see what kind of techniques they may have used and what kind they may want to use as they revise their poems over the next few weeks.
- As children are doing that, go around and take a look at everyone's poems, try to keep in mind the topics they are using; even write them down if you want for yourself, so that you can get children more suggestions for their topics.

**Evaluation (On-going)**

- This is a good lesson to gauge children's level and understanding through their poetry writing.
- Have children think of other things they want to add to their poetry and also ask them to bring to class one poem that interests them.
- Ask them to try to find a Pañjābī poem, but if they can't find one, they can bring an English one too.
- Once the final version of the poem is done a few weeks later, you can decide to put them up as a class.

## **Teacher Resources**

### *What's in a Poem?*

*Writers use different literary techniques, poetic forms, and sound patterns to create rich imagery and emotional connections with readers. Use this glossary to inspire your budding poet.*

**Alliteration:** *Repeating, within a line or phrase, the same initial consonant sound in several words (the raging river roared)*

**Antonyms:** *Words that have opposite meanings*

**Assonance:** *Repeating, within a line or phrase, the same vowel sounds in words that have different consonants (the mad cat ran)*

**Blank verse:** *Poetry that doesn't rhyme but which has a set meter and rhythm*

**Carpe Diem:** *Latin for "seize the day," a common theme in poetry that emphasizes how life is short so we should make the most of today*

**Echo:** *Repeating sounds, syllables, words, or lines in a poem*

**Homonym:** *Words that have the same pronunciation and spelling but different meanings (game of pool, swimming pool)*

**Homophone:** *Words that are pronounced alike but are spelled differently and usually have different meanings (to, too, and two; write and right)*

**Hyperbole:** *An extreme exaggeration that emphasizes a point but isn't meant to be taken literally (I'll give you a million dollars for that cookie!)*

**Metaphor:** *Describing something by comparing it to another object or thing without using "like" or "as" (The moon was a shining jewel)*

**Onomatopoeia:** *The use of a word that sounds like the thing it stands for (buzz, sizzle)*

**Personification:** *A type of metaphor where human characteristics or feelings are given to an animal, object, or idea (the brave tree)*

**Simile:** *A way of describing something by using "like" or "as" to compare it to something else (Her eyes were like stars.)*

**Synonyms:** *Words that have the same or nearly the same meanings*

### Pañjābī Poetic Aesthetic forms

Each word, phrase, line, verse are a witness to the aesthetic beauty contained within the Gurū Granth Sāhib. The aesthetics can certainly be found throughout, however it seems one of the reason these forms were used was to convey a thought, a message. The Gurūs were not necessarily writing for themselves to fulfill some poetic impulse but rather directly for their audience. They understood very well the psyche of those to whom they were speaking. They understood the experiences, the emotional states, and social, political and religious environment of their audience. Therefore, they explained their message in ways and methods with which their listeners already had a close emotional rapport. They used the same type of tunes, the same type of rhythms so that what they wanted to share was not something foreign or something their audience could not relate to. The images they created, the pictures they painted, the analogies, the similes, the metaphors, and the examples they used were a part of the common man's experience. When the common person read the Gurū's Word he could identify with it as to how it related to the different aspects of his life and it was therefore easier for them to comprehend the true message. The Gurūs used examples from all spheres of life: nature, culture, human relationships etc. The Gurūs did what no other can claim. They brought about revolutionary change through these innovative methods and thus infused a new spirit into the common man. Below are some examples of the different types of aesthetic forms that can be found within the Gurū Granth Sāhib.

**a) Alliteration (ਸ਼ਬਦ ਅਲੰਕਾਰ)** – This is the most popular form where there is an occurrence of the same sound at the start of words. The words are close and are repeated to form a melodious expression, which is easy to remember, for example:

ਸੂਰ ਸਰੁ ਸੋਸਿ ਲੈ ਸੋਮ ਸਰੁਪੇਖਿ ਲੈ ਜੁਗਤਿ ਕਰਿ ਮਰਤੁ ਸੁ ਸਨਬੰਧੁ ਕੀਜੈ ॥ (ਮ: ੧, ਪ. ੯੯੧)

[Burn off the mainsprings of passion, and strengthen the attributes of Truth: this verily, is the inhalation and exhalation of breath; and let poise be the holding of the breath.]

**b) Expressions of Praise (ਉਪਮਾ ਅਲੰਕਾਰ)** – In the form of simile, where one thing is compared to another. For example:

ਧਨੁ ਜੋਬਨੁ ਅਰੁ ਫੁਲੜਾ ਨਾਠੀਅੜੇ ਦਿਨ ਚਾਰਿ ॥

ਪਬਣਿ ਕੇਰੇ ਪਤ ਜਿਉ ਢਲਿ ਢਲਿ ਜੁਮਣਹਾਰ ॥ (ਮ: ੧, ਪ. ੨੩)

[Wealth, the beauty of youth and flowers are guests for only a few days.  
Like the leaves of the water lily, they wither and fade and finally die.]

**c) Metaphorical expression (ਰੂਪਕ ਅਲੰਕਾਰ)** – The application of a word or phrase to a thing that it does not apply to literally. This form is beautifully used throughout Gurbānī.

ਹ੍ਰਿਤ 'gẓco rŋg.' the items used in a prayer called Ārtī where a plate with an oil lamp

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥ (ਮ: ੧, ਪ. ੬੬੩)

[The sky is a plate, the sun and moon the oil lamps and the stars the pearls.]

**d) Expressions of Analogy (ਦ੍ਰਿਸ਼ਟਾਂਤ ਅਲੰਕਾਰ)** – In this form one thing is compared to another to make its meaning more lucid. For example. Gurū Sāhib tells of the suddenness of death in

the following manner:

ਭਾਈ ਰੇ ਇਉਂ ਸਿਰਿ ਜਾਣਹੁ ਕਾਲੁ ॥

ਜਿਉ ਮਛੀ ਤਿਉ ਮਾਣਸਾ ਪਵੈ ਅਚਿੰਤਾ ਜਾਲੁ ॥

(ਮ: ੧, ਪ. ੫੫)

[O my brothers, just like this, see death hovering over your own heads! Just like this fish; unaware, the noose of death descends upon them.]

**e) Expressions of logic (ਕਾਵਯਲਿੰਗ ਅਲੰਕਾਰ)** – This form is used when through a given method the meaning is confirmed or substantiated.

ਅਸੰਖ ਜੋਗ ਮਨਿ ਰਹਹਿ ਉਦਾਸ ॥ ਅਸੰਖ ਭਗਤ ਗੁਣ ਗਿਆਨ ਵੀਚਾਰ ॥ ਅਸੰਖ ਸਤੀ ਅਸੰਖ ਦਾਤਾਰ ॥

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[There are countless {ogis, whose minds remain detached from the world. There are countless devotees contemplatpi the yisdom and xirtues of the Divine. There are countless the holy, countless the givers. There are countless heroic spiritual warriors, who bear the brunt of the attack in battle. There are countless who silently meditate on Divine rve.}]

**f) Critical or Sarcastic expressions (ਵਕ੍ਰੋਕਤੀ ਅਲੰਕਾਰ)** – Here the form appears to be one of sarcasm or criticism. However, the underlying meaning or message behind the surface is quite deep. For example:

ਤੂੰ ਸੁਣਿ ਹਰਣਾ ਕਾਲਿਆ ਕੀ ਵਾੜੀਐ ਰਾਤਾ ਰਾਮ ॥

ਬਿਖੁ ਫਲੁ ਮੀਠਾ ਚਾਰਿ ਦਿਨ ਫਿਰਿ ਹੋਵੈ ਤਾਤਾ ਰਾਮ ॥

(ਮ: ੧, ਪ. ੪੩੮)

[O black deer, listen: why are you so attached to the orchard of passion?

The fruit of sin is sweet for only a few days, and then it grows hot and bitter.]

**g) Active expressions (ਸ਼ਿਖਲਾਮੂਲਕ ਅਲੰਕਾਰ)** - Here the form involves action.

ਸੁਣਿਆ ਮੰਨਿਆ ਮਨਿ ਕੀਤਾ ਭਾਉ ॥ ਅੰਤਰਗਤਿ ਤੀਰਥਿ ਮਲਿ ਨਾਉ ॥

(ਮ: ੧, ਪ. ੪)

[Listening and obeying with love and humility in your mind,

eleanse yourself with the Name, at the sacred shrine deep within.]

**h) Confrontational or Contradictory Expressions (ਵਿਰੋਧਮੂਲਕ ਅਲੰਕਾਰ)** – Vhese appear as such on the surface; however at a deeper level the contradiction doesn't actually exist.

ਸਾਗਰ ਮਹਿ ਭੁੰਦ ਭੁੰਦ ਮਹਿ ਸਾਗਰੁ, ਕਵਣੁ ਭੂਤੈ ਬਿਧਿ ਜਾਣੈ ॥”

(ਮ: ੧, ਪ. ੮੭੮)

[The drop is in the ocean, and the ocean is in the drop. Who understands, and knows this.]

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**The Below is adopted from the SIKHRI poetic forms document that will give you Panjabi vocabulary for poetic forms**

## 1. THE AESTHETIC FORMS

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