

**AN ANALYSIS OF SCANSION IN *WILLIAM WORDSWORTH'S***

**POEMS**

**SKRIPSI**

*Submitted Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

**BY :**

**HARIANI**

**1502050280**



**FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2019**



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Jumat, Tanggal 13 September 2019, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Hariani  
NPM : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Scansion in William Wordsworth's Poems

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : ( A ) Lulus Yudisium  
( ) Lulus Bersyarat  
( ) Memperbaiki Skripsi  
( ) Tidak Lulus

Ketua  Sekretaris   
**Dr. H. Elfrianto Nasution, S.Pd., M.Pd. / Dra. H. Svamsuurnita, M.Pd.**

**ANGGOTA PENGUJI:**

1. Prof. Amrin Saragih, MA, Ph.D
2. H. Khairil, S.Pd., M.Hum.
3. Dra. Diani Syahputri, M.Hum


Unggul | Cerdas | Terpercaya



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan  
20238

Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Scansion in *William Wordsworth's Poems*

sudah layak disidangkan.

Medan, Agustus 2019

Disetujui oleh:

Pembimbing

Dra. Diani Syahputri, M.Hum

Diketahui oleh:

Dekan  
  
Dr. H. Elfrianto Nasution, S.Pd., M.Pd.

Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum.

Unggul | Cerdas | Terpercaya

## SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in *William Wordsworth's Poems*

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Mei 2019  
Hormat saya  
Yang membuat pernyataan,



Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



**MAJELIS PENDIDIKAN TINGGI**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

**SURAT KETERANGAN**

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in William Wordsworth's Poems

benar telah melakukan seminar proposal skripsi pada hari Senin, tanggal 13, Bulan Mei, Tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Juli 2019

Ketua,

**Mandra Saragih, S.Pd, M.Hum**

## ABSTRACT

**Hariani. 1502050280. An Analysis of Scansion in William Wordsworth's Poems. Thesis : English Education Program of Teachers' Training and Education. University of Muhammadiyah Sumatera Utara. Medan. 2019.**

This study deals with the use of scansion in the William Wordsworth's poems. There were two main objectives in this study. The first was to find out the metrical foot and line in William Wordsworth's poems. The second was to find out the kind of metrical feet dominantly appeared in William Wordsworth's poems. Documentation method was used in collecting the data. This study used descriptive qualitative method for analyzed the data and to describe the findings. There were 10 poems in this research as the source of data, *Surprised by Joy, To a Butterfly, With Ships The Sea Was Sprinkled, Glad Sight Whenever New With Old, It Is a Beauteous Evening, Calm, and Free, The Daffodils, I Travelled Among Unknown Men, Great Men Have Been Among Us, At Furness Abbey, The World Is Too Much With Us*. The findings showed there were five kinds of metrical feet found in William Wordsworth's poems, *Monosyllabic (Masculine or Feminine Ending), Iambic, Trochaic, Dsctylic, and Anapestic*. The total number of Monosyllabic (Masculine Ending) was (3), (Feminine Ending) was (12), Iambic was (609), Trochaic was (44), Dactylic was (11), and Anapestic was (8). Iambic was the kinds of metrical feet that mostly appeared in William Wordsworth's poems with the total number 609.

*Keywords : scansion analysis, metrical feet, poems.*

## ACKNOWLEDGEMENTS



*Assalamualaikum Wr. Wb*

Alhamdulillah, all praises to Allah SWT, Lord of the whole universe. The researcher thank God for all the blessings and the strength that God given to her which made the researcher were able to complete this thesis. Shallawat and Salam to our Greatest Prophet Muhammad SAW, who has brought us from the darkness into te brightness.

The aim of this writing is as a partial fulfilment of the requirements for the degree of Sarjana Pendidikan (S.Pd) in English Department of Teacher Training and Education Faculty in University Muhammadiyah Sumatera Utara. During this research, there were some obstacles that the researcher faced. The researcher realized that through many people encouragement and help, finally she could finish this thesis. Then, she would like to expresses a deep grtitude to those poeple who supported her during the completion study time, they are:

1. Her beloved mother, Hamidah for the full support, encouragements and prayers for her, sincerely. Her beloved brother, Samsuhardi and her beloved sister, Nurazizah for always stay beside her and give the best support for her to finish her study as fast as possible. Her beloved brother in laws, Edi and her beloved sister in laws Siti Andriani, for always support her without limit. And for her lovely nephews, Farid Atallah and Arkhan At-Thoriq Sam for the best spirit and love.

2. Dr. Agussani, M.AP as the Rector of University of Muhammdiyah Sumatera Utara.
3. Dr. Elfrianto Nasution, S.Pd, M.Pd, as the Dean of FKIP University of Muhammdiyah Sumatera Utara.
4. Mandra Saragih, S.Pd, M.Hum, as the Head of English Department in University of Muhamadiyah Sumatera Utarawho had given a chance for the Researcher in conducted this study, and Pirman Ginting, S.Pd, M.Hum, as the Secretary of English Department in University of Muhammadiyah Sumatera Utara for the best advice.
5. Dra. Diani Syahputri, M.Hum, as her supervisor, who had given the best guidance, suggestion, and support to complete this thesis.
6. Khairil, S.Pd, M.Hum, as the reviewer who had given critics, and suggestion for the researcher.
7. All the lecturers espescially those in English Education program for the knowledge, guidance, and encouragement during the researcher's study.
8. Muhammad Arifin, M.Pd as the Head of University of Muhammadiyah Sumatera Utara Library who had given the permission for the researcher to conducted the research. And to all the librarian who had given a good cooperation and help during the experiment.
9. Her beloved Uncle Hasmun, Aunty Hasniar, Aunty Hasnidar, Aunty Kiki Siska Wati, and her big family for always support and pray for her study.



10. Her beloved friends, Dina Amalia, Fauziah Nur, Nurul Cholijah Harahap, Syahfitri Andriani, Erni Destari, and Rabika Rahawi, Astri Andharini, Mardiah, Nini Riska Dewi. And for her lovely friend, Juni Rahmad Gajah for all of uncountable encouragements and supports.
11. Her beloved classmates in English Education Program Class B Afternoon '15 for a great support and wonderful experience.
12. All people who love, help, pray, and support the researcher during this study, may Allah SWT bless them all. Aamiin Allahumma Aaamiin.

Finally, the researcher hopes a constructive criticism and advice for the improvement of this study could be given from the reader, because she realizes that it is still far from being perfect.

*Wassalamualaikum, Wr. Wb*

Medan, Agustus 2019

Researcher,

**HARIANI**  
**1502050280**

## TABLE OF CONTENTS

<b>ABSTRACT .....</b>	<b>i</b>
<b>ACKNOWLEDGEMENTS.....</b>	<b>ii</b>
<b>TABLE OF CONTENTS.....</b>	<b>v</b>
<b>LIST OF TABLES AND IMAGE.....</b>	<b>viii</b>
<b>LIST OF APPENDICES .....</b>	<b>ix</b>
<b>CHAPTER I INTRODUCTION.....</b>	<b>1</b>
A. Background of the Study.....	1
B.The Identification of the Problem.....	3
C. Scope and Limitation.....	4
D. Formulation of the Problem .....	4
E. The Objectives of the Study .....	4
F. The Significances of the Study .....	5
<b>CHAPTER II REVIEW OF LITERATURE .....</b>	<b>6</b>
A. Theoretical Framework .....	6
<b>1. Poetry .....</b>	<b>6</b>
1.1 The Definition of Poetry.....	6
1.2 Elements of Poetry .....	7
a. Rhyme.....	7
b. Meter .....	9
c. Rhythm .....	10
d. Theme.....	11

<b>2. Scansion .....</b>	<b>12</b>
2.1 The Definition of Scansion.....	12
2.2 Elements of Scansion .....	13
2.3 Metrical Foot and Metrical Line .....	16
2.4 Method of Scansion.....	18
B. Previous Relevant Studies .....	21
C. Conceptual Framework .....	23
<b>CHAPTER III RESEARCH METHODOLOGY .....</b>	<b>24</b>
A. Research Design.....	24
B. Source of Data .....	24
C. Technique of Data Collection.....	24
D. Technique of Data Analysis .....	25
<b>CHAPTER IV DATA AND DATA ANALYSIS .....</b>	<b>27</b>
A. Data .....	27
B. Data Analysis .....	27
1. Metrical Foot and Line .....	28
2. The Number of Metrical Foot in Each Poem’s Stanza.....	51
3. The Number of Metrical Foot in Each Poem .....	55
4.. The Most Dominant Kinds of Metrical Feet in The Poem.....	59
C. Research Findings .....	59
<b>CHAPTER V CONCLUSIONS AND SUGGESTIONS.....</b>	<b>60</b>
A. Conclusions .....	60
B. Suggestions.....	61

**REFERENCES .....62**

**APPENDICES**

**CURRICULUM VITAE**

## LIST OF TABLES AND IMAGE

### TABLES

Tabel 2.1	Metrical Foot.....	16
Table 2.2	Metrical Line.....	17
Table 4.1	Metrical Foot and Line in William Wordsworth’s poems.....	28
Table 4.2	The Number of Metirical Foot in Each Poems’s Stanza .....	51
Table 4.3	The Number of Metrical Foot in Each Poems .....	55
Table 4.4	The total Number of Metrical Foot.....	59

### IMAGE

Image 2.1	Annalytical construct .....	23
-----------	-----------------------------	----

## LIST OF APPENDICES

Appendix I	10 <i>William Wordsworth's</i> Poems
Appendix II	From K-1
Appendix III	From K-2
Appendix IV	From K-3
Appendix V	Berita Acara Bimbingan Proposal
Appendix VI	Lembar Pengesahan Proposal
Appendix VII	Surat Pernyataan
Appendix VIII	Surat Keterangan
Appendix IX	Surat Pengesahan Seminar
Appendix X	Surat Mohon Izin Riset
Appendix XI	Surat Balasan Riset
Appendix XII	Lembar Pengesahan Skripsi
Appendix XIII	Berita Acara Bimbingan Skripsi
Appendix XIV	Curriculum Vitae

## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of the Study**

Literature is a creation of human life, which consists of a part of an experience, thinking, imagination, opinion, and emotion that is stated in the word. There are several arts of literature, such as drama, prose, and poetry. Poetry is one of the oldest genres. Because poetry is a kind of literature's work, it tends to be enjoyed by many people or the reader of poetry, or the listener of poetry. When we are reading and listening to poetry, we may notice there is a unique and persistence tune through it. The voice is rising and falling, increasing and diminishing, moving slowly and then rapidly, by the tension of one phrase and taking it away from another, in harmony with some nature patterns or schemes of movement. There is a change of a voice in reading poetry that is called as an intonation. The intonation could happen appropriately when the reader understands the role of a stressing of a word in poetry. To work in this field, we need to chart it and discover its rules: that is what a metrical scansion does for in poetry.

The metrical scansion or scansion is the subfield in versification study, which is concerned in the art of making a poem to show metrical units of which the meter in a poem is composed. Harshav (2014: Prelude) said, Writing poetry without meter was like writing the language without syntax. For understanding this kind of pattern in poetry, especially for the reader and the writer of poetry, an analysis of poetry becomes a necessity.

Poetry, which is the media for its poet to convey the meaning serves the scansion pattern to make the reader understand it well. The reader should be able to analyse the structure of meter in a poem to get the beauty of lyrical construction as well as to grasp the meaning in it. But nowadays, many reader of poetry did not know the kinds of metrical pattern in poetry.

Based on the researcher's experience when she studied about prose and poetry in her fifth semester in English Education program of University of Muhammadiyah Sumatra Utara at the academic year 2017-2018, she found that most of the students in their class did not know that there was a metrical pattern in a poem. They did not know there were strong or accented syllable and weak or unaccented syllable, which caused them lack in pronounced a poem in an appropriate way. Because of prose and poetry class which conducted only in one semester, the students could not apprehend the substantial of scansion in poetry. Moreover, there was only a small number of poem that the students learned as the excercises in that class which made them difficult to understand each kinds of metrical feet in a poem.

The researcher concerned on how important scansion analysis in a poem that the reader need to understand well. When we wanted to receive the complete meaning and the sort of beauty of a poem, we should be able to analyze the structure of meter in it which is it serves the division of weak and strong syllable to determine what kind of intention word that the poets try to make. But, mostly of the student did not know and difficult to remember the of metrical feet in a



scansion of poetry. This explanation then underlined the main problem that had been discussed in this study.

There were many poets who had been inspiring the world with their outstanding masterpieces. One of them was William Wordsworth. In the 19<sup>th</sup> century, William Wordsworth known as a poet who brought a big contribution and almost the whole thought in this era especially in poetry was came from him. Wordsworth was one among the biggest poets from the romantic poets. Wordsworth was the initiators who used his writings ultimately and modified the approach during which most people currently understand the reality of life. When we talk about romanticism, William Wordsworth is the one who are refers to. In English poetry, William Wordsworth was the one who known well as a poet that concern on long narrative poems and poetic drama required meter alone. That is the reason why the researcher chooses William Wordsworth's poems as her object in this study.

In relation with the description above, the researcher conducted an analysis in the use of scansion in the William Wordsworth's poems to analyze the meter he used in his poems.

## **B. The Identification of the Problem**

This study was identified as being related to the following aspect:

1. Many students did not know there was strong or accented syllable and weak or unaccented syllable in poetry, which caused them lack in pronounced a poem in an appropriate way.

2. Most of the students did not know the kinds of metrical feet in a scansion of poetry, which caused them difficult to remember it when they analyzed the scansion of poetry.

### **C. The Scope and Limitation of the Study**

The scope of this study was the poetry analysis in which limited on the used of scansion in 10 poems of William Wordsworth.

### **D. The Formulation of the Problem**

The problem of research formulated as in the following:

1. How was the metrical foot line with the use of scansion in the William Wordsworth's poems?
2. What kinds of metrical feet dominantly found in William Wordsworth's poems?

### **E. The Objectives of the Study**

In line with the problems mention before, the objectives of this study were:

1. To find out the metrical foot line with the use of scansion in the William Wordsworth's poems
2. To find out the kinds of metrical feet dominantly appeared in William Wordsworth's poems.

## **F. The Significance of the Study**

The outcome of this study is expected to give valuable contributions both theoretically and practically

### 1. Theoretically

This study is expected to enrich the knowledge and give the positive input to understand all what to do about the scansion analysis in the poems.

### 2. Practically

The out comes of this study was intended to be rewarding, for:

- a. For the reader of poetry and literary student, the result of this study is expected to be their reference in order to analyze the scansion of poetry.
- b. For literary criticism, the result of this study is expected to be the criticism of literary reference to analyze the work of poetry, especially in scansion analysis.
- c. For the future researcher, the result of this study is expected to be the future researcher reference, especially for them who interested in analyzing the structure of scansion in poetry.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Poetry**

###### **1.1 Definition of Poetry**

Poetry is one of the oldest genres in literature. According to Arp & Perrine (2005:2), the value of poetry is same as the language's value which it has a universal contribution in the human civilization. They believe that poetry have been used and civilized both primitive and civilized people. It has been written and listened by all kinds of people in all ages around the world. While Fabb and Halle (2008:1) said "Poetry is a form of verbal art that has been found in all languages and in all times". Most people use poetry as their media to make an art of language, regardless of what kind of the language they used. It can be denied that poetry is the kind of literary works which the most old than the others. In every single era and period, poetry has been setted it self as the art of verbal language that being an artifact in literature world.

Poems spells an experience, that may consist of event, feeling, mood or emotion and thought. Although poetry is the form of literature that uses the most less words than other forms, it can explains the complete story through its language. Poets tend to use his own language style to keep the message in his poem that he wants to transferred to his readers. Eagleton (2007:47) said, dominantly poetry is not an answer trial about the experience of word or the meaning, but it most refers to the respond both of word and meaning together, and

the sense of some internal that link in both of them. Poetry is a kind of literature that its presentation prioritizes the beauty of the language and the density of meaning as well. A poem should be read for get its message, while its message is hidden in and can be found by treating the words as symbols that definitely sometime do not refers to what they want to say but standing out for another else. As the result, thereader of poetry needto decipher a poetry for every single word in it to appreciate and enjoy it.

## **1.2 Elements of Poetry**

### **a. Rhyme**

Rhyme is the repetition the identical final syllables of words may appear in two successive lines, in alternating lines, or at intervals of four, five, or more lines. If rhyming sounds are too far away from each other, they lose their immediacy and effectiveness. The functions of a rhyme is to delight, strengthens a poem's psychological impact, support memorization on the poem. According to Vendler (2009:72), thesimplest rhyme in grammatically speaking is the words that have same position in part of speech: (weigh, neigh) which is two verbs, and (cat, hat) which is two nouns for instance.

Wainwright (2016: 112) said, rhyme concern in word's playing and has a pleasure as its prior impact. Rhyme appears from a joy of surprise as words, each separated in meaning, but when it comes to the words that have the same sound, they fit coincidentally. The pattern of ending of syllable, whether it is using a consonant syllable or vocal syllables is being the structural of rhyme in a poem. Fabb and Halle (2008: 260) said, the types of rhyming poetry that dominantly

appear is either ending line or stressed syllable's ending in the line, and it placed in the end of the line. A poem which has a rhyme in it, it tends to and traditionally setting up by using the same match with each other of the last words or sounds in the lines. Although in some poems, this pattern do not exist, such as in free verse for instance. Rhyme, basically is the pattern of syllable end line which has the similar sounding words.

In the rhyme perspective, there is a traditional pattern as the continuation of it which called as rhyme scheme. Rhyme scheme is the pattern which used as the alternatif of end rhymes of a poem in a stanza order. There are several rhyme scheme of poetry such as abab, ababcc, aabb, and so forth.

For example, a poem by William Wordsworth which used ababcc pattern as its rhyme scheme is The Daffodils.

I wandered lonely as a <i>cloud</i>	(a)
That floats on high o'er vales and <i>hills</i>	(b)
When all at once i saw a <i>crowd</i>	(a)
A host, of golden <i>daffodils</i>	(b)
Beside the lake, beneath the <i>trees</i>	(c)
Futtering and dancing in the <i>breeze</i>	(c)

This is the first stanza in the daffodils poem by William Wordsworth. We can see in this stanza, wordsworth used the match ending syllable which make the sound of this poem seems to be harmony and earcatching to the reader. This is actually the goal of a rhyme in poetry, to creates the similarity ending line in a stanza organization.

## **b. Meter**

Meter is an ordering of language by suggests that of a particularly restricted set of the character of its own. The order of language in English and several modern languages is syllabic stress. The whole additional aspects of language are gift, in fact they take a main role to the verse's rhythm, but the meter does not order them. According to Arp & Perrine (2005:77) literally, the meaning of meter is measure. When we want to measure something we need to have the measurement first. The inch, foot, and yard use to measure length; while the second, minute, and hour use to measure the time. The same condition occurs to verse, we need the foot, line and stanza to measure it. The metrical poetic is a full packaged of rhythms, in which it is a full packaged of strong and weak stresses. Typically, a set of one strong syllable and one or two unstressed syllable known as a foot of verse. It must be stressed that meter is not abstract or theoretical, although sometimes it is talked about as if it were; it is not opposed to rhythm but is a way of organizing rhythm. But while the meter of the poem is something it shares with other poems, rhythm involves many factors besides meter, and is unique to a particular poem.

Wainwright (2016: 64) stated that meter refers to a group of pattern that sequentially line by line and it has the more specification. It is a set of pattern that can be used to analyze each line in a stanza of a poetry continuously. While Harshav (2014: 1) said that meter is an abstract and regular pattern provided by the language of the text. Meter means to the abstraction, ideology, or the basic pattern that works as a form underlying pattern that acts as a form line's verse.

### c. **Rhythm**

Vendler (2009 : 68) said, the first and most elementary pleasure in all poetry is rhythm. Rhythm basically is the music which made by the poem's statements and included the syllables in the line of poem. It is produced by the repetition and emphasis that creates a rhythmic beat. Lennard (2005 : 4) said, one of poet's job is manipulated the readers by using words that lean on the rhythmic patterns to make and form the rhythms, and all the rhythmical patterns of speech useful to take out the phrase and meaning from the rope of syllables. Rhythm is used by all poets and be heard by the readers of poetry, although they are realize or unrealized that they do it, but in prosody the complication of descriptive and analytic of poetical rhythms is same as the notation of musical, and it requires a different kind of prosody for each language. Rhythm freely plays with or even against meter. From this description, the distinction between meter and rhythm might be regarded as the distinction between abstract and concrete.

The kinds of metrically related rhythms divided into five, they are duple rhythm, triple rhythm, rising rhythm, falling rhythm, and running or common rhythm. Duple rhythm occurs in a poem which the lines consist of two-syllable feet. Triple rhythm occurs in a poem which the lines consist of three-syllable feet. Rising rhythm happens when the falling of a stress occurs on the end of syllable for one foot to another foot per line. Meanwhile, falling rhythm is the opposite of rising rhythm. It happens when the falling of a stress occurs in the first syllable for one foot to another foot per line. Running or common rhythm occurs in the type of



meter which has the stressed and unstressed syllable alternate (duple, rising or falling rhythm).

**d. Theme**

Every single literary work typically has a main idea in order to restrict the focus on the way it is going about. This main idea then guided the author to flowing up his story based on the main idea he already chosen. Basically, theme refers to the main subject that talked in a discourse or a part of discourse itself. In other word, theme is a simple answer of what is the poem about. Same as the other types of literary works, poetry consist of this main idea in term of whole meaning that related in it. This main idea called as theme. It is the basic idea which being the foundation to the poet in conveying his message to his reader. Theme can be serves in a story, thought of the poet, or a description about someone or something that the poem is about.

Vendler (2009 : ix) said, Poets possess two talents: one is imagination, the other is a mastery of language. A poem tends to be emotion-generating, which means it makes the reader joining directly and experiencing the story in it. The reader may involved in the emotion that the poet try to build. Then by using this emotion to the reader, a poem can catch its main aim, that is to convey the thought or emotion to the reader. The theme of a poem basically presents in the meaning of the story in a poem tells. It can be said that a theme in a poem refers to the subject of the poem itself. The theme in a poem closely related to the emotion and feeling, or even emotion and ideology that the poet wants to deliver to his reader. Because of this reason, the variation of themes in poetry are vary as the

processing of our ups and downs experiences in life. There are several topic of the theme in poetry. It may about irony,love, war, friendship, tragedy, god, and so forth.

## **2. Scansion**

### **2.1 The Definition of Scansion**

Scansion is the act of scanning a poem to discover how the poem establishes a metrical pattern, which syllables are accented (receive stress) and which are not (receive no stress). Scansion is a kind of analysis in poetry in which including constructive prosodic meter of lines in verse and break down the line into feet and it is basically the illustration of the metrical pattern poem's. Cobb (2006 : 7) said, Scansion brings readers of poetry closer to the poets who construct the poems. In other word, the way of poet constructed his lyrical poem is clarified to the reader to understand both of the poet and the poem itself, included the variety of rhythm that used by the poet in the poem. Scansion is a means of access into poetry.

Scansion is the method or practice of determining and (usually) graphically representing the metrical pattern of a line of verse. In classical poetry, these patterns are based on the different lengths of each syllable, and in English poetry, they are based on the different levels of stress placed on each syllable. To scan a poem is to give a visual representation of some aspects of its rhythmic movement. Scansions which take account of more levels of metrical degree than two, or intonation, or the timing of syllables are all guilty of over specification.

Scansion basically aimed to find out the stress and unstressed syllable, we need to understand what stress it is. Stress or accent refers simply to the prominence some syllables have over others in speech. Stress is the way we pronounce our words which syllables in a word are pronounced more emphatically than others around them, which syllables in a line are stronger than the ones around them. Attridge (2014: 64) said, Speech is produced by variations in muscular effort, and the stress cues we have noted are usually the product of an increase in such effort, both in the muscles which contract the lungs and in those that increase the tension of the vocal cords. It seems likely, therefore, that stress in English is produced by a neural signal which creates a burst of energy in the speech musculature, resulting in a number of related changes in the vocal signal. Poets use patterns of accented and unaccented syllables to create a particular meter or to achieve a particular effect.

## **2.2 Elements of Scansion**

Traditionally, scansion's graphic can be staged by using two symbols, indicating the syllables with stress (strong syllable) use ( / ) and non-stress syllables (weak syllable) use (v). There are some elements in scansion method, they are:

### **a. Syllable and Stress**

Scansion is a portrayal of poetry's rhythm through the fission of the lines into feet, giving the symbols of accented and unaccented syllables, deals with

meter, and calculating the amount of syllables. In scansion analysis, syllable is the prior aspect that enable this type of method arranged well. Typically, scansion is a scanning method of poetry analysis to indicate the weak and strong syllable, that is why syllable holding the important role in scansion analysis.

Wainwright (2016 : 58), Syllables, that is the segments of sounds that make up individual words (syllabics); A syllable, however, might be made up of a number of phonemes: *k/a/t* go to make up the single expressed voicing of *cat*. Instead of long and short syllables English scansion has come to recognize *stressed* and *unstressed* syllables, with stress often marked \ and unstressed ˇ. Technically, from a linguistic point of view, every syllable has at least some stress to it, because we wouldn't be able to hear when it has not. A syllable has its own stress, typically divided into strong or weak stresses. Syllable which is identified as a greater identically has a long stress and heavy or stressed. Meanwhile, syllable which is identified as a lesser identically has a short stress and light or unstressed.

### **b. Line and Stanza**

Because scansion deals with which syllables are stressed and which syllables are unstressed, we can identify every single syllable that set up in a row, which called as a line. Line is the fundamental unit in versification. From the metrical point of view, a line of verse is to be regarded as a row of syllables. To scan a line is to assign the proper metrical value to each syllable, thus showing how the line in question is related to the metrical scheme.

The number of line will depending some types of poems. It can conclude that, line is an important part in poetry. It consists of the text that poet tries to convey through his lyric. Typically, the lyric of poetry setting up by several syllable. The syllables in the lyrical text making up in a row, and that row is what line called. The arranged in a structure of each line, continuously composed into the next line. This formation called as stanza.

Stanza is a grouped set of lines that being the basic form of metrical unit in poems. The original sense of *stanza* in Italian is ‘stopping-place’, a place to take a stand, and more particularly ‘room’. These associated senses are exactly appropriate to the established sense of stanza in poetry. Wainwright (2016 : 131), A poem in stanzas is one comprising a series of groups of lines shaped in the same way, and usually, although not always of the same length. As each group ends, the poem has a momentary stopping-place.

There are several kinds of stanza according to Wainwright, they are: one line form, two lines form, three lines form, four lines form, five lines form, six line form, seven line form, eight line form, nine line form, sonnet (14 lines form), rondeau and rondel (The *rondeau* became a fifteen-line form divided into a *quintet*, a *quatrain* and a *sestet*, and employing just two rhymes. Meanwhile rondel is the 14 lines stanza which consists of two quatrians followed by a quintet stanza.

### 2.3 Metrical Foot and Metrical Lines

Traditionally, scansion is the process of analyzing the rhythm of poetry through its meter in each feet. In English, the accented and unaccented syllables grouped into units called feet. English poets only usesix of metrical feet. They are : Monosyllabic, Iambic, Trochaic, Anapestic, and Spondaic. In English, metrical patterns consist of repeated patterns of stressed and unstressed syllables.

#### a. Metrical Foot

The foot is the basic unit of measurement in a line. When we scan a line, we look for combinations of accented and unaccented syllables and group them into these feet. Syllables are pointed as stressed or accented ( / ) and unstressed or unaccented ( v ) hanging on how the word pronunciation which is giving in the line.

**Tabel 2.1**  
**Metrical Foot**

No	Foot	Syllable	Stress Pattern	Example
1	Monosyllabic	1	1 Accented (/)	Know
2	Iambic	2	1 Unaccented followed by 1 Accented (v/)	Plenty
3	Trochaic	2	1 Accented followed by 1 Unaccented (/v)	Further
4	Dactylic	3	1 Accented followed by 2 Unaccented (/vv)	Tenderly
5	Anapestic	3	1 Unaccented followed by 2 Accented (v//)	Interfere
6	Spondaic	2	2 Accented (//)	Black Board

Additionally, there are two extra pattern to pointed the additional syllables which typically appeared in the end of the line. They are Masculine and feminine ending.

1. **Masculine ending**, the end of line which has stressed syllables ( / ).
2. **Feminine ending**, the end of line which has unstressed syllable ( v ).

**b. Metrical Line**

Meter is constituted of a number of feet in a line of poetry. Lennard (2005 : 29), In accentual-syllabic prosody the basic unit of poetry is the *line*, clearly visible on the page, which may be defined as ‘a single sequence of characters read from left to right. Lines are analysed by breaking the poetry is usually analysed in *syllabic* prosody, according to the number of syllables in each line. Basically, any line of poetry possibled with an infinite number of feet, but poetry tends to be make up in the short rather in the long line. So that’s why the number of feet in English Poetry stop in the counts of eight lines traditionally. The name of the metrical line according to Lennard (2005 : 31) can be seen in the table bellow as well:

**Table 2.2**  
**Metrical Line**

No	Name of Metrical Line	The Number of Feet
1	Monometer	One fooks per line
2	Dimeter	Two fooks per line
3	Trimeter	Three fooks per line
4	Tetrameter	Four fooks per line

5	Pentameter	Five foots per line
6	Hexameter	Six foots per line
7	Heptameter	Seven foots per line
8	Octameter	Eight foots per line

#### 2.4 Method of Scansion

The prior aim of scansion is showing clearly the basic rhythmic structure of a line or group of lines and pointing the syllables that is strong or accented syllable, and the syllabe that is weak or unaccented syllable. In the next step, the contradictive of strong and weak sylabe will show the basic metrical pattern in each line. There are several stages in analyzing the scansion of poetry, they are:

- a. First of all, read the poem loud to find out a particular rhythm
- b. Second of all, draw any mark in each syllable, mark “ / ” over the syllable which has a strong or accented pronunciation, and mark “ v ” over the syllable which has a weak or unaccented pronunciation.
- c. Third of all, when you see a particular pattern, (/ v: / v, for instance), mark a vertical line by using pipe symbol ( | ) between each unit of the pattern to indicate the feet.
- d. Fourth of all, look forward each feet to see what kind of metrical feet that you have, whether or not they are iambic, trochaic, anapestic, dactylic, or spondaic.



- e. Fifth of all, calculate the amount of feet in each line to see what kind of metrical line you have, it could be monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, or octameter.
- f. The last of all, give the name of your metrical pattern in each line by combine the metrical foot first and the metrical line then, “iambic hexameter” for instance.

Here are the example of an applying of scansion method in William Shakespeare’s poem: “Sweet-and-tweenty”

O MISTRESS mine, where are you roaming?

O, stay and hear! Your true love’s coming,

That can sing both high and low:

Trip no further, pretty sweeting; ....

After read each line of the poem, then count the number of syllables and write in the end of the line.

O MISTRESS mine, where are you roaming?

O, stay and hear! Your true love’s coming,

That can sing both high and low:

Trip no further, pretty sweeting; ....

The next is, mark the position of accented or unaccented syllables based on the pronunciation:

/ v v / v v / v v

**O MISTRESS mine, where are you roaming?**

/ v v / v v / v v

**O, stay and hear! Your true love's coming,**

/ v / v / v /

**That can sing both high and low:**

/ v / v / v / v

**Trip no further, pretty sweeting; ....**

When you finish in marking the accented or unaccented syllables, divide them into feet by giving the pipe symbol (|):

/ v v / v v / v v

**O MISTRESS | mine, where are | you roaming?**

/ v v / v v / v v

**O, stay and | hear! Your true | love's coming,**

/ v / v / v /

**That can | sing both | high and | low:**

/ v / v / v / v

**Trip no | further, | pretty | sweeting; ....**

Calculate the amount of feet in each line, then give the name based on kind of metrical lines and feet.

The first and the second line are Dactylic Trimeter, because the pattern of stressed and unstressed of each syllable is / v v , and the number of foot are 3, so it called as a trimeter feet.

/ v v / v v / v v

**O MISTRESS | mine, where are | you roaming?**

**Dactylic Dactylic Dactylic**

/ v v / v v / v v  
**O, stay and | hear! Your true | love's coming,**  
**DactylicDactylic Dactylic**

The third and the fourth line is different than 2 line before them. They are Trochaic Tetrameter, because the pattern of stressed and unstressed of each syllable is / v , and the number of foot are 4, so it called as a tetrameter feet. In the third line, in the last foot there is an extra accented syllables which known as masculine ending.

/ v / v / v /  
**That can | sing both | high and | low:**  
**Trochaic Trochaic Trochaic Masculine ending**

The fourth line is quiet different from the other, because it use kind of metrical substitution (switching one kind of metrical foot to another). Then, the fourth line named : Metrical Substitution Tetrameter or Trochaic Tetrameter based on the most line appear in metrical feet.

/ v / v / v v /  
**Trip no | further, | pretty | sweeting; ....**  
**Trochaic Trochaic Trochaic Iambic**

## **B. Previous Relevant Studies**

Several studies related to the researcher's study had been conducted before. One of them is a study by Pahlka (2017) entitled "James Merrill's Secret Scansion". Which was found in his study that: James Merrill with hisesoteric themes, iambic pentameterwas his medium for "evokingfresh speech." He

attributed his unfamiliar rhythms to “secret scanning” in a meter that had been stable for centuries. This study related to researcher’s study because it described how the scansion of James Merrill’s poems worked, which means it had the same focus with the researcher’s study.

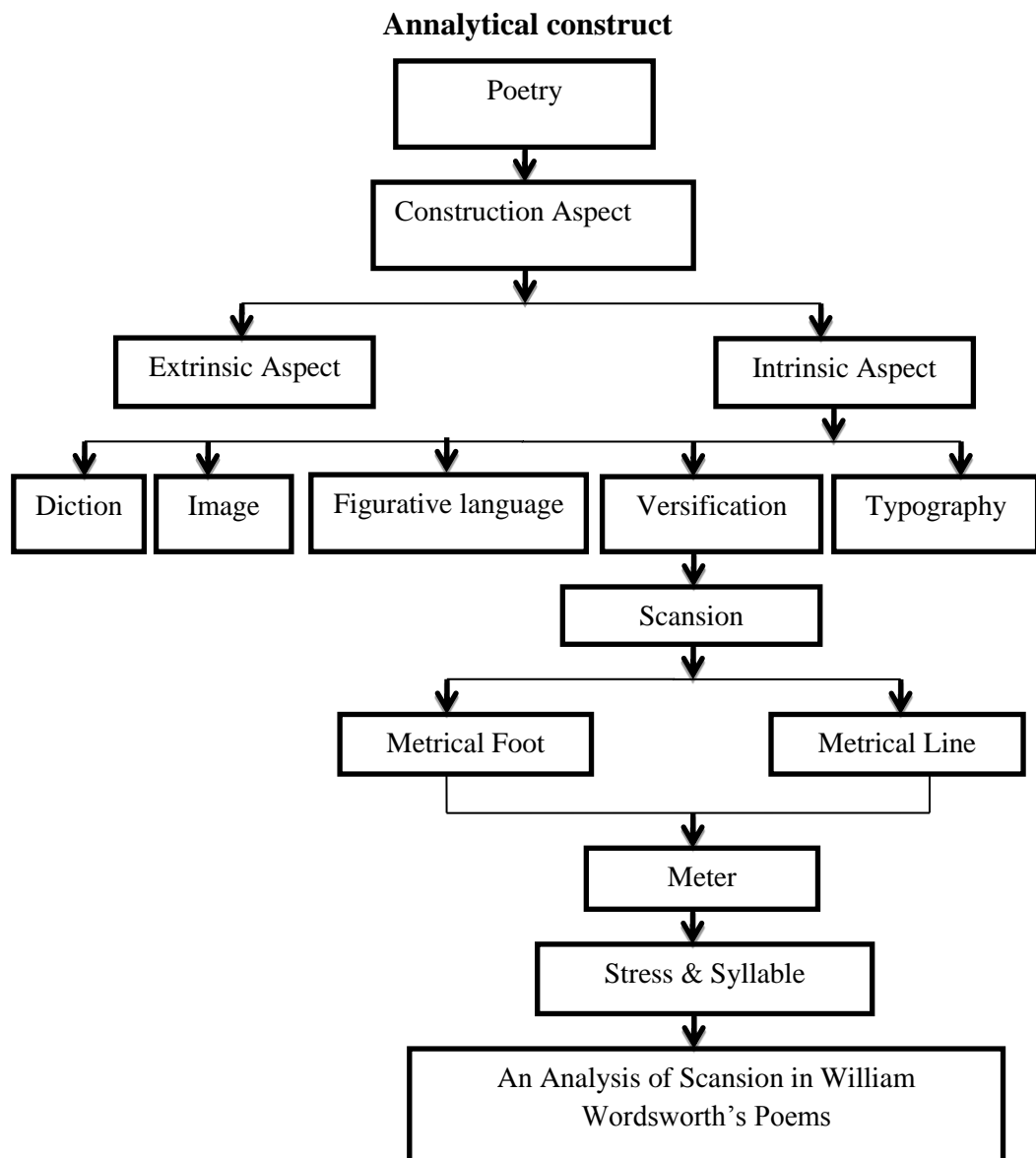
Another study was conducted by Wijaya (2015) entitled “Impact of Metrical Prosody on Performance”. Which was found in his study that : the corpus of recorded read-aloud poems by surveying 18 English metrical poems with 314 lines in total. 10 of them were iambic pentameter and others were in diverse meters and the major finding was the claim by Turner and Poppel that a line of a “stanza using different line lengths” was about approximate 3.00s, 3.10s to be performed aloud does not match 100%, as well as “the pentameter fits 3.30 seconds” claim. Only 62.73% that fits to the 3 seconds of temporal window based on findings of average duration per line. This study related to the researcher study because it concerned on how metrical prosody which is the focus of scansion (meter) of poetry impact on performance.

The other study was conducted by Gerber (2013) entitled “Stress Based Metrics Revisited : A Comparative Exercise in Scansion Systems and Their Implications For Iambic Pentameter”. Which was found that the traditional stress metrics describes the system of modern English meter using vocabulary drawn from classical meters. This study related to the researcher study because it described the scansion systems in English meter and the researcher also analyzed the used of scansion, which means this study had the same grand focus with the researcher.

### C. Conceptual Framework

Scansion is the study which is the subfield in versification study, which is included in the intrinsic of the construction aspect. It refers to the analysis for dividing the poetry or a form of poetic into feet by showing out the different syllables according to their lengths.

**Image 2.1**



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

This study had been conducted by using descriptive qualitative design. Sugiyono (2007 : 54) said, Descriptive method is the method that used to describing and answering the problems of a phenomenon or event of the investigated object that actual in the present. Quantitative actions was also used in this study in order to support the qualitative findings in revealed the number of dominantly kinds of scansion found in William Wordsworth's poems.

#### **B. Source of the Data**

The source of the data in this research was obtained from some books that providing William Wordsworth's poems as the sources of the data. The researcher took 10 poems as the data, they were : Surprised By Joy, To a Butterfly, With Ships The Sea Was Sprinkled, Glad Sight Wherever New With Old,It is a Beauteous Evening Calm and Free, The Daffodils, I Travelled Among Unknown Men,Great Men Have Been Among Us, At Furness Abbey, andThe World Is Too Much With Us.

#### **C. Technique of Data Collection**

Documentation method was applied in collecting the data. This method was used because the source of the data in this study was written source. Yusuf (2014 : 391) said, Document is the record or work of someone about something that already passed. The document can be writing, artifacts, pictures, or photo.

Document in a writing can be life histories, biography, and stories. In addition, there is a material culture or the result of the work of art which is being a source of information in qualitative research. In this study the kinds of documentation that used was the writings of William Wordsworth's works art. In this method, the analyzed of the document was done to collected the data that had been obtained.

There were some steps in collecting the data, they were:

- a. Downloaded the data (the script of poems)
- b. Read the data
- c. Identified the data
- d. Checked list the data based on the variable of the study

#### **D. Technique of Analysis the Data**

The analysis of this study had been stated in the qualitative explanation. Denscombe (2007 : 248), qualitative research tends to be associated with description. She also said that qualitative research tends to be associated with researcher involvement. Moreover, Ary and Friends (2010: 424 ) said, In qualitative studies, the human investigatoris the primary instrument for the gathering and analyzing of data This statement was being the researcher foundation in analysed the data, in which she was took a part in this study as the instrument of research.

The systematic procedures in conducted the analysis showed as follows:

1. Read and analyzed each poem
2. Identified and marked the location of the accented and unaccented syllables in each line

3. Marked a vertical line for each unit of the pattern to found out the feet
4. Counted the number of feet, to found out what kind of feet in each line
5. Named each line based on the number of its feet
6. Calculated the number of meter for each poems's stanza
7. Counted the number of meter for each poems
8. Found out the most dominant kinds of scansion that appeared in the William Wordsworth's poems.



## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data

The source of data in this research was taken from some books as the source of the data, they were : Jared Curtis by title “The Poems of William Wordsworth’s Collected Reading Texts From The Correl Wordsworth Volume III”, and Stephen Gills by title “William Wordsworth Selected Poems”, that totally there were 10 poems. The data was identified by using scansion method to find out the metrical foot and line in each poems and the most dominant kinds of metrical feet in the poems.

#### B. Data Analysis

After collected the data and used scansion method in identified the data, the researcher classified the data based on the type of metrical foot. There were six types of metrical foot; monosyllabic which divided into two types : Masculine Ending (/) and Feminine Ending (v), iambic (v /), trochaic (/ v), dactylic (/ v v), anapestic (v v /) and spondaic (v v). In which, each type of metrical foot had differences kind of stress pattern. The researcher was also classified the data based on the type of metrical line. There were eight types of metrical line: Monometer, Dimeter, Trimeter, Tetrameter, Pentameter, Hexameter, Heptameter, and Octameter. The data in this study was stated in the form Descriptive Qualitative design. The most important thing in this study was the researcher took a part in this study as the instrument of research.

## 1. Metrical Foot and Line

**Table 4.1**  
**Metrical Foot and Line in William Wordsworth's poems**

<b>1. SURPRISED BY JOY</b>	
<b>STANZA 1</b>	
v /          v /          v /          v /          v /	
Surprised   by joy   — impa   tient as   the Wind	
Iambic      Iambic      Iambic      Iambic      Iambic	
= Iambic Pentameter	
v /          v /          v /          v /          v /	
I turned   to share   the tran   sport--Oh!   with whom	
Iambic      Iambic      Iambic      Iambic      Iambic	
= Iambic Pentameter	
v /          v /          v /          v /          v /	
But Thee,   deep bu   ried in   the si   lent tomb,	
Iambic      Iambic      Iambic      Iambic      Iambic	
= Iambic Pentameter	
v /          v /          v /          v /          v /	
That spot   which no   vici   ssitude   can find?	
Iambic      Iambic      Iambic      Iambic      Iambic	
= Iambic Pentameter	
<b>STANZA 2</b>	
v /          v /          v /          v /          v /	
Love, faith   ful love,   recalled   thee to   my mind—	
Iambic      Iambic      Iambic      Iambic      Iambic	
= Iambic Pentameter	

v	/	v	/	v	/	v	/	v	/	v
<b>But how</b>		<b>could I</b>		<b>forget</b>		<b>thee? Through</b>		<b>what po</b>		<b>wer,</b>
Iambic		Iambic		Iambic		Iambic		Iambic		Fem Ending
= Iambic Hexameter										
/	v	/	v	/	v	/	v	/	v	/
<b>Even</b>		<b>for the</b>		<b>least di</b>		<b>vision</b>		<b>of an</b>		<b>hour,</b>
Trochaic		Trochaic		Trochaic		Trochaic		Trochaic		Trochaic
= Trochaic Hexameter										
v	/	v	/	v	/	v	/	v	/	
<b>Have I</b>		<b>been so</b>		<b>beguiled</b>		<b>as to</b>		<b>be blind</b>		
Iambic		Iambic		Iambic		Iambic		Iambic		
= Iambic Pentameter										
<b>STANZA 3</b>										
v	/	v	/	v	/	v	/	v	/	v
<b>To my</b>		<b>most grie</b>		<b>vous loss?</b>		<b>--That thought's</b>		<b>return</b>		
Iambic		Iambic		Iambic		Iambic		Iambic		
= Iambic Pentameter										
v	/	v	/	v	/	v	/	/		
<b>Was the</b>		<b>worst pang</b>		<b>that so</b>		<b>rrow e</b>		<b>ver bore,</b>		
Iambic		Iambic		Iambic		Iambic		Iambic		
= Iambic Pentameter										
v	/	v	/	v	/	v	/	v	/	
<b>Save one,</b>		<b>one on</b>		<b>ly, when</b>		<b>I stood</b>		<b>forlorn,</b>		
Iambic		Iambic		Iambic		Iambic		Iambic		
= Iambic Pentameter										
v	/	v	/	v	/	v	/	v	/	
<b>Knowing</b>		<b>my heart's</b>		<b>best trea</b>		<b>sure was</b>		<b>no more;</b>		
Iambic		Iambic		Iambic		Iambic		Iambic		
= Iambic Pentameter										

## STANZA 4

v /      v /      v /      v /      v /  
**That nei** | **ther pre** | **sent time,** | **nor years** | **unborn**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /      v  
**Could to** | **my sight** | **that hea** | **venly** | **face re** | **store.**  
 Iambic    Iambic    Iambic    Iambic    Iambic    Fem Ending  
 = Iambic Hexameter

## 2. TO A BUTTERFLY

## STANZA 1

/      v      /      v      /      v      /      v  
**STAY near** | **me--do** | **not take** | **thy flight!**  
 Trochaic    Trochaic    Trochaic    Trochaic  
 = Trochaic Tetrameter

v /      v /      v /      v /  
**A li** | **ttle long** | **er stay** | **in sight!**  
 Iambic    Iambic    Iambic    Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**Much con** | **verse do** | **I find** | **in thee,**  
 Iambic    Iambic    Iambic    Iambic  
 = Iambic Tetrameter

v /      v /      v /      / v v  
**Histo** | **rian** | **of my** | **infancy!**  
 Iambic    Iambi    Iambic    Dactylic  
 = Iambic Tetrameter

## STANZA 2

/ v / v / v / v  
**Float near | me; do | not yet | depart!**  
 Trochaic Trochaic Trochaic Trochaic  
 = Trochaic Tetrameter

v / v / v /  
**Dead times | revive | in thee:**  
 Iambic Iambic Iambic  
 = Iambic Trimeter

v / v / v / v /  
**Thou bring'st, | gay crea | ture as | thou art!**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v / v / v / v /  
**A sol | emn i | mage to | my heart,**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v / v / v /  
**My fa | ther's fa | mily!**  
 Iambic Iambic Iambic  
 = Iambic Trimeter

## STANZA 3

v / v / v / v /  
**Oh! plea | sant, plea | sant were | the days,**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /            v  
**The time,**    |    **when, in**    |    **our**    |    **childish**    |    **plays,**  
 Iambic        Iambic        Iambic        Iambic        Fem Ending  
 = Iambic Tetrameter

v /            v /            v /            v /  
**My sis**    |    **ter E**    |    **mmeline**    |    **and I**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Toge**    |    **ther chased**    |    **the bu**    |    **tterfly!**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

#### STANZA 4

v /            v /            v /            v /  
**A ve**    |    **ry hun**    |    **ter did**    |    **I rush**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Upon**    |    **the prey:--**    |    **with leaps**    |    **and springs**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**I foll**    |    **owed on**    |    **from brake**    |    **to bush;**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**But she,**    |    **God love**    |    **her, feared**    |    **to brush**  
 Iambic        Iambic        Iambic        Iambic  
 = Iambic Tetrameter

<p>v /      v /      v /</p> <p><b>The dust</b>   <b>from off</b>   <b>its wings</b></p> <p>Iambic    Iambic    Iambic</p> <p>= Iambic Trimeter</p>
<p><b>3. WITH SHIPS THE SEA WAS SPRINKLED</b></p>
<p><b>STANZA 1</b></p> <p>v /      v /      v /      v /      v /</p> <p><b>WITH ships</b>   <b>the sea</b>   <b>was sprink</b>   <b>led far</b>   <b>and nigh,</b></p> <p>Iambic    Iambic    Iambic    Iambic    Iambic</p> <p>= Iambic Pentameter</p> <p>v /      v /      v /      v /      v /      v</p> <p><b>Like stars</b>   <b>in hea</b>   <b>ven, and</b>   <b>joyous</b>   <b>ly it</b>   <b>showed;</b></p> <p>Iambic    Iambic    Iambic    Iambic    Iambic    Fem Ending</p> <p>= Iambic Hexameter</p> <p>v /      v /      v /      v /      v /</p> <p><b>Some ly</b>   <b>ing fast</b>   <b>at an</b>   <b>chor in</b>   <b>the road,</b></p> <p>Iambic    Iambic    Iambic    Iambic    Iambic</p> <p>= Iambic Pentameter</p> <p>v /      v /      v /      v /v /</p> <p><b>Some veer</b>   <b>ing up</b>   <b>and down,</b>   <b>one knew</b>   <b>not why.</b></p> <p>Iambic    Iambic    Iambic    Iambic    Iambic</p> <p>= Iambic Pentameter</p> <p><b>STANZA 2</b></p> <p>v /      v /      v /      v /      v /</p> <p><b>A good</b>   <b>ly ve</b>   <b>ssel did</b>   <b>I then</b>   <b>espy</b></p> <p>Iambic    Iambic    Iambic    Iambic    Iambic</p> <p>= Iambic Pentameter</p>

v /      v /      v /      v /      v /  
**Come like** | **a gi** | **ant from** | **a ha** | **ven broad;**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**And lus** | **tily** | **along** | **the bay** | **she strode,**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**Her tack** | **ling rich,** | **and of** | **appa** | **rel high.**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

### STANZA 3

v /      v /      v /      v /      v /  
**The ship** | **was nought** | **to me,** | **nor I** | **to her,**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**Yet I** | **pursued** | **her with** | **a lo** | **ver's look;**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**This ship** | **to all** | **the rest** | **did I** | **prefer:**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**When will** | **she turn,** | **and whit** | **her? She** | **will brook**  
 Iambic    Iambic    Iambic    Iambic    Iambic  
 = Iambic Pentameter



## STANZA 4

v /      v /      v /      v /      v /  
**No tarr** | **ying; where** | **she comes** | **the winds** | **must stir:**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**On went** | **she, and** | **due north** | **her jour** | **ney took.**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

## 4. GLAD SIGHT WHEREVER NEW WITH OLD

## STANZA 1

/ v      / v v      / v v  
**Glad sight** | **wherever** | **new with old**  
 Trochaic Dactylic Dactylic  
 = Dactylic Tetrameter

v /      v /      v /      v /  
**Is joined** | **through some** | **dear home** | **born tie;**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**The life** | **of all** | **that we** | **behold**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**Depends** | **upon** | **that mys** | **tery.**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

**STANZA 2**

v /      v /      v /      v /  
**Vain is** | **the glo** | **ry of** | **the sky,**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**The beau** | **ty vain** | **of field** | **and grove**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**Unless,** | **while with** | **admi** | **ring eye**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**We gaze,** | **we al** | **so learn** | **to love.**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

**5. IT IS A BEAUTEOUS EVENING, CALM AND FREE****STANZA 1**

v /      v /      v /      v /      v v /  
**It is** | **a beau** | **teous** | **evening,** | **calm and free,**  
 Iambic Iambic Iambic Iambic Anapestic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**The ho** | **ly time** | **is qui** | **et as** | **a Nun**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

/ v	v /	/ v	/ v	/ v	v
<b>Breathless</b>	<b>with ado</b>	<b>ration;</b>	<b>the broad</b>	<b>sun</b>	
Trochaic	Iambic	Iambic	Iambic	Fem Ending	
= Iambic Pentameter					
v /	v /	v /	v /	v /	
<b>Is sink</b>	<b>ing down</b>	<b>in its</b>	<b>tranqui</b>	<b>lity;</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
<b>STANZA 2</b>					
v /	v /	v /	v /	v v /	
<b>The gen</b>	<b>tleness</b>	<b>of hea</b>	<b>ven broods</b>	<b>o'er the Sea;</b>	
Iambic	Iambic	Iambic	Iambic	Anapestic	
= Iambic Pentameter					
v /	v /	v /	v /	v /	
<b>Listen!</b>	<b>the migh</b>	<b>ty Be</b>	<b>ing is</b>	<b>awake,</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
v /	v /	v v /	v /	v	
<b>And doth</b>	<b>with his</b>	<b>eternal</b>	<b>motion</b>	<b>make</b>	
Iambic	Iambic	Anapestic	Iambic	Fem Ending	
= Iambic Pentameter					
v /	/ v	v	v /	v /	v
<b>A sound</b>	<b>like thunder—</b>	<b>ever</b>	<b>lasting</b>	<b>ly.</b>	
Iambic	Dactylic	Iambic	Iambic	Fem Ending	
= Iambic Pentameter					
<b>STANZA 3</b>					
v /	v /	v /	v /	v /	
<b>Dear child!</b>	<b>dear Girl!</b>	<b>that wal</b>	<b>kest with</b>	<b>me here,</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	

=Iambic Pentameter

v /        v /        v /        v /        v /  
**If thou** | **appear** | **untouched** | **by sol** | **emn thought,**  
 Iambic Iambic Iambic Iambic Iambic  
 =Iambic Pentameter

v /        v /        / v        / v        / v  
**Thy na** | **ture is** | **not there** | **fore less** | **divine:**  
 Iambic Iambic Trochaic Trochaic Trochaic  
 =Trochaic Pentameter

v /        v /        v /        v /        v /  
**Thou liest** | **in Abra** | **ham's bo** | **som all** | **the year;**  
 Iambic Iambic Iambic Iambic Iambic  
 =Iambic Pentameter

#### STANZA 4

v /        v /        v /        v /        v /  
**And wor** | **shipp'st at** | **the Tem** | **ple's in** | **ner shrine,**  
 Iambic Iambic Iambic Iambic Iambic  
 =Iambic Pentameter

v /        v /        v /        v /        v /  
**God be** | **ing with** | **thee when** | **we know** | **it not.**  
 Iambic Iambic Iambic Iambic Iambic  
 =Iambic Pentameter

### 6. THE DAFFODILS

#### STANZA 1

v /        v /        v /        v /  
**I wan** | **dered lone** | **ly as** | **a cloud**  
 Iambic Iambic Iambic Iambic  
 =Iambic Tetrameter

v / v / v / v /  
**That floats | on high | o'er vales | and hills,**  
 Iambic Iambic Iambic Iambic  
 =Iambic Tetrameter

v / v / v / v /  
**When all | at once | I saw | a crowd,**  
 Iambic Iambic Iambic Iambic  
 =Iambic Tetrameter

v / v / v / v /  
**A host, | of gol | den da | ffodils;**  
 Iambic Iambic Iambic Iambic  
 =Iambic Tetrameter

v / v / v / v /  
**Beside | the lake, | beneath | the trees,**  
 Iambic Iambic Iambic Iambic  
 =Iambic Tetrameter

/ v / v / v / v /  
**Flutter | ing and | dancing | in the | breeze.**  
 Trochaic Trochaic Trochaic Trochaic Masc Ending  
 = Trochaic Pentameter

## STANZA 2

/ v v / v v v /  
**Continuous | as the stars | that shine**  
 Dactylic Dactylic Iambic  
 =Dactylic Trimeter

v / v / v / v /  
**And twink | le on | the mil | ky way,**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**They stretched** | **in ne** | **ver-en** | **ding line**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Along** | **the mar** | **gin of** | **a bay:**  
 Iambic Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Ten thou** | **sand saw** | **I at** | **a glance,**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Tossing** | **their heads** | **in spright** | **ly dance.**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

### STANZA 3

v /            v /            v /            v /  
**The waves** | **beside** | **them danced;** | **but they**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**Out-did** | **the spark** | **ling waves** | **in glee:**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /            v /            v /            v /  
**A po** | **et could** | **not but** | **be gay,**  
 Iambic            Iambic            Iambic            Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**In such** | **a jo** | **cund com** | **pany:**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**I gazed—** | **and gazed—** | **but litt** | **le thought**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**What wealth** | **the show** | **to me** | **had brought:**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

#### STANZA 4

v /      v /      v /      v /  
**For oft,** | **when on** | **my couch** | **I lie**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**In va** | **cant or** | **in pen** | **sive mood,**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**They flash** | **upon** | **that in** | **ward eye**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

v /      v /      v /      v /  
**Which is** | **the bliss** | **of so** | **litude;**  
 Iambic | Iambic | Iambic | Iambic  
 = Iambic Tetrameter

<p>v /      v /      v /      v /</p> <p><b>And then</b>   <b>my heart</b>   <b>with plea</b>   <b>sure fills,</b></p> <p>Iambic    Iambic      Iambic      Iambic</p> <p>= Iambic Tetrameter</p>
<p>v /      v /      v /      v /</p> <p><b>And danc</b>   <b>es with</b>   <b>the da</b>   <b>ffodils.</b></p> <p>Iambic    Iambic      Iambic      Iambic</p> <p>= Iambic Tetrameter</p>
<p><b>7. I TRAVELLED AMONG UNKNOWN MEN</b></p>
<p><b>STANZA 1</b></p> <p>v /      v /      v /      v /</p> <p><b>I tra</b>   <b>velled a</b>   <b>mong un</b>   <b>known men,</b></p> <p>Iambic    Iambic      Iambic      Iambic</p> <p>= Iambic Tetrameter</p>
<p>v /      v /      v /</p> <p><b>In lands</b>   <b>beyond</b>   <b>the sea;</b></p> <p>Iambic    Iambic      Iambic</p> <p>= Iambic Trimeter</p>
<p>/    v      /    v      /    v      v /</p> <p><b>Nor, Eng</b>   <b>land! did</b>   <b>I know</b>   <b>till then</b></p> <p>Trochaic    Trochaic      Trochaic      Iambic</p> <p>= Trochaic Tetrameter</p>
<p>/    v      /    v      /    v</p> <p><b>What love</b>   <b>I bore</b>   <b>to thee.</b></p> <p>Trochaic    Trochaic      Trochaic</p> <p>= Trochaic Trimeter</p>



## STANZA 2

v /            v /            v /            v /  
 'Tis past,    |    that me    |    lancho    |    ly dream!  
 Iambic    Iambic    Iambic    Iambic  
 = Iambic Tetrameter

/ v            / v            / v  
 Nor will    |    I quit    |    thy shore  
 Trochaic    Trochaic    Trochaic  
 = Trochaic Trimeter

v /            v /            v /            v /  
 A se    |    cond time;    |    for still    |    I seem  
 Iambic    Iambic    Iambic    Iambic  
 = Iambic Tetrameter

v /            v /            v /  
 To love    |    thee more    |    and more.  
 Iambic    Iambic    Iambic  
 = Iambic Trimeter

## STANZA 3

v /            v /            v /            v /  
 Among    |    thy moun    |    tains did    |    I feel  
 Iambic    Iambic    Iambic    Iambic  
 = Iambic Tetrameter

v /            v /            v /  
 The joy    |    of my    |    desire;  
 Iambic    Iambic    Iambic  
 = Iambic Trimeter

v /            v /            v /            v /  
 And she    |    I cher    |    ished turned    |    her wheel  
 Iambic    Iambic    Iambic    Iambic

= Iambic Tetrameter

v /      v /      v /  
**Beside** | **an Eng** | **lish fire.**  
 Iambic Iambic Iambic  
 = Iambic Trimeter

#### STANZA 4

v /      v /      v /      v /  
**Thy mor** | **nings showed,** | **thy nights** | **concealed,**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /      v  
**The bow** | **ers where** | **Lucy** | **played;**  
 Iambic Iambic Iambic Fem Ending  
 = Iambic Tetrameter

v /      v /      v /      v /  
**And thine** | **too is** | **the last** | **green field**  
 Iambic Iambic Iambic Iambic  
 = Iambic Tetrameter

v /      v /      v /  
**That Lu** | **cy's eyes** | **surveyed.**  
 Iambic Iambic Iambic  
 = Iambic Trimeter

### 8. GREAT MEN HAVE BEEN AMONG US

#### STANZA 1

/ v      / v      / v      / v      / v  
**Great men** | **have been** | **among** | **us;hands** | **that penned**  
 Trochaic Trochaic Trochaic Trochaic Trochaic  
 = Trochaic Pentameter

v / v / v / v / v /  
**And tongues that uttered wisdom—better none:**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v / v / v / v / v /  
**The latter Sidney, Marvel, Harrington,**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v / v / v / v / v /  
**Young Vane and others who called Milton friend.**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

## STANZA 2

v / v / v / v / v /  
**These moralists could act and comprehend:**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v / v / v / v / v / v  
**They knew how genuine glory was put on;**  
 Iambic Iambic Iambic Iambic Iambic Fem Ending  
 = Iambic Hexameter

v / v / v / v / v /  
**Taught us how right fully a nation shone**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v / v / v / v / v /  
**In splendour: what strength was, that would not bend**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

/ v      / v      / v      / v      / v      /  
**But in**      **magna**      **nimous**      **meekness.**      **France, 'tis**      **strange,**  
 Trochaic      Trochaic      Trochaic      Trochaic      Trochaic      Masc Ending  
 = Trochaic Hexameter

### STANZA 3

v      /      v      /      v      /      v      /      v      /  
**Hath brought**      **forth no**      **such souls**      **as we**      **had then.**  
 Iambic      Iambic      Iambic      Iambic      Iambic  
 = Iambic Pentameter

v      /      v      /      v      /      v      /      v      /  
**Perpe**      **tual emp**      **tiness!**      **unce**      **ing change!**  
 Iambic      Iambic      Iambic      Iambic      Iambic  
 = Iambic Pentameter

v      /      v      /      v      /      v      /      v      /  
**No sin**      **gle vo**      **lume pa**      **ramount,**      **no code,**  
 Iambic      Iambic      Iambic      Iambic      Iambic  
 = Iambic Pentameter

v      /      v      /      v      /      v      /      v      /  
**No mas**      **ter spi**      **rit, no**      **deter**      **mined road;**  
 Iambic      Iambic      Iambic      Iambic      Iambic  
 = Iambic Pentameter

v      /      v      /      v      /      v      /      v      /  
**But e**      **qually**      **a want**      **of books**      **and men!**  
 Iambic      Iambic      Iambic      Iambic      Iambic  
 = Iambic Pentameter

## 9. AT FURNESS ABBEY

### STANZA 1

v /            v /            v /            v /            / v v

**Here, where,**    |    **of ha**    |    **voc tired**    |    **and rash**    |    **undoing,**  
 Iambic            Iambic    Iambic            Iambic            Dactylic  
 = Iambic Pentameter

v /            v /            v /            v /            / v v

**Man left**    |    **this Struc**    |    **ture to**    |    **become**    |    **Time's prey,**  
 Iambic            Iambic            Iambic            Iambic            Dactylic  
 = Iambic Pentameter

v /            v /            v /            v /            v /

**A soo**    |    **thing spi**    |    **rit fo**    |    **llows in**    |    **the way**  
 Iambic    Iambic            Iambic    Iambic            Iambic  
 = Iambic Pentameter

v /            v /            v /            v /            v v /

**That Na**    |    **ture takes,**    |    **her coun**    |    **ter-work**    |    **pursuing.**  
 Iambic    Iambic            Iambic            Iambic            Anapestic  
 = Iambic Pentameter

### STANZA 2

v /            v /            v /            v /            v /            / v

**See how**    |    **her I**    |    **vy clas**    |    **ps the**    |    **sacred**    |    **Ruin,**  
 Iambic    Iambic            Iambic            Iambic            Iambic            Trochaic  
 = Iambic Hexameter

v /            v /            v /            v /            v /

**Fall to**    |    **prevent**    |    **or beau**    |    **tify**    |    **decay;**  
 Iambic    Iambic            Iambic            Iambic            Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /  
**And, on** | **the moul** | **dered walls,** | **how bright,** | **how gay,**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

v /      v /      v /      v /      v /      v /  
**The flo** | **wers in** | **pearly** | **dews their** | **bloom re** | **newing!**  
 Iambic Iambic Iambic Iambic Iambic Iambic  
 = Iambic Hexameter

### STANZA 3

v /      v /      v /      v /      v v /  
**Thanks to** | **the place,** | **blessings** | **upon** | **the hour;**  
 Iambic Iambic Iambic Iambic Anapestic  
 = Iambic Pentameter

v /      v /      v /      v /      v /      v /  
**Even** | **as I** | **speak the** | **rising** | **Sun's** | **first smile**  
 Iambic Iambic Iambic Iambic Iambic Iambic  
 = Iambic Hexameter

v /      v /      v /      v /      v /      v  
**Gleams on** | **the grass** | **-crowned top** | **of yon** | **tall To** | **wer**  
 Iambic Iambic Iambic Iambic Iambic Fem Ending  
 = Iambic Hexameter

v /      v /      v /      v /      v /  
**Whose ca** | **wing o** | **ccupants** | **with joy** | **proclaim**  
 Iambic Iambic Iambic Iambic Iambic  
 = Iambic Pentameter

### STANZA 4

/ v v      / v v      / v v      /  
**Prescriptive** | **title to** | **the shattered** | **pile,**

Dactylic = Dactylic Pentameter	Dactylic	Dactylic	Masc Ending
v /	v /	v /	v / v v /
<b>Where, Ca</b>	<b>vendish,</b>	<b>thine seems</b>	<b>nothing but a name!</b>
Iambic	Iambic	Iambic	Iambic Anapestic
= Iambic Pentameter			
<b>10. THE WORLD IS TOO MUCH WITH US</b>			
<b>STANZA 1</b>			
v /	v /	v /	v / v /
<b>The world</b>	<b>is too</b>	<b>much with</b>	<b>us; late and soon,</b>
Iambic	Iambic	Iambic	Iambic Iambic
= Iambic Pentameter			
v /	v /	v /	v / v / v
<b>Getting</b>	<b>and spen</b>	<b>ding, we</b>	<b>lay waste our powers;—</b>
Iambic	Iambic	Iambic	Iambic Iambic Trochaic
= Iambic Hexameter			
v /	v /	v /	v / v
<b>Little</b>	<b>we see</b>	<b>in Na</b>	<b>ture that is o urs;</b>
Iambic	Iambic	Iambic	Iambic Iambic Fem Ending
= Iambic Hexameter			
v /	v /	v /	v / v / v /
<b>We have</b>	<b>given</b>	<b>our hearts</b>	<b>away, a sor did boon!</b>
Iambic	Iambic	Iambic	Iambic Iambic Iambic
= Iambic Hexameter			
<b>STANZA 2</b>			
v /	v /	v /	v / v /
<b>This Sea</b>	<b>that bares</b>	<b>her bo</b>	<b>som to the moon;</b>

Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
v /	v /	v /	v /	v /	v
<b>The winds</b>	<b>that will</b>	<b>be how</b>	<b>ling at</b>	<b>all ho</b>	<b>urs,</b>
Iambic	Iambic	Iambic	Iambic	Iambic	Fem Ending
= Iambic Hexameter					
v v /	v /	v /	v /	v /	v /
<b>And are up-</b>	<b>gathered</b>	<b>now like</b>	<b>sleeping</b>	<b>flowers;</b>	
Anapestic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
v /	v /	v /	v /	v v /	
<b>For this,</b>	<b>for e</b>	<b>verything,</b>	<b>we are</b>	<b>out of tune;</b>	
Iambic	Iambic	Iambic	Iambic	Anapestic	
= Iambic Pentameter					
<b>STANZA 3</b>					
v /	v /	v /	v /	v /	v /
<b>It moves</b>	<b>us not.</b>	<b>Great God!</b>	<b>I'd ra</b>	<b>ther be</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
v /	v /	v /	v /	v /	
<b>A Pa</b>	<b>gan suck</b>	<b>led in</b>	<b>a creed</b>	<b>outworn;</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					
v /	v /	v /	v /	v /	
<b>So might</b>	<b>I, stan</b>	<b>ding on</b>	<b>this plea</b>	<b>sant lea,</b>	
Iambic	Iambic	Iambic	Iambic	Iambic	
= Iambic Pentameter					



v /	v /	v /	v /	v /
<b>Have glimpses</b>	<b>that</b>	<b>would make</b>	<b>me less</b>	<b>forlorn;</b>
Iambic	Iambic	Iambic	Iambic	Iambic
= Iambic Pentameter				
<b>STANZA 4</b>				
v /	v /	v /	v /	v /
<b>Have sight</b>	<b>of Proteus</b>	<b>rising</b>	<b>from</b>	<b>the sea;</b>
Iambic	Iambic	Iambic	Iambic	Iambic
= Iambic Pentameter				
v /	v /	v /	v /	v /
<b>Or hear</b>	<b>old Triton</b>	<b>blow</b>	<b>his wreathe</b>	<b>the horn.</b>
Iambic	Iambic	Iambic	Iambic	Iambic
= Iambic Pentameter				

2. The number of metrical foot in each poems's Stanza

**Table 4.2**  
**The Number of Metirical Foot in Each Poems's Stanza**

**1. Surprised By Joy**

Stanza	Metrical Feet						
	MascEnding	FemEnding	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	20	-	-	-	-
2	-	1	15	6	-	-	-
3	-	-	20	-	-	-	-
4	-	1	10	-	-	-	-

## 2. To A Butterfly

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	11	4	1	-	-
2	-	-	14	4	-	-	-
3	-	1	16	-	-	-	-
4	-	-	19	-	-	-	-

## 3. With Ships The Sea Was Sprinkled

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	1	20	-	-	-	-
2	-	-	20	-	-	-	-
3	-	-	20	-	-	-	-
4	-	-	10	-	-	-	-

## 4. Glad Sight Wherever New With Old

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	12	1	2	-	-
2	-	-	16	-	-	-	-

### 5. It Is A Beauteous Evening, Calm And Free

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	1	17	1	-	1	-
2	-	2	15	-	1	2	-
3	-	-	17	3	-	-	-
4	-	-	10	-	-	-	-

### 6. The Daffodils

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	1	-	20	4	-	-	-
2	-	-	21	-	2	-	-
3	-	-	24	-	-	-	-
4	-	-	24	-	-	-	-

### 7. I Travelled Among Unknown Men

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	8	6	-	-	-
2	-	-	11	3	-	-	-
3	-	-	14	-	-	-	-
4	-	1	14	-	-	-	-

### 8. Great Men Have Been Among Us

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	15	5	-	-	-
2	1	1	20	5	-	-	-
3	1	-	25	-	-	-	-

### 9. At Furness Abbey

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	-	17	-	2	1	-
2	-	-	21	1	-	-	-
3	-	1	20	-	-	1	-
4	1	-	4	-	3	1	-

### 10. The World Is Too Much With Us

Stanza	Metrical Feet						
	Masc Ending	Fem Ending	Iambic	Trochaic	Dactylic	Anapestic	Spondaic
1	-	1	21	1	-	-	-
2	-	1	18	-	-	2	-
3	-	-	20	-	-	-	-
4	-	-	10	-	-	-	-

3. The number of metrical foot in each poems

**Table 4.3**  
**The Number of Metirical Foot in Each Poems**

No.	Poems	Metrical Foot	Number
1	<b>Surprised By Joy</b>	Monosyllabic -Masculine Ending -Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	- 2 65 6 - - -
2	<b>To A Butterfly</b>	Monosyllabic -Masculine Ending -Feminine Ending Iambic Trochaic Dactylic Anapestic Spondaic	- 1 60 8 1 - -
3	<b>With Ships The Sea Was Sprintled</b>	Monosyllabic -Masculine Ending -Feminine Ending	- 1

		Iambic	70
		Trochaic	-
		Dactylic	-
		Anapestic	-
		Spondaic	-
4	<b>Glad Sight Wherever New With Old</b>	Monosyllabic	
		-Masculine Ending	-
		-Feminine Ending	-
		Iambic	28
		Trochaic	1
		Dactylic	2
		Anapestic	-
		Spondaic	-
5	<b>It is Beauteous Evening, Calm &amp; Free</b>	Monosyllabic	
		-Masculine Ending-	-
		Feminine Ending	3
		Iambic	59
		Trochaic	4
		Dactylic	1
		Anapestic	3
		Spondaic	-
6	<b>The Daffodils</b>	Monosyllabic	
		-Masculine Ending	1

		-Feminine Ending	-
		Iambic	89
		Trochaic	4
		Dactylic	2
		Anapestic	-
		Spondaic	-
7	<b>I Traveled Among Unknown Men</b>	Monosyllabic	
		-Masculine Ending	-
		-Feminine Ending	1
		Iambic	47
		Trochaic	9
		Dactylic	-
		Anapestic	-
		Spondaic	-
8	<b>Great Men Have Been Among Us</b>	Monosyllabic	
		-Masculine Ending	1
		-Feminine Ending	1
		Iambic	60
		Trochaic	10
		Dactylic	-
		Anapestic	-
		Spondaic	-

9	<b>At Furness Abbey</b>	Monosyllabic	
		-Masculine Ending	1
		-Feminine Ending	1
		Iambic	62
		Trochaic	1
		Dactylic	5
		Anapestic	3
		Spondaic	-
10	<b>The World Is Too Much With Us</b>	Monosyllabic	
		-Masculine Ending	-
		-Feminine Ending	2
		Iambic	69
		Trochaic	1
		Dactylic	-
		Anapestic	2
		Spondaic	-

#### 4. The Most Dominant kinds of Metrical Feet in The Poems

**Table 4.4**  
**Total Numbers of Metrical Foot**

<b>No.</b>	<b>Metrical Feet</b>	<b>Numbers</b>
1	Monosyllabic -Masculine Ending	3



	-Feminine Ending	12
2	Iambic	609
3	Trochaic	44
4	Dactylic	11
5	Anapestic	8
6	Spondaic	-

Table 4.4 showed the total number of metrical foot found in William Wordsworth's poems, in which Iambic was the highest metrical foot with the total number was 609 in the 10 poems. It was concluded that iambic was dominant kinds of metrical foot found in William Wordsworth's poems.

### C. Research Findings

The findings that the researcher found after analysing the metrical feet in each William Wordsworth's poems were:

1. There were five kinds of metrical feet that was found in William Wordsworth's poems, they were: Monosyllabic, divided into two types : Masculine Ending and Feminine Ending, Iambic, Trochaic, Dactylic, and Anapestic. The total number of Monosyllabic (Masculine Ending) was (3), (Feminine Ending) was (12), Iambic was (609), Trochaic was (44), Dactylic was (11), and Anapestic was (8).
2. The dominant kinds of metrical feet that found in William Wordsworth's poems was Iambic with the total numbers was 609.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

The researcher concluded that those ten poems of William Wordsworth rich of metrical feet's types after having analysed on the previous chapter. The complete conclusion could be portrayed as the following :

1. There were five kinds of metrical foot that the researcher was found, they were: Monosyllabic which divided into: Masculine Ending and Feminine Ending, Iambic, Trochaic, Dactylic, and Anapestic.
2. The total number of Monosyllabic (Masculine Ending) was (3), (Feminine Ending) was (12), Iambic was (609), Trochaic was (44), Dactylic was (11), and Anapestic was (8).
3. The researcher then found that Iambic was the dominant kind of metrical foot in William Wordsworth's poems because it was mostly appeared. The first poem, Surprised By Joy (65) iambic. The second poem, To A Butterfly (60) iambic. The third poem, With Ships The Sea Was Sprintled (70) iambic. The forth poem, Glad Sight Wherever New With Old (28) iambic. The ffith poem, It is Beauteous Evening, Calm & Free (59) iambic. The sixth poem, The Daffodils (89) iambic. The seventh poem, I Traveled Among Unknown Men (47) iambic. The eighth poem, Great Men Have Been Among Us (60) iambic. The ninth poem, At Furness Abbey (62) iambic. And the tenth poem, The World Is Too Much With Us (69) iambic.

## **B. Suggestion**

The study entitled "*An Analysis of William Wordsworth's Poems*" was one of thousand researches that tried to find newest treasure in the literature work. The researcher fully hoped this study would give a positive literary reference to the reader who attracted in poetry analysis. Moreover, the researcher wished this study could give the high appreciation to the literature itself.

In relation to the study, the researcher suggested some of expectations that staged as the following:

1. The researcher suggested to who are interested in poetry, to use scansion analysis in order to comprehend the content and to understand the beauty of lyrical word in each line of its poetry.
2. For the students who are interested in poetry construction, the researcher expected that they can enhance their knowledge and improve their references to looking for the vary treasure of poetry contents.
3. For the other researcher who are interested in the same field of study, the researcher suggested that they better to gain many theories and comprehend the basic element of scansion before they try to analyzed the poetry. Strong understanding about some types of metrical feet and metrical line characteristic would very helpful in finishing their study. It was because literature work is wealth of arts and it has various elements which attractive to the reader to know more about it.

## REFERENCES

- Arp and Perrine. 2005. *Sound and Sense : Eleventh Edition*. United States of America : Heinle & Heinle Publisher
- Ary, D and Friends. 2010. *Introduction to Research in Education*. United States of America : Wadsworth
- Attridge, D. 2014. *The Rhythms of English Poetry*. New York: Routledge University Press
- Curtis, J. 2016. *The Poems of William Wordsworth's Collected Reading Texts From The Correl Wordsworth-Volume III*. New York : Open University Press
- Cobb, BM. 2006. *Playing with Poetry's Rhythm: Taking the Intimidation out of Scansion*. Vol 96 : National Council of Teacher of English
- Denscombe, M. 2007. *The Good Research Guide for Small-Scale Social Research Projects*. United States of America: Open University Press
- Eagleton, T. 2007. *How to Read a Poem*. United States of America : Blackwell Publishing Ltd
- Fabb, N and Morris H. 2008. *Meter in Poetry : A New Theory*. New York : Cambridge University Press
- Gerber, N. 2013. "Stress Based Metrics Revisited : A Comparative Exercise in Scansion Systems and Their Implications for Iambic Pentameter. *Thinking Verse III*, 131-168
- Gills, S. 2004. *William Wordsworth Selected Poems*. England : Penguin Group
- Harshav, B. 2014. *Three Thousand Years of Hebrew Versification*. United States of America: Yale University
- Lennard, J. 2005. *The Poetry Handbook : Second Edition*. New York: Oxford University Press
- Pahlka, B. 2017. James Merills Secret Scansion. *Texas Studies in Literature and Language*, 59(4)
- Sugiyono. 2007. *Metode Penelitian Kuantitatif, Kualitatif dan R&D*. Bandung : Alfabeta

- Vendler, H. 2009. *Poems Poets Poetry An Introduction and Anthology : Third Edition*. United States of America : Bedford
- Wainwright, J . 2004. *The Basics Poetry*. Canada : Routledge
- . 2016. *Poetry : The Basic Third Edition*. New York : Routledge
- Wijaya, AP. 2015. Impact of Metrical Prosody on Performance [thesis].Medan (ID): State University of Medan
- Withworth, J. 2016. *Writing Handbooks Writing Poetry : Second Edition*. England: A & C Black Publishers Limited
- Yusuf, AM. 2014. *Metode Penelitian : Kuantitatif, Kualitatif & Penelitian Gabungan*. Jakarta : Kencana

## Appendix I

### APPENDICES OF 10 POEMS OF WILLIM WORDSWORTH

#### 1. Surprised By Joy

Surprised by joy — impatient as the Wind  
I turned to share the transport--Oh! with whom  
But Thee, deep buried in the silent tomb,  
That spot which no vicissitude can find?

Love, faithful love, recalled thee to my mind--  
But how could I forget thee? Through what power,  
Even for the least division of an hour,  
Have I been so beguiled as to be blind

To my most grievous loss?--That thought's return  
Was the worst pang that sorrow ever bore,  
Save one, one only, when I stood forlorn,  
Knowing my heart's best treasure was no more;

That neither present time, nor years unborn  
Could to my sight that heavenly face restore.

## 2. To a Butterfly

STAY near me--do not take thy flight!

A little longer stay in sight!

Much converse do I find in thee,

Historian of my infancy!

Float near me; do not yet depart!

Dead times revive in thee:

Thou bring'st, gay creature as thou art!

A solemn image to my heart,

My father's family!

Oh! pleasant, pleasant were the days,

The time, when, in our childish plays,

My sister Emmeline and I

Together chased the butterfly!

A very hunter did I rush

Upon the prey:--with leaps and springs

I followed on from brake to bush;

But she, God love her, feared to brush

The dust from off its wings.

### 3. With Ships The Sea Was Sprinkled

WITH ships the sea was sprinkled far and nigh,  
Like stars in heaven, and joyously it showed;  
Some lying fast at anchor in the road,  
Some veering up and down, one knew not why.

A goodly vessel did I then espy  
Come like a giant from a haven broad;  
And lustily along the bay she strode,  
Her tackling rich, and of apparel high.

The ship was nought to me, nor I to her,  
Yet I pursued her with a lover's look;  
This ship to all the rest did I prefer:  
When will she turn, and whither? She will brook

No tarrying; where she comes the winds must stir:  
On went she, and due north her journey took.



#### 4. Glad Sight Wherever New With Old

Glad sight wherever new with old  
Is joined through some dear homeborn tie;  
The life of all that we behold  
Depends upon that mystery.

Vain is the glory of the sky,  
The beauty vain of field and grove  
Unless, while with admiring eye  
We gaze, we also learn to love.

5. It is a Beauteous Evening, Calm and Free

It is a beauteous evening, calm and free,

The holy time is quiet as a Nun

Breathless with adoration; the broad sun

Is sinking down in its tranquility;

The gentleness of heaven broods o'er the Sea;

Listen! the mighty Being is awake,

And doth with his eternal motion make

A sound like thunder—everlastingly.

Dear child! dear Girl! that walkest with me here,

If thou appear untouched by solemn thought,

Thy nature is not therefore less divine:

Thou liest in Abraham's bosom all the year;

And worshipp'st at the Temple's inner shrine,

God being with thee when we know it not.

## 6. The Daffodils

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

7. I Travelled among Unknown Men

I travelled among unknown men,

In lands beyond the sea;

Nor, England! did I know till then

What love I bore to thee.

'Tis past, that melancholy dream!

Nor will I quit thy shore

A second time; for still I seem

To love thee more and more.

Among thy mountains did I feel

The joy of my desire;

And she I cherished turned her wheel

Beside an English fire.

Thy mornings showed, thy nights concealed,

The bowers where Lucy played;

And thine too is the last green field

That Lucy's eyes surveyed.

## 8. Great Men Have Been Among Us

Great men have been among us; hands that penned  
And tongues that uttered wisdom—better none:  
The later Sidney, Marvel, Harrington,  
Young Vane, and others who called Milton friend.

These moralists could act and comprehend:  
They knew how genuine glory was put on;  
Taught us how rightfully a nation shone  
In splendour: what strength was, that would not bend  
But in magnanimous meekness. France, 'tis strange,

Hath brought forth no such souls as we had then.  
Perpetual emptiness! unceasing change!  
No single volume paramount, no code,  
No master spirit, no determined road;  
But equally a want of books and men!

9. At Furness Abbey

Here, where, of havoc tired and rash undoing,  
Man left this Structure to become Time's prey,  
A soothing spirit follows in the way  
That Nature takes, her counter-work pursuing.

See how her Ivy clasps the sacred Ruin,  
Fall to prevent or beautify decay;  
And, on the mouldered walls, how bright, how gay,  
The flowers in pearly dews their bloom renewing!

Thanks to the place, blessings upon the hour;  
Even as I speak the rising Sun's first smile  
Gleams on the grass-crowned top of yon tall Tower  
Whose cawing occupants with joy proclaim

Prescriptive title to the shattered pile,  
Where, Cavendish, thine seems nothing but a name!

## 10. The World Is Too Much With Us

The world is too much with us; late and soon,  
Getting and spending, we lay waste our powers;—

Little we see in Nature that is ours;  
We have given our hearts away, a sordid boon!

This Sea that bares her bosom to the moon;  
The winds that will be howling at all hours,  
And are up-gathered now like sleeping flowers;  
For this, for everything, we are out of tune;

It moves us not. Great God! I'd rather be  
A Pagan suckled in a creed outworn;  
So might I, standing on this pleasant lea,  
Have glimpses that would make me less forlorn;

Have sight of Proteus rising from the sea;  
Or hear old Triton blow his wreathèd horn.

## Appendix II



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Hariani  
NPM : 1502050280  
Prog. Studi : Pendidikan Bahasa Inggris  
Kredit Kumulatif : 136 SKS

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	
	An Analysis of Scansion in <i>William Wordsworth's</i> Poems	
	The Effect of Applying Scavenger Hunt on the Student's Achievement in Vocabulary	
	An Analysis of Adjectival Construction on Ariana Grande's Album "Sweetener 2018"	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 24 April 2019  
Hormat Pemohon,

**Hariani**

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas  
- Untuk Ketua/Sekretaris Program Studi  
- Untuk Mahasiswa yang bersangkutan





MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan ini saya:

Nama Mahasiswa : Hariani  
NPM : 1502050280  
Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
An Analysis of Scansion in <i>William Wordsworth's</i> Poems	

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh  
Dosen Pembimbing

**Dra. Diani Syahputri, M.Hum**

Medan, 24 April 2019  
Hormat Pemohon,

**Hariani**

### Appendix III



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris  
Program Studi Pendidikan Bahasa Inggris  
FKIP UMSU

*Assalamu 'alaikum Wr, Wb*

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Hariani  
NPM : 1502050280  
Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

*An Analysis of Scansion in William Wordsworth's Poems*

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Dra. Diani Syahputri, M.Hum *Acc*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 24 April 2019  
Hormat Pemohon,

Hariani

Keterangan

Dibuat rangkap 3 :  
- Untuk Dekan / Fakultas  
- Untuk Ketua / Sekretaris Prog. Studi  
- Untuk Mahasiswa yang Bersangkutan

## Appendix IV



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 2745 /II.3/UMSU-02/F/2019  
Lamp : ---  
Hal : Pengesahan Proyek Proposal  
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Hariani  
N P M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : An Analysis of Scansion in *William Wordsworth's* Poems

Pembimbing : Dra. Diani Syahputri, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 14 Mei 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dikeluarkan pada Tanggal :  
Medan, 09 Ramadhan 1440 H  
14 Mei 2019 M



Dr. H. Elfrianto Nst, S.Pd, M.Pd.  
NIDN : 0115057302

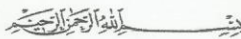
Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :  
*WAJIB MENGIKUTI SEMINAR*

Appendix V



MAJELIS PENDIDIKAN TINGGI  
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
 Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
 Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



**BERITA ACARA BIMBINGAN PROPOSAL**

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
 Fakultas : Keguruan dan Ilmu Pendidikan  
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama Lengkap : Hariani  
 N.P.M : 1502050280  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Proposal : An Analysis of Scansion in *William Wordsworth's* Poems

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
11-4-2019	Topic Preface, Table of content Introduction Review of literature Methods of Research References	
25-4-2019	Table of contents Introduction. Terms Research References.	
27-4-2019	Acc untuk diseminasi	

Diketahui oleh:  
 Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Medan, April 2019

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum)

## Appendix VI



**UMSU**  
Unggul | Cerdas | Terpercaya

**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



### LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in *William Wordsworth's Poems*

Sudah layak diseminarkan.

Medan, April 2019

Disetujui oleh  
Pembimbing

**Dra. Diani Syahputri, M.Hum**

## Appendix VII

### SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in *William Wordsworth's Poems*

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Mei 2019  
Hormat saya  
Yang membuat pernyataan,



Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

## Appendix VIII



**MAJELIS PENDIDIKAN TINGGI**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in William Wordsworth's Poems

benar telah melakukan seminar proposal skripsi pada hari Senin, tanggal 13, Bulan Mei, Tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Juli 2019

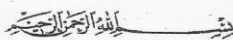
Ketua,

Mandra Saragih, S.Pd, M.Hum

## Appendix IX



**MAJELIS PENDIDIKAN TINGGI**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)



### LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : An Analysis of Scansion in *William Wordsworth's* Poems

Pada hari Senin tanggal 13 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Disetujui oleh: Medan, Mei 2019


Dosen Pembahas

  
Khairil, S.Pd, M.Hum.

Dosen Pembimbing

  
Dra. Diani Syahputri, M.Hum

Diketahui oleh  
Ketua Program Studi,

  
Mandra Saragih, S.Pd., M.Hum.



## Appendix X

 <b>UMSU</b> <small>Universitas Muhammadiyah Sumatera Utara</small> <small>Bila menjawab surat ini agar disebutkan nomor dan tanggalnya</small>	<b>MAJELIS PENDIDIKAN TINGGI PENELITIAN &amp; PENGEMBANGAN</b> <b>UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA</b> <b>FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN</b>	
	<small>Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400 Website: <a href="http://fkip.umsu.ac.id">http://fkip.umsu.ac.id</a> E-mail: <a href="mailto:fkip@yahoo.co.id">fkip@yahoo.co.id</a></small>	
Nomor	: <u>4441/II.3/UMSU-02/F/2019</u>	Medan, 27 Syawal 1440 H
Lamp	: ---	01 Juli 2019 M
H a l	: Mohon Izin Riset	

Kepada Yth, Bapak Kepala Perpustakaan  
Universitas Muhammadiyah Sum. Utara  
di-  
Tempat

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama	: Hariani
N P M	: 1502050280
Program Studi	: Pendidikan Bahasa Inggris
Judul Penelitian	: An Analysis of Scansion in William Wordsworth's Poems.

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa'alaikumussalam Warahmatullahi Wabarakatuh.

	
---	--

\*\* Pertinggal \*\*

## Appendix XI



**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
UPT PERPUSTAKAAN**

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238  
Website: <http://perpustakaan.umsu.ac.id>

**SURAT KETERANGAN**

Nomor: ~~2699~~/KET/II.9-AU/UMSU-P/M/2019

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

**Nama** : Hariani  
**NPM** : 1502050280  
**Univ./Fakultas** : UMSU/ Keguruan dan Ilmu Pendidikan  
**Jurusan/P.Studi** : Pendidikan Bahasa Inggris/ S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

*"An Analysis of Scansion in William Wordsworth's Poems"*

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 3 Muharram 1441 H  
03 September 2019 M

Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd

## Appendix XII



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan  
20238

Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

### LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

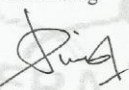
Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Scansion in *William Wordsworth's Poems*

sudah layak disidangkan.

Medan, Agustus 2019

Disetujui oleh:


Pembimbing

  
Dra. Diani Syahputri, M.Hum

Diketahui oleh:

  
Dekan  
Dr. H. Elfrianto Nasution, S.Pd., M.Pd.

Ketua Program Studi

  
Mandra Saragih, S.Pd., M.Hum.

Unggul | Cerdas | Terpercaya

## Appendix XIII



**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)**



### BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama Lengkap : Hariani  
N.P.M : 1502050280  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : An Analysis of Scansion in *William Wordsworth's* Poems

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
24 Agustus 2019	Abstract Acknowledgment, Introduction - Review of literature, Research Design Relevant studies, References	
28 Agustus 2019	Abstract, Acknowledgment Introduction Conceptual framework Data collection - Data Analysis Technique for TYP - References, Conclusion - & Suggestion	
30 Agustus 2019	Ace untuk diujikan	

Medan, 30 Agustus 2019

Diketahui oleh:  
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum)

## **CURRICULUM VITAE**



### **Personal Information**

Name : Hariani  
Place / Date of Birth : Sidodadi / June 12<sup>nd</sup> 1997  
Sex : Female  
Religion : Islam  
Address : Desa Sidodadi No. 2, Kecamatan Simpang Kanan,  
Kabupaten Aceh Singkil, Aceh  
Status : Single

### **Parent**

Fathers' Name : Yanto  
Mother's Name : Hamidah  
Address : Desa Sidodadi No. 2, Kecamatan Simpang Kanan,  
Kabupaten Aceh Singkil, Aceh

### **Edducation**

Elementary School (2003-2009) : SD Negeri Sukarejo  
Junior High School (2009-2012) : SMP Negeri 3 Simpang Kanan  
Senior High School (2012-2015) : SMA Negeri 1 Gunung Meriah  
University (2015-Now) : English Department's Student  
University of Muhammadiyah Sumatera Utara

## AN ANALYSIS OF SCANSION IN WILLIAM WORDSWORTH'S POEMS

### ORIGINALITY REPORT

<b>13%</b>	<b>8%</b>	<b>1%</b>	<b>10%</b>
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

### PRIMARY SOURCES

<b>1</b>	<a href="http://digilib.unimed.ac.id">digilib.unimed.ac.id</a> Internet Source	<b>1%</b>
<b>2</b>	Submitted to SUNY, College at Oneonta Student Paper	<b>1%</b>
<b>3</b>	<a href="http://poemshape.wordpress.com">poemshape.wordpress.com</a> Internet Source	<b>1%</b>
<b>4</b>	<a href="http://repository.uinsu.ac.id">repository.uinsu.ac.id</a> Internet Source	<b>1%</b>
<b>5</b>	Submitted to Half Moon Bay High School Student Paper	<b>1%</b>
<b>6</b>	<a href="http://repository.uinjkt.ac.id">repository.uinjkt.ac.id</a> Internet Source	<b>1%</b>
<b>7</b>	Submitted to Pennsylvania State System of Higher Education Student Paper	<b>1%</b>
<b>8</b>	Submitted to Kang Chiao International School Student Paper	<b>1%</b>