Creative Writing
Quarter 3 – Module 5:
Elements of Poetry

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<th>Development Team of the Module</th>
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<tr>
<td><strong>Writer:</strong></td>
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<td><strong>Editors/QA:</strong></td>
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<tr>
<td><strong>Reviewers:</strong></td>
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<td><strong>EPS-English</strong></td>
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<td><strong>Layout Artist:</strong></td>
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<td><strong>Management Team:</strong></td>
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E-mail Address: region9@deped.gov.ph
**What I Need to Know**

Literature is divided into three general classifications: prose, poetry, and drama. Poetry as a genre of literature is considered to be the shortest in number of words involved but the most complex in terms of interpretation. As with any genre of literature, poetry is identifiable through its distinguishing elements. These elements in turn contribute to the creation of a unique structure of language that lends poetry its unique character.

This module is made for you to understand some of the elements of *poetry* and it provides you with a world view of subjects, topics, and content that adds to your knowledge.

In this module, you are expected to:

- Identify the various elements, techniques, and literary devices in specific forms of poetry. HUMSS_CW/MP11/12cf-6

**What I Know**

Directions: Choose the letter of the best answer, and write these on a separate sheet of paper.

1. The main identifiable structure of poetry.
   a. the line  
   b. the persona  
   c. the language  
   d. the metaphor

2. This refers to the musical quality of a poem.
   a. form  
   b. mood  
   c. rapport  
   d. rhythm

3. The one speaking in a poem.
   a. persona  
   b. protagonist  
   c. poet  
   d. prologue

4. The basic structural make-up of the poem.
   a. meter  
   b. mood  
   c. rapport  
   d. rhythm

5. The central idea of a poem.
   a. sequence  
   b. storyline  
   c. tenet  
   d. theme
Lesson 1

ELEMENTS OF POETRY

Poetry utilizes forms and conventions of language to suggest a variety of interpretations of words, or to evoke emotive responses. Although easily distinguishable from prose because of its obvious features, poetry has elements that further emphasize these differences.

Because of its relative shorter length compared to fiction or drama, reading poetry is both unique and challenging, especially when one pursues analyzing its meaning. The elements of poetry therefore make this easier.

This module will present the following elements of poetry: (1) voice, (2) diction, and (3) syntax. Under these classifications are numerous sub-elements, some of which will be discussed in this module. Now, we will discuss further some of the known elements of poetry.

What’s In

Directions: Below is the first part of Angela Manalang-Gloria’s To the Man I Married. Read it and answer the succeeding questions on a separate sheet of paper.

I
You are my earth and all the earth implies:
The gravity that ballasts me in space,
The air I breathe, the land that stills my cries
For food and shelter against devouring days.
You are the earth whose orbit marks my way
And sets my north and south, my east and west,
You are the final, elemental clay
The driven heart must turn to for its rest.

If in your arms that hold me now so near
I lift my keening thoughts to Helicon
As trees long rooted to the earth uprear
Their quickening leaves and flowers to the sun,
You who are earth, O never doubt that I
Need you no less because I need the sky! (Source: readalittlepoetry.wordpress.com)
1. The poem follows which rhyming pattern?
   a. ABAB             c. AAAA
   b. AABB             d. BBBB

2. The poem belongs to which classification?
   a. narrative       c. dramatic
   b. lyric            d. kinesthetic

3. What is being emphasized in this poem?
   a. data             c. emotion
   b. facts            d. information

Directions: Below is Sonnet 94 by William Shakespeare. Read it and answer the succeeding questions on a separate sheet of paper.

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow:
They rightly do inherit heaven’s graces
And husband nature’s riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer’s flower is to the summer sweet
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds. (Source: poetryfoundation.org)

4. This Shakespearean sonnet follows which type of verse?
   a. blank             c. formal
   b. bold              d. free

5. The poem belongs to which classification?
   a. narrative        c. dramatic
   b. lyric             d. kinesthetic

6. What is being emphasized in this poem?
   a. data              c. emotion
   b. facts             d. information
What’s New

Directions: On a separate sheet of paper, copy the following and then place a check mark beside the line that is an example of iambic pentameter.

____ 1. Shall I compare thee to a summer’s day?
____ 2. Once upon a midnight dreary, while I pondered, weak and weary.
____ 3. I wandered, lonely as a cloud.
____ 4. But, soft! What light through yonder window breaks?
____ 5. Fair is foul and foul is fair.

What Is It

Some of the elements of poetry have been discussed in the previous module. In this one, the elements have been grouped into three for better synthesis of information.

The three elements of poetry.

1. Voice. Who is speaking in the poem? Most would automatically reply, “The poet.” However, this is not always true as the one speaking in the poem (also known as the persona/speaker) may be an object or a person other than the writer. This can be identified through clues that describe the speaker, such as age, attitude or experience. Tone refers to the poet’s “implied attitude toward its subject,” and this often determined by the reader’s or audience’s understanding of the way the poet’s use of other related elements such as rhyme, meter and imagery.

2. Diction. In poetry, diction or the choice of words include the selection of appropriate figurative language or descriptive vocabulary to heighten a sensory experience of the theme (the main idea or topic) of the poem. A poet chooses a word to achieve a certain sensory, emotional, or intellectual effect. For example, selecting “wandered,” may mean differently compared to say, “walked around,” “shuffled,” “drifted,” “floated,” etc., for each of these listed words can pertain to a different attitude, image, or relevance to the reader.

3. Syntax. A poem consists of stanzas and each contains lines –these distinguish it from the sentences, paragraphs and chapters of fiction. Syntax is simply the order or arrangement of words. In poetry, syntax influences the structure of a poem.
Meter is the pattern of stressed and unstressed syllables that creates the rhythm of some poetry. The most common examples of meter include:

- **trochee**: stressed syllable followed by unstressed syllable, as in “custom”
- **iamb**: unstressed syllable followed by stressed syllable, as in “describe”
- **spondee**: equal stress for both syllables, as in “cupcake”
- **dactyl**: stressed syllable, followed by two unstressed syllables, as in “bicycle”
- **anapest**: two unstressed syllables, followed by a stressed syllable, as in “understand”

The repetition of metrical feet in a line of poetry creates poetic meter, like beats in music:

- one foot – monometer
- two feet – dimeter
- three feet – trimeter
- four feet – tetrameter
- five feet – pentameter
- six feet – hexameter
- seven feet – heptameter
- eight feet – octameter

Rhyme is the repetition of similar sounds in two or more words and is a requirement in formal verse. Poetry can be classified into three types, based on whether it includes meter and rhyme. (1) **Formal verse** has both a strict meter and rhyme scheme. (2) **Blank verse** has a strict meter, but does not have a rhyme scheme. (3) **Free verse** has neither any strict meter or rhyme scheme. Rhyme schemes are the specific patterns a poem follows at the end of each line. The following are some of the most common rhyme schemes:

- **Alternating rhyme** is found in four-line stanzas and includes the ABAB pattern as in this excerpt from Robert Frost’s *Neither Far Out nor In Deep*:

  > The people along the sand (A)
  > All turn and look one way. (B)
  > They turn their back on the land. (A)
  > They look at the sea all day. (B)
**Coupled rhyme** is a two-line stanza following the simple format AA, BB, CC as in Dr. Seuss’ *Green Eggs and Ham*:

- *I would not like them here or there.* (A)
- *I would not like them anywhere.* (A)
- *I do not like green eggs and ham.* (B)
- *I do not like them, Sam-I-Am.* (B)

**Triplet rhyme** is a three-line rhyming stanza as in Robert Herrick’s *Upon Julia’s Clothes*:

- *When as in silks my Julia goes,* (A)
- *Then, then (methinks) how sweetly flows* (A)
- *That liquefaction of her clothes.* (A)

**Monorhyme scheme** only has one ending rhyme throughout the entire poem. *Night Storm* by Marie Summers is an example:

- *It came in a winter’s night,*
  *a fierce cold with quite a bite.*
- *Frosted wind with all its might*
  *sent ice and snow an invite*
- *to layer earth in pure white*
  *and glisten with morning light.*
Activity 1: POEM ANALYSIS

Directions: Read the following poem, published in 1591, from Philip Sidney and answer the questions that follow on a separate sheet of paper.

Astrophil and Stella, Sonnet I

Loving in truth, and fain in verse my love to show,
That she, dear she, might take some pleasure of my pain,—
Pleasure might cause her read, reading might make her know,
Knowledge might pity win, and pity grace obtain,—
I sought fit words to paint the blackest face of woe;
Studying inventions fine her wits to entertain,
Oft turning others’ leaves, to see if thence would flow
Some fresh and fruitful showers upon my sunburn’d brain.
But words came halting forth, wanting invention’s stay;
Invention, Nature's child, fled step-dame Study's blows;
And others’ feet still seem’d but strangers in my way.
Thus great with child to speak and helpless in my throes,
Biting my truant pen, beating myself for spite,
“Fool,” said my Muse to me, “look in thy heart, and write.” (Source: mural.uv.es/ihel/literature/)

1. What type of lyric poetry is the featured poem?
   a. elegy
   b. soliloquy
   c. sonnet
   d. tercet

2. “I sought fit words to paint” (line 5) is an example of which figure of speech?
   a. metaphor
   b. metathesis
   c. meronymy
   d. metonymy

3. The meter of the featured poem is ____?
   a. trochee
   b. spondee
   c. iamb
   d. dactyl

4. The metrical feet of the featured poem is ____?
   a. tetrameter
   b. pentameter
   c. hexameter
   d. heptameter

5. The theme of the poem is ____?
   a. death and grieving
   b. poetic offering of love
   c. remembering the past
   d. social issues and concerns
Directions: Read the texts and fill the gaps. Choose the answer from the words inside the box. Use a separate sheet of paper for your answers.

<table>
<thead>
<tr>
<th>monorhyme</th>
<th>persona</th>
<th>experience</th>
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<td>rhyme</td>
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The one speaking in the poem, also known as the _____ may be an object or a person other than the writer. _____ refers to the poet’s “implied attitude toward its subject.” In poetry, _____ or the choice of words include the selection of appropriate figurative language or descriptive vocabulary to heighten a sensory _____ of the theme of the poem.

A poem consists of _____ and each contains lines. _____ is the pattern of stressed and unstressed syllables that creates the rhythm in a poem. _____ is the repetition of similar sounds in two or more words and is a requirement in formal verse. _____ is a type of metrical feet that has two unstressed syllables, followed by a stressed ____. _____ scheme only has one ending rhyme throughout the entire poem.
What I Can Do

Directions: **Blackout poetry** or **block poem/erasure poem** is when a page of an article from a newspaper — is completely blacked out (colored over with permanent marker so that it is no longer visible) except for a select few words. When only these words are visible, a poem is created from the existing text. Examine the example below, **Misfortune** by Judith Kroon, and try out creating your own block/erasure poem by using an old newspaper page.

---

**Misfortune**

They have glued me down like this

ever

now

They have thrown down

hiding

In the garage I’m flung apart

I was just about to leave when I found her kneeling

recollecting. She was clutching

She was clutching

I see it, the whole time, I see it

I see it in the name of the Town, the name of her names

Please, stop. I watched

I did not speak.

Source: writersblockmagazine.com
Assessment

Directions: Read the questions and choose the letter of the best answer. Use a separate sheet of paper.

1. Poetry crafts language to create lines that elevate ____?
   a. scientific facts   c. mathematical equations
   b. emotions or memories   d. estimates and percentages

2. The structural difference of poetry from prose
   a. use of narration   c. presence of imagery
   b. figures of speech   d. lines instead of sentences

3. Defined as the poet’s attitude toward the subject of his or her own poem.
   a. theme   c. tone
   b. thesis   d. tome

4. Identified as the “one speaking in the poem.”
   a. persona   c. protagonist
   b. prologue   d. proponent

5. The order or arrangement of words in a poem.
   a. style   c. syntax
   b. simile   d. semantics

6. In terms of meter, the word garden is an example of?
   a. anapest   c. iamb
   b. dactyl   d. trochee

7. In terms of meter, the word contradict is an example of?
   a. anapest   c. iamb
   b. dactyl   d. trochee

8. In terms of meter, the word destroy is an example of?
   a. anapest   c. iamb
   b. dactyl   d. trochee

9. The poems of Shakespeare are classified as?
   a. blank verse   c. formal verse
   b. blind verse   d. free verse

10. A type of rhyme that only has one ending throughout the entire poem.
    a. alternating   c. coupled
    b. monorhyme   d. triplet
Directions: Below is a poem from the 2020 winner of the Nobel Prize for Literature, Louise Glück. What do you think is the theme of this poem? Who do you think is the one speaking? Do you think you can express the same feelings in a poem? Read on and try.

**Crossroads**

My body, now that we will not be traveling together much longer
I begin to feel a new tenderness toward you, very raw and unfamiliar,
like what I remember of love when I was young –

love that was so often foolish in its objectives
but never in its choices, its intensities
Too much demanded in advance, too much that could not be promised –

My soul has been so fearful, so violent;
forgive its brutality.
As though it were that soul, my hand moves over you cautiously,

not wishing to give offense
but eager, finally, to achieve expression as substance:

it is not the earth I will miss, it is you I will miss.
### Answer Key

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### Activity 1

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References

Electronic Sources


Image

Development Team

Writer: Nuriza R. Salasain
Don Pablo Lorenzo Memorial High School
Stand-Alone Senior High School
Zamboanga City

Editors/QA: Cristina G. Columbres
Jovie R. Cruz
Marion B. Guerrero

Reviewer: Florenda H. Quinte, PD
Valeriafides G. Corteza, PhD
EPS – English

Layout Artist: Jovie R. Cruz

Management Team:
Roy C. Tuballa, EMD, JD, CESO VI
Jay S. Montealto, CESO VI
Norma T. Francisco, DM
Mildred D. Dayao, EdD
Valeriafides G. Corteza, PhD
Aida Coyme, EdD