

Creative Writing

Quarter 1 – Module 2: Elements, Techniques and Literary Devices of Poetry





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About the Module

Content Standard	:	The learners have an understanding of poetry as a genre and how to analyze its elements and techniques.
Performance Standard	:	The learners shall be able to produce a short well-crafted poem
Competency/Code	:	Identify the various elements, techniques, and literary devices in specific forms of poetry (HUMSS_CW/MP11/12cf-6)
Learning Outcome/s	:	Write poems highlighting the elements, techniques and literary devices of poetry



What I Know

Directions: Read the questions carefully and write the letter of the correct answer in a separate sheet of paper.

1. Which of the following consists of 14 lines and is usually written in iambic pentameter?
a. ode b. elegy c. sonnet d. limerick
2. What refers to series of lines grouped together and separated by a space from others?
a. lines b. stanza c. form d. meter
3. What type of poetry is a long narrative poem in elevated style recounting the deeds of a legendary or historical hero?
a. epic b. descriptive c. ballad d. limerick
4. What stanza describes as having seven lines?
a. sestet b. septet c. tercet d. cinquain
5. What type of poetry is usually organized into quatrains or cinquains, has a simple rhythm structure, and tells the tales of ordinary people?
a. epic b. sonnet c. ode d. ballad
6. What is called the one-line stanza?
a. couplet b. tercet c. monostich d. quatrain
7. What is referred to as a poem that is usually humorous and composed of five lines in an AABBA rhyming pattern?
a. haiku b. limerick c. ode d. elegy
8. What type of poetry describes the world that surrounds the speaker?
a. sonnet b. lyric c. descriptive d. narrative
9. Which of the following sonnet does not consist of three quatrains?
a. Petrarchan b. Shakespearean c. Spenserian d. English sonnet

10. What is the lyric poem that praises an individual, an idea or an event?
a. ballad b. ode c. elegy d. sonnet
11. What syllable is stressed in the word “behold”?
a. be b. hold c. beh d. old
12. What do you call of the flow of the sound continues to the second line?
a. enjambment c. paradox
b. hyperbole d. symbolism
13. Which of the following literary devices is characterized by the use of the same consonant at the beginning of each stressed syllable in a line of a verse?
a. consonance b. ballad c. alliteration d. diction
14. What do you call of a foot with two syllables; an unstressed followed by stressed syllables?
a. iamb b. trochee c. dactyl d. anapest
15. What is the rhythmic pattern of the word “difficult” (dif-fi-cult)?
a. stressed-unstressed-stressed c. stressed-stressed-unstressed
b. unstressed-stressed-unstressed d. unstressed-unstressed-stressed

Lesson 1

ELEMENTS OF POETRY



What I Need to Know

After going through this module, you are expected to:

1. identify the elements of poetry;
2. appreciate the message of the poem; and
3. compose a poem depicting the elements of poetry.



What's In

Direction: Read or sing the given selection below.

RED

Taylor Swift

Loving him is like driving a new Maserati down a dead-end street
Faster than the wind, passionate as sin, ending so suddenly
Loving him is like trying to change your mind
once you're already flying through the free fall
Like the colors in autumn, so bright just before they lose it all

Losing him was blue like I'd never known
Missing him was dark grey, all alone
Forgetting him was like trying to know somebody you never met
But loving him was red (re-e-e-ed, re-e-e-ed)
(Re-e-e-ed, re-e-e-ed)
Loving him was red (re-e-e-ed, re-e-e-ed)

Process Questions:

1. In the song, what is the word “LOVE” compared to?

2. What color does the writer associate with the word LOVE? Why?

3. In your opinion what kind of love is the writer expressing? Is it puppy love, unrequited love, true love or unconditional love? Why do you think so?

4. What is the message of the song?

5. What figure of speech is used? _____



What's New

Millennials write and enjoy poetry as a unique literary art form. The fundamentals of poetic form are frequently covered in secondary and post-secondary studies. When reading and composing poetry, understanding the elements of poetry is essential. The first step toward a deeper comprehension of poetry is to recognize poetic devices and elements.



What is It

ELEMENTS OF POETRY

- 1. Form** - is the shape of the poem.

Poems can be easily identified by its form or how it looks on a page. They are usually written in a **stanza**. As Collins (2019) stated, “a stanza is a grouping of related lines of the same topic or thought and can be subdivided into the number of lines it contains”.

Poetic Line

A line is a subdivision of a poem, specifically a group of words arranged into a row that ends for a reason other than the right-hand margin. The length of lines and how lines end must be considered in establishing the structure of the poem. Creating lines in poetry is utterly different from the lines you write in other genre since line must be carefully structured.

To illustrate:

*Gather ye, rosebuds while ye may,
Old time is still a-flying:* -Robert Herrick

Here, the first and third lines have the same length, while the second and fourth lines may be the same.

Line Types

Poets masterpieces are controlled by the standard set of rules dictated by the verse type like an ode, sonnet and other types. One should figure out how thoughts and words can be expressed in each line.

Lines with sudden stops or unusual breaks

may suggest another idea or thought that can be puzzling or thrilling to the readers.

End-stop lines, which ends at usual pauses and are indicated by a comma or period.

The following is an example:

*Gather ye, rosebuds while ye may,
Old time is still a-flying:*

Stanza –is a division of lines in a poem.

TYPES OF STANZA	
Monostich	a one-line stanza. Monostich can also be an entire poem.
Couplet	a stanza with two lines that rhyme.
Tercet	a stanza with three lines that either all rhyme or the first and the third line rhyme—which is called an ABA rhyming pattern. A poem made up of tercets and concludes with a couplet is called a terza rima.
Quatrain	a stanza with four lines with the second- and fourth-lines rhyming.
Quintain	a stanza with five lines.
Sestet	a stanza with six lines.
Septet	a stanza with seven lines. This is sometimes called a rhyme royal.
Octave	a stanza with eight lines written in iambic pentameter, or ten syllable beats per line. The more lines a stanza has the more varieties of rhyme and meter patterns.

Isometric stanza	Isometric stanzas have the same syllabic beats, or the same meter, in every line.
Heterometric stanza	a stanza in which every line is a different length.
Spenserian stanza	named after Edward Spenser's unique stanza structure in his poem <i>The Faerie Queene</i> . A Spenserian stanza has nine lines, eight in iambic pentameter and a final line in iambic hexameter.
Ballad stanza	often used in folk songs, a ballad stanza is a rhyming quatrain with four emphasized beats (eight syllables) in the first and third lines, and three emphasized beats (six syllables) in the second and fourth lines.

2. Rhyme Scheme

We have always been able to identify poems with the sounds of words which we usually hear at the end of the lines. This is the **rhyme scheme**. According to Collins (2019), "rhyme scheme is the pattern of sounds that repeats at the end of a line or stanza. Rhyme schemes can change line by line, stanza by stanza, or can continue throughout a poem" and "rhyme scheme patterns are formatted in different ways. The patterns are encoded by letters of the alphabet. Lines designated with the same letter rhyme with each other. For example, the rhyme scheme ABAB means the first and third lines of a stanza, or the "A"s, rhyme with each other, and the second line rhymes with the fourth line, or the "B"s rhyme together".

10 Different Rhyme Schemes

Rhyming poems do not have to follow a particular pattern. Any number of new rhymes can be added to a poem to create ongoing patterns. Some common rhyme schemes include:

Alternate rhyme. In an alternate rhyme, the first- and third-lines rhyme at the end, and the second- and fourth-lines rhyme at the end following the pattern ABAB for each stanza. This rhyme scheme is used for poems with four-line stanzas.

Henry Wadsworth Longfellow, "A Psalm of Life"

Tell me not, in mournful numbers, (A)

Life is but an empty dream! — (B)

For the soul is dead that slumbers, (A)

And things are not what they seem. (B)

Ballade. A lyric poem that follows the rhyme scheme ABABBCBC. Ballades typically have three, eight-line stanzas and conclude with a four-line stanza. The last line of each stanza is the same, which is called a refrain.

Andrew Lang, "Ballade of the Optimist"

And, sometimes on a summer's day (A)

To self and every mortal ill (B)

We give the slip, we steal away, (A)
To walk beside some sedgy rill: (B)
The darkening years, the cares that kill, (B)
A little while are well forgot; (C)
When deep in broom upon the hill, (B)
We'd rather be alive than not. (C)

Coupled rhyme. A coupled rhyme is a two-line stanza that rhymes following the rhyme scheme AA BB CC, or a similar dual rhyming scheme. The rhymes themselves are referred to as rhyming couplets. Shakespeare's sonnets end with rhyming couplets, such as this one:

William Shakespeare, "Sonnet 18"
So long as men can breathe or eyes can see, (A)
So long lives this, and this gives life to thee. (A)

Monorhyme. In a monorhyme, all the lines in a stanza or entire poem end with the same rhyme.

William Blake, "Silent, Silent Night"
Silent Silent Night (A)
Quench the holy light (A)
Of thy torches bright (A)

For possess'd of Day (B)
Thousand spirits stray (B)
That sweet joys betray (B)

Why should joys be sweet (C)
Used with deceit (C)
Nor with sorrows meet (C)

But an honest joy (D)
Does itself destroy (D)
For a harlot coy (D)

Enclosed rhyme. The first and fourth lines and the second- and third-lines rhyme with each other in an enclosed rhyme scheme. The pattern is ABBA, in which A encloses the B.

Sonnet VII

By John Milton

How soon hath Time, the subtle thief of youth, (A)
Stol'n on his wing my three-and-twentieth year! (B)
My hasting days fly on with full career, (B)
But my late spring no bud or blossom shew'th. (A)

Simple four-line rhyme. These poems follow a rhyme scheme of ABCB throughout the entire poem.

Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" (excerpt)
It is an ancient Mariner, (A)
And he stoppeth one of three. (B)

'By thy long grey beard and glittering eye, (C)

Now wherefore stopp'st thou me? (B)

Triplet. A triplet is a set of three lines in a stanza—called a tercet—that share the same end rhyme.

William Shakespeare, “The Phoenix and the Turtle” (excerpt)

Leaving no posterity: (A)

'Twas not their infirmity, (A)

It was married chastity. (A)

Terza rima. An Italian form of poetry that consists of tercets, a terza rima follows a chain rhyme in which the second line of each stanza rhymes with the first and last line of the subsequent stanza. It ends with a couplet rhyming with the middle line of the penultimate stanza. The pattern is ABA BCB CDC DED EE.

Percy Shelley, “Ode to the West Wind”

O wild West Wind, thou breath of Autumn's being, (A)

Thou, from whose unseen presence the leaves dead (B)

Are driven, like ghosts from an enchanter fleeing, (A)

Yellow, and black, and pale, and hectic red, (B)

Pestilence-stricken multitudes: O thou, (C)

Who chariotest to their dark wintry bed (B)

The wingèd seeds, where they lie cold and low, (C)

Each like a corpse within its grave, until (D)

Thine azure sister of the Spring shall blow (C)

Her clarion o'er the dreaming earth, and fill (D)

(Driving sweet buds like flocks to feed in air) (E)

With living hues and odours plain and hill: (D)

Limerick. A limerick is a five-line poem with the rhyme scheme AABBA.

Mother Goose, “Hickory, Dickory, Dock”

Hickory dickory dock. (A)

The mouse ran up the clock. (A)

The clock struck one, (B)

And down he run. (B)

Hickory dickory dock. (A)

Villanelle. A type of poem with five three-line stanzas that follow a rhyme scheme of ABA. The villanelle concludes with a four-line stanza with the pattern ABAA.

Edwin Arlington Robinson, “The House on the Hill” (excerpt)

They are all gone away, (A)

The House is shut and still, (B)

There is nothing more to say. (A)

Through broken walls and gray (A)

The winds blow bleak and shrill: (B)

They are all gone away. (A)
 ...
 There is ruin and decay. (A)
 In the House on the Hill: (B)s
 They are all gone away, (A)
 There is nothing more to say. (A)

3. Meter

To understand Rhythm and Meter, we first need to understand meter and feet. Stress is the relative emphasis that may be given to certain syllables in a word, or to certain words in a phrase or sentence. In English, stressed syllables are louder than unstressed syllable. They are also longer and have a higher pitch.

Syllable A syllable is a single unit of sound in a word, consisting of a vowel sound with or without surrounding consonants.

For example:

“Bottle” has 2 syllables: Bo - ttle

“Magnificent” has 4 syllables: Mag - ni - fi - cent

“Spring” has 1 syllable: Spring

Note:

When a syllable is emphasised, it is called a **stressed syllable**. Think about the word ‘water’ – it is made up of 2 syllables (wa + ter), but on which do you place more emphasis? Probably the first. Therefore, this is known as the stressed syllable, and the other is the unstressed syllable.

Some words are monosyllabic, and some are polysyllabic. In poetry, there are also stressed and unstressed syllables. Why do we need to know these things. It is important for us to know the pattern of stressed and unstressed syllables so that we can organize the syllables into meaningful thought units.

The image below shows which syllable are STRESSED (boot) and which are UNSTRESSED (ballet slippers) from *Watch Your Tongue, Cecilly Beasley* by Lane Fredrickson.

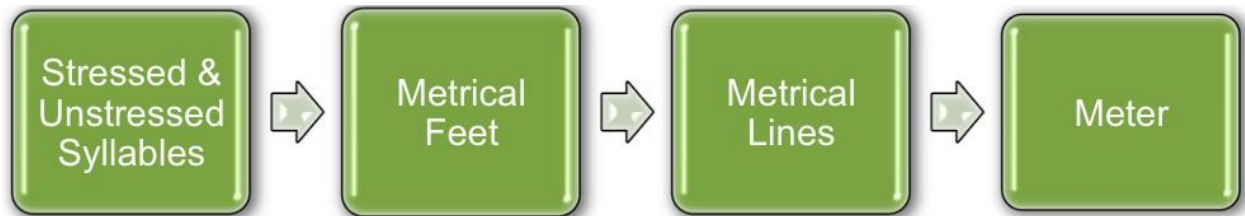
She **stuck** out her **tongue** and it **stayed** there – it **froze**!



She **screamed** when she **no** ticed her **mouth** would n't **close**.



A **foot** or **metrical foot** is a single unit of measurement that is repeated within a line of poetry. **Metrical feet** are made up of STRESSED and Unstressed syllables. All the metrical feet that are used in English poetry and verse have exactly one STRESSED syllable and one or two Unstressed syllables. **Metrical feet** are the structured building blocks that make up **meter**. Look at the diagram below to facilitate understanding of the idea.



In studying poetry and determining meter, the following symbols are used:

U for unstressed syllables (light, weak ,quiet syllable)

/ for stressed syllables (heavy, loud, strong syllables)

For example: U / U / U / U / U /

Shall I compare thee to a summer's day?

Each pattern of stressed and unstressed syllables creates a unit called foot. In the example above, there are five feet. The pattern could be stressed and unstressed; unstressed and stressed, etc.



In the next example, the stressed syllables are highlighted. What pattern is shown here? How many feet are there in each line?

From ***Stopping By the Woods On a Snowy Evening***

By ***Robert Frost***

Ex. 1 Whose **woods** these **are** I **think** I **know**

His **house** is **in** the **village** **though**

He **will** not **see** me **stopping** **here**

To **watch** the **woods** fill **up** with **snow**.

Kinds of Feet	Meaning	Example
1. Iamb	A foot with two syllables; an unstressed followed by stressed syllables	(as in re duce or shall I)
2. Trochee	A foot with two syllables; stressed followed by unstressed syllables	(as in men u, mer maid).
3. Spondee	A foot with two syllables, both stressed	(as in bird sing)

4. Anapest	A foot with three syllables, two unstressed, one stressed syllable	(as in over come)
5. Dactyl	A foot with three syllables, one stressed followed by two unstressed syllables	(as in capital , family)
6. Amphibrach	A foot with three syllables, one unstressed, followed by one stressed and one unstressed syllable	(as in archaic , angelic)
7. Cretic	A foot with three syllables, one stressed, followed by an unstressed, and a stressed syllable	(as in trampoline)

Kinds of meter are as follows:

MONOMETER:	1	FOOT PER LINE
DIMETER:	2	FEET PER LINE
TRIMETER:	3	FEET PER LINE
TETRAMETER:	4	FEET PER LINE
PENTAMETER:	5	FEET PER LINE
HEXAMETER:	6	FEET PER LINE
HEPTAMETER:	7	FEET PER LINE
OCTAMETER:	8	FEET PER LINE

4. Rhythm

When there is a pattern of sound created, that is, the pattern of stressed and unstressed syllables, we call it **rhythm**. Meter therefore is the measurement of these stressed and unstressed syllables and the pattern of the sounds is **rhythm** which is the natural flow of words in a line. It is the meaningful arrangement of stressed and unstressed syllable in a line of poetry. Now, going back to the above-mentioned lines, be attentive to the rhythmic flow as you read them.

- Shall **I** **compare** thee **to** a **summer's** **day**?
ba **BUM** ba **BUM** ba **BUM** ba **BUM** ba **BUM**
- Tyger! Tyger! burning bright**
BUM ba **BUM** ba **BUM** ba **BUM**
- I **think** that **I** shall **never** **see**
ba **BUM** ba **BUM** ba **BUM** ba **BUM**
- Twas the **night** before **Christmas**, when **all** through the **house**
ba ba **BUM** ba ba **BUM** ba ba **BUM** ba ba **BUM**
- Whose **woods** these **are** I **think** I **know**
ba **BUM** ba **BUM** ba **BUM** ba **BUM**

Types of Rhythmic patterns

1. Iambic –two syllables, one unstressed syllable and one stressed syllable
2. Trochaic - two syllables, one stressed syllable and one unstressed syllable
3. Spondaic- two syllables both stressed
4. Anapestic -three syllables, two unstressed followed by one stressed syllable
5. Dactylic- three syllables, two stressed and one unstressed
6. Amphibrachic - three syllables, one unstressed, followed by one stressed and one unstressed

5. Tone

The poet's attitude toward the poem's speaker, reader, and subject matter, as interpreted by the reader. Often described as a "mood" that pervades the experience of reading the poem, it is created by the poem's vocabulary, metrical regularity or irregularity, syntax, use of figurative language, and rhyme.

It is conveyed through the authors' use of words in the poem. It can be formal, informal, serious, comic or any other attitude.

Keywords examples: happy, hopeful, sad, friendly, humorous

6. Speaker

Just like fiction has a narrator, poetry has a speaker—someone who is the voice of the poem. Often, the speaker is the poet. Other times, the speaker can take on the voice of a persona—the voice of someone else including animals and inanimate objects.

7. Theme

The **theme** in a story is its underlying message, or 'big idea. ' In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story or **poem**? This belief, or idea, transcends cultural barriers. It is usually universal in nature.

8. Imagery

It is the name given to the elements in a **poem** that spark off the senses. Despite "image" being a synonym for "picture", images need not be only visual; any of the five senses (sight, hearing, touch, taste, smell) can respond to what a **poet** writes.



What I Can Do

A. Directions: Determine the rhyme scheme for this poem. Write your answer on a separate sheet of paper.

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.
I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.
I have stood still and stopped the sound of feet

B. Meter and Rhythm

Directions: Identify the number of syllables, stress and foot in each word on the table. Write your answer on a separate sheet of paper.

	Word	No. Syllables	Stress	Foot Type		Word	No. Syllables	Stress	Foot Type
Ex	Difficult	3	/ U /	Cretic	6	Persuade			
1	Decided				7	Seventeen			
2	Behold				8	Random			
3	Laptop				9	Holiday			
4	Detective				10	Capital			
5	Criminal				11	Accepted			



What I Have Learned

Poem Scansion

Directions:

1. Read the excerpt from "The Great Realization" by Tom Roberts.
2. Look for clues/words that will lead you to the message of the poem.
3. Answer the next set of questions.
4. Write your answers in a separate sheet of paper.

The Great Realization by Tom Roberts (excerpt)

'You see the people came up with companies to trade across all lands.
But they swelled and got bigger than we could ever have planned

'We'd always had our wants, but now it got so quick.
You could have everything you dreamed of in a day and with a click.

'We noticed families had stopped talking. That's not to say they never spoke.
But the meaning must have melted and the work life balance broke.

'And the children's eyes got squarer and every toddler had a phone.
They filtered out the imperfections but amidst the noise, they felt alone.

'And every day the sky grew thicker, til we couldn't see the stars.
So we flew in planes to find them while down below we filled our cars.

'We'd drive around all day in circles. We'd forgotten how to run.
We swapped the grass for tarmac, shrunk the parks till there were none.

'We filled the sea with plastic cause our waste was never capped.
Until each day when you went fishing, you'd pull them out already wrapped.

'And while we drank and smoked and gambled, our leaders taught us why,
It's best to not upset the lobbies, more convenient to die.

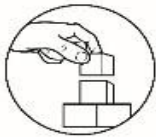
The Great Realization

Subject : _____

Theme/Message: _____

What type of stanza was used in the poem?

What rhyme pattern was used in the poem? Cite specific example from the poem to illustrate your answer.



What's More

A. TRUE or FALSE

Directions: Write **TRUE** if the statement is correct, and **FALSE** if the statement is incorrect. Write your answers in a separate sheet of paper.

- ____ 1. A stanza is a grouping of related words of the same topic or thought and can be subdivided into the number of lines it contains.
- ____ 2. Villanelle has ABBAA rhyme scheme.
- ____ 3. Isometric stanzas have the same syllabic beats in every line.
- ____ 4. Rhyme are words that repeat the same sound.
- ____ 5. Lines with sudden stops or unusual breaks may suggest another idea or thought that can be puzzling or thrilling to the readers.

B. Determine the metric and rhythmic pattern of each of the lines in the table.

Lines	Kind of feet	Kind of meter	Rhythmic/Metrical pattern
1. The woods are lovely dark and deep	iamb	tetrameter	Iambic tetrameter
2. But I have promises to keep			
3. I wandered lonely as a cloud			
4. And the raven never flitting , still is sitting , still is sitting .			
5. This is the forest primeval , the murmuring pines and the hemlocks			

Lesson 2

Techniques and Literary Devices



What I Need to Know

After going through this module, you are expected to:

- identify the poetic devices and techniques in specific form of poetry;
- analyze how the author's choice and use of a genre shapes the meaning of the literary work; and
- compose poems employing poetic devices and techniques.



What's In

Directions. Read the following texts. Determine if the given texts are poems or not.

<p>1. "Autumn moonlight— a worm digs silently into the chestnut." (Autumn Moonlight, by Basho)¹</p>	<p>2. To Miss Vera Beringer (By Lewis Carroll) "There was a young lady of station 'I love man' was her sole exclamation; But when men cried: 'You flatter,' She replied, 'Oh! no matter Isle of Man is the true explanation.'"²</p>
<p>3. Funny Real Interesting Enjoyable Nice Delightful</p>	<p>4.</p> <p style="text-align: center;">warm chewy gingerbread man, made in some oven while lying in a pan. people are waiting to eat his hand. why is it they will mostly nibble on his limbs? leaving him (if he could) pondering, wondering just what he'd done to them? this punishment is a bit harsh it seems only just for giving them oh, such tasty dreams. children all begging they want to taste too, be sure there's enough if it's the last thing that you do. more are waiting cut them out fast, although we try I'm pretty sure they're not going to last.</p>

Do you have an answer in mind now? Which are poems and which are not? Let's find out.

¹ "Autumn Moonlight", Matsuo Basho, accessed May 18, 2020, <https://literarydevices.net/haiku/>

² "To Miss Vera Beringer", Lewis Carroll, accessed May 18, 2020, <https://literarydevices.net/limerick/>



What's New

All of the given texts are examples of poems. The first example is a **free verse**, the second one is a **visual poem**, the third example is a **haiku**, and the fourth one is a **limerick**. These are just some of the different forms of poetry.



What is It

SPECIFIC FORMS, DEVICES AND LITERARY DEVICES

1. Forms of Poetry

15 Types of Poetic Forms

1. **Blank verse.** Blank verse is poetry written with a precise meter—almost always iambic pentameter—that does not rhyme

Act 2, Scene 2 of *Romeo and Juliet*. It begins:

*But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.*

2. **Rhymed poetry.** In contrast to blank verse, rhymed poems rhyme by definition, although their scheme varies.
3. **Free verse.** Free verse poetry is poetry that lacks a consistent rhyme scheme, metrical pattern, or musical form

“Portrait of a Lady” by Carlos Williams

*Your thighs are appletrees
whose blossoms touch the sky.
Which sky? The sky
where Watteau hung a lady's
slipper. Your knees
are a southern breeze -- or
a gust of snow. Agh! what
sort of man was Fragonard?
-- As if that answered
anything. -- Ah, yes. Below
the knees, since the tune
drops that way, it is
one of those white summer days,*

*the tall grass of your ankles
 flickers upon the shore --
 Which shore? --
 the sand clings to my lips --
 Which shore?
 Agh, petals maybe. How
 should I know?
 Which shore? Which shore?
 -- the petals from some hidden
 appletree -- Which shore?
 I said petals from an appletree.*

4. **Epic.** An epic poem is a lengthy, narrative work of poetry. These long poems typically detail extraordinary feats and adventures of characters from a distant past.
 - Examples of epics are: **Gilgamesh** of Sumer, **Mahabharata** and **Ramayana** from India, the **Iliad** and **Odyssey** of Homer, and our own **Biag-ni-Lam-Ang** of the Ilocanos.
5. **Narrative poetry.** Similar to an epic, a narrative poem tells a story.
6. **Haiku.** A haiku is a three-line poetic form originating in Japan. The first line has five syllables, the second line has seven syllables, and the third line again has five syllables

“The Old Pond” by Matsuo Bashō

*An old silent pond
 A frog jumps into the pond—
 Splash! Silence again.*

7. **Pastoral poetry.** A pastoral poem is one that concerns the natural world, rural life, and landscapes.

“The Passionate Shepherd to His Love”

Christopher Marlowe

(excerpt)

*Come live with me and be my love,
 And we will all the pleasures prove,
 That Valleys, groves, hills, and fields,
 Woods, or steepy mountain yields.*

*And we will sit upon the Rocks,
 Seeing the Shepherds feed their flocks,
 By shallow Rivers to whose falls
 Melodious birds sing Madrigals.*

8. **Sonnet.** A sonnet is a 14-line poem, typically (but not exclusively) concerning the topic of love. Sonnets contain internal rhymes within their 14 lines; the exact rhyme scheme depends on the style of a sonnet.

- There are three kinds of sonnet: Petrarchan, Shakespearian, and Spenserian. They are named after the poets who made sonnets using their specific rhyme patterns.

Type	Rhyme Scheme
Petrarchan (Petrarch)	ABBAABBA; CDECDE or CDCDCD
Shakespearean (William Shakespeare)	ABAB, CDCD, EFEF, GG
Spenserian (Edmund Spenser)	ABAB, BCBC, CDCD, EE

9. **Elegies.** An elegy is a poem that reflects upon death or loss. Traditionally, it contains themes of mourning, loss, and reflection.

“O Captain! My Captain!”

Walt Whitman

*O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart! O the bleeding drops of red,
Where on the deck my Captain lies, Fallen cold and dead.*

10. **Ode.** Much like an elegy, an ode is a tribute to its subject, although the subject need not be dead—or even sentient.

“Ode to a Nightingale”

John Keats

*My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.*

11. **Limerick.** A limerick is a five-line poem that consists of a single stanza, an AABBA rhyme scheme.

Opening poem **from A Book of Nonsense: Edward Lear**

*There was an Old Man with a beard,
Who said, 'It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!'*

12. **Lyric poetry.** Lyric poetry refers to the broad category of poetry that concerns feelings and emotion.

“Because I could not stop for Death”

Emily Dickinson

*Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.*

*We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –*

*We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –*

*Or rather – He passed us –
The Dews drew quivering and chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –*

13. **Ballad.** A ballad (or ballade) is a form of narrative verse that can be either poetic or musical. It typically follows a pattern of rhymed quatrains.

“La Belle Dame sans Merci”

John Keats

*I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried—‘La Belle Dame sans Merci
Thee hath in thrall!’*

*I saw their starved lips in the gloam,
With horrid warning gapèd wide,
And I awoke and found me here,
On the cold hill's side.*

*And this is why I sojourn here,
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.*

14. **Soliloquy.** A soliloquy is a monologue in which a character speaks to him or herself, expressing inner thoughts that an audience might not otherwise know.

- **A soliloquy** is a long speech spoken by a single character that is not intended to be heard by any other character in the play. Effectively, time stops in the action of the play, because the soliloquy articulates thoughts that might flash through a person's head in the span of a few seconds.
- **A monologue** is spoken by a single character but is addressed to the other characters on stage (or on screen).

15. **Villanelle.** A nineteen-line poem consisting of five tercets and a quatrain, with a highly specified internal rhyme scheme. Originally a variation on a pastoral, the villanelle has evolved to describe obsessions and other intense subject matters.

One Art

Elizabeth Bishop - 1911-1979

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.

—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (*Write it!*) like disaster.³

2. Devices and Literary Techniques

Writing is like cooking. If you want to make a more delectable dish, you should use a mix of spices to add flavor to your dish. Literary devices do just that in a literary work. When used effectively these devices add flavor and texture to your work.

According to Brinks (2019), a poetic device is a deliberate use of words, phrases, sounds, and even shapes to convey meaning also; a poetic device is a deliberate use of words, phrases, sounds, and even shapes to convey meaning.

A literary device is any specific aspect of literature, or a particular work, which we can recognize, identify, interpret and/or analyze. Poetic devices are plans or methods of arrangements of words which can assist the writer in developing expressions that are appealing to his/her readers. Both literary elements and literary techniques can rightly be called literary devices.

Literary techniques are specific, deliberate constructions of language which an author uses to convey meaning. An author's use of a literary technique usually occurs with a single word or phrase, or a particular group of words or phrases, at one single point in a text. Unlike literary elements, literary techniques are not necessarily present in every text.

Literary Devices in Poetry

Alliteration: The repetition of a consonant sound at the start of 2 or more consecutive words in a series.

-D.H. Lawrence "Snake"

*"And flickered his two-forked tongue
From his lips, and mused a moment,
And stopped and drank a little more,
From the burning bowels of the earth."*

Allusion: A reference or suggestion to a historical or well-known person, place or thing.

-William Shakespeare "Not Marble Nor The Gilded Monuments"

*"Nor Mars his sword nor war's quick fire shall burn
The living record of your memory."*

Anaphora: The repeated use of word at the start of two or more consecutive lines.

-Vikram Seth "The Frog and the nightingale"

³ "One Art", Elizabeth Bishop, accessed May 19, 2020, <https://poets.org/poem/one-art>

*Said the frog:” I tried to teach her, But she was a stupid creature-
Far too nervous, far too tense.
Far too prone to influence.*

Antithesis: Use of opposite words in close placement

-Kahlil Gibran “Song of the Rain”
*“The voice of thunder declares my arrival;
The rainbow announces my departure.”*

Assonance: The repetition of a vowel sound within a sentence.

-William Shakespeare “Seven Ages of Man”
*“All the world’s a stage and all the men and women merely players:
They have their exits and entrances”*

Imagery: The creation of any sensory effect like visual, auditory, olfactory, gustatory, tactile, kinesthetic, organic.(to create scenes in the poem)

-Vikram Seth “The Frog and the nightingale”
*“But one night a nightingale
In the moonlight cold and pale
Perched upon the sumac tree
Casting forth her melody”*

Asyndeton: A writing style in which conjunctions are omitted between words, phrases or clauses.

-Alfred, Lord Tennyson “The Brook”
I slip, I slide, I gloom, I glance

Consonance: The repetition of a consonant sound in a sentence. It can be at the beginning, middle or end of the word.

-William Blake, “The Tyger”
*“Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?”*

Hyperbole: It is a Greek word meaning “overcasting”. The use of exaggeration to lay emphasis.

-Percy Bysshe Shelley “Ozymandias”
“My name is Ozymandias, King of kings”

Enjambment: The sentence continues into two or more lines in a poem

Langston Hughes, “Harlem”
*“What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore—
And then run?
Does it stink like rotten meat?
Or crust and sugar over—
like a syrupy sweet?”*

Inversion: It is also known as “anastrophe” the normal order of words is reversed, in order to achieve a particular effect of emphasis.

-Thomas Campbell “Lord Ullin’s Daughter”

“His horsemen hard behind us ride
Should they our steps discover”

Metaphor: It is direct comparison by highlighting a particular quality of two things.

-Emily Dickinson “Hope is the thing with feathers”

“Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.”

Onomatopoeia: It is the usage of sound words to create a dramatic effect

-Alfred, Lord Tennyson “The Brook”

“I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.”

Oxymoron: It is when apparently contradictory terms appear in conjunction. (here the words are not opposite to each other like it is in antithesis but their meaning is opposite)

-William Shakespeare “Romeo and Juliet”

“Why, then, o brawling love! O loving hate!

Personification: It means to give human quality to an object or a non-living thing.

-Sylvia Plath “Mirror”

“I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately”

Simile: It is the comparison between two things or persons by using like or as.

-Samuel Taylor Coleridge “Rime of the ancient mariner”

“The bride hath paced into the hall,
Red as a rose is she”

Refrain: A verse, a line, a set, or a group of lines that repeats, at regular intervals, in different stanzas.

- Octavio Paz “Wind, Water, Stone”

Water hollows stone,
wind scatters water,
stone stops the wind.
Water, wind, stone.
Wind carves stone,
stone's a cup of water,
water escapes and is wind.
Stone, wind, water.

Synecdoche: It is a word or phrase in which a part of something is used to refer to the whole of it.

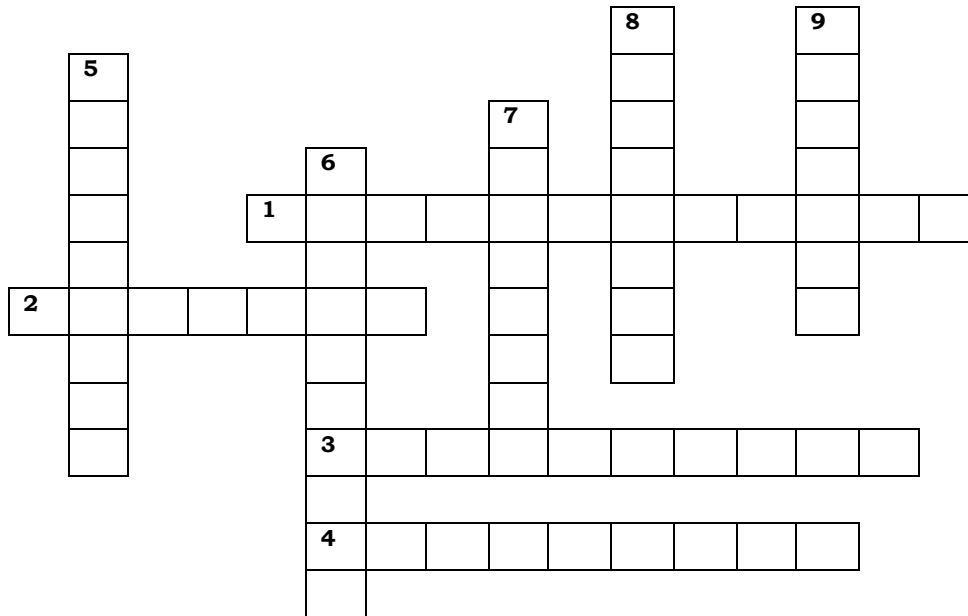
-Emily Dickinson “I heard a Fly buzz—when I died”

“The Eyes around—had wrung them dry—
And Breaths were gathering firm
For that last Onset—when the King
Be witnessed—in the Room”



What I Can Do

Directions: Complete the crossword puzzle by supplying the techniques described in each item. Write your answer in a separate sheet of paper.



Across

1. the use of sound words to give its meaning
2. repeating of words, lines, or verse at regular intervals
3. continuation of a sentence into two or more lines in a poem
4. putting the order of words in reverse

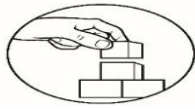
Down

5. the omission of conjunctions between words, phrases, or clauses
6. the use of words with opposite meaning in close placement
7. the repeating of words at the start of two or more consecutive lines
8. using two contradictory words together to give new meaning
9. the use of words which appeal to the senses.



What I Have Learned

A _____ is any specific aspect of literature, or a particular work, which we can recognize, identify, interpret and/or analyze. Poetic devices are _____ of arrangements of words which can assist the writer in developing expressions that are appealing to his/her readers. Both literary _____ and literary _____ can rightly be called literary devices. There are _____ types of poetry. Some literary device are _____, _____, _____.



What's More

Haiku Challenge!

Directions: You are challenged to write your haiku. Choose your subject from the pictures below. Write your haiku composition on a separate sheet of paper.



<https://tinyurl.com/34uf4x78->



<https://tinyurl.com/e9a4j952>



<https://tinyurl.com/4nhkpbh>

Criteria for Haiku:

Word Choice and Creativity	Poem is creative and original. It is evident that the poet put thought into their words and uniquely conveyed their ideas and emotions.	10
Form	The poem follows the style of Haiku Poetry; this includes 3 lines written as follows: 5 syllables, 7 syllables, 5 syllables. Poem contains information about the season and the time of day.	10
Grammar and Spelling	Work is completely free of spelling and grammar errors.	10



Post Test

Directions: Read the questions carefully and write the letter of the correct answer in a separate sheet of paper.

For items 1 to 4, read the poem and answer the questions that follow.

*"There was a young lady of station
'I love man' was her sole exclamation;
But when men cried: 'You flatter,'
She replied, 'Oh! no matter
Isle of Man is the true explanation.'"*

"To Miss Vera Beringer" by Lewis Carroll

1. What stanza is displayed in the poem?
a. couplet b. septet c. cinquain d. octave
 2. Which of the following rhyming words cannot be seen in the poem?
a. station – explanation c. exclamation – station
b. flatter – matter d. matter – fatter
 3. What rhyme scheme is applied in the poem?
a. ABCAB b. AABBA c. ABBA d. AABAA
 4. What specific type of poetry is used in the poem?
a. haiku b. sonnet c. limerick d. ode
- For items 5 to 6, read the poem and answer the questions that follow.

*“But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.”*

5. What stanza is displayed in the poem?
a. tercet b. quatrain c. sextain d. sestet
6. What is the rhyme scheme of the excerpt,
a. ABBA b. AABB c. ABAB
7. What type of poetry is exemplified the poem, *“A single leaf dances in the breeze,/ Unguided and unafraid/ Testament to nature's freedom/ Unconventionally beautiful/ Mesmerizing in its movements/ nature's ballerina”*?
a. lyric b. limerick c. narrative d. descriptive
8. What type of sonnet consists of an octave (eight lines) and a sestet (six lines)?
a. Spenserian b. Shakespearian c. Petrarchan Sonnet d. all of the above
9. The *“Odyssey”* by Homer centers on the struggles and victories of Odysseus, the king of Ithaca. What type of poetry is this?
a. lyric b. ode c. elegy d. epic
10. The poem, *“The Rime of the Ancient Mariner”* by Samuel Taylor Coleridge tells the story of an old sailor who has returned from his voyaging and wants to share the terrible things he has encountered on the high seas. What type of poetry is this?
a. ballad b. epic c. ode d. descriptive
11. What type of poem uses the page to present a picture?
a. free verse poetry b. performance poetry
c. prose poetry d. visual poetry
12. What type of poetry has 14 lines?
a. lyric b. narrative c. pastoral d. sonnet
13. What do you call of the grouping of lines in a poem?
a. couplet b. quatrain c. tercet d. stanza
14. What do you call of the repeated sound at the end of or within the lines of poems?
a. assonance b. repetition c. rhyme d. rhythm
15. Which literary technique pertains to the use of the same consonant at the beginning of each stressed syllable in a line of verse?
a. alliteration b. ballad c. consonance d. diction

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Acknowledgements:

Creative Writing- SHS (Specialized Subject)

Quarter 1- Module 2: Elements of Poetry and Literary Devices

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