

# Creative Writing

## Quarter 1 – Module 3: Literary Elements, Devices and Techniques of Fiction



**Creative Writing**

**Alternative Delivery Mode**

**Quarter 1 – Module 3: Literary Elements, Devices and Techniques of Fiction**

**First Edition, 2020**

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# **Creative Writing**

## **Quarter 1 – Module 3:**

### **Literary Elements, Devices and Techniques of Fiction**

# Introductory Message

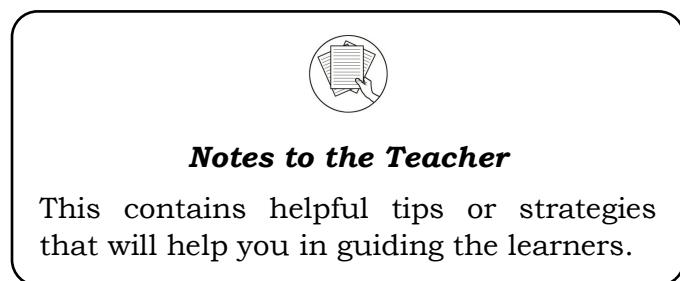
## For the facilitator:

Welcome to Creative Writing Alternative Delivery Mode (ADM) Module 3 *Literary Elements and Techniques of Fiction*.

This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher or facilitator in helping the learners meet the standards set by the K to 12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

This learning resource hopes to engage the learners into guided and independent learning activities at their own pace and time. Furthermore, this also aims to help learners acquire the needed 21st century skills while taking into consideration their needs and circumstances.

In addition to the material in the main text, you will also see this box in the body of the module:



As a facilitator you are expected to orient the learners on how to use this module. You also need to keep track of the learners' progress while allowing them to manage their own learning. Furthermore, you are expected to encourage and assist the learners as they do the tasks included in the module.

## For the learner:

Welcome to Creative Writing Alternative Delivery Mode (ADM) Module 3 *Literary Elements, and Techniques of Fiction*.

The hand is one of the most symbolized part of the human body. It is often used to depict skill, action and purpose. Through our hands we may learn, create and accomplish. Hence, the hand in this learning resource signifies that you as a learner is capable and empowered to successfully achieve the relevant competencies and skills at your own pace and time. Your academic success lies in your own hands!

This module was designed to provide you with fun and meaningful opportunities for guided and independent learning at your own pace and time. You will be enabled to process the contents of the learning resource while being an active learner.

This module has the following parts and corresponding icons:



### **What I Need to Know**

This will give you an idea of the skills or competencies you are expected to learn in the module.



### **What I Know**

This part includes an activity that aims to check what you already know about the lesson to take. If you get all the answers correct (100%), you may decide to skip this module.



### **What's In**

This is a brief drill or review to help you link the current lesson with the previous one.



### **What's New**

In this portion, the new lesson will be introduced to you in various ways such as a story, a song, a poem, a problem opener, an activity or a situation.



### **What is It**

This section provides a brief discussion of the lesson. This aims to help you discover and understand new concepts and skills.



### **What's More**

This comprises activities for independent practice to solidify your understanding and skills of the topic. You may check the answers to the exercises using the Answer Key at the end of the module.



### **What I Have Learned**

This includes questions or blank sentence/paragraph to be filled in to process what you learned from the lesson.



### **What I Can Do**

This section provides an activity which will help you transfer your new knowledge or skill into real life situations or concerns.



### **Assessment**

This is a task which aims to evaluate your level of mastery in achieving the learning competency.



### **Additional Activities**

In this portion, another activity will be given to you to enrich your knowledge or skill of the lesson learned. This also tends retention of learned concepts.



### **Answer Key**

This contains answers to all activities in the module.

At the end of this module you will also find:

### **References**

This is a list of all sources used in developing this module.

The following are some reminders in using this module:

1. Use the module with care. Do not put unnecessary mark/s on any part of the module. Use a separate sheet of paper in answering the exercises.
2. Don't forget to answer *What I Know* before moving on to the other activities included in the module.
3. Read the instruction carefully before doing each task.
4. Observe honesty and integrity in doing the tasks and checking your answers.
5. Finish the task at hand before proceeding to the next.
6. Return this module to your teacher/facilitator once you are through with it.

If you encounter any difficulty in answering the tasks in this module, do not hesitate to consult your teacher or facilitator. Always bear in mind that you are not alone.

We hope that through this material, you will experience meaningful learning and gain deep understanding of the relevant competencies. You can do it!



## **What I Need to Know**

Good day learner!

In your previous lessons, you have already learned that just like a carpenter, an author also uses different tools to make his or her work interesting for the readers.

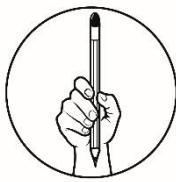
In this module, you will learn to identify the elements, techniques, and literary devices in fiction and use these as you write your own fiction. To understand these tools, we will be reading different fiction works that will surely entertain you. Also, analyze how these elements and techniques were used in the stories in order to achieve the author's purpose.

This module is also divided into two lessons:

1. Lesson 1: Elements of Fiction
2. Lesson 2: Literary Devices and Techniques

After going through this module, you are expected to:

- 1) Read and analyze a variety of fiction;
- 2) Identify elements, technique; and literary devices;
- 3) Write a fiction; and
- 4) Write journal entries exploring the key elements of fiction.



## What I Know

**Directions:** The following are excerpts from varied fiction works. Read these texts and answer the questions that follow. Choose the letter of the best answer. Write your answers in your Creative Writing Journal.

For numbers 1 - 4

The abode of Somnus, the God of Sleep, is near the black country of the Cimmerians, in a deep valley where the sun never shines and dusky twilight wraps all things in shadows. No cock crows there. No watchdog breaks the silence. No branches rustle in the breeze. – *Ceyx and Alcyone*

1. Which is a visual imagery?
  - a. Sentence 1
  - b. Sentence 2
  - c. Sentence 3
  - d. Sentence 4
2. What element of fiction is described in the paragraph?
  - a. character
  - b. plot
  - c. setting
  - d. theme
3. What figurative language is used sentence 1?
  - a. hyperbole
  - b. metaphor
  - c. personification
  - d. simile
4. What type of fiction is the above?
  - a. chic lit
  - b. fairytale
  - c. myth
  - d. speculative

For number 5 - 6

5. His father looked at him silently and stopped sucking the broken tooth. The silence became intense and cruel, and Dodong was uncomfortable and then became very angry because his father kept looking at him without uttering anything. – *Footnote to Youth*

What figurative language is used in sentence 2?

- a. hyperbole
- b. metonymy
- c. personification
- d. simile

6. From which point of view is the story told?
- innocent eye
  - limited
  - omniscient
  - stream of consciousness

For numbers 7 – 10

His father kept gazing at him in flexible silence and Dodong fidgeted on his seat.

I asked her last night to marry me and she said... "Yes. I want your permission.... I... want... it..." There was an impatient clamor in his voice, an exacting protest at his coldness, this indifference. Dodong looked at his father sourly. He cracked his knuckles one by one, and the little sound it made broke dully the night stillness. – *Footnote to Youth*

7. How did the author reveal Dodong's trait?
- showing Dodong's words and action
  - Father's description of Dodong
  - revealing Dodong's thoughts
  - author's description
8. What type of imagery is the last line?
- auditory
  - gustatory
  - olfactory
  - visual

For numbers 9 - 10

"*Unable to contain herself, [Mrs. Bennet] began scolding one of her daughters. 'Don't keep coughing so, Kitty, for heaven's sake! Have a little compassion on my nerves. You tear them to pieces.'*" - Jane Austin, *Pride and Prejudice*

9. Which trait best describes Mrs. Bennet?
- impatient
  - inferior
  - irritable
  - selfish
10. How did the author reveal the trait of Mrs. Bennet?
- character's words
  - character's thoughts and motivation
  - character's physical appearance
  - character's actions

For numbers 11 - 12

I dream about you and the train all the time. This is how it ends: There is the train and there is you and then there is only the train. Sometimes we're on board the train, together. (This is my favourite dream because I'm next to you.) – *Six Dreams About the Train*

11. What point of view is used to tell the story?
- first person
  - Second person
  - Innocent eye
  - Third person - limited

12. What literary technique is used in the example above?

- a. flashback
- b. foreshadow
- c. juxtaposition
- d. chronology

For numbers 13 -15

The creature hid in the universe's shadows, and if we'd known that the Andromeda XI would cross its path, we'd have avoided that quadrant entirely. Or maybe not. Maybe we did know. I don't recall. – *When the Stars were Wrong*

13. What genre of fiction is the above?

- a. horror
- b. speculative
- c. science
- d. drama

14. What point of view is used?

- a) omniscient
- b) limited
- c) innocent eye
- d) first person

When he got back to the skeeball machine, they were gone. He felt the key around his neck suddenly fifty pounds heavier and weighing him down as he struggled to keep his neck up looking for them. Then, one of Princess Toadstool's brothers came up to him and told him that his sister was calling him. The boy pointed to a racing game so he went over. – *Flicker, Fade, Gone*

15. What figurative language is sentence 2?

- a) synecdoche
- b) metaphor
- c) personification
- d) hyperbole

Were you able to get all answers correct? Check your answers against the Answer Key found at end of this module.

## Lesson

# 1

# Elements of Fiction

We have already learned that fiction is a literature created from imagination. It is a story written with imaginary characters, and events and does not describe real people nor deal with facts though it may be based on a true story or situation.

Types of literature in the fiction genre are novels and short stories.

The activities in this lesson will help you understand the different elements in fiction.



## What's In

### Activity 1: Analyze and Classify

**Directions:** Read and analyze the literary terms below. Put them in the appropriate column of the chart. Write your answers in your Creative Writing Journal.

antagonist	resolution	climax	protagonist
innocent eye	omniscient	time and place	weather condition
conflict	atmosphere	limited	resolution

Setting	Character	Plot	Point of View

*Were you able to put all the terms in the appropriate column?*

*Let us see.*

*The terms under setting are as follows: time / place, weather condition and atmosphere.*

*The terms under character are as follows: antagonist and protagonist. Sound very familiar, right?*

*The terms under plot are as follows: conflict, resolution, climax, and denouement.*

*Lastly, the terms under point of view are the following: innocent eye, omniscient, and limited.*

*Now, that we have already reviewed some of the terms used in fiction, we will now move on to the next activities where we will learn more of these terms.*



### **Notes to the Teacher**

The *Analyze and Classify* activity is not graded since it is just a review.



### **What's New**

#### **Activity 2: Don't Wait to Give Daddy a Hug**

Now that you already have an idea about the elements of fiction, we are going to read a fiction, *Don't Wait to Give Daddy a Hug*, by *Frances Fleckner Schleddy* and find out what the girl felt when she was not able to hug his Daddy for the last time.

Take time to read, and reread if you don't understand it in one sitting. Take an extra effort to understand the story so you will enjoy it.

Moreover, after reading the selection, answer the questions that follow.

#### **Don't Wait to Give Daddy a Hug** *By: Frances Fleckner Schleddy*

The night was soft and warm as I lay gazing at the ceiling. The whole house was quiet, except for the occasional from my own congested throat, I lay on the sofa exaggerating my illness as children are like to do. Tomorrow I would probably be dead. Mama said it would go away, but she could be wrong, couldn't she? The hard blue lumps of the tattered sofa beneath my body were a great comfort to me. I was glad to be out of my own bedroom and nearer to that of my mother. After all, if I should choke during the night, she wouldn't be able to hear me. It was imperative that I be as close as possible. Mama understood that, or at least she pretends to. She had tucked me in methodically several hours before and she was no doubt confident that I was long since asleep, but I had far too many things to think about to go to sleep.

I was thinking of the hospital. We had gone there that afternoon to visit my father for Valentine's day. We had to go the day before the actual holiday because Mama said we couldn't get out of school to go on Monday. The hospital was a huge place. It seemed to me like a giant castle which I would be lost in forever if I wasn't careful. Everything was white and I remembered seeing all kinds of ladies dressed up in funny white things with all their hair covered up with some sort of cloth. I asked who they were, but I don't think I should have because my mother looked rather embarrassed and hushed me. I found out later that they were

nuns. I thought nuns were only found in convents. That confused me for a while, but I soon found something else to arouse my curiosity.

Daddy was in a high bed that was folded in half some way. I couldn't understand it, but I sure wished I could have one like that—then when Mama told me to lie down and go to sleep I wouldn't because my bed wouldn't let me. That would be fun, for a change. He looked alright to me. I didn't know why he kept going to that place anyway. He couldn't like it better than home because he didn't even have a television there.

I sat as quietly as possible. My trouble was that I wanted to hug him and I was afraid of what Mama would say if I climbed up on his bed to do it. I didn't know why she would mind—I only knew she would. Sometimes she said I was too rough. But I was such a little girl and Daddy was so big... how could I hurt him? I thought there must be some other reason why he couldn't wrestle with me like he used to. Maybe he was too tired.

My parents talked for a long time while I looked out the window and played with my brother and sister. I didn't like that place and I wanted to go home. There didn't seem to be anything to do there. Then, all at once, we were leaving. Daddy called me to his bedside and told me to be sure to say my prayers. I said I would and kissed him quickly on the cheek. I remembered how smooth his face was that day and I was surprised by it. Usually his cheeks were covered with fine stubble which always tickled me like the first grass of spring tickled my toes. That day his face had been like a shiny stone. The absence of the red growth had changed him somehow—he wasn't the same anymore. It was probably because of the hospital. They probably made him shave in that place. That's another reason why he should have come home; if he were at home he could do anything he wanted to — no one would make him shave. In any case, we were going then and I didn't have time to ask him about it. I was glad to leave that building. The people in there were sick...except, of course, my Daddy. He was not sick at all.

As I settled comfortably into the depths of the sofa, I noticed a dust web in the corner of the low ceiling and it took my mind off the hospital for a moment. And as my thoughts returned to the long halls and treasure-filled rooms I was startled by the shrill sound of the telephone. That made me angry—now Mama would get up and find that I wasn't sleeping yet. Why did somebody have to call then anyway?

Just as I had suspected, the light went on in the bedroom. Mama came into the shadows of the living room, bringing with her the rays of yellow light. My eyes, now accustomed to the darkness, turned instinctively away from the light. Besides, I had to pretend I was sleeping, and it was easier if I turned my face in the opposite direction from my mother.

Mama spoke for only a few minutes, asking questions like when? And how? She shook me then and told me to go into my own room. I knew it—the telephone call would ruin everything. Then she woke my oldest sister. In a few seconds the whole house was buzzing with some sort of news. "At eleven o'clock" "...It had to happen sometime...we were expecting it..." "too young to be dead." I heard these phrases, but

I couldn't put together their meaning.

Mama came then and told me he was dead. My Daddy was dead. No! No! No! it wasn't true. He couldn't be dead. He was alive—he had kissed me only that afternoon. People didn't die just like that! It wasn't like stepping on a fly...people took years to die... they only died when they were old...very old with gray hair and wrinkles and stooped—bodies. Young people don't die. Not people I knew...not anyone I loved. Not my father! He was mine and no one could take my father away from me. He would live forever.

I hated that person who called. It wasn't true and that was a horrible thing to say. It wasn't funny. It scared me. Mama believed it, though. She shouldn't. If she had only listen to me I had tell her the truth... it isn't true...it isn't!

Just wait—next time Daddy came home I'd tell him about the person who called. He'd laugh and say Mama shouldn't have taken it seriously. After all, that couldn't happen.

He wasn't even sick.

And do you know what else would happen when Daddy came home the next time? I would jump in his lap and hug him until he couldn't even breathe! And he wouldn't mind—because that's what daddies were for.

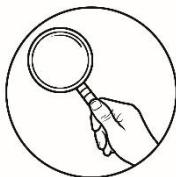
Source: Helen Ladera, Magelende Flores, and Edna Cruz *Horizons in Learning English* Manila. Rex Bookstore, Inc. pp. 86-88

Answer the following questions. Choose the letter of the correct answer. Write your answers in your Creative Writing Journal.

1. How is the setting best described in the story?
  - a. citing the historical period
  - b. creating the mood or atmosphere
  - c. describing the geographical location
  - d. describing the weather condition
2. What is the mood or atmosphere in the story?
  - a. nostalgic
  - b. melancholic
  - c. grieving
  - d. depressed
3. What point of view is used in the story?
  - a. omniscient
  - b. limited
  - c. innocent eye
  - d. first person
4. Which is the resolution?
  - a. The main character still waited for his daddy to come home.
  - b. The main character did not believe that his daddy died.
  - c. The main character felt she was terribly ill.
  - d. The main character visited hi daddy at the hospital.

5. Who is the main character in the story?
  - a. nurse
  - b. Daddy or father
  - c. Mama or mother
  - d. little girl
6. Which characterization best describes the main character?
  - a. anxious
  - b. witty
  - c. innocent
  - d. persistent
7. What is the theme?
  - a. Honesty is found in nothing but in the innocent words of a child.
  - b. It's never too late to enjoy a happy childhood.
  - c. Do what you must do while there is time; tomorrow might be too late.
  - d. A child never sees the possibilities of danger ahead.

*How did you find the story? Were you able to get the answer correctly? Check your answers against the Answer Key.*



## **What is It**

This time, let us discuss the elements of fiction.

A **fiction** is a story that is written about imaginary characters and events and not based on real people and facts.

**Setting** is the time and location that a story takes place. It also includes:

- 1) place – What is the geographical location? Mountains, forest, desert?
- 2) time – What is its historical period, time of day, or year?
- 3) weather conditions - Is it rainy, sunny, stormy, etc?
- 4) social conditions - What is the daily life of the character's like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
- 5) mood or atmosphere - What feeling is created in the story? Sad, happy, scary?

In the beginning of the story, the author creates an atmosphere of the story. Hence, *the night was warm and soft....the house was quiet.*

**Character** is a person or other being in a narrative. The character may be entirely fictional or based on a real-life person

There are two kinds of characters:

- 1) Protagonist. It is the center in the story.
- 2) Antagonist. It is the opposition or enemy of the main character.

**Characterization** is a description personality of the characters in the fiction.

Characteristics of a character can be revealed through:

- ✓ physical appearance
- ✓ what the character says, thinks, feels, and does or does not do
- ✓ what other characters say about him/her

Going back, the story centered on the *girl*. From reading, we can tell of the girl's innocence based on how the author described her.

The following describes the girl as being innocent:

- ✓ she exaggerates his illness just like any child (action taken by the character )
- ✓ “people took years to die...” (words spoken by the character)

The whole of paragraph 10 contains words spoken by the character revealing her innocence.

**Plot** consists of the series of events with a beginning, middle, and ending.

Below are the essential parts of the plot.

- 1) Exposition. It is the beginning of the story where the characters are revealed and the setting is described.
- 2) Rising action. It is where the conflict or problem begins.
- 3) Climax. It is the most interesting part whether the conflict / problem will be solved or not.
- 4) Falling Action. It is where the problems / complications start to fall.
- 5) Resolution. It is the final outcome of events in the story. Endings could be happy, sad, or hanging.

**Point of View (POV).** It is the angle from which the story is told. An author chooses from a perspective of a character to achieve its purpose.

- 1) First Person – The story is told by the protagonist. Speaker uses the pronouns "I", "me", "we". The readers experience the story through this person's eyes. The reader only knows what the speaker knows and feels.

- 2) Second Person – The story is told by a narrator. The speaker uses pronouns "you", "your", and "yours".
- 3) Third Person – The story is told by a narrator who sees all of the action; speaker uses the pronouns "he", "she", "it", "they", "his", "hers", "its", and "theirs". This person may be a character in the story.

There are several types of third person POV:

- Limited – The narrator looks at all actions through the eyes of a single character; readers only see what the narrator sees. It uses the pronoun he, she, or they.

The Dursleys hadn't even remembered that today happened to be Harry's twelfth birthday. Of course, his hopes hadn't been high; they'd never given him a real present, left alone a cake – but to ignore it completely...–*Harry Potter and the Chamber of Secrets* by KJ Rowling

In the above example, the person narrating is not an active participant in the events. The narrator exists, observes, and reports the events of the story. The narrator knows what a single character knows in the story.

- Omniscient - The narrator knows and sees everything, and can move from one character's mind to another. The narrator is telling from a “bird's eye” view where the narrators sees and knows everything including the thoughts and feelings of multiple characters.

Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft brown hair, a sweet mouth, and white hands, of which she was rather vain. Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt . . . Elizabeth, or Beth, as everyone called her, was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed. – *Little Woman* BY Louisa May Alcott

Alcott uses an omniscient narrator, since the narrator knows everyone's feelings and thoughts, exploring all characters from inside and out. Here, the narrator gives a description of the March sisters.

- Stream of Consciousness – The story is told so readers solely experience a character's thoughts and reactions.

“He is young Leopoldo, as in a retrospective arrangement, a mirror within a mirror (hey presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school his book satchel on him bandolier wise, and in it a goodly hunk of wheaten loaf, a mother's thought” – *Ulysses* BY James Joyce

The above is an example of stream consciousness because these are the thoughts of Bloom.

- Innocent Eye – The story is told through child's eyes; narrator's judgment is different from that of an adult.

Going back to the story, the point of view used is the innocent eye. Of course a little girl cannot write a story such as that. Instead, the author puts himself on the shoe of a child and thinks as a child.

**Theme.** It is the central message of the author.

E.g.

- ✓ Love cannot be hidden. The more love is covered, the hotter it burns.
- ✓ No one believes a liar even if he is telling the truth.

In the story, the theme centers on the innocence of the child. She did not understand the ill-fate of his father. Being a child, which is perceived to be obedient, she did not hug his father as she may hurt his father as per advice from her mother.

One way of determining the theme of the story is to ask: *What message does the authors wishes to convey to the readers or what is the purpose of the author?*

In the story, the author wishes to tell the readers to *do the things one can do today for tomorrow might be too late*. In the story, the little girl may never be able to hug his daddy again.

## Lesson 2

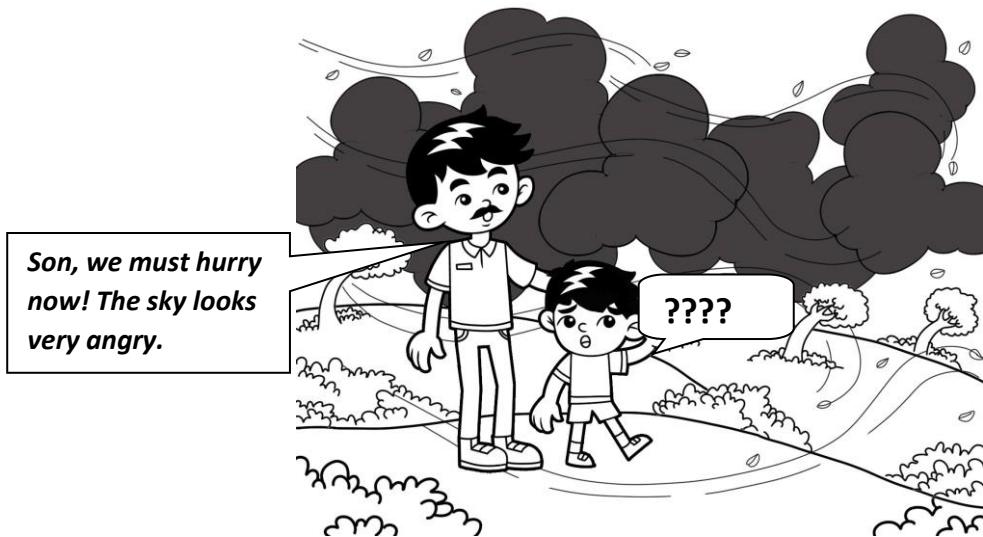
# Literary Technique and Devices of Fiction

In this lesson, we will learn the different literary techniques and devices in fiction. This skill is important because just like a paint artist, a writer mixes and matches literary techniques and devices to make their work creative and interesting for the readers. Through the use of these literary devices, the author will be able to bring the reader to where the story happens by creating vivid images of the setting, characters and different events in the story.



## What's In

Analyze the comic strip.



*What does the father mean when he said, "It (sky) looks very angry?"*

*How do you call this language?*

*Yes! It is a figurative language.*

*The use of figurative language is just one of the techniques authors use to make their work vivid and interesting.*

*Read the story in the next activity to find out what happened why the sky looked very angry.*

*Now, that we have already reviewed some of the terms used in fiction, we will now move on to the next activities where we will learn more of these terms.*



## **What's New**

This time, we will read another story, *The Big Wave* by Pearl S. Buck. We will find out why the sky looked angry. This time, we will focus on literary devices and techniques used.

Read the story and be ready to answer the questions that follow.

*The Big Wave*  
By Pearl S. Buck  
(excerpt)

His father gazed anxiously at the sky. "It looks very angry," he said. "I shall not sleep tonight." All night Kino's father kept watch. When it was dark, the sky was lit with red and the earth trembled under the farmhouse. Down at the fishing village, lights in the little houses showed that other fathers watched too.

When morning came, the sky was red, and even here upon the farm, cinders fell from the volcano.

In the house the mother took down everything from the waists that could fall or be broken. Her few good dishes she packed into straw in a basket and set them outside.

"Shall we have an earthquake, Father?" Kino asked as they ate breakfast.

"I cannot tell, my son," his father replied "Earth and sea are struggling together against the fires inside the earth."

No fishing boats set sail that hot summer morning. The sea lay dead and calm, but when Kino looked at it he felt afraid.

No one stirred from home that day. Kino's father sat at the dour, watching the sky and the oily sea, and Kino stayed near him. He did not know what Jiya was doing, but he imagined that Jiya, too, stayed by his father.

Early in the afternoon the sky began to grow black. The air was as hot as though a forest fire were burning. The glow of the volcano glared over the mountaintop, blood-red against the black. All at once a deep toned bell tolled over the hills.

"What is that bell?" Kino asked his father.

"It is the bell in the temple inside the walls of Old Gentleman's Castle," his father replied. "Old Gentleman is calling people to come up out of the village and find shelter within his walls."

"Will they come?" Kino asked.

"Not all of them," his father replied. "Parents will try to make their children go, but the children will not want to leave their parents. Mothers will not want to leave fathers, and the fathers will stay by their boats. But some will want to be sure of life."

"I wish Jiya would come up to our farm," Kino said "Do you think he will see me if I stand on the edge of the terrace and wave my girdle cloth?"

"Try it," his father said.

So Kino took off the strip of white cloth which he wore instead of a belt and he waved it high above his head. Far down the hill, Jiya saw the two figures and the waving strip of white. For Jiya was already on his way up the mountain toward Old Gentleman's Castle. He was crying as he climbed, and trying not to cry. He had not wanted to leave, but his father said, "If the ocean yields to the fires, you must live after us."

"I don't want to live alone," Jiya said. "It is your duty to obey me, as a good Japanese son," his father told him.

Source: Virginia Bermudez, Josephine Cruz, Milagros San Juan. *English Expressways*. Quezon City. SD Publications, Inc. 29-33

Can you identify the literary devices and techniques used by the author? To know more about these, let us do the following activities below:

### **Activity 3A: Imagine It.**

The following are phrases from *The Big Wave*. Write **P** if it is a personification; **H** if it's a hyperbole. Write your answers in your Creative Writing Journal.

1. "It looks very angry,"
2. "Earth and sea are struggling together
3. ocean yields to the fires
4. wave rushed toward the shore
5. It (earth) groaned and split open.
6. hurricane wind broke out of the ocean
7. The purple rim of the ocean seemed to lift and rise against the clouds.

### **Activity 3B: Figure it Out**

The following are phrases from the story, *The Big Wave*, determine to which sense the following statements appeal. Write VISUAL, AUDITORY, GUSTATORY, OLFACTORY and TACTILE. Write your answers in your Creative Writing Journal.

- 1) the sky was lit with red
- 2) earth trembled under the farmhouse
- 3) strip of white cloth
- 4) the cold water fell into the middle of the boiling rocks
- 5) Steam burst out and lifted the ocean high into the sky
- 6) green and solid, frothing into white at its edges
- 7) swirling wild water
- 8) wild cry

Were you able to get all correct answers? Check it against the Answer Key.

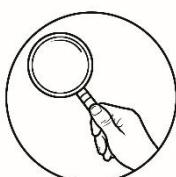
The use of imageries and figurative language are just some of the devices that authors use to make their story interesting. The use of these devices is a technique of hooking the readers and making the authors achieve the purpose of writing such story or fiction.

Take note that imagery can also be a figurative language.

E.g. *His father gazed anxiously at the sky. "It looks very angry," he said.*

The example is a personification; giving life to the sky (very angry) and at the same time it also creates a visual imagery.

Hence, in this example, the literary devices used are imagery (visual) and figurative language (personification).



### **What is It**

Let us now discuss the different literary devices and techniques in fiction.

**Personification.** It is the giving of life to inanimate objects.

- "It looks very angry,"
- "Earth and sea are struggling together"
- ocean yields to the fires
- wave rushed toward the shore
- It (earth) groaned and split open.

- hurricane wind broke out of the ocean

You have noticed that the author uses figurative language, specifically more of the personification. The use of personification is the author's technique in writing, making the events in the story vivid and exciting.

**Hyperbole.** It uses exaggeration to make an emphasis.

- The purple rim of the ocean seemed to lift and rise against the clouds.

The author also used a hyperbole to exaggerate an event in the story making it even more interesting.

- *Rain fell in such sheets that the whole heavens seemed falling into the sea and the sea seemed leaping up in the sky.* (Ceyx and Alcyone)

**Metaphor.** It is the comparison of two unlike objects without using the word "like" or "as"

- E.g. But soft, what light through yonder window breaks? It is the east, and Juliet is the sun! (*William Shakespeare – Romeo & Juliet*)

In the example, Juliet is compared to a sun; thus giving light.

**Simile.** It is the comparison of two unlike objectives using the word "like" or "as"

- E.g. "Her father had inherited that temper; and at times, like antelope fleeing before fire on the slope, his people fled from his red rages." — *Riders of the Purple Sage*, by Zane Grey

In the example, His father's temper is compared to an antelope.

**Synecdoche.** It uses a part to represent and whole or vice versa.

- Eg. *Her name was on his lips* when the ship sank and waters closed over him. – (Ceyx and Alcyone)

This is a synecdoche because the *lips* is just a part of the body.

Other literary techniques

*Creative writers also use different structures in sequencing the events in the plot.*

- **Flashback.** It is a technique in narratives in which the present story brings into a scene from the past.

Study the paragraph below.

The paragraph describes a scene in the story where the little girl recalls her visit to the hospital that afternoon. This is an example of flashback.

*I was thinking of the hospital. We had gone there that afternoon to visit my father for Valentine's day. We had to go the day before the actual holiday because Mama said we couldn't get out of school to go on Monday.* (Don't Wait to Give Daddy a Hug)

- **Foreshadow.** It is a technique in narratives in which the present story brings into a scene in the future.

Study the paragraph below. This scene was taken from the movie, *The Lion King*.

*"Simba, let me tell you something my father told me. Look at the stars. The great kings of the past look down on us from those stars. So whenever you feel alone, just remember that those kings will always be there to guide you. And so will I."*

The underlined phrase are the words of Mufasa, the father of Simba foretelling Simba, that he, too will die and become one of those stars who will be watching Simba from above. Hence, this is an example of foreshadow.

- **Juxtaposition.** It is a literary term putting two different elements side by side in order to emphasize their differences, reveal surprising similarities, or explore a unique relationship between the two.

E.g. The fable, *The Rabbit and the Turtle*, is a juxtaposition where the author puts the two characters side by side to show how fast the rabbit is and how slow that turtle is to compare the two characters.

- **Imagery.** It uses vivid words to create a mental picture of the events in the story. It appeals to the senses such as sight, taste, smell, touch, and sound.

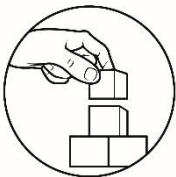
**Visual.** It appeals to the sense of seeing. E.g. *They came upon a humble little hovel, poorer than any they had seen before, with a roof made only of straw and reeds.* (Baucis and Philemon)

**Tactile.** It appeals to the sense of touching. *No breath of wind stirs the waters.* (Ceyx and Alcyone)

**Olfactory.** It appeals to the sense of smelling. "I lay still and took another minute to smell: I smelled the warm, sweet, all-pervasive smell of silage, as well as the sour dirty laundry spilling over the basket in the hall". (A Map of the World)

**Gustatory.** It appeals to the sense of tasting. E.g. *The warm, sweet chocolate drink made her happy on that winter day.*

**Auditory.** It appeals to the sense of hearing. E.g. *They would steal to the crack and utter words of burning love but always in softest whispers.* (Pyramus and Thisbe)



## What's More

### Activity 4: The Deep

**Directions:** Read the excerpt from the flash fiction, *The Deep*, by Adam Smith. Flash fiction contains at least 1000 words and can be read in one sitting.

#### The Deep (Excerpt)

By: Adam Smith

For months after, I dreamed images of our youth, night after night. Hardscrabble winters and autumn sunsets. Quiet evenings of stewed mussels and weaving. The days spent trimming and gathering palm fronds for our hut. The time he'd struck me with the flat of his palm so hard that the imprint of his hand lay like a shadow on my face for weeks.

But most often I dreamed of nausea and sore breasts and bulging bellies. Four times in four consecutive summers I had quickened, felt the churning butterfly wings of movement, proudly watched the doughy rise of my navel. Each time but the last it had ended in blood and sickness. The one tiny scrap of humanity that had emerged stayed only a season, leaving behind its fragile body like an empty coconut shell.

The villagers feared the tiny girl. Small and dark, the color of oiled mahogany, with four long slits like gills behind each ear. I called her *Eketi* — “little fish”.

For a thousand years, those born twisted and infirm, those with split faces and too many limbs, had been given back to the sea. They were the sea’s children. Hatchlings of the storm.

I held her to my breast. I did not relent. The village women avoided me, making a sign over their mouths with closed fingers to prevent the demon that had taken me from entering their body.

Shortly after came the night my husband struck me. The Old Man of the village had come and spoken to him. My husband lifted the baby gently — he was always gentle with her, even then — and made for the door, but I stood in his path like a windblown tree and would not move. He did not meet my eyes. He spoke softly, insistently. Words as dull and meaningless as surf-washed pebbles. I screamed. He slapped me across the cheek with a sound like a tuna dropping on the empty hull of a boat.

But he did not go. The anger passed from his face. He helped me back to my feet and wept like a child in my arms, stroking the infant’s head with a hand grown rough and callused from hauling lines and patching nets. I did not weep. I cradled Eketi in my lap, cooing quietly.

Her life had burned quickly, fiercely. Dry grass in a strong wind. Her eyes were old, incredibly old, as if they had viewed the rising of the islands like the tortoise shells from the depths. I had known she would not last, known it from the first moment I had seen her bunched face. Riauk had known it too, I think, though he never spoke of it. He turned his back on the villagers, sheltered Eketi and I like a boulder at the verge of the storm-tossed sea.

The night when the sea came in at the windows with a roar like a thousand drumbeats, I was dreaming all these things. Of a baby that had not died, but had grown into a beautiful, dark-haired child with ancient eyes. Of a husband whose hunched back bore the lashing wind and rain. Of a voice that called to me in the speech of the sea.

Then all was water, a froth of sticks and foam and swirling debris, a quickly muted thrum like a drawn out roll of thunder. It picked me up, spun me a slow circle like a cautious dancer. I opened my eyes to light, a shimmer like moonlight on calm waters. I saw villagers, those I had known my entire life, men and women with skin the color of palm bark, wrinkles netting their faces. Eyes open, mouths wide in silent screams, struggling frantically against the weightlessness of water, while precious air like pearls drifted upward.

The current lifted me on pillowing arms, caressing my face with plumes of soft light. I did not struggle. I listened as the muffled rush fell away and there was only a submarine stillness, an eerie and blissful silence without birds or insects or rustling grass.

I saw them, Riauk and Eketi. They swam toward me. Bright eyes and sleek bodies, scales like drops of molten silver. I knew them. They called my name with the soft insistence of waves lapping the shore.

I left it then, that cumbersome body. Shed it like an empty seed pod. Abandoned it to the mud-stained darkness.

A flick of tail, a slant of fin. Cool, cool water tickling the tongue.

Source: Flash Fiction Online

*How did you find the flash fiction? After reading the selection, let us do the activity below.*

**Directions:** Revisit the flash fiction. Study and analyze the underlined phrases. These are literary devices (figurative language and imageries). Identify these devices and put them in the appropriate Author's Tool Box. The first one is done for you. Write your answers in your Creative Writing Journal.

Simile	Personification	Hyperbole
Visual	Tactile	Auditory

*Were you able to get all the answers correct? Check it against the Answer Key.*

## **Activity 5: Author's Tool Box**

**Directions:** Read a fictional story of your choice. After reading, complete the needed information. Write your answers in your Create Writing Journal.

Title : \_\_\_\_\_

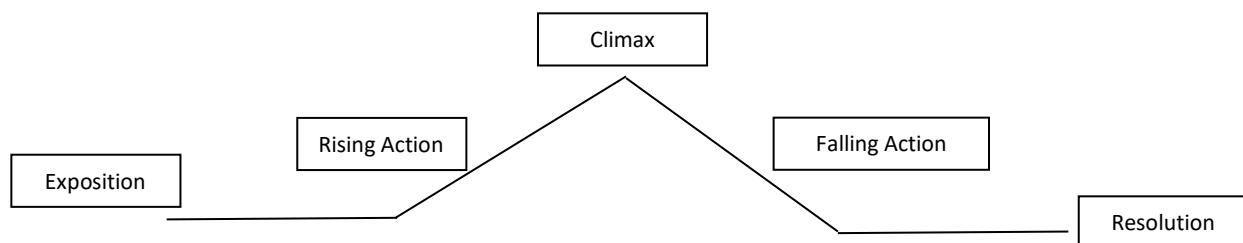
Author : \_\_\_\_\_

Setting : (*Describe the setting.*)

Characters : (*Give a description of the characters.*)

Theme : \_\_\_\_\_

Plot : \_\_\_\_\_



Literary Devices / Techniques used

*Please enumerate the figurative language / imageries found in the fiction that you have read.*

A. Figurative Language

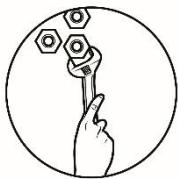
B. Imageries



## ***What I Have Learned***

We have learned that:

- ✓ A fiction is a story that is written about imaginary characters and events and not based on real people and facts.
- ✓ A fiction has the following literary elements: setting, characters, plot, point of view, and theme.
- ✓ Literary techniques are tools that authors used to achieve his/her purpose.
- ✓ The following are examples of literary techniques but not limited to figurative language, imagery, foreshadow, flashback, juxtaposition and others.



## What I Can Do

### Activity 6: Outlining My Own Fictional Story

Write your answers in your Creative Writing Journal.

#### I. Theme

What message would you like to tell your readers?

#### II. Point of View

How will you tell the story, using first person (I) or using third person?

#### III. Characters

Who is the main character? Describe her physically. What are her / his traits / characterization?

Who is the protagonist? Describe him/her? How will she hinder / block the main character from her goals?

#### IV. Setting

What is the setting of the story, mood, atmosphere, weather?

#### V. Plot

1. How will you start the story?
2. How will the problem begin?
3. What is the most interesting part of the story?
4. How will the problem be solved?
5. How will the story end?

### Activity 7: Writing My Own Fictional Story

Using the outline that you have drafted in the previous activity, it is now your time to write your story. A rubric is provided as your guide. Write story in your Creative Writing Journal.

Handwriting practice lines for writing the story.

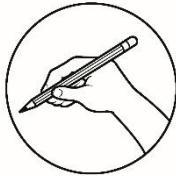
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## Assessment

**Directions:** Choose the letter of the best answer. Write your answers in your Creative Writing Journal.

1. The beast turned its head to look at him with dumb faithful eyes. - *Footnote to Youth*

What figurative language is the line above?

- a. hyperbole
- b. metonymy
- c. personification
- d. synecdoche

2. A decrescent moon outside shed its feeble light into the window, graying the still black temples of his father. His father looked old now. – *Footnote to Youth*

What type of imagery is the example above?

- a) auditory
- b) gustatory
- c) olfactory
- d) visual

- 3 He cracked his knuckles one by one, and the little sound it made broke dully the night stillness. – *Footnote to Youth*

What type of imagery is the example above?

- a) auditory
- b) olfactory
- c) tactile
- d) visual

- 4 She stepped down from the carretela of CaCelin with a quick, delicate grace. She was lovely. She was tall. She looked up to my brother with a smile, and her forehead was on a level with his mouth. – *How My Brother Leon Brought Home A Wife*.

What element of fiction is described in the text?

- a) characterization
- b) plot
- c) setting
- d) theme

5 He couldn't remember what drew him first to the arcade anymore. He couldn't remember what, but he remembered well when. He was seven, walking down the street with his father. All the stores on the street were brightly lit, except for one that was dark black with flashing lights. Passing it he could hear explosions and clanks and booms and pops and bangs and pows. – *Flicker, Fade, Gone*

What literary technique is described?

- a) chronology
- b) flashback
- c) foreshadow
- d) juxtaposition

6 *And she will not stop eating, another pot, another plate, another mouthful of sadness, and she will grow bigger and bigger, and she will burst.* – *The Sadness Collector*

How did the author start the story?

- a) describing the character
- b) creating the atmosphere
- c) illustrating the setting
- d) stating the message or lesson

7 The Saturday before my lola's funeral, I went to the cemetery with Tita Menchu and Tita Ems to check on the gravesite. I really didn't want to go but Tita Menchu would be leaving for New Jersey after the funeral and Tita Ems would be going back to Switzerland. I wanted to spend as much time as I could with them. They told me so many stories about Mommy. – *In a Bed of Roses*

From which point of view is the story told?

- a) First person
- b) Innocent eye
- c) Third person omniscient
- d) Third person - limited

8 He stopped at the door and craned his head toward it, trying to listen for the slightest whimper, the littlest cry. Hearing none, he opened the door and rushed to the low shelf to comfort his new daughter, thinking that perhaps some children greeted evening with disregard, because they simply did not know yet how to be afraid. – *The New Daughter*

What type of imagery is used?

- a) visual
- b) auditory
- c) tactile
- d) gustatory

9 Then at last he reached the part he liked best: shaping the girl's face, determining the contour of her cheeks, the ridge of her brow, the curve of her chin, the hollow of her eyes. For her hair he chose the color of burnished bronze, planting and pulling the strands in and out of her hard scalp. For her eyes he selected the color of the bluest sky, fitting the glass spheres with a precision that only a master toymaker possessed. – *The New Daughter*

- What trait best describes the toymaker?
- a) skillful
  - b) impulsive
  - c) critical
  - d) sensitive
10. What element of literature is the example above?
- a) characterization
  - b) point of view
  - c) setting
  - d) theme
11. Paranoid schizophrenics think they are also watched. It turns out that they are also watched. You're always being watched. The punchline is that you make it possible for everyone to watch you— *Emotional Weather Report*
- What element of literature is the example above?
- a) characterization
  - b) point of view
  - c) setting
  - d) theme
12. "Because the nights were cold, and because the monsoons were wet, each [man] carried a green plastic poncho that could be used as a raincoat or groundsheet or makeshift tent. With its quilted liner, the poncho weighed almost 2 pounds, but it was worth every ounce. —Tim O'Brien, "The Things They Carried"
- Which setting is described in the story?
- a) description of a place
  - b) historical condition
  - c) weather condition
  - d) time of the day
13. "The walls were made of dark stone, dimly lit by torches. Empty benches rose on either side of him, but ahead, in the highest benches of all, were many shadowy figures. They had been talking in low voices, but as the heavy door swung closed behind Harry an ominous silence fell."  
—J.K. Rowling, *Harry Potter and the Order of the Phoenix*
- What setting is described in the story?
- a) place
  - b) time
  - c) history
  - d) weather
14. "Lincoln's shock of black hair, brown furrowed face, and deep-set eyes made him look older than his fifty-one years. He was a familiar figure to almost everyone in Springfield, as was his singular way of walking, which gave the impression that his long, gaunt frame needed oiling. He plodded forward in an awkward manner, hands hanging at his sides or folded behind his back. His step had no spring... —Doris Kearns Goodwin, *Team of Rivals*

How did the author characterize Lincoln?

- a. Revealing what the character thinks.
- b. Describing the character physically.
- c. Telling how other characters describe the character.
- d. Showing the emotion of the character.

15 "That was the way all the Aubignys fell in love, as if struck by a pistol shot."  
—Kate Chopin, "Desirée's Baby"

What figurative language is used?

- a. hyperbole
- b. metaphor
- c. personification
- d. synecdoche



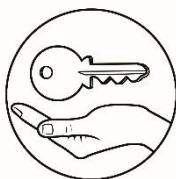
## ***Additional Activities***

### **Activity 8: Journal Entries**

**Directions:** Write a journal on what you have learned about the elements of fiction, literary devices and techniques in fiction. Write your entries in your Creative Writing Journal.

What have you learned about the following?

1. Characters
2. Setting
3. Theme
4. Plot
5. Point of View



## Answer Key

What I Know	Assessment	
1. A 2. C 3. A 4. C 5. C 6. B 7. C 8. A 9. B 10. A	1. C 2. D 3. A 4. A 5. B 6. A 7. C 8. B 9. A 10. C 11. B 12. A 13. B 14. B 15. B	<p><b>Visual</b></p> <ul style="list-style-type: none"> <li>✓ <u>Small and dark, the color of oiled mahogany</u></li> <li>✓ <u>Bright eyes and sleek bodies</u></li> <li>✓ <u>mud-stained darkness</u></li> <li>✓ <u>fragile body like an empty coconut shell</u></li> <li>✓ <u>beautiful, dark-haired child with ancient eyes</u></li> <li>✓ <u>a froth of sticks and foam and swirling debris</u></li> </ul>
<b>What's New</b> (Don't Wait to Give...) 1. B 2. B 3. C 4. A 5. D 6. C 7. C		<p><b>Auditory</b></p> <ul style="list-style-type: none"> <li>✓ <u>roar like a thousand drumbeats,</u></li> <li>✓ <u>spoke softly, insistently</u></li> <li>✓ <u>sound like a tuna dropping on the empty hull of a boat</u></li> <li>✓ <u>He helped me back to my feet and wept like a child in my arms</u></li> <li>✓ <u>cooing quietly</u></li> </ul>
<b>What's New</b> (The Big Wave) Activity 3A 1. P 2. P 3. P 4. P 5. P 6. P 7. H	<p><b>What's More</b> Activity 4B Author's Tool Box</p> <p>Simile:</p> <ul style="list-style-type: none"> <li>✓ <u>slits like gills behind each ear.</u></li> <li>✓ <u>I stood in his path like a windblown tree and would not move.</u></li> <li>✓ <u>Words as dull and meaningless as surf-washed pebbles</u></li> <li>✓ <u>I like a boulder</u></li> <li>✓ <u>roar like a thousand drumbeats</u></li> <li>✓ <u>spun me a slow circle like a cautious dancer</u></li> <li>✓ <u>scales like drops of molten silver</u></li> <li>✓ <u>Shed it like an empty seed pod</u></li> </ul> <p>Personification</p> <ul style="list-style-type: none"> <li>✓ <u>the sea came in at the windows</u></li> </ul> <p>Hyperbole</p> <ul style="list-style-type: none"> <li>✓ <u>Her eyes were old, incredibly old</u></li> </ul> <p>Tactile</p> <ul style="list-style-type: none"> <li>✓ <u>stroking the infant's head with a hand grown rough and callused</u></li> </ul>	<p><b>What I Have Learned</b> Activity 5 Journal Entries</p> <p>- Answers vary</p> <p><b>What I Can Do</b> Activity 6A</p> <p>Answers vary</p> <p>Activity 6B</p> <p>Answers vary</p>
Activity 3B 1. Visual 2. Auditory 3. Visual 4. Tactile 5. Visual 6. Visual 7. Visual 8. Auditory		

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