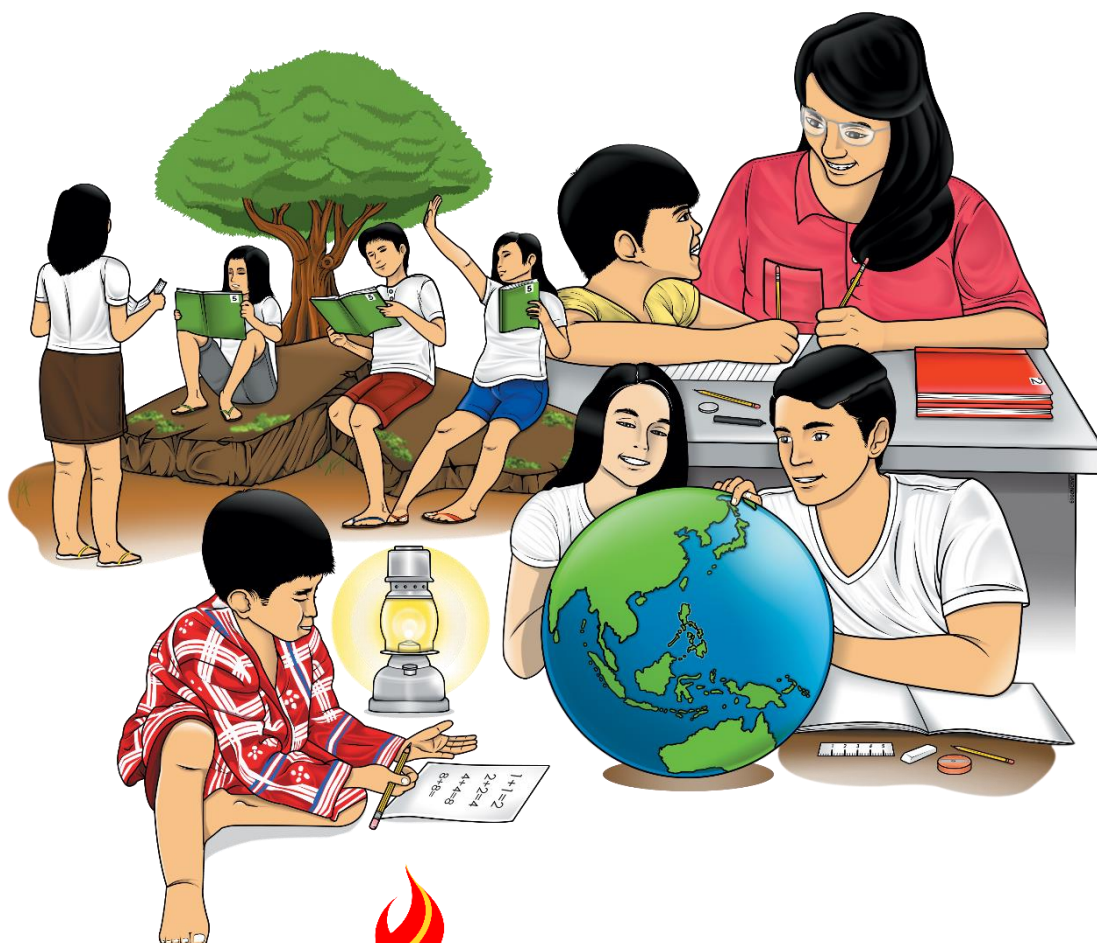


Senior High School

Creative Writing

Quarter 1 – Module 2:

Reading and Writing Poetry



**Creative Writing
Alternative Delivery Mode
Quarter 1 – Module 2: Reading and Writing Poetry
First Edition, 2020**

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Creative Writing
Quarter 1 – Module 2:
Reading and Writing Poetry

Introductory Message

For the facilitator:

Welcome to the Creative Writing Grade 11 Alternative Delivery Mode (ADM) Module on Reading and Writing Poetry!

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:



Notes to the Teacher

This contains helpful tips or strategies that will help you in guiding the learners.

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 the Creative Writing Grade 11 Alternative Delivery Mode (ADM) Module on Reading and Writing Poetry!

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



Assessment

skill into real life situations or concerns.

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

This module was designed and written with you in mind. It is here to help you in reading and writing poetry. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

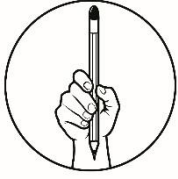
The module is divided into three lessons, namely:

- Lesson 1: Elements of Poetry
- Lesson 2: Specific Forms and Conventions of Poetry
- Lesson 3: Techniques, and Literary Devices in Poetry

The lessons will help you understand poetry and how to analyze its elements and techniques. In the end this aims to help you be able to produce a short and well-crafted poem. The scope of this module permits it to be used in many different learning situations. The language used recognizes the diverse vocabulary level of students. The lessons are arranged to follow the standard sequence of the course. But the order in which you read them can be changed to correspond with the textbook you are now using.

After going through this module, you are expected to:

1. identify the various elements, techniques, and literary devices in poetry;
2. determine specific forms and conventions of poetry;
3. use selected elements of poetry in short exercises;
4. explore innovative techniques in writing poetry; and
5. write a short poem applying the various elements, techniques, and literary devices.



What I Know

Choose the letter of the best answer. Write the chosen letter on a separate sheet of paper.

1. This is a verse form consisting of 14 lines with a fixed rhyme scheme.
 - a. Ballad
 - b. Epic
 - c. Lyric
 - d. Sonnet
2. This expresses a resemblance between things of different kinds using 'like' or 'as'.
 - a. metaphor
 - b. onomatopoeia
 - c. personification
 - d. simile
3. This pertains to two successive lines that rhyme.
 - a. couplet
 - b. quatrain
 - c. stanza
 - d. tercet
4. It is the arrangement of spoken words alternating stressed and unstressed syllables.
 - a. assonance
 - b. repetition
 - c. rhyme
 - d. rhythm
5. It is characterized by 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
6. It is the language that appeals to the senses
 - a. adjective
 - b. imagery
 - c. sensual
 - d. syntax
7. This pertains to unrhymed verse without a consistent metrical pattern is
 - a. free verse
 - b. haiku
 - c. lyric
 - d. narrative

8. This is a group of consecutive poetic lines.
 - a. couplet
 - b. refrain
 - c. stanza
 - d. verse
9. This is the persona in a poem.
 - a. character
 - b. protagonist
 - c. speaker
 - d. spectator
10. These are words that are close together having similar sounding final syllable.
 - a. repetition
 - b. rhyme
 - c. rhythm
 - d. sound
11. The use of words whose sound imitates or suggests its meaning.
 - a. hyperbole
 - b. onomatopoeia
 - c. paradox
 - d. symbolism
12. This is the total number of lines of a *haiku*.
 - a. 3
 - b. 4
 - c. 5
 - d. 6
13. What figure of speech is shown by the line "*Fear knocked at the door*"?
 - a. hyperbole
 - b. metaphor
 - c. personification
 - d. simile
14. This is a lengthy poem which usually tells of supernatural feats and adventures of heroes from the distant past.
 - a. ballad
 - b. epic
 - c. narrative
 - d. ode
15. It is a stanza having four lines.
 - a. quatrain
 - b. quadrant
 - c. quintile
 - d. tercet

Lesson

1

Elements of Poetry

Every literary text has its own aspects or characteristics. These characteristics are called **literary elements**. These elements are identified or derived by reading the whole text.



What's In

You might be familiar with the elements of a story, right? We know that every story has a setting, a plot, a conflict, a point-of-view, and a theme. By identifying these elements, we can discuss and analyze a given story. But, do you think it is the same for poetry? In Module 1, the role of **imagery** and **figures of speech** in an imaginative writing was discussed. Those two are included in the elements of poetry.



Notes to the Teacher

Lessons in this module are anchored to previous lessons specially topics in literature. The teacher should be able to elicit prior learnings from related topics.

The teacher is also advised to remind the students the importance of the topics discussed in Module 1 specially:

1. imagery, and
2. figurative language

Also, the teacher should encourage, facilitate, and guide students to do online research, if they need additional information about the topic. Finally, the teacher should make themselves available through messaging, call, or video conference to answer the students' queries related to the lesson.



What's New

Let's try to identify the other elements of poetry.

Read the poem "Chartless" by Emily Dickinson and answer the following:

1. What do you think the writer feels towards the subject or topic?
2. What is the message of the poem?
3. What did you notice with the number and grouping of the lines?
4. Is there a sound that you can almost hear from the poem?

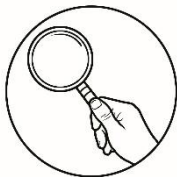
"I Never Saw a Moor"

Emily Dickinson

- 1 I never saw a moor,
- 2 I never saw the sea,
- 3 Yet I know how the heather looks
- 4 and what a wave must be.

- 5 I never spoke with God,
- 6 nor visited in Heaven,
- 7 Yet I am certain of the spot
- 8 as if the chart were given.

These questions will reveal the elements of poetry that will help you in understanding a poem and also will be instrumental in writing your own work of poetry.



What is It

1. How do you think the writer feels towards the subject or topic?

Question number 1 refers to:

- Tone**
- is the attitude of the writer toward a subject or an audience.
 - 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

2. What is the message of the poem?

Question number 2 refers to:

- Theme**
- is the main idea or underlying meaning in a literary work.

 - It may be stated directly or indirectly.

Do not be confused between **subject** and **theme**. The subject is the topic of the written work while the theme is the message.

3. What did you notice with the number and grouping of the lines?

Question number 3 is all about:

Form - is the shape of the poem.

- it is how the words and lines are arranged or presented taking into consideration the:

- | | |
|--------------------|-------------------|
| 1. length of lines | 1. stanza count |
| 2. number of lines | 2. syllable count |
| 3. rhyming scheme | 3. meter |

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”.

A stanza can reveal the following about a poem:

1. **Structure.** A poem always has a structural framework in place. Stanzas are part of a poem’s architecture.
2. **Pattern.** In formal verse poetry, in which the poem follows a rhyme scheme and meter, the first stanza sets the pattern for the overall poem. The rhyme and rhythm used will repeat in the second stanza, and so on.
3. **Organization.** Often, the lines of a stanza explore a thought. As the poet moves onto the next thought, they might progress to a new stanza.
4. **Set a mood.** A break in between stanzas may signal a shift in mood or emotional tone.
5. **Shape.** The space around and between stanzas (or lack thereof), and the pattern they create on the page, defines the shape of a poem.

What Are the Different Types of Stanza?

Stanzas, like poems, come in all shapes and sizes. There are many different types and they are often classified by meters, rhyme schemes or how many groups of lines they have. Here are some different types of stanzas.

1. **Monostich.** A one-line stanza. Monostich can also be an entire poem.
2. **Couplet.** A stanza with two lines that rhyme.
3. **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*.
4. **Quatrain.** A stanza with four lines with the second and fourth lines rhyming.
5. **Quintain.** A stanza with five lines.
6. **Sestet.** A stanza with six lines.
7. **Septet.** A stanza with seven lines. This is sometimes called a *rhyme royal*.
8. **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.
9. **Isometric stanza.** Isometric stanzas have the same syllabic beats, or the same meter, in every line.
10. **Heterometric stanza.** A stanza in which every line is a different length.
11. **Spenserian stanza.** Named after Edward Spenser’s unique stanza structure in his poem *The Faerie Queene*. A Spenserian stanza has nine line, eight in iambic pentameter and a final line in iambic hexameter.
12. **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.

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)

4. Is there a sound that you can almost hear from the poem?

Question number 4 talks about:

Sound - which creates mood, tones and images through the use of words.

Musicality of Poems

Poems have a musicality to them. They are meant to be read aloud to hear the sound, the rhythm, and sometimes the rhyme. Poets create sound and rhythm in their poems through several literary devices.

1. **Assonance** is the repetition of the same vowel sound in words near each other.
2. **Consonance** is the repetition of the same consonant sounds in words near each other
3. **Alliteration** is the repetition of the same consonant sounds at the beginning of words near each other.
4. **Onomatopoeia** means a word resembles the meaning of the sound it represents.
5. **Rhyme** requires two or more words that repeat the same sounds. They are often spelled in a similar way, but they do not have to be spelled in similar ways. Rhyme can occur at the end of a line, called end rhyme, or it can occur in the middle of the line, called internal rhyme.
6. **Rhythm**, of course, is the beat—the stressed syllables in a poem. Poets have a variety of possibilities for building that rhythm and ending lines.
7. **Meter** is the countable beat that a poet or reader can count. The rhythm will have equal intervals.
8. **Caesuras** are a break, pause, or interruption in the line.
9. An **end-stopped line** occurs like natural speech; it ends at the end of a line.
10. **Enjambment**, the opposite of the end-stopped line, does not pause at the end of a line. It continues without a pause into the next line. For example, poets may break between the subject and a verb, an article, and a noun, or between a helping verb and an action verb.



What's More

Activity 1.1 Elemental

Write TRUE if the statement is correct, and FALSE if the statement is incorrect. Write your answers in one whole 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. Tone is how the writer feels toward a subject or an audience.

___ 3. Sound in poetry refers to the use of words to create tone, mood and images.

- ____ 4. Rhyme are words that repeat the same sound.
- ____ 5. The subject of the poem is not necessarily it's theme.
- ____ 6. There is only one rhyme scheme that we can use to write poetry.
- ____ 7. Enjambment and end stops are the same.
- ____ 8. Form refers to how a poem takes shape in a page or how are the lines arranged or presented.
- ____ 9. Consonance is the repetition of the same vowel sounds in words near each other
- ____ 10. The theme is the main idea or the message of the poem.

Activity 1.2 I Can Fill It

Fill in the blanks with the appropriate word that best complete each statement. Choose from the word pool. Write your answer on a one whole sheet of paper.

1. _____ is a five-line poem with the rhyme scheme AABBA.
2. _____ follows a chain rhyme in which the second line of each stanza rhymes with the first and last line of the subsequent stanza.
3. In an _____, 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.
4. _____ is the repetition of the same vowel sound in words near each other.
5. _____ is a stanza with four lines with the second and fourth lines rhyming.
6. A stanza with eight lines written in iambic pentameter is called _____.
7. _____ is a break, pause, or interruption in the line
8. _____ follows an ABBA pattern.
9. _____ is a one-line stanza.
10. The space around and between stanzas (or lack thereof), and the pattern they create on the page, defines the _____ of a poem.

Shape	monostich	caesuras
enclosed rhyme	tercet	enjambment
Octave	quatrain	terza rima
Limerick	assonance	alternate rhyme

Activity 1.3 Blank Label

Fill in the chart with the appropriate word that best complete or describe the item from the poem. Write your answer on a one whole sheet of paper.

Success is Counted Sweetest

Emily Dickenson

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

1. The grouping of lines in a poem

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

2. Same sounding words close to each other

As he defeated--dying--
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

A
B
C
B

3. Rhyme pattern following ABCB

What is Life

Samuel Taylor Coleridge

Resembles Life what once was held of Light,
Too ample in itself for human sight?
An absolute Self, an element ungrounded
All, that we see, all colours of all shade
By encroach of darkness made?
Is very life by consciousness unbounded?
And all the thoughts, pains, joys of mortal breath,
A war-embrace of wrestling Life and Death?

4. Stanza having 8 lines

5. Running of thought into the next line without pause

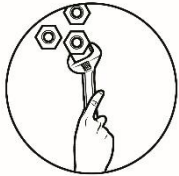


What I Have Learned

1. The elements of poetry are: tone, theme, form, and sound.
2. The topic of a poem is not necessarily its message.
3. A stanza shows a poems structure, pattern, organization, mood, and shape.
4. There are many kinds of stanza. They are according to how lines are grouped in a stanza. Some of the kinds of stanza are: monostich, couplet, tercet, quatrain, quintain, sestet, septet, octave, isometric, heterometric, Spenserian, and ballad.
5. There are different rhyme patterns used in different kinds of poems. Some of the rhyme schemes are: alternate rhyme, coupled rhyme, ballade,

monorhyme, enclosed rhyme, four-line rhyme, triplet, terza rima, limerick , and villanelle.

6. Sound in poetry are produced by literary devices. Some of the literary devices that gives music to a poem are: assonance, consonance, alliteration, onomatopoeia, rhyme, rhythm, meter, caesura, end stop, and enjambment.



What I Can Do

Poem analysis using the elements.

1. First, read the excerpt from “The Great Realization” by Tom Roberts.
2. Identify first the tone and the subject so that you will not make it your theme anymore.
3. Look for the message of the poem.
4. Answer the next set of questions.
5. Write your answers in a separate sheet of paper.

The Great Realisation 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.¹

¹ “Coronavirus Pandemic Poem”, Express News, updated May 9, 2020,
<https://www.express.co.uk/news/uk/1277555/Coronavirus-pandemic-poem-this-morning-Tom-Roberts-The-Great-Realisation-poem-in-FULL>

The Great Realisation

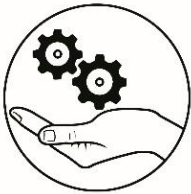
Tone : _____

Subject : _____

Theme : _____

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.



Additional Activities

Read the poem below.

On your own, try to analyze it according to the elements of poetry. Discuss its:

- Tone
- Theme
- Form and
- Sound

Write your discussion in the form of a short essay in a separate sheet of paper.

Morning Coffee, Before Work

by Lawrencealot

The do-nut shop was open every day
we gathered there so we could have our say.
The “regulars” would leave their cup to stay
on hook-board: their own coffee cup buffet.
The hunters met the councilmen and cops,
and teachers met their students’ moms and pops.
The farmers spoke of watering their crops,

and sporting brags and bullshit never stops.
A newcomer just didn't hold much sway
the coffee group was small-town thought per-se
The men would read, the women might crochet
until the conversation turned their way.
I learned more there than I did watching news
and found a balanced set of rural views.

Lesson

2

Specific Forms and Conventions of Poetry

Poems come in different forms. Some forms of poetry have more structure than the others and follows a particular rule in rhyming. In this lesson, you will be acquainted with various forms of poetry that you can create.



What's In

In Lesson 1, we have discussed that form refers to the shape of the poem and how the words and lines are arranged and presented. In this lesson, we will look into the different types of poetry as regard to form.



Notes to the Teacher

Lessons in this module are anchored to previous lessons specially topics in literature. The teacher should be able to elicit prior learnings from related topics.

The teacher is also advised to remind the students the importance of the topics discussed in Lesson 1 specially:

- stanza, and
- rhyme scheme

Also, the teacher should encourage, facilitate, or guide students to do online research, if they need additional information about the topic. Finally, the teacher should make themselves available through messaging, call, or video conference to answer the students' queries related to the lesson.



What's New

Look and read the following texts. Can you identify which of them are poems and which are not?

<p>1. "After the Sea-Ship" Walt Whitman After the Sea-Ship—after the whistling winds; After the white-gray sails, taut to their spars and ropes, Below, a myriad, myriad waves, hastening, lifting up their necks, Tending in ceaseless flow toward the track of the ship: Waves of the ocean, bubbling and gurgling, blithely prying, Waves, undulating waves-liquid, uneven, emulous waves, Toward that whirling current, laughing and buoyant, with curves, Where the great Vessel, sailing and tacking, displaced the surface;²</p>	<p>2. From Vision and Prayer Dylan Thomas (1914-53) Who Are you Who is born In the next room So loud to my own That I can hear the womb Opening and the dark run Over the ghost and the dropped son Behind the wall thin as a wren's bone? In the birth bloody room unknown To the burn and turn of time And the heart print of man Bows no baptism But dark alone Blessing on The wild Child.³</p>
<p>3. "Autumn moonlight— a worm digs silently into the chestnut." (Autumn Moonlight, by Basho)⁴</p>	<p>4. 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."⁵</p>

Do you have an answer in mind now? Write your initial answer on a sheet of paper.

Which are poems and which are not? Let's find out.

² "After the Ship", Walt Whitman, accessed May 18, 2020, <https://examples.yourdictionary.com/examples-of-free-verse-poems.html>

³ "from Vision and Prayer", Dylan Thomas, accessed May 18, 2020, http://www.webexhibits.org/poetry/explore_21_visual_examples.html

⁴ "Autumn Moonlight", Matsuo Basho, accessed May 18, 2020, <https://literarydevices.net/haiku/>

⁵ "To Miss Vera Beringer", Lewis Carroll, accessed May 18, 2020, <https://literarydevices.net/limerick/>



What is It

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. Here are some of the other kinds:

15 Types of Poetic Forms

From sonnets and epics to haikus and villanelles, learn more about 15 of literature's most enduring types of poems.

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

ABBAABBA; CDECDE or

(Petrarch)

CDCDCD

Shakespearean

ABAB, CDCD, EFEF, GG

(William Shakespeare)

Spenserian

ABAB, BCBC, CDCD, EE

(Edmund Spenser)

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 –*

*We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –*

*Since then – ‘tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses’ Heads
Were toward Eternity –*

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.⁶

Other forms of Poetry

Prose poem is a prose composition that, while not broken into verse lines, demonstrates other traits such as symbols, metaphors, and other figures of speech common to poetry.

Performance poetry uses the stage as the page, transforming poetry readings into theatrical events. Spoken poetry is one example of performance poetry.

Visual poetry uses the page as a canvas to visually represent the themes, subjects, or sentiments of words in a variety of shapes and forms.

TIME PASSES BY
TIME PASSES BY
TIME PASSES BY
TIME PASSES BY
TIME PASSES BY
I PASS BY
I PASS BYE

7

⁶ “One Art”, Elizabeth Bishop, accessed May 19, 2020, <https://poets.org/poem/one-art>

⁷ Anatol Knotek, “Bye”, accessed May 19, 2020, http://www.anatol.cc/concrete_poetry.html#.XsjWoUQzbDc



What's More

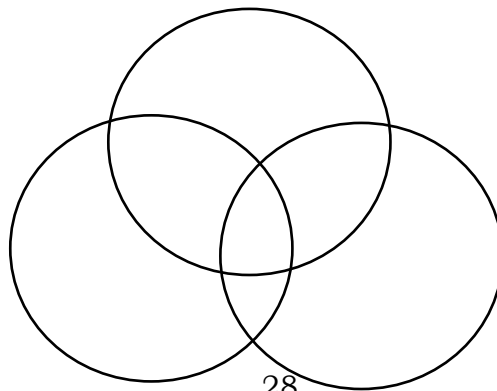
Activity 2.1 Strike a Match

Match the form of poetry from Column A to their respective descriptions in Column B. Write your answers on a one whole sheet of paper.

Column A	Column B
___ 1. Epic	A. concerns the natural world, rural life, and landscapes.
___ 2. Pastoral	B. a long narrative poem of extraordinary adventures of heroes with superhuman abilities.
___ 3. Ballad	C. themes, sentiments, and emotions are visually represented on a page.
___ 4. Limerick	D. a narrative verse that can be musical or poetic.
___ 5. Performance	E. poems rhyme by definition, although their scheme varies.
___ 6. Visual	F. lacks a consistent rhyme scheme, metrical pattern, or musical form
___ 7. Free Verse	G. a tribute to a subject which need not be dead—or even sentient.
___ 8. Haiku	H. is a three-line poetic form originating in Japan.
___ 9. Elegy	I. a poem that reflects upon death or loss.
___ 10. Ode	J. a five-line poem that consists of a single stanza, an AABBA rhyme scheme
	K. poetry reading transformed into theatrical events.

Activity 2.2 Venn here, Done that

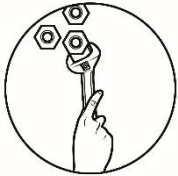
Compare and contrast the three kinds of sonnet using a Venn diagram. Use one-half crosswise pad paper for your answer.





What I Have Learned

1. Poetry comes in many forms. There is blank verse, rhymed poetry, free verse, epic, narrative poetry, haiku, pastoral poetry, sonnet, elegy, ode, limerick, lyric poetry, ballad, soliloquy, and villanelle.
2. Each kind of poem has a function.
3. Some forms of poetry follow a specific structure in terms of number of lines and rhyme pattern like the haiku, sonnet, limerick and villanelle.
4. There are new forms of poetry like prose poetry, visual poetry, and performance poetry.



What I Can Do

Make a blackout poetry.

1. Get a page of newspaper or magazine with text in it.
2. Pick out words from the page that you will use to create a poem.
3. After choosing the words that you will use, block out the rest of the page by using black marker or other colors so that only the selected words can be read.
4. You can create a design that you think will suit your poem.
5. Creativity is encouraged.
6. Your output will be evaluated with the following criteria:

CRITERIA	POINTS
Meaning/Message	5pts
Word Choice	5pts
Creativity/ Design	5pts
Form	5pts
Musicality	5pts



Additional Activities

A. List down three ***things*** which you consider important for you.

Make a limerick for the three things you listed.

B. Make a sonnet about your dream. You may choose from Petrarch, Shakespeare, or Spenser's format of the sonnet.

Lesson

3

Techniques and Literary Devices in Poetry

The poet T.S. Eliot once said that “Genuine poetry can communicate before it is understood”⁸. The writer must first be able to send out his message before the reader can start to understand what he is trying to say.



What's In

Poetry is the expression of feelings and sentiments with the use of particular style. To translate these feelings into words the poet uses different **techniques** and **literary devices** to effectively send out what he wants to say.



Notes to the Teacher

Lessons in this module are anchored to previous lessons specially topics in literature. The teacher should be able to elicit prior learnings from related topics.

The teacher is also advised to remind the students the importance of the topics discussed in Module 1 specially:

- figurative language (Module 1)
- musicality in poems (Module 2, Lesson 1)

Also, the teacher should encourage, facilitate, or guide students to do online research, if they need additional information about the topic. Finally, the teacher should make themselves available through messaging, call, or video conference to answer the students' queries related to the lesson.

⁸ “T. S. Eliot Quotes page 2”, Brainy Quotes, accessed May 21, 2020, https://www.brainyquote.com/authors/t-s-eliot-quotes_2



What's New

Read the poem and answer the questions below.

The guitar leans in the corner of my room
Collecting dust, and nagging me
Teasing me with tunes not played
Like a child yearning for a playmate
Its assurance is like a gift I tuck away in a drawer
Silent silky strings, soundless, song less
The right notes a treasure inside a vault
My fingers have not figured out how to unlock.
Maybe the key to the riches of a billion future flowers
Is hiding behind more patience, less hurry.
Time to blow off the dust.⁹

1. Can you identify the line that uses simile? Which line is it?
2. Which line uses metaphor?
3. Is there hyperbole in the poem? Which line has it?
4. Which line illustrates alliteration?
5. In which line is personification used?

These figures of speech are just some of the devices that a writer uses to deliver his message and emotion effectively across to the reader.



What is It

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.

⁹ Help Teaching, "Figurative Language in Poetry", accessed May 21, 2020, <https://www.help-teaching.com/tests/236727/figurative-language-in-poetry>

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"

*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 Dickenson “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.

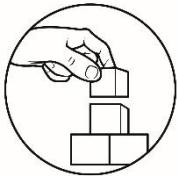
- **Octavio Paz “Wind, Water, Stone”**

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's More

Activity 3.1 Form the technique

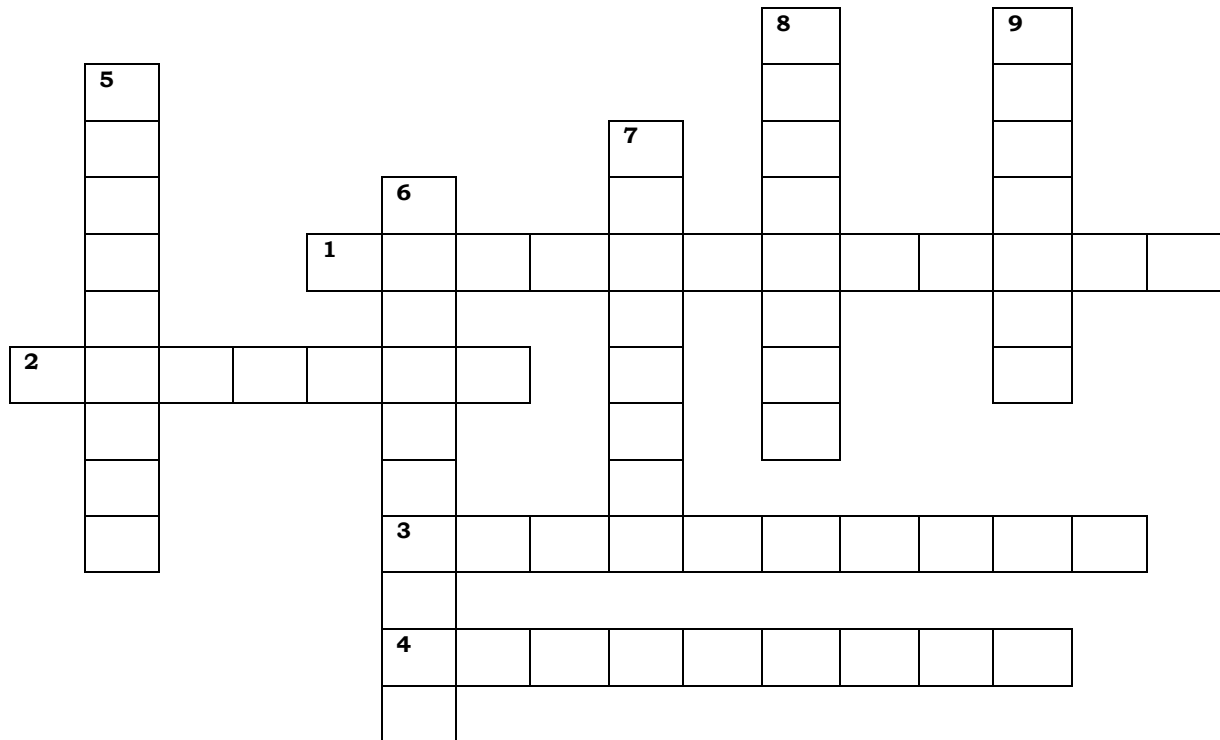
1. Identify the literary devices being described in each item.
2. Complete the word at the end of this exercise by providing the corresponding letters enclosed in the box from each item.

1. _ _ _ _ _ <input type="text"/>	-is the repeated consonant sound at the beginning of two or more words.
2. <input type="text"/> _ _ _ _ _	-is the direct comparison of two different things.
3. <input type="text"/> _ _ _ _ _	-is the repetition of consonant sound.
4. <input type="text"/> _ _ _ _ _	-is an extreme exaggeration.
5. _ _ <input type="text"/> _ _ _ _ _	-is the use of a part to represent the whole.
6. _ _ _ <input type="text"/> _ _	-is a comparison using “like” and “as”.
7. _ _ _ <input type="text"/> _ _ _	-is a reference to a famous person, place or thing.
8. <input type="text"/> _ _ _ _ _	-is giving inanimate objects human characteristics.
9. _ _ <input type="text"/> _ _ _ _ _	-is the repetition of vowel sound in a line.

						Q				-these are used by a writer to make his work a style to deliver the message and emotion of his work more effectively.
1	2	3	4	5	6		7	8	9	

Activity 3.2 See You at the Crossword

Learning the Skill: 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

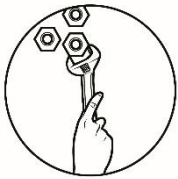
Down

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

1. Literary devices are techniques a writer uses to give style and characteristic to his work.
2. Literary devices help in delivering the writer's message more effectively.
3. There are many literary devices used by writers. Some of these devices are: alliteration, metaphor, consonance, hyperbole, synecdoche, simile, allusion, personification, assonance, anaphora, antithesis, imagery, asyndeton, enjambment, inversion, onomatopoeia, oxymoron, and refrain.



What I Can Do

1. Make a poem about the pandemic that we are experiencing.
2. You should be able to point out the tone, theme, form, and devices in the poem you have created.
3. Your output will be evaluated with the following criteria:

CRITERIA	POINTS
Meaning/Message	5pts
Organization	5pts
Word Choice	5pts
Fluency/Flow	5pts
Mechanics	5pts



Additional Activities

Write one example for each of the literary devices that we have discussed in this lesson. Put your answer on a sheet of paper.



Assessment

Multiple Choice. Choose the letter of the best answer. Write the chosen letter on a separate sheet of paper.

1. This type of poem that uses the page to present a picture.
 - a. free verse poetry
 - b. performance poetry
 - c. prose poetry
 - d. visual poetry

2. This is a type of poetry that has 14 lines
 - a. lyric
 - b. narrative
 - c. pastoral
 - d. sonnet

3. This pertains to grouping of lines in a poem.
 - a. couplet
 - b. quatrain
 - c. tercet
 - d. stanza

4. It is the repeated sound at the end of or within the lines of poems.
 - a. assonance
 - b. repetition
 - c. rhyme
 - d. rhythm

5. This 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

6. This creates a picture, taste, smell, feeling, or sound in our minds as we read a literary text.
 - a. adjective
 - b. imagery
 - c. sensual
 - d. syntax

7. It is an unrhymed verse that does not follow a pattern.
 - a. free verse
 - b. haiku
 - c. lyric
 - d. narrative

8. It is a group of four consecutive lines.
 - a. couplet
 - b. quatrain
 - c. tercet
 - d. verse
9. It pertains to the persona in the poem.
 - a. character
 - b. protagonist
 - c. speaker
 - d. spectator
10. These are words put together that have opposite meaning
 - a. asyndeton
 - b. oxymoron
 - c. simile
 - d. synecdoche
11. It pertains to the flow of the sound continues to the second line
 - a. enjambment
 - b. hyperbole
 - c. paradox
 - d. symbolism
12. It is the number of lines in a haiku.
 - a. 3
 - b. 4
 - c. 5
 - d. 6
13. This figure of speech is shown in the statement "My guitar gently weeps".
 - a. hyperbole
 - b. metaphor
 - c. personification
 - d. simile
14. This is a type of poetry that tells a story of heroes and their extraordinary deeds.
 - a. ballad
 - b. epic
 - c. narrative
 - d. ode
15. It is a stanza having three lines.
 - a. tercet
 - b. quadrant
 - c. quatrain
 - d. quintet

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