



P R O S O D Y

THE FOOT	The foot is measured according to the number of its stressed and unstressed syllables. The stressed syllables are marked with an acute accent (') or a prime mark (') and the unstressed syllables with a small superscript line (¯), a small “x,” a superscript degree symbol (°) or a short accent mark, or “breve” (˘). A virgule (/) can be used to separate feet in a line.			
	Iamb	iambic	(- ')	to-DÁY
	Trochee	trochaic	(' -)	BRÓ-ther
	Anapest	anapestic	(- - ')	in-ter-CÉDE
	Dactyl	dactyllic	(' - -)	YÉS-ter-day
	Spondee	spondaic	(' ')	ÓH, NÓ
	Pyrric	pyrric	(- -)	...of a...
	(Amphibrach)	(amphibrachic)	(- ' -)	chi-CÁ-go
	(Bacchus)	(bacchic)	(- ' ')	a BRÁND NÉW car
	(Amphímacer)	(amphímacratic ?)	(' - ')	LÓVE is BÉST
METRICAL FEET	One	Monómeter	“Thus I”	
	Two	Dímeter	“Rich the treasure”	
	Three	Trímeter	“A sword, a horse, a shield”	
	Four	Tetrámeter	“And in his anger now he rides”	
	Five	Pentámeter	“Draw forth thy sword, thou mighty man-at-arms”	
	Six	Hexámeter	“His foes have slain themselves, with whom he should contend.”	
	Seven	Heptámeter	“There's not a joy the world can give like that it takes away.”	
	Eight	Octámeter	“When I sit down to reason, think to take my stand nor swerve,”	
	Nine	Nonámeter	“Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,”	
SPECIAL NAMES	Heroic meter	Iambic pentameter		
	Long meter	Iambic tetrameter		
	Alexandrine	One line of iambic hexameter		
SCANSION	To SCAN a line is to divide it into its several feet, then to tell what kind of feet make up the line and how many of them there are, as in the descriptive names of Shakespeare and Chaucer's <i>iambic pentameter</i> .			

STANZAIC FORMS	<i>Name</i>	<i>Lines</i>	<i>Special rhymes / forms</i>
	Couplet	2	rhymes: aa (2 heroic lines = <i>heroic couplet</i>)
	Tercet	3	rhymes: aaa, aab, abb (<i>Terza rima</i> = aba bcb cdc, etc.)
	Quatrain	4	(<i>In Memoriam Stanza</i> = abba in iambic tetrameter)
	Quintain	5	(<i>Limerick</i> rhymes: aabba)
	Sestet	6	—
	Seven-line	7	(<i>Rime Royale</i> = ababbcc in iambic pentameter)
	Octet	8	(<i>Ottava Rima</i> = abababcc in iambic pentameter)
	Nine-line	9	(<i>Spencerian Stanza</i> = ababbcbcc in iambic pentameter; the final line is an Alexandrine)

Some fixed poetic forms

THE SONNET	<p>The sonnet consists of fourteen lines of iambic pentameter (in Romance languages, iambic hexameter)</p> <p>The English (Shakespearean) Sonnet is made up of three quatrains and a heroic couplet and rhymes abab cdcd efef gg</p> <p>The Italian (Petrarchan) Sonnet is made up of an octet and a sestet. It rhymes: abbaabba cdecde; in sonnets written in English, the last six rhymes may come in any order.</p>
THE SESTINA	<p>The sestina dates from the 12th century. Its 39 lines divide into six sestets and a three-line envoy. The same words that end the lines in the first sestet will end the lines in all the others in a different but prescribed order. Each stanza uses these ending words from the previous stanza in the order 6-1-5-2-4-3. All six words appear in the envoy, three of them at the end of a line.</p>
THE VILLANELLE	<p>The villanelle, a complex and rare form, is made up of 19 lines arranged in five tercets and a concluding quatrain. Line 1 must be repeated as lines 6, 12, and 18; line 3 must be repeated as lines 9, 15, and 19.</p>
THE BALLAD	<p>The ballad is made up of quatrains in which the second and fourth lines must rhyme and are generally trimetric; the first and third lines are normally tetrametric.</p>
TWO JAPANESE FORMS	<p>Syllables are counted instead of feet. The haiku is a three-line poem in which the first and third lines have five, the second, seven. The tanka is a five line poem in which the first and third lines have five, the other three, seven each. The haiku must contain a reference to a season.</p>