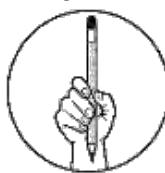


9

**English
Quarter 2 – Module 3
(Week 3)
Literary Devices**

Day 1



Pre-Test

I. Directions: Read the poem carefully. Answer the questions that follow by writing only the letters of your answers on a separate sheet of paper.

SONG OF THE SKY LOOM

by TEWA group of Pueblo American Indian

- 1 Oh our Mother the Earth, Oh our Father the Sky
Your children are we, and with tired backs
We bring you gifts that you love.
- 4 Then weave for us garments of brightness,
May the warp be the white light of morning,
May the weft be the red light of evening
May the border be the standing rainbows.
- 8 Then weave for us garments of brightness
That we may walk fittingly where birds sing,
That we may walk fittingly where grass is green,
Oh our Mother the Earth, Oh our Father the Sky!

1. What is referred to by the pronoun "we" as used repeatedly in the song?
A. birds B. garments C. rainbows D. singers
2. What word in the song refers to the threads that run lengthwise in the woven fabric?
A. border B. warp C. weave D. weft
3. What word in the song refers to threads that are interlaced at the right angle through the warp thread in the woven fabric?
A. border B. warp C. weave D. weft
4. In the song, what is the opposite of the word "withdraw" or move away?
A. bring B. loom C. love D. weave
5. What word that best describes the children's feelings for nature?
A. fondness B. intimacy C. kindness D. sympathy
6. What is the poet's attitude toward nature?
A. admiration B. mysterious C. reverence D. triumphant
7. What sensory image is expressed in lines 5 to 8?
A. feeling B. sight C. smell D. sound
8. What sensory image is expressed in line no. 9?
A. feeling B. sight C. smell D. sound
9. Which of the following is the predominant sensory image expressed in the song?
A. feeling B. sight C. smell D. sound
10. Which of the following rhymes with the word morning?
A. children B. fittingly C. evening D. green
11. What figure of speech is expressed in line no.4?
A. hyperbole B. metaphor C. personification D. simile

12. Which of the following groups of words uses alliteration?
A. garments of brightness C. red light of evening
B. grass is green D. white light of morning
13. Which of the following literary devices is applied in the last line of the song?
A. alliteration B. apostrophe C. euphemism D. onomatopoeia
14. What is the predominant poetic device used in the song?
A. alliteration B. onomatopoeia C. repetition D. symbolism
15. What does the “Song of the Sky Loom” tell us?
A. intimacy to God C. reverence to nature
B. intimacy to nature D. reverence and intimacy to God through nature

**Lesson
1**

RECOGNIZING ROLES IN LIFE



What I Need to Know

After going through this lesson, you are expected to:

1. define unfamiliar words in the selection;
2. skim for key ideas mentioned in the selection; and
3. analyze literature as a means of discovering the self.



What's In

Think of an object that best represents your self during the pandemic. Describe yourself based on your chosen object. What role do you think you play during this crisis? Explain in 3-5 sentences only.



What's New

Now, read the poem, “The Seven Ages of Man” from the comedy “As You Like It” by William Shakespeare. Find out the different stages of a person’s life and the corresponding role that each stage has to play.

THE SEVEN AGES OF MAN

(from "As You Like It")

William Shakespeare

All the world's a stage,
And all the men and women are merely players;
They have their exits and their entrances,
And one man in his time plays many parts
5 His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
10 Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then, a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
15 Even in the cannon's mouth. And then, the justice,
In fair round belly, with a good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws, and modern instances,
And so he plays his part. The sixth age shifts
20 Into the lean and slippered pantaloons,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
25 And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childhoodness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

* * * * *



What I can do

Think About this!

Answer the following guide questions:

1. What words in the poem do you find unfamiliar? List down at least five unfamiliar words and look for their meaning in the dictionary.
2. What comprises the seven ages of man or stages in life according to the poem?
3. Describe the schoolboy's attitude towards school. How do you feel about these pictures of childhood?
4. What is compared to the "stage" in the first two lines? How are the two related?
5. In lines 13 & 14, what is compared to "reputation"?
6. According to the speaker or "persona" in the poem, what physical and mental changes take place as a man reaches the sixth and seventh ages?
7. Do you agree with the persona's description of old age? Why?
8. What other acceptable descriptions of old age can you think of?

9. In the last line of the poem, the word SANS is repeated. What do you think is the purpose of repeating it four times?
10. Which lines describe the roles in life that man performs?



What I Have Learned

The message of the poem is _____
_____.

Day 2

**Lesson
2**

LITERARY DEVICES



What I Need to Know

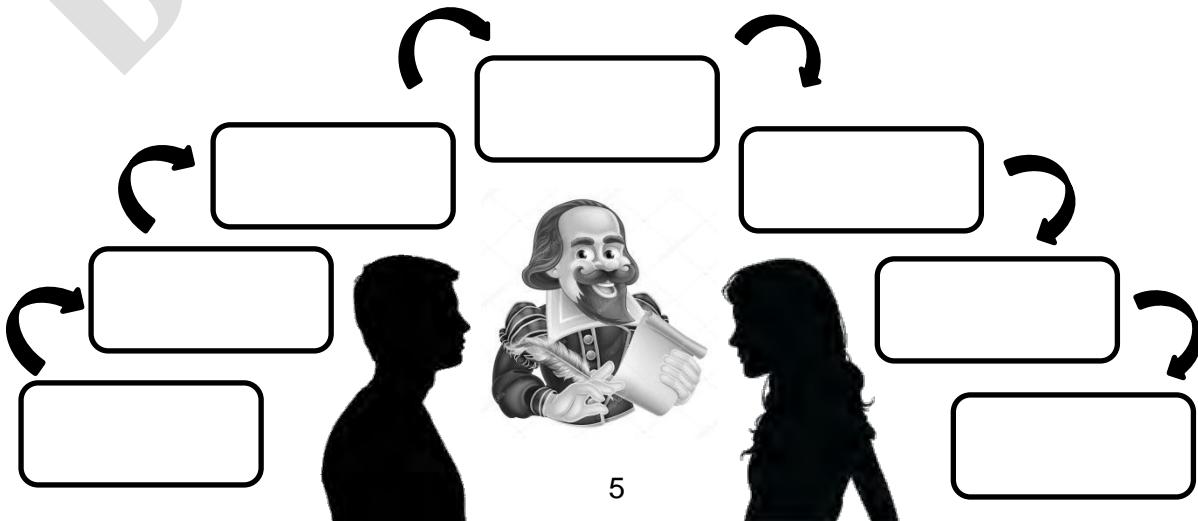
After going through this lesson, you are expected to:

1. identify the literary devices;
2. analyze literature as a means of discovering the self; and
3. use literary devices to write a script.



What's In

What are the seven ages of man? Describe each stage using the lines found in the poem and fill in the concept map below.



How do the lines help you describe each stage of a person's life? What do you think is their collective term?



What's New

Commonly, **literary devices** refer to the typical structures used by writers in their works to convey his or her message(s) in a simple manner to his or her readers. When employed properly, the different literary devices help readers to appreciate, interpret and analyze a literary work.

There are two kinds of literary devices. Literary devices have two aspects. They can be treated as either *Literary Elements* or *Literary Techniques*. It will be convenient to define them separately.

Literary elements have an inherent existence in literary piece and are extensively employed by writers to develop a literary piece e.g. plot, setting, narrative structure, characters, mood, theme, moral, etc. Writers simply cannot create his desired work without including literary elements in a thoroughly professional manner.

Common Literary Elements:

1. **plot** → is the logical sequence of events that develops a story
2. **setting** → refers to the time and place in which a story takes place
3. **protagonist** → is the main character of a story, a novel or a play
4. **antagonist** → is the character in conflict with the protagonist
5. **narrator** → a person who tells the story
6. **narrative method** → the manner in which a narrative is presented comprising plot and setting
7. **dialogue** → is where characters of a narrative speak to one another
8. **conflict** → is an issue in a narrative around which the whole story revolves
9. **mood** → the general atmosphere of a narrative
10. **theme** → is the central idea or concept of a story

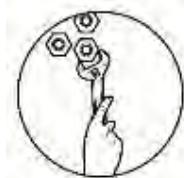
Literary techniques, on the contrary, are structures usually words or phrases in literary texts that writers employ to achieve not merely artistic ends but also readers' greater understanding and appreciation of their literary works. Examples are metaphor, simile, alliteration, hyperbole, allegory, etc. In contrast to literary elements, literary techniques are not unavoidable aspect of literary works.

1. **imagery** → is the use of figurative language to create visual representations of actions, objects and ideas in our mind in such a way that they appeal to our physical senses. For example:
 - "The room was dark and gloomy." – The words "dark" and "gloomy" are visual images.
 - "The river was roaring in the mountains." – The word "roaring" appeals to our sense of hearing.
2. **allegory** → is a literary technique in which an abstract idea is given a form of characters, actions or events. For example:
 - "Animal Farm", written by George Orwell, is an example allegory using the actions of animals on a farm to represent the overthrow of the last of the Russian Tsar Nicholas II and the Communist Revolution of Russia before WW II. In addition, the actions of the

animals on the farm are used to expose the greed and corruption of the Revolution.

3. **phonological or sound devices** (to be discussed in lesson 3)
4. **figures of speech** (to be discussed in lesson 4)

Source: <https://literarydevices.net/literary-devices/>



What I can do

Directions: Identify the literary device term being defined in each statement.

1. It refers to the time and place in which a story takes place.
2. It refers to the main character of a story, a novel or a play.
3. It is the central idea or concept of a story.
4. It is an issue in a narrative around which the whole story revolves.
5. It is the general atmosphere of a narrative.
6. It is the use of figurative language to create visual representations of actions, objects and ideas in our mind in such a way that they appeal to our physical senses.
7. It is the logical sequence of events that develops a story.
8. It refers to a person who tells the story.
9. It is a literary technique in which an abstract idea is given a form of characters, actions or events.
10. It is where characters of a narrative speak to one another.



What I Have Learned

Complete the following generalization by filling out each blank with correct word.

Literary devices refer to the _____ used by writers in their works to convey his or her _____ in a simple manner to his or her readers.



What's More

Imagine yourself as a director of your own life's story. Using the literary elements, compose a script or a short story by selecting the best part or the most memorable experience that you will always remember in your life. Provide a title of your own story. Be guided by the following criteria:

Organization and Clarity of Output (Setting, Characters, Plot).....	20
Creativity.....	10
Mechanics (Spelling, Grammar, Punctuation Marks).....	15
Neatness.....	5
	50 points

Day 3

Lesson
3

PHONOLOGICAL DEVICES



What I Need to Know

After going through this lesson, you are expected to:

1. identify the phonological or sound devices;
2. get information from reading materials and online sources; and
3. sense the differences of the phonological or sound devices.



What's In

“Sans teeth, sans eyes, sans taste, sans everything.”

1. What can you picture out with the last line of the poem “The Seven Ages of Man”?
2. What words, letters, or sounds are being repeated within the line?
3. In connection to question no. 2, does the repetition of words, letters, or sounds create a sense? Does it make the line more attractive? emotionally appealing? or what?



What's New

Phonological devices, also known as **sound devices**, are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet’s tools. Below are the four commonly used sound devices:

(1) **Alliteration** is the repetition of the same consonant sounds at the beginning of words that are nearby. It is where the repeated consonant sound is at the stressed syllable. It is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar consonant sounds, in close succession, particularly at the beginning of successive words.

Examples:

1. Grass grows greener in the graveyard.
2. The stuntman flipped from a forty foot Ferris wheel.
3. The gentle giant jumped in jubilation.

(2) **Consonance** is a pleasing sounding caused by the repetition of consonant sounds within sentences, phrases, or in poems. Typically this repetition occurs at the end of the words, but may also be found within a word. It is a stylistic literary device identified by the repetition of identical or similar consonants in neighboring words whose vowel sounds are different. It may be regarded as the counterpart to the vowel-sound repetition known as assonance.

Examples:

1. Walk your talk.
2. The victim of the crime was the mom of Rome.
3. The heart is placed at the left because it is not always right.

(3) **Assonance** is the repetition of the sound of a vowel or diphthong in non-rhyming stressed syllables near enough to each other for the echo to be discernible (e.g., penitence, reticence). It is where a vowel sound is repeated in a word with different consonants. It takes place when two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds.

Examples:

1. Try to light the fire.
2. Men sell wedding bells.
3. The rain in Spain stays mainly in the plain.

(4) **Onomatopoeia** is a device in which the sound of a thing can be imitated by the sound of a word. It is a word or a combination of words, whose sound seems to resemble the sound it denotes, such as 'hiss', 'buzz', 'rattle', 'bang', etc. It imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting.

Examples:

1. The sheep went, "Baa."
2. We roasted marshmallows over the crackling fire.
3. The kind man shared his bread with the quacking ducks.



What I can do

Identify the phonological or sound device used in the underlined words or the underlined letters of the words in each sentence. Write **AL** if it is an alliteration, **AS** for assonance, **CO** for consonance, and **ON** for onomatopoeia.

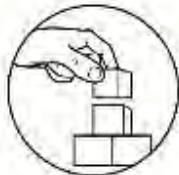
1. Oh, give me a home where the buffalo roam.
2. How they clang, and clash, and roar!
3. Francesca is Fred's foreign friend and fiancée from France.
4. My dad's friend's fiend's trend had indeed ended.
5. Yesterday was a great pay day.
6. The ventriloquist varied his voice vociferously.
7. Turn off your cellphone so that it does not beep during the movie.
8. Gratitude is the best attitude.
9. The groom and the bride were not surprised to hear the familiar sound of clinking glasses.
10. Tell Tahl a tall tale.



What I Have Learned

Complete the following generalization by filling out each blank with correct word.

Phonological devices, also known as _____, are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of _____.



What's More

Look for an example for each phonological or sound device as indicated below:

1. search for a tongue twister applying **alliteration**
2. search for the lyrics of a song applying **assonance**
3. search for a saying, quote, or proverb showing **consonance**
4. search for a poem containing **onomatopoeia**

Day 4

Lesson 4	FIGURES OF SPEECH
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What I Need to Know

After going through this lesson, you are expected to:

1. identify the different figures of speech;
2. compose forms of literary writing; and
3. analyze literature as a means of discovering the self.



What's In

“All the world's a stage,
And all the men and women are merely players.”

1. What two objects are being compared? Do they have similarities? Why do you think so?
2. Does the comparison create another meaning? How?



What's New

A **figure of speech** is a word or phrase that has a meaning something different than its literal meaning. There are many existing figures of speech:

(1) **Simile** is a comparison between two unlike entities/things that have one quality in common on which the comparison is based. It is an explicit comparison between two things using “**like**”, “**as**”, “**as if**”, “**resemble**”, or “**similar to**” to signal the comparison. These word signals make simile easy to be recognized. We can use similes to make descriptions more emphatic or vivid.

Examples:

1. Christianity shines *like* a beacon in the black night of paganism.
2. The child's fever is *like* a brisk fire.
3. My hair is *as* black *as* the night.

(2) **Metaphor**, which comes from the Greek word *metapherein* meaning “to carry over”, is an implied comparison between things essentially different but having one quality in common which the comparison is built. It is an indirect comparison between two different things by equating one with the other. Unlike simile, metaphor **does not use** *as*, *as if*, *like*, *resemble*, and *similar to*.

Examples:

1. His mind is a computer that can store a lot of information.
2. My father is a lion when he is angry.
3. You are my heart and my soul.

(3) **Hyperbole** is a figure of speech that exaggerates an idea so vividly that the reader has an instant picture. It is an exaggerated statement made for effect/rhetorical effect or for emphasis. It is an exaggeration not intended to deceive. Some humorists use this freely for making people laugh.

Examples:

1. The star player of our basketball team is taller than the hills.
2. The boxer has muscles of steel.
3. She cried a river of tears.

(4) **Personification** is a figure of speech that ascribes intelligence or feelings to abstract ideas or inanimate things hence, giving life or personal attributes to inanimate objects or abstract ideas. It enables the reader to see ordinary things in a new and interesting way.

Examples:

1. The heavens smiled on us today.
2. The bamboos are sighing, the rivers are dancing, and the wind is playing beautiful music.
3. The Sun puts a rainbow scarf about Rain's shoulders when they go out together.

(5) **Epithet** is a word, generally an adjective used not to qualify or give information, but to point out and impart strength or ornament to diction. It is an adjective or phrase that is used to express the characteristic of a person or thing.

Examples:

1. Everything is fair for *Justin, the Just*.
2. *Ivan, the Terrible*, was feared by his enemies.
3. When I was a child I used to watch *Dennis the Menace*.

(6) **Apostrophe** addresses personified objects as real persons, the absent as if present, and the dead as if they were alive. It is the device by which a writer addresses a person who is usually either absent or deceased, an inanimate object, or an abstract idea.

Examples:

1. Rizal! See the fair hope of the fatherland.
2. Sorrow, what have you done to me?
3. Ambition, you have been a cruel master. I will serve you no more.

(7) **Metonymy** is a figure of speech substituted for a noun in such a way we substitute the cause of the thing of which we are speaking for the thing itself. This might be done in several ways: substituting the inventor for his invention, the container for the thing contained or vice versa, an author for his work, the sign for the thing signified, the cause for the effect or vice versa.

Examples:

1. Please address your concerns to the *chair*. (chairman)
2. He is an *Ayala*. (a rich man)
3. There is *death* in the cup. ("death" took the place of "poison")

(8) **Synecdoche** is a figure of speech which is the understanding of a thing with another; the use of a part for the whole, or the whole for the part. It gives a significant part to represent the whole.

Examples:

1. The president's administration contained the best *brains* in the country. ("brains" is used for intellectually brilliant persons.)
2. It is useless to preach the *empty stomachs*. ("Empty stomachs" represents those who have nothing to eat)
3. The *U.S.* won three gold medals. ("U.S." stands for particular U.S. citizen players)

(9) **Irony** uses a word to signify the opposite of what is said. It is the general name given to literary techniques that involves differences between appearance and reality, expectation and result, meaning and intention. Moreover, irony involves a contrast of what is expected and what actually happens. It is also called sarcasm.

Examples:

1. The show was very entertaining; most of the audience were sleeping.
2. What a brilliant remark it was! It made no sense.
3. His breath smells so good. Everyone covers his or her mouth.

(10) **Antithesis** is a figure of speech made up of opposing or contrasted ideas or sentiments arranged in parallel construction in the same sentence. It is the juxtaposition of two words, phrases, clauses, or sentences contrasted or opposed in meaning in such a way as to give emphasis to contrasting ideas. It is a studied contrast of ideas. Verbs should be contrasted with verbs, adjectives with adjectives, and nouns with nouns. Antithesis makes ideas more emphatic and is most effective if the phrasing of the contrasted ideas is parallel.

Examples:

1. His body is active, but his mind is sluggish.
2. Extremism in defense of liberty is no vice; moderation in the pursuit of justice is no virtue.
3. Knowledge is proud that he has learned so much; wisdom is humble that he knows no more.

(11) **Chiasmus** is parallelism in sentence element of similar or contrasting ideas, so arranged that the parallel elements of the second part of the structure are in inverted order.

Examples:

1. He was slow in resolution, in performance quick.
2. Be swift about hearing, about speaking slow.
3. The Christian ideal has not been tried and found wanting; it has been found difficult and left untried.

(12) **Oxymoron** is a figure of speech that places side by side opposite qualities, often than not for the purpose of sharp emphasis. It deliberately uses two contradictory ideas. It is also described as the juxtaposition of two apparently contradictory ideas which modify each other in a sentence.

Oxymoron is the combination of two mutually contradictory words in a case where the contradiction is apparent only, the two ideas being realized. This contradiction creates a paradoxical image in the reader or listener's mind that generates a new concept or meaning for the whole.

Examples:

1. James Bond is a *well-known secret* agent.
2. *Conspicuously inconspicuous*, the plainclothesmen accompanied the President.
3. Parting is such *sweet sorrow*.

(13) **Paradox** is a statement that appears impossible, false, absurd or self-contradictory at first sight, but on closer scrutiny, it contains much wisdom and proves to be true in a higher sense.

Examples:

1. Attack is the best form of defense.
2. There is nothing more constant than change.
3. Common sense is the most uncommon.

(14) **Allusion** is a reference in a work of literature to another work of literature, or to a well-known person, place or event outside of literature. It is a brief and indirect reference to a person, place, thing or idea of biblical, historical, cultural, political, literary or mythological significance.

Examples:

1. I wash my hands off the matter. (This is said in reference to Pilate who, when asked what to do with Jesus, washed his hands to show that he would not like to be responsible for anything the Jews wanted to do with him.)
2. When your parents learn about your new plan to raise money, it's going to sink like the Titanic. (reference to the movie "Titanic")
3. "Was this the face that launched a thousand ships, and burnt the topless towers of Ilium?" (reference to Helen of Troy in Greek mythology)

(15) **Antonomasia** is a special type of allusion which makes use of a title or an epithet instead of a proper name. It also uses a proper name to convey an idea. Often these names are taken from history, myths, legends, and the Bible.

Examples:

1. Your backyard is a *Garden of Eden*.
2. He may be a *Samson* in body, but a *Simon* in mind.
3. Her smile made her a *Mona Lisa*.

(16) A **rhetorical question** is a question to which the speaker expects no spoken answer but hopes for the mental one that he forcefully suggests.

Examples:

1. What is the use of running when we are not on the right road?
2. Do you love me because I'm beautiful or am I beautiful because you love me?

3. If everybody deserves a second chance, would it also mean that we have the freedom to waste the first one?

(17) **Meiosis** is a positive understatement intended to suggest a strong affirmative.

Examples:

1. I am *a bit* hurt because you did not invite me to your birthday party.
2. The student was *a bit* upset to find his school bag gone, his books and projects lost.
3. We were *a little* disappointed to learn that the guest of honor could not come.

(18) **Litotes** is a mild negative understatement, intended to suggest a strong affirmative.

Examples:

1. Topping the board exam is no mean feat!
2. A few unannounced quizzes are not inconceivable.
3. Corazon Cojuangco Aquino is not unpopular.

(19) **Euphemism** is the substitution of a delicate or inoffensive term or phrase for one that has coarse, sordid, or otherwise unpleasant associations. It is a term given to an expression that is milder, more pleasant, less direct way of saying something that might be thought to be too harsh or direct.

Examples:

1. As I grow old, my character lines are showing up. (wrinkles)
2. We should not look down on the sanitation engineers because they play an important role in our society. (sanitation engineer = janitor)
3. It's my first time to experience this! I'm so sad that all memorial gardens will be closed on November 1 and 2. (memorial garden = cemetery)

(20) **Periphrasis** is a roundabout description of something; it is not direct or straight to the point. It uses many unnecessary words instead of few. It is also called circumlocution.

Examples:

1. The Big Man Upstairs hears and listens to your prayers. (In short, God hears and listens to your prayers.)
2. She says what she thinks and what she feels. (In short, she is frank.)
3. As a matter of fact, the assignment in question is temporarily unavailable due to the secrecy of its location. (In short, I lost my assignment.)



What I can do

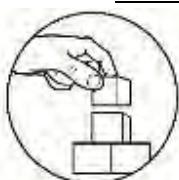
Identify the figure of speech used in each sentence.

1. She cried a river of tears.
2. When I was a child I used to watch Dennis the Menace.
3. What is the use of running when we are not on the right road?
4. My hair is as black as the night.
5. As I grow old, my character lines are showing up.
6. The heavens smiled on us today.
7. The Big Man Upstairs hears and listens to your prayers.
8. There is death in the cup.
9. His mind is a computer that can store a lot of information.
10. Parting is such sweet sorrow.



What I Have Learned

What are the different figures of speech?



What's More

Apply the figures of speech that you've learned by writing a poem, a song, a story, or any other literary forms or written works. The theme for your composition centers on your life as a teenager. Provide a title for your composition. Underline the parts that use figures of speech, and write their types below your work. Be guided by the following criteria:

Figures of Speech Used.....	20
Clarity of Output.....	10
Mechanics (Spelling, Grammar, Punctuation Marks).....	15
Neatness.....	5
	50 points

Day 5



Post Test

Directions: This is a test of your understanding on the literary devices. Write the letter of your answer on a separate sheet of paper.

MOTHER TO SON

by Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

1. Which of the following refers to a small, thin, sharp piece of wood, glass, or similar material broken off from a larger piece?
A. bare B. splinter C. stair D. tacks
2. What word in the poem is synonymous with “uncovered”?
A. bare B. splinter C. stair D. tacks
3. Which word means a set of steps leading from one floor of a building to another, typically inside the building?
A. bare B. splinter C. stair D. tacks
4. Which word in the poem is related to “no light”?
A. boards B. crystal C. dark D. honey
5. Which of the following is compared to the mother’s life?
A. carpet B. crystal stair C. floor D. tacks
6. In connection with question no. 5, what figure of speech is used in the poem?
A. epithet B. hyperbole C. irony D. metaphor
7. What is the predominant sensory impression in the poem?
A. sight B. smell C. sound D. taste
8. Which of the following lines uses consonance?

A. But all the time	C. I’se still climbin’
B. Don’t you fall now	D. Well, son, I’ll tell you
9. “I’se been a-climbin’ on, And reachin’ landin’s, And turnin’ corners...” These lines of the poem use two phonological or sound devices. Which of these?
A. alliteration and assonance C. assonance and consonance
B. alliteration and onomatopoeia D. consonance and onomatopoeia
10. Which of the following sensory images is expressed in lines 3 to 7?
A. feeling B. sight C. smell D. sound
11. What might “reachin’ landin’s” symbolize in the mother’s climb?
A. destructive forces in her life
B. compassionate forces in her life
C. portions of her life that held magic for her
D. places in her life where she had to stop and make decisions
12. Why is it that the word “bare” is on a line all alone?
A. to emphasize the son’s brutality
B. because it rhymes with the word “stair”
C. because Hughes couldn’t think of anything else to add to that line
D. to emphasize how difficult and “bare” of luxuries the mother’s life had been
13. In the poem, what do boards with “tacks and splinters” and “boards torn up” symbolize?
A. the ungrateful way the mother’s son treats her
B. a life that has had many difficulties and challenges
C. run-down housing where the mother and her son live
D. the lack of compassion each man has for his fellow man
14. What is the theme of the poem?
A. You need to love all of mankind.
B. Don’t be so foolhardy and headstrong that you get hurt.
C. When you are in trouble, look to your mother for advice.
D. Don’t give up; complete the goals you have set for yourself.
15. Why is a “stairway” particularly an appropriate metaphor to describe the wisdom of the mother who is trying to impart to her son?
A. Stairways are almost always dirty and rough.
B. Stairways are often found in expensive houses.
C. One has to clean and wax a stairway to make it look good.
D. Stairway takes steady persistence to climb and it can go up and down.

GOD BLESS!

Source for nos. 11-15:

http://amyterry.weebly.com/uploads/4/6/2/3/4623485/mother_to_son.docx

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Answer Key

- Day 1
Lesson 1 - What's In
answers may vary
1. setting
2. protagonist
3. theme
4. conflict
5. mood
6. imagery
7. plot
8. narrator
9. allegory
10. dialogue
Lesson 2 - What I Can Do
answers may vary
1. setting
2. protagontist
3. theme
4. conflict
5. mood
6. message
7. plot
8. narrator
9. allegory
10. dialogue
Lesson 3 - What I Can Do
answers may vary
1. As
2. On
3. Al
4. Co
5. On
6. AI
7. On
8. Co
9. On
10. Co
Lesson 4 - What I Can Do
answers may vary
1. hyperbole
2. metaphor
3. simile
4. rhetorical question
5. euphemism
6. personification
7. periphrasis
8. metonymy
9. metaphor
10. oxymoron
11. chiasmus
12. oxymoron
13. paradox
14. allusion
15. antonomasia
16. rhetorical question
17. metonymy
18. litotes
19. euphemism
20. periphrasis
- Day 2
Lesson 2 - What's In
answers may vary
1. the helpless infant
2. the whining schoolboy
3. the emotional lover
4. the devoted soldier
5. the wise judge
6. the clueless old man
7. the corpse
Lesson 1 - What I Have Learned
answers may vary
1. the helpless infant - lines 5-6
2. the whining schoolboy - lines 7-9
3. the emotional lover - lines 10-11
4. the devoted soldier - lines 12-15
5. the wise judge - lines 16-19
6. the clueless old man - lines 20-25
7. the corpse - lines 27-28
8. the devoted soldier - lines 12-15
9. the wise judge - lines 16-19
10. the helpless infant - lines 5-6
11. the whining schoolboy - lines 7-9
12. the emotional lover - lines 10-11
13. the devoted soldier - lines 12-15
14. the wise judge - lines 16-19
15. the clueless old man - lines 20-25
16. the corpse - lines 27-28
17. the emotional lover - lines 10-11
18. the devoted soldier - lines 12-15
19. the wise judge - lines 16-19
20. the clueless old man - lines 20-25
Man essentially plays seven parts in his lifetime:
1. the helpless infant
2. the whining schoolboy
3. the emotional lover
4. the devoted soldier
5. the wise judge
6. the clueless old man
7. the corpse

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Quarter 2 – Module 3: Literary Devices

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