

Interpreting Literature

Speaking Out

Ian Cornelius

Loyola University Chicago, Spring 2023

Contents

1	Basic information	3
1.1	Course details	3
1.2	How to contact me	3
2	Course description and objectives	3
3	Schedule	4
3.1	Course introduction (week 1)	4
3.2	Poetry (weeks 2–7)	4
	Sound and form	4
	Sonnets: tormented love	4
	Epic: Satan speaks	5
	Frame narrative: Alisoun of Bath has her say	5
	Poetry review	5
3.3	Drama (weeks 8–11)	5
	<i>The Tempest</i> : cursing and courtesies	5
	<i>Antigone</i> : taking a stand	6
3.4	Prose: three misfits (weeks 12–14)	6
	Socrates of Athens	6
	Margery Kempe of Lynn	6
	Bartleby	6
3.5	Course review	6
4	Assessment	6
4.1	Summary of grade components	6
4.2	Description of components	7
	4.2.1 Participation	7
	4.2.2 Class presentation	7
	4.2.3 Quizzes	8
	4.2.4 Exams	9

4.3	Grade schema	9
5	Policies	10
5.1	Attendance	10
5.2	Texts	10
5.2.1	Books you must acquire	10
5.2.2	Readings supplied as links or PDFs	11
5.2.3	On-line reference works	11
5.3	Communication	11
5.4	Diversity, inclusion, and equity	12
5.5	Academic integrity	12
5.6	Accommodations and assistance	12
5.7	Privacy	13
5.8	Public health	13
5.9	Statement of intent	13
6	Version information	13
7	Questionnaire	14
	Bibliography	14

1 Basic information

1.1 Course details

- Course number: UCLR 100E-013 (4103)
- Meeting time: MWF 2:45pm–3:35pm
- Location: Mundelein Center - Room 407

1.2 How to contact me

- Name: Ian Cornelius
- Pronouns: he | they
- Office location: Crown Center 411
- Office hours: M 11:00am–12:00pm, W 10:00am–12:00pm, by appointment
- E-mail: icornelius@luc.edu

2 Course description and objectives

What power does a voice have? In this course we study defiant, bold, despondent, and expressive voices that speak out from the pages of literary poetry, drama, and prose. Readings include Gloria Anzaldúa’s “How to Tame a Wild Tongue,” The Wife of Bath’s Prologue (from Geoffrey Chaucer’s *Canterbury Tales*), Margery Kempe’s *Book*, Herman Melville’s “Bartleby the Scrivener,” John Milton’s *Paradise Lost* (book 1), Plato’s *Apology of Socrates*, Shakespeare’s *The Tempest*, Sophocles’s *Antigone*, and short poems by Anna Letitia Barbauld, Paul Laurence Dunbar, Edna St. Vincent Millay, Esther Phillips, Alexander Pope, and Dudley Randall. Topics include sound pattern, verse form, genre, convention, discursive address, footing, figurative language, character, dialogue, plot, and narration. We gain experience of forms of English different from the modern standard and we develop heightened and sharpened powers of attention to literary creations and the “many kinds of voices” carried within them. Assessment is by quizzes, a class presentation, and midterm and final exams.

This course satisfies the first tier of Loyola University’s core Knowledge Area requirement in “[Literary Knowledge](#).” In this Knowledge Area students explore the forms that shape literary expressions; the creative processes that produce them; the concepts and terms that facilitate their interpretation; and the cultural, social, linguistic, and historical contexts in which they are produced. After completing two courses in this Area, students will be able to:

- identify, explain, and analyze carefully key components of various literary productions that deepen understanding of human experiences and creative processes.
- use critical and technical vocabulary to describe, analyze, and formulate an argument about literary productions.
- assess how various forms of literary expression shape the experience and response of the audience.
- examine multiple interpretive possibilities of any literary work.
- articulate the relationships of works of literature to the cultures and histories in which they were created and used.

3 Schedule

The course schedule complies with the [Loyola University academic calendar](#). Assignments are due on the day listed. If there is need to revise the course schedule, I will announce the change in class and on Sakai and publish an updated version of this syllabus. See [Version Information](#). Students must take the final exam on the date set by the university.

3.1 Course introduction (week 1)

01-18 Read this syllabus

01-20

- Gloria Anzaldúa (1942–2004), “How to Tame a Wild Tongue” [\[1\]](#), [\[2\]](#)
- Complete the [questionnaire](#)

3.2 Poetry (weeks 2–7)

Sound and form

01-23

- Paul Laurence Dunbar (1872–1906), “We Wear the Mask” [\[3\]](#)–[\[5\]](#)
- Esther Phillips (1950–), “Steal Away” [\[6\]](#)
- Martin Duffell (1937–), “[Syllable structure and phoneme repetition]” [\[7\]](#)

01-25

- Anna Letitia Barbauld (1743–1825), “The Mouse’s Petition” [\[8\]](#)
- Dudley Randall (1914–2000), “Ballad of Birmingham” [\[9\]](#)
- *Oxford Dictionary of Literary Terms*, entry for “ballad metre” [\[10\]](#)

01-27

- Alexander Pope (1688–1744), *Essay on Criticism*, lines 337–383 [\[11\]](#)
- Linton Kwesi Johnson (1952–), “If I Woz a Tap-Natch Poet” [\[12\]](#)
- Introduction to the International Phonetic Alphabet and English speech sounds [\[13\]](#), [\[14\]](#)

Sonnets: tormented love

01-30

- William Shakespeare (1564–1616), Sonnets 116, 129, 130 [\[15\]](#)–[\[17\]](#)
- “OED Terminology” (How to use the *Oxford English Dictionary*) [\[18\]](#)
- *Oxford Dictionary of Literary Terms*, entry for “sonnet” [\[10\]](#)

02-01 Shakespeare, Sonnets 1, 15, 18, 20 [\[15\]](#), [\[19\]](#), [\[20\]](#)

02-03 Edna St. Vincent Millay (1892–1950), “[What lips my lips have kissed, and where, and why],” “[I, being born a woman and distressed],” “[I will put Chaos into fourteen lines]” [\[21\]](#)

Epic: Satan speaks

02-06

- John Milton (1608–1674), *Paradise Lost*, book 1, lines 1–375 [22]
- *Oxford Dictionary of Literary Terms*, entry for “epic” [10]

02-08 *Paradise Lost*, book 1, lines 375–end

02-10 *Paradise Lost*, book 1 (continued)

Frame narrative: Alisoun of Bath has her say

02-13

- Geoffrey Chaucer (c.1342–1400), *The Canterbury Tales*, General Prologue, lines 1–34 [23], [24]
- *Oxford Dictionary of Literary Terms*, entry for “frame narrative” [10]

02-15

- General Prologue, lines 445–76, 747–836
- Kolve and Olson, “Chaucer’s Language” [25]

02-17 Chaucer, The Wife of Bath’s Prologue, lines 1–162

02-20 The Wife of Bath’s Prologue, lines 163–452

02-22 The Wife of Bath’s Prologue, lines 453–626

02-24 The Wife of Bath’s Prologue, lines 627–856

Poetry review

02-27 tbd

03-01 tbd

03-03 midterm exam

Spring break: class does not meet the week of 03-06

3.3 Drama (weeks 8–11)

***The Tempest*: cursing and courtesies**

03-13 William Shakespeare (1564–1616), *The Tempest*, act 1 [26]

03-15 *The Tempest*, act 2

03-17 *The Tempest*, act 3

03-20 *The Tempest*, act 4

03-22 *The Tempest*, act 5

03-24 *The Tempest* (continued)

***Antigone*: taking a stand**

03-27 Sophocles (496/5–406 BCE), *Antigone*, lines 1–679 [27]

03-29 *Antigone*, lines 680–end

03-31 *Antigone* (continued)

04-03 *Antigone* (continued)

04-05 *Antigone* (continued)

Class does not meet on 04-08 or 04-10 (Easter holiday)

3.4 Prose: three misfits (weeks 12–14)

Socrates of Athens

04-12 Plato of Athens (c.429–347 BCE), *The Apology of Socrates* (read all) [28]

04-14 *The Apology of Socrates* (continued)

Margery Kempe of Lynn

04-17 Margery Kempe (c.1373–c.1439), *The Book of Margery Kempe*, pp. TBD [29]

04-19 *The Book of Margery Kempe* (continued)

04-21 *The Book of Margery Kempe* (continued)

Bartleby

04-24 Herman Melville (1819–1891), “Bartleby the Scrivener: A Story of Wall Street” (read all) [30]

04-26 “Bartleby the Scrivener” (continued)

3.5 Course review

04-28 tbd

05-05, 4:15 p.m. Final exam

4 Assessment

4.1 Summary of grade components

The following table summarizes course components and points assigned to them.

course component	points
participation	20
class presentation	10
quizzes	50
midterm exam	30
final exam	40
TOTAL	150

4.2 Description of components

4.2.1 Participation

See [attendance](#).

4.2.2 Class presentation

Each student will give a 5-minute presentation on a literary term, supported by slides. Literary terms should be selected from the *Oxford Dictionary of Literary Terms*, which is available as a digital resource via the Loyola Libraries website [\[10\]](#). Each presentation has two tasks:

1. Identify the literary term. Tell us how the term is defined in the *Oxford Dictionary of Literary Terms*. If the definition given there is insufficient to provide a clear understanding, try searching for the term in the [Oxford Reference collection for literary studies](#).
2. Use the term. Apply the term in analysis of a song, movie, cartoon, video game, vlog, or another verbal artwork not on our syllabus.

Students will sign up for presentations in the second week of the semester. Upload slides to the relevant section of the Sakai assignments page.

Here is a list of terms suitable for a presentation during the first unit of this course, on poetry:

accent, alliteration, allusion, ambiguity, anacoluthon, anadiplosis, analogy, anapest, anaphora, antiphrasis, aphorism, aporia, apostrophe, archaism, assonance, ballad meter, binary opposition, blank verse, blazon, cacophony, catachresis, chiasmus, circumlocution, colloquialism, conceit, connotation, consonance, couplet, dactyl, decorum, defamiliarization, deixis, demotic, demotion, dirge, dissonance, double entendre, edition, ekphrasis, elegy, elision, ellipsis, encomium, end-stopped, enjambment, envelope, envoi, epic simile, epigram, epistrophe, epithet, estrangement, euphony, exegesis, exordium, eye rhyme, feminine ending, foregrounding, free verse, genre, gloss, half-rhyme, hapax legomenon, hemistich, hendiadys, hermeneutic circle, hiatus, homonym, homophone, horizon of expectations, hymn, hyperbaton, hyperbole, hypotactic, iamb, ictus, idiolect, idiom, illocutionary act, imperfect rhyme, indeterminacy,

index, internal rhyme, intertextuality, intonation, inversion, invocation, irony, isometric, jingle, lexis, literariness, litotes, lyric, macaronic verse, malapropism, mannerism, marginalia, masculine ending, meiosis, metaphor, meter, metonymy, mimesis, mise-en-abyme, mixed metaphor, monologic, monologue, motif, neologism, nonce word, objective correlative, occupatio, ode, oeuvre, onomatopoeia, open form, oxymoron, panegyric, paradox, paralipsis, parallelism, paratactic, paratext, parody, paronomasia, pastiche, pathos, performative, periodic sentence, periphrasis, perlocutionary act, peroration, persona, personification, Petrarchan, pleonasm, ploc, poeticism, poetic license, polemic, polyphonic, polyptoton, polysemy, polysyndeton, portmanteau word, proem, promotion, prosody, prosopopoeia, proverb, pun, purple patch, quatrain, refrain, register, rhetorical question, rhythm, semiotics, sibilance, sign, simile, slant rhyme, spondee, stress, style, syllepsis, syllogism, symbol, syncope, synecdoche, synonym, syntax, tenor, tetrameter, texture, theme, tradition, trimeter, trochee, trope, univocal, vehicle, vernacular, voice, weak ending, zeugma

In the second unit, you could select from the above list, or from this one:

anagnorisis, archetype, catastrophe, climax, comedy, crisis, cycle, dénouement, dialogue, diegesis, dramatis personae, epiphany, foil, hybris, leitmotif, mise en scène, mythos, nemesis, peripeteia, plot, poetic justice, prologue, props, proscenium arch, protagonist, repertory scene, soliloquy, story, subplot, tragedy, tragic flaw

In the third unit, you could select from either of the lists above, or from this one:

actant, allegory, anachronism, analepsis, apology, chronotope, digression, episodic, exemplum, fabliau, flashback, focalization, frame narrative, free indirect style, heteroglossia, homology, implied author, implied reader, in medias res, interior monologue, intrusive narrator, lisible, metafiction, metalepsis, narrative, novel, omniscient narrator, parable, point of view, prolepsis, récit, scriptible, stream of consciousness, unreliable narrator, verisimilitude, Weltanschauung

4.2.3 Quizzes

There are regular quizzes, usually one per week. Quizzes are worth 5 points each; the top 10 results count towards your final grade (50 points total). It is usually not possible to make up a missed quiz. Exceptions are absences on account of illness: see **Attendance** and **Public health**. To qualify for a make-up quiz, notify me of your illness by email, at least two hours in advance of class.

Quizzes assess your knowledge and understanding of course content and skills in literary reading and interpretation. There are several formats, including the following:

- Passage identification (see under **Exams**).
- Short answer, multiple choice, or matching. These formats test your reading comprehension and understanding of lectures and class activities. Literary terms introduced by peers in the **presentation** are eligible to appear on quizzes.

4.2.4 Exams

There is a midterm exam and final exam. These assess your knowledge and understanding of course materials and skills in literary reading and interpretation. The exams have two parts: passage identification and essay. Sample essay questions will be provided in advance of the midterm and final exams.

4.2.4.1 Instructions for passage identification The passage identification section on the midterm essay has the following instructions:

“For each passage, identify the passage (author, title, context), and write a short interpretative commentary on it, drawing for this purpose on the terms and concepts introduced in this course. Consider the following:

- What is the form of the poem from which the passage derives?
- How do specific details of language-use contribute to the meaning of the passage? Identify significant details of sound, rhythm and meter, word choice, syntax and word order, figurative language, and other relevant literary conventions.
- What themes or issues are raised by the passage and its context? If there is a pronoun in the passage, identify its antecedent.
- How does the passage contribute to the meaning of the poem as a whole?

You are not expected to answer all questions for every passage. Use your judgment and write about details that repay the investment of attention you give to them.”

There will be a choice of passages. For instance, you might be asked to identify and write about 4 of 6 passages on the midterm exam.

4.2.4.2 Rubric for passage identification Each passage is worth 5 points. Points are assigned according to the following rubric:

1. Correctly identifies the author, poem, and (where relevant) context. Major errors or misunderstandings in commentary.
2. Vague and diffuse; fails to make accurate use of course terms and concepts.
3. Adequate answer; uses course terms and concepts.
4. Strong answer with minor flaws in clarity or focus, or in use of course terms and concepts.
5. Clear, accurate, precise observations about the passage; observations are organized into a concise and persuasive argument about the construction and meaning of the poem.

4.3 Grade schema

This course employs the ‘quintile system’, as follows:

letter grade	minimum percentage
A	86.6

letter grade	minimum percentage
A-	80
B+	73.3
B	66.6
B-	60
C+	53.3
C	46.6
C-	40
D+	33.3
D	20
F	0

5 Policies

5.1 Attendance

To meet course objectives, you must attend class and be prepared to engage in discussion. Arrange your schedule to be present for the entire session. If you must miss a class for any reason, or if you must arrive late or leave early, inform me in advance by email. Unexcused absences will reduce your participation grade.

This course makes special provision for absences due to illness: see [Public Health](#).

5.2 Texts

Readings are drawn from three kinds of sources:

1. Books that you are responsible for acquiring
2. Digital resources linked within this syllabus
3. PDF documents posted to Sakai

To locate a reading, click on the bracketed number(s) following each reading in the course [schedule](#). These bracketed numbers link to the relevant entries in the course [bibliography](#). If the bibliographical entry has a url, the reading will be found at that address. If there is no url, the reading is either (1) from one of the books that you are responsible for acquiring or (2) posted to the Resources page on Sakai.

5.2.1 Books you must acquire

The following books are required for this course. A single copy of each is available from Cudahy Library [Course Reserves](#). Copies are available for rental or purchase at the Loyola University Chicago [Lakeshore Campus Bookstore](#).

- Kempe, Margery. *The Book of Margery Kempe: A New Translation, Contexts, Criticism*. Translated by Lynn Staley. New York: W. W. Norton & Company, 2001. ISBN: 978-0-393-97639-7

- Plato. *The Trial and Death of Socrates: Euthyphro, Apology, Crito, Death Scene from Phaedo*. Translated by G. M. A. Grube and John M. Cooper. 3rd ed. Indianapolis, IN: Hackett, 2000. ISBN: 978-0-872-20554-3, 978-1-603-84459-8
- Shakespeare, William. *The Tempest*. Edited by Barbara A. Mowat and Paul Werstine. Updated ed. Folger Shakespeare Library. New York: Simon & Schuster, 2015. ISBN: 978-1-501-13001-4
- Sophocles. *Oedipus the King; Oedipus at Colonus; Antigone*. Edited by David Grene and Richard Lattimore. Translated by David Grene. 2nd ed. The Complete Greek Tragedies. Chicago: University of Chicago Press, 1991. ISBN: 978-0-226-30792-3

Students must acquire copies of these books and bring them to class on the days in which we use them. (See the [schedule](#)). If you purchase books from a source other than the campus bookstore, plan ahead and allow for delivery times.

At the bookstore you can also purchase the following book, which is recommended for this course, not required:

- Chaucer, Geoffrey. *The Norton Chaucer: The Canterbury Tales*. Edited by David Lawton. New York: W. W. Norton & Company, 2019. ISBN: 9780393643503

5.2.2 Readings supplied as links or PDFs

Other course readings will be distributed on Sakai or as links within this syllabus. Readings distributed as PDF documents should be printed. Students are reminded that course readings are protected by copyright and should not be shared outside this course without the instructor's written permission.

5.2.3 On-line reference works

We use the following on-line reference works:

- [The Oxford Dictionary of Literary Terms](#)
- [The Oxford English Dictionary](#)
- [The Middle English Dictionary](#)
- [Seeing Speech: An Articulatory Web Resource for the Study of Phonetics](#)
- [Harvard University's Geoffrey Chaucer Website](#)

These are available at no additional cost to you. Some have been purchased by Loyola University Libraries for your use (for these you will be prompted to authenticate with your UVID); others are served out on the open web by their creators.

5.3 Communication

Students are invited to speak with me during regular [office hours](#). No appointment is required. If a schedule conflict prevents you from visiting regular office hours, email me to request an alternative time.

Outside of office hours email is the best way to reach me. I aim to respond to email messages within 24 hours on weekdays and within 48 hours on weekends. I ask that you also respond promptly to any messages I may send.

5.4 Diversity, inclusion, and equity

Loyola University provides equal opportunities in education without regard to, and does not discriminate on the basis of, age, color, disability, family responsibilities, familial status, gender identity or gender expression, marital status, national origin, personal appearance, political affiliation, race, religion, sex, sexual orientation, source of income, veteran's status, or any other factor prohibited by law. Practicing respect for others is an important part of education. Each member of our course has a responsibility to create an environment in which all may flourish.

An additional note on names and gender pronouns: using appropriate names and gender pronouns honors and affirms individuals of all gender identities and gender expressions. Misgendering and heteronormative language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth. During our first class, as we introduce ourselves, you may choose to share your name and gender pronouns. If you do not wish to be called by the name listed on the roster, please inform us. If you prefer to introduce yourself by name only, without pronouns, that is also fine. The goal is to create an affirming environment for all students.

5.5 Academic integrity

Loyola University Chicago takes seriously the issues of plagiarism and academic integrity. This course abides by the relevant policies of the university's [Undergraduate Studies Catalog](#).

Plagiarism will result in a grade of zero for the plagiarized exam or assignment and the incident will be reported to your dean. If you are uncertain what constitutes plagiarism, consult the Writing Center's guide on [Defining and Avoiding Plagiarism](#). If you are still uncertain, please ask me.

Plagiarism includes submitting, as you own work, text derived from a generative artificial intelligence application.

5.6 Accommodations and assistance

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors must be supplied with an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professors individually to discuss their accommodations. All information will remain confidential. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu or visit the [SAC website](#).

Please note that lectures in this class may be recorded to provide equal access to students with disabilities. Such recordings may be made only as directed by SAC. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students. Recordings must be deleted at the end of the semester.

Additional assistance is available from the following campus offices:

- [Coordinated Assistance & Resource Education \(CARE\)](#) 773.508.8840
- [Wellness Center](#) 773.508.2530

5.7 Privacy

The instructor of this class will not record class sessions. Any change to this policy will be announced and properly documented. Students may record class sessions only with formal written approval from the Student Accessibility Center. See the section [Accommodations and Assistance](#).

5.8 Public health

Masks are not presently required in this classroom. Students are invited to mask at any time and requested to do so if they have contact with someone who has COVID-19, the flu, or another airborne illness. Your professor will mask if, for instance, their domestic partner contracts a cold. Do not be alarmed by this.

Please get tested regularly. If you contract COVID-19 you should not attend class meetings during the “isolation period” [defined by](#) the Centers for Disease Control and Prevention. The CDC has similar advice for the [flu](#). If you are isolating due to illness, notify me at the earliest opportunity; I will help you get caught up. Absences due to illness are not charged against your participation score.

In response to changes in COVID-19 infection rates and following guidance of national, state, and city authorities, the university may re-institute a universal masking requirement. We will comply with university regulations in this and all other matters of public health.

5.9 Statement of intent

By remaining in this course, students agree to accept this syllabus and abide by its policies. Students will be informed of any changes to the syllabus.

6 Version information

Version information for this syllabus is available on [GitHub](#).

7 Questionnaire

Please complete the following questionnaire to help me get to know you. Send your answers to me by email.

1. Preferred name:
2. Pronouns:
3. Year in school (e.g., sophomore):
4. Majors or minors:
5. Languages other than English:
6. Career goals:
7. Hobbies:
8. What do you hope to learn in this course?

Bibliography

- [1] Anzaldúa, Gloria. (1987) 1999. "How to Tame a Wild Tongue." In *Borderlands/La Frontera, the New Mestiza*, 2nd ed., 75–86. San Francisco: Aunt Lute Books.
- [2] "Gloria Anzaldúa – How To Tame a Wild Tongue." n.d. Genius. Accessed January 7, 2023. <https://genius.com/Gloria-anzaldua-how-to-tame-a-wild-tongue-annotated>.
- [3] Dunbar, Paul Laurence. n.d. "We Wear the Mask." The Poetry Foundation. Accessed January 10, 2023. <https://www.poetryfoundation.org/poems/44203/we-wear-the-mask>.
- [4] "Listen To Poems." n.d. Poetry Out Loud. Accessed January 8, 2023. <https://www.poetryoutloud.org/listen-to-poems/>.
- [5] Yezzi, David. n.d. "We Wear the Mask," by Paul Laurence Dunbar. The Poetry Archive. Accessed January 7, 2023. <https://poetryarchive.org/poem/we-wear-mask/>.
- [6] Phillips, Esther. 2003. "Steal Away". The Poetry Archive. <https://poetryarchive.org/poem/steal-away/>.
- [7] Duffell, Martin J. 2008. *A New History of English Metre*. Studies in Linguistics 5. London: Modern Humanities Research Association and Maney Publishing.
- [8] McCarthy, William, ed. 2019. *The Collected Works of Anna Letitia Barbauld, Vol. 1: The Poems, Revised*. Oxford: Oxford University Press.
- [9] Randall, Dudley. n.d. "Ballad of Birmingham." The Poetry Foundation. Accessed January 8, 2023. <https://www.poetryfoundation.org/poems/46562/ballad-of-birmingham>.
- [10] Baldick, Chris, ed. 2015. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press. <https://www.oxfordreference.com/display/10.1093/acref/9780198715443.001.0001/acref-9780198715443>.

- [11] Pope, Alexander. (1966) 1978. *Poetical Works*. Edited by Herbert Davis. Oxford: Oxford University Press.
- [12] Johnson, Linton Kwesi. 1996–2006. “If I Woz a Tap-Natch Poet”. The Poetry Archive. <https://poetryarchive.org/poem/if-i-woz-tap-natch-poet/>.
- [13] *Introduction to Articulatory Phonetics: Consonants; Vowels*. n.d. eNunciate! The University of British Columbia, Department of Linguistics. Accessed January 8, 2023. <https://enunciate.arts.ubc.ca/linguistics/introductory-videos/>.
- [14] *Introduction to the International Phonetic Alphabet*. n.d. eNunciate! The University of British Columbia, Department of Linguistics. Accessed January 8, 2023. <https://enunciate.arts.ubc.ca/linguistics/world-sounds/>.
- [15] Shakespeare, William. 2008. *The Complete Sonnets and Poems*. Edited by Colin Burrow. The Oxford Shakespeare. Oxford: Oxford University Press.
- [16] Clarke, Gillian. n.d. “[*Let me not to the marriage of true minds*]” (*Sonnet 116*), by William Shakespeare. The Poetry Archive. Accessed January 10, 2023. <https://poetryarchive.org/poem/sonnet-116/>.
- [17] Radcliffe, Daniel. n.d. “[*My mistress’ eyes are nothing like the sun*]” (*Sonnet 130*), by William Shakespeare. The Poetry Archive. Accessed January 10, 2023. <https://poetryarchive.org/poem/sonnet-130-my-mistress-eyes-are-nothing-like-the-sun/>.
- [18] “OED Terminology.” n.d. Oxford English Dictionary. Accessed January 9, 2023. <https://public.oed.com/how-to-use-the-oed/glossary/>.
- [19] McKellen, Ian. n.d. “[*Shall I Compare Thee to a Summer’s Day*]” (*Sonnet 18*), by William Shakespeare. The Poetry Archive. Accessed January 10, 2023. <https://poetryarchive.org/poem/shall-i-compare-thee-to-a-summers-day-sonnet-18/>.
- [20] Fenton, James. n.d. “[*A woman’s face with Nature’s own hand painted*]” (*Sonnet 20*), by William Shakespeare. The Poetry Archive. Accessed January 10, 2023. <https://poetryarchive.org/poem/sonnet-20-womans-face/>.
- [21] Millay, Edna St Vincent. 2016. *Selected Poems of Edna St. Vincent Millay*. Edited by Timothy F. Jackson. New Haven: Yale University Press.
- [22] Milton, John. 2005. *Paradise Lost*. Edited by David Scott Kastan and Merritt Y. Hughes. Indianapolis, IN: Hackett.
- [23] Chaucer, Geoffrey. 2019. *The Canterbury Tales*. Edited by David Lawton. New York: W. W. Norton & Company.
- [24] “Text and Translations.” 2023. Harvard’s Geoffrey Chaucer Website. 2023. <https://chaucer.fas.harvard.edu/pages/text-and-translations>.
- [25] Kolve, V. A., and Glending Olson. 2018. “Chaucer’s Language.” In *The Canterbury Tales: Seventeen Tales and the General Prologue*, 3rd ed., xv–xx. New York: W. W. Norton & Company.
- [26] Shakespeare, William. 2015. *The Tempest*. Edited by Barbara A. Mowat and Paul Werstine. Updated ed. Folger Shakespeare Library. New York: Simon & Schuster.

- [27] Sophocles. 1991. *Sophocles I: Oedipus the King; Oedipus at Colonus; Antigone*. Edited and translated by David Grene. 2nd ed. The Complete Greek Tragedies. Chicago: University of Chicago Press.
- [28] Plato of Athens. 2000. *The Trial and Death of Socrates: Euthyphro, Apology, Crito, Death Scene from Phaedo*. Translated by G. M. A. Grube and John M. Cooper. 3rd ed. Indianapolis, IN: Hackett.
- [29] Kempe, Margery. 2001. *The Book of Margery Kempe: A New Translation, Contexts, Criticism*. Edited and translated by Lynn Staley. New York: W. W. Norton & Company.
- [30] Melville, Herman. 2002. *Melville's Short Novels: Authoritative Texts, Contexts, Criticism*. Edited by Dan McCall. New York: W. W. Norton & Company.