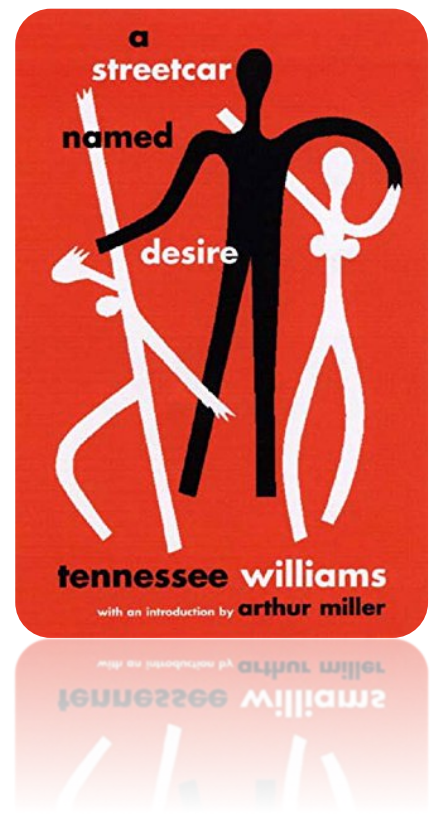
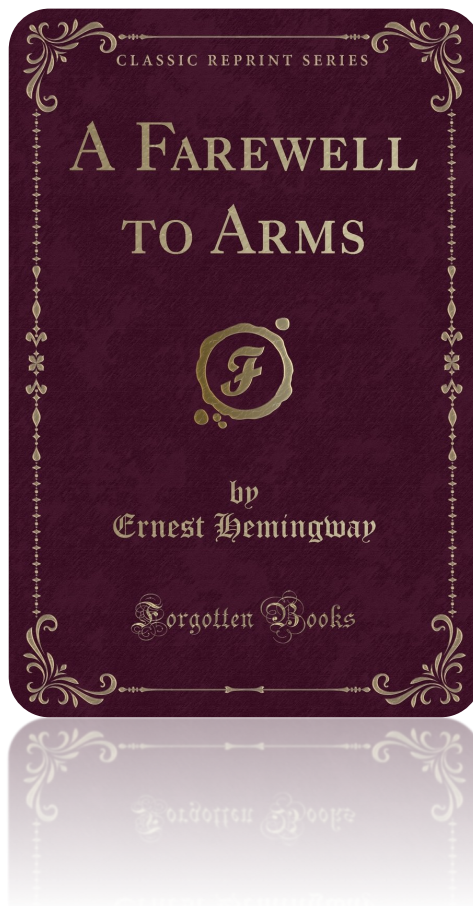
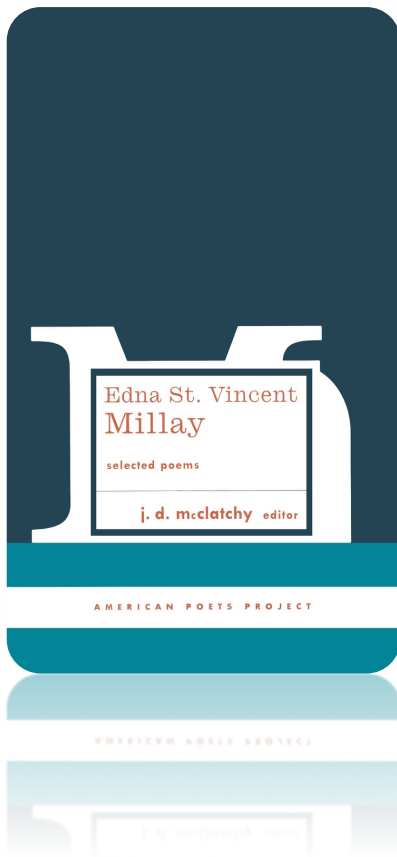




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2019



DO NOT TURN THIS PAGE UNTIL
YOU ARE INSTRUCTED TO DO SO!

University Interscholastic League
Literary Criticism Contest • Invitational B • 2019

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The nineteenth-century British author whose novels of manners include *Shirley* and *Villette* and who wrote her most famous work, *Jane Eyre*, under the gender-ambiguous nom de plume Currer Bell is
 - A) Charlotte Brontë.
 - B) Emily Brontë.
 - C) Elizabeth Barrett Browning.
 - D) Mary Ann Evans.
 - E) Christina Rossetti.
2. A work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity in general is categorized as (an)
 - A) burlesque.
 - B) exordium.
 - C) irony.
 - D) meliorism.
 - E) satire.
3. The school of British poets born during the 1940s who struggle to see the world afresh, as might a visitor who has traveled from afar, is known as the
 - A) Bloomsbury Group.
 - B) Cockney School.
 - C) Martian School.
 - D) Satanic School.
 - E) Transcendental Club.
4. The recipient of the Robert Frost lifetime achievement award as well as the 1950 Pulitzer Prize for Poetry for her collection of poems, *Annie Allen*, is
 - A) Rae Armantrout.
 - B) Gwendolyn Brooks.
 - C) Rita Dove.
 - D) Claudia Emerson.
 - E) Lisel Mueller.
5. A character who develops or changes as a result of the actions of the plot is considered to be a
 - A) dynamic character.
 - B) flat character.
 - C) foil character.
 - D) round character.
 - E) static character.
6. The emotional implications and associations that a word may carry, as distinguished from the meanings usually offered as basic dictionary definitions, are known as a word's
 - A) connotations.
 - B) definitions.
 - C) denotations.
 - D) exposition.
 - E) tradition.
7. **Not** a term that describes a particular use of words or a language specific to a particular population or profession is
 - A) dialect.
 - B) idiom.
 - C) jargon.
 - D) koine.
 - E) neologism.
8. The word meaning 'rebirth' commonly applied to the period of transition from the medieval to the modern world in Western Europe is
 - A) boustrophedon.
 - B) jeremiad.
 - C) neoclassicism.
 - D) pastoral.
 - E) renaissance.
9. The early twentieth-century British author of *Heart of Darkness*, *Youth*, *Lord Jim*, *Nostramo*, *Typhoon*, and *Victory* is
 - A) Kingsley Amis.
 - B) Joseph Conrad.
 - C) Ford Madox Ford.
 - D) Rudyard Kipling.
 - E) W. Somerset Maugham.
10. The dividing of a word by syllables at the end of a line of poetry for the sake of rhyme is
 - A) amphisbaenic rhyme.
 - B) broken rhyme.
 - C) chain rhyme.
 - D) falling rhythm.
 - E) heteromerous rhyme.

11. The nine goddesses represented as presiding over the various departments of art and science are known as the
- Furies.
 - Graces.
 - Humors.
 - Muses.
 - Nine Worthies.
12. The use of the morbid and the absurd for darkly comic purposes by such modern writers as Günter Grass, Thomas Pynchon, Kurt Vonnegut, Harold Pinter, and Edward Albee is known as (a)
- black humor.
 - blood and thunder.
 - fantasy.
 - surrealism.
 - travesty.
13. The use of words peculiar to a given language, especially an expression that cannot be translated literally, is a(n)
- colloquialism.
 - dialectic.
 - idiom.
 - maxim.
 - quibble.
14. The term often applied to the Neoclassic Period in English literature and sometimes to the Revolutionary and Early National Period in American literature because both periods emphasized rationalism, self-knowledge, and rule of law is the
- Age of Reason.
 - Commonwealth Interregnum.
 - Naturalistic and Symbolistic Period.
 - Period of Modernism and Consolidation.
 - Restoration Age.
15. The term that means literally a manifestation or a showing-forth that designates an event in which the essential nature of something—a person, a situation, an object—is suddenly perceived is (a/an)
- epiphany.
 - exposition.
 - locus classicus.
 - nekuia.
 - zeugma.
16. The literary trope that can be used to heighten effect, including humorous effect, through exaggeration is
- animism.
 - gigantism.
 - hyperbole.
 - litotes.
 - understatement.
17. The departure from the normal order, construction, or meaning of words in which one or more rhetorical figures or tropes are embodied, is known as
- deconstruction.
 - figurative language.
 - hypallage.
 - inversion.
 - metathesis.
18. **Not** designated by Kenneth Burke as one of the four master tropes (master because of their role in the discovery and description of "the truth") is
- irony.
 - metaphor.
 - metonymy.
 - simile.
 - synecdoche.
19. The Irish author of *Mrs. Warren's Profession*, *Arms and the Man*, *Man and Superman*, *Pygmalion*, *Candida*, *Major Barbara*, and *Saint Joan* who received the 1925 Nobel Prize for Literature is
- Samuel Beckett.
 - Mairéad Corrigan.
 - Seamus Heaney.
 - George Bernard Shaw.
 - William Butler Yeats.
20. Considered a staple of human culture from the beginning, the unofficial exchange of information and opinions having to do with the private conduct of others is
- epistolary literature.
 - folklore.
 - gossip.
 - pluralism.
 - versification.

21. The genre of fiction describing an imaginary ideal world is known as
- dystopian literature.
 - ecotopian literature.
 - ectopian literature.
 - subtopian literature.
 - utopian literature.
22. In modern use, any poem about rural people and setting that adheres to the genre's original sense and includes "shepherds" of some kind is a
- chanson de geste*.
 - jeremiad.
 - madrigal.
 - pastoral.
 - vision.
23. The first major, self-conscious literary movement of African-American writers, which included Langston Hughes, Jean Toomer, Countee Cullen, Zora Neale Hurston, Arna Bontemps, and Claude McKay, is the
- Black Mountain School.
 - Harlem Renaissance.
 - New York Poets.
 - Parnassians.
 - Saturday Club.
24. The group of late nineteenth-century Scottish writers whose work deals idealistically with village life in Scotland and in which dialect is an important element is
- Cockney School.
 - Fleshly School of Poetry.
 - Geneva School.
 - Graveyard School.
 - Kailyard School.
25. One of the chief devices of repetition in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses, or sentences is known as
- anaphora.
 - epanalepsis.
 - merism.
 - ploce.
 - polyptoton.
26. **Not** one of the works of eighteenth-century Irish author Jonathan Swift is
- Gulliver's Travels*.
 - A Journal to Stella*.
 - "A Modest Proposal."
 - Robinson Crusoe*.
 - A Tale of the Tub*.
27. The twentieth-century Chinese-American author of *The Joy Luck Club* and *Sagwa, the Chinese-Siamese Cat* is
- Maxine Hong Kingston.
 - Michelle Kwan.
 - Ursula Le Guin.
 - Amy Tan.
 - Gao Xingjian.
28. The term originally used as a substitute for "popular antiquities" but now used to categorize the comparison and identification of the surviving evidence of archaic beliefs, customs, and traditions in modern ages is
- folk ballad.
 - folk etymology.
 - folklore.
 - folk song.
 - folktale.
29. The prolific novelist, essayist, and screenwriter who wrote *Horseman, Pass By*, and *The Last Picture Show* and who received the 1986 Pulitzer Prize for Fiction for *Lonesome Dove* is
- Cormac McCarthy.
 - Larry McMurtry.
 - Philip Roth.
 - Peter Taylor.
 - John Updike.
30. The term that is widely used to refer to a "second self" or an implied author, created by an author and through whom, in the case of prose, the narrative is told is
- allonym.
 - eponym.
 - persona.
 - pseudonym.
 - putative author.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Tennessee Williams's *A Streetcar Named Desire*.

Items 37-42 are associated with Ernest Hemingway's *A Farewell to Arms*.

Items 43-50 are associated with Edna St. Vincent Millay's poetry (selected).

31. In Tennessee Williams's *A Streetcar Named Desire*, Stella offers an assurance to Blanche that I "wasn't just blinded by all the brass" in reference to (the)
- A) Belle Reve's ornamentation.
 - B) coins piling up on the poker table.
 - C) New Orleans jazz instruments.
 - D) rails on which the streetcars travel.
 - E) Stanley's military decorations.
32. Blanche's retort, "I cannot imagine any witch of a woman casting a spell over you," is pointedly delivered to
- A) Harold.
 - B) Mitch.
 - C) Pablo.
 - D) Stanley.
 - E) Steve.
33. While offering Stanley an explanation of her first and last names, Blanche tells him that her sister and she are descended from
- A) Cajun French.
 - B) French Acadians.
 - C) French Huguenots.
 - D) French Jesuits.
 - E) Polish Cajuns.
34. Blanche's quoting a line from a Richard Strauss libretto in her declaration, "Look who's coming! My Rosenkavalier!" constitutes a
- A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.
35. Blanche, in response to Stanley's "I don't know any [stories] refined enough for your taste," tells one of her
- A) Belle Reve stories.
 - B) English-classroom stories.
 - C) Flamingo stories.
 - D) parrot stories.
 - E) trolley car stories.
36. Blanche's Shep Huntleigh is from Dallas, "where gold spouts out of the ground," a description that is anchored in
- A) elision.
 - B) litotes.
 - C) metonymy.
 - D) personification.
 - E) synæsthesia.
-
37. In Hemingway's *A Farewell to Arms*, the cynical acceptance of war, "All the hard ones they leave to me. By God, baby, I am becoming a lovely surgeon," is
- A) Greffi's.
 - B) Rinaldi's.
 - C) Valentini's.
 - D) Varella's.
 - E) Varini's.
38. Barkley's romanticized, naïve understanding of war, recognized as altered in "He didn't have a sabre cut. They blew him all to bits," is a commentary on her
- A) brother's death.
 - B) cousin's death.
 - C) father's death.
 - D) fiancé's death.
 - E) husband's death.
39. That which Catherine unclasps from around her neck, a "Saint Anthony's," and gives to Henry is meant to serve as a(n)
- A) badge of courage.
 - B) bribe for the bartender.
 - C) good luck charm.
 - D) indicator to a chaplain that he is Catholic.
 - E) reminder not to lose his heart to anyone else.
40. Henry's musing that he has "made a separate peace" is essentially an admission that he has
- A) deserted the ranks of the Italian army.
 - B) given up on having a daughter.
 - C) given up on having a son.
 - D) left Catherine in a Swiss hospital.
 - E) written his last will and testament.

41. Catherine and Henry's exchange of loving observations, her chin "[s]mooth as piano keys" and his chin "[s]mooth as emery paper," are examples of
- A) antitheses.
 - B) conceits.
 - C) metaphors.
 - D) paradoxes.
 - E) similes.
42. The conversation in which Catherine begins "Let me see your hands" [They were both blistered raw.] and Henry replies, "There's no hole in my side," and she remonstrates, "Don't be sacrilegious," constitutes a
- A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.
44. The endowing of the abstraction Time with human characteristics, as Millay has in her sonnet, is known as
- A) affective fallacy.
 - B) mimesis.
 - C) pathetic fallacy.
 - D) personification.
 - E) rhetorical accent.
45. The condensing of syntactic expression through the elimination of simple conjunctions, as found in line 3, line 4, and line 12 of Millay's sonnet is called
- A) anaphora.
 - B) asyndeton.
 - C) pleonasm.
 - D) polysyndeton.
 - E) tautology.

Items 43-46 refer to Edna St. Vincent Millay's

[Time, that renews the tissues of this frame]

Time, that renews the tissues of this frame,
 That built the child and hardened the soft bone,
 Taught him to wail, to blink, to walk alone,
 Stare, question, wonder, give the world a name, 4
 Forget the watery darkness from whence he came,
 Attends no less the boy to manhood grown,
 Brings him new raiment, strips him of his own;
 All skins are shed at length, remorse, even shame. 8
 Such hope is mine, if this indeed be true,
 I dread no more the first white in my hair,
 Or even age itself, the easy shoe,
 The cane, the wrinkled hands, the special chair: 12
 Time, doing this to me, may alter too
 My sorrow, into something I can bear.

43. The closed form that Edna St. Vincent Millay's "[Time, that renews the tissues of this frame]" most closely matches is the
- A) caudate sonnet.
 - B) curtal sonnet.
 - C) Miltonic sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.

46. Thematically, Millay's poem addresses the idea that Time
- A) flies when you're having fun.
 - B) heals all wounds.
 - C) is an illusion.
 - D) is wibbly-wobbly, timey-wimey stuff.
 - E) makes fools of us all.

Items 47-50 refer to Edna St. Vincent Millay's

Sonnet in Dialectic

And is indeed truth beauty?—at the cost
 Of all else that we cared for, can this be?—
 To see the coarse triumphant, and to see
 Honour and pity ridiculed, and tossed 4
 Upon a poked-at fire; all courage lost
 Save what is whelped and fattened by decree
 To move among the unsuspecting free
 And trap the thoughtful, with their thoughts engrossed?
 Drag yet that stream for Beauty, if you will; 9
 And find her, if you can; finding her drowned
 Will not dismay your ethics,—you will still
 To one and all insist she has been found . . . 12
 And haggard men will smile your praise, until,
 Some day, they stumble on her burial-mound.

47. The controlling image in the sestet of Millay's "Sonnet in Dialectic" relies on
- hyperbole.
 - metaphor.
 - personification.
 - synecdoche.
 - zeugma.
48. Millay's sonnet begins with a series of
- apostrophe.
 - aside.
 - harangue.
 - rhetorical accents.
 - rhetorical questions.
49. The first line, specifically "is [. . .] truth beauty," of Millay's "Sonnet in Dialect" is an allusion to John Keats's poem of exalted lyrical praise entitled
- "The Eve of St. Agnes."
 - "La Dame sans Merci."
 - "Ode on a Grecian Urn."
 - "Ode to a Nightingale."
 - "To Autumn."
50. The imagery that carries line 13's "haggard men will smile your praise" is informed by (a)
- conceit.
 - hyperbole.
 - kenning.
 - litotes.
 - metonymy.
51. The overarching metrical pattern of Yeats's lyrical poem "All Things Can Tempt Me" is
- iambic pentameter.
 - iambic tetrameter.
 - trochaic pentameter.
 - spondaic pentameter.
 - spondaic tetrameter.
52. The poetic foot defining the final line's tone is the
- anapestic foot.
 - dactylic foot.
 - pyrrhic foot.
 - spondaic foot.
 - trochaic foot.
53. The subject matter of Yeats's confession—that distractions abound, and have abounded since his youth—is the deep personal calling to
- fall in love with a woman.
 - grow up to toil the soil.
 - move to a fool-driven land.
 - pay for all the songs he has heard.
 - write poetry.
54. Lines 7 and 9 especially are characterized by the marked use of sibilant sounds, which is known as
- assonance.
 - consonance.
 - heteroglossia.
 - onomatopoeia.
 - sigmatism

Part 3: Ability in Literary Criticism
15 items (2 points each)

Items 51-56 refer to William Butler Yeats's

All Things Can Tempt Me

All things can tempt me from this craft of verse:
 One time it was a woman's face, or worse—
 The seeming needs of my fool-driven land;
 Now nothing but comes readier to the hand
 Than this accustomed toil. When I was young, 5
 I had not given a penny for a song
 Did not the poet Sing it with such airs
 That one believed he had a sword upstairs;
 Yet would be now, could I but have my wish,
 Colder and dumber and deafer than a fish. 10

55. The strength of the speaker's words finds a bit of easing in the final line's
- ambiguity.
 - equivoque.
 - hyperbole.
 - paradox.
 - simile.
56. The use of more conjunctions than normal, which characterizes the final line of Yeats's poem is known as
- polyhyphenation.
 - polysyndeton.
 - sprung rhythm.
 - stichomythia.
 - synecdoche.

Items 57-61 refer to Claude McKay's

The Tropics in New York

Bananas ripe and green, and ginger-root,
Cocoa in pods and alligator pears,
And tangerines and mangoes and grape fruit,
Fit for the highest prize at parish fairs, 4

Set in the window, bringing memories
Of fruit-trees laden by low-singing rills,
And dewy dawns, and mystical blue skies
In benediction over nun-like hills. 8

My eyes grew dim, and I could no more gaze;
A wave of longing through my body swept,
And, hungry for the old, familiar ways,
I turned aside and bowed my head and wept. 12

57. The imagery that informs the totality of Claude McKay's "The Tropics in New York," especially the first two stanzas, is both

- A) auditory and gustatory.
- B) auditory and olfactory.
- C) tactile and auditory.
- D) visual and auditory.
- E) visual and gustatory.

58. Line 11's "hungry for the old, familiar ways" carries the poem's imagery forward through

- A) irony.
- B) metaphor.
- C) metonymy.
- D) simile.
- E) synecdoche.

59. Lines 5 and 7 exhibit

- A) eye rhyme.
- B) feminine rhyme.
- C) heteromerous rhyme.
- D) macaronic rhyme.
- E) slant rhyme.

60. The tone of the poem, especially the last stanza, is

- A) emotional.
- B) flippant.
- C) nostalgic.
- D) stoic.
- E) whimsical.

61. The formula most evident in the last stanza is

- A) *carpe diem*.
- B) *in medias res*.
- C) *la femme inspiratrice*.
- D) *ubi sunt*.
- E) *verbum infans*.

Items 62-65 refer to Theodore Roethke's

My Papa's Waltz

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy. 4

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself. 8

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle. 12

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt. 16

62. The meter that characterizes Theodore Huebner Roethke's "My Papa's Waltz" is suggestive of

- A) abuse.
- B) dance.
- C) life.
- D) pain.
- E) song.

63. Line 8's double negative is an example of

- A) litotes.
- B) oxymoron.
- C) paradox.
- D) tautology.
- E) zeugma.

64. The poem's first and third stanzas feature

- A) beginning rhyme.
- B) compound rhyme.
- C) feminine rhyme.
- D) leonine rime.
- E) identical rhyme.

65. The tone of the poem, especially as it is driven by diction, as well as rhyme and rhythm, is arguably

- A) facetious.
- B) mocking.
- C) ominous.
- D) sentimental.
- E) woeful.



Item # 65

Part 4: Tie-Breaking Essay (required)

Note well: Contestants who do not write an essay will be disqualified even if they are not involved in any tie. Any essay that does not demonstrate a sincere effort to discuss the assigned topic will be disqualified. The judge(s) should note carefully this criterion when breaking ties: ranking of essays for tie-breaking purposes should be based primarily on how well the topic has been addressed.

Three sheets of paper have been provided; your written response should reflect the *Handbook's* notion that an essay is a "moderately brief discussion of a restricted topic": something more than just a few sentences.

Read Edna St. Vincent Millay's "Inland," and offer a discussion of the speaker's effective use of imagery.

Inland

People that build their houses inland,
 People that buy a plot of ground
 Shaped like a house, and build a house there,
 Far from the sea-board, far from the sound 4

Of water sucking the hollow ledges,
 Tons of water striking the shore,—
 What do they long for, as I long for
 One salt smell of the sea once more? 8

People the waves have not awakened,
 Spanking the boats at the harbour's head,
 What do they long for, as I long for,—
 Starting up in my inland bed, 12

Beating the narrow walls, and finding
 Neither a window nor a door,
 Screaming to God for death by drowning,—
 One salt taste of the sea once more? 16

ANSWER SHEET

Items 31-65 2 points each

UIL Literary Criticism Invitational B • 2019



Items 1-30 1 point each

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____
24. _____
25. _____
26. _____
27. _____
28. _____
29. _____
30. _____

31. _____
32. _____
33. _____
34. _____
35. _____
36. _____
37. _____
38. _____
39. _____
40. _____
41. _____
42. _____
43. _____
44. _____
45. _____
46. _____
47. _____
48. _____
49. _____
50. _____
51. _____
52. _____
53. _____
54. _____
55. _____
56. _____
57. _____
58. _____
59. _____
60. _____
61. _____
62. _____
63. _____
64. _____
65. _____

Part 3
↓

A-

contestant number

Please note that the objective scores should not be altered to reflect the breaking of any ties.

Simply adjust ranking.

SCORE:

The thirty items in Part 1 are worth one point each.

The twenty items in Part 2 are worth two points each.

The fifteen items in Part 3 are worth two points each.

FIRST GRADER

$$\begin{array}{r}
 \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\
 + \\
 \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\
 \hline
 = \quad \boxed{\hspace{1cm}}
 \end{array}$$

initials

SECOND GRADER

$$\begin{array}{r}
 \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\
 + \\
 \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\
 \hline
 = \quad \boxed{\hspace{1cm}}
 \end{array}$$

initials

THIRD GRADER

$$\begin{array}{r}
 \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\
 + \\
 \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\
 \hline
 = \quad \boxed{\hspace{1cm}}
 \end{array}$$

initials

DO **NOT** DISTRIBUTE THIS **KEY** TO STUDENTS BEFORE OR DURING THE CONTEST.

UIL Literary Criticism
Invitational B • 2019

line arrows up →

1.	A	560
2.	E	427
3.	C	286
4.	B	604
5.	A	159
6.	A	107
7.	E	321
8.	E	405
9.	B	570
10.	B	68
11.	D	310
12.	A	58
13.	C	245
14.	A	9
15.	A	178
16.	C	242
17.	B	198
18.	D	208
19.	D	599
20.	C	219
21.	E	492
22.	D	354
23.	B	227
24.	E	266
25.	A	24
26.	D	544
27.	D	592
28.	C	203
29.	B	603
30.	C	361

31.	E	
32.	D	
33.	C	
34.	D	
35.	D	130
36.	C	154; 298
37.	B	146
38.	D	17
39.	C	37
40.	A	211
41.	E	99
42.	A	14
43.	C	300
44.	D	361
45.	B	44
46.	B	
47.	C	361
48.	E	412
49.	C	
50.	E	298
51.	A	
52.	B	129
53.	E	
54.	E	
55.	E	445
56.	B	373
57.	E	
58.	B	294
59.	A	191
60.	A	
61.	D	489
62.	B	
63.	A	275
64.	C	196
65.	D	

FOLD

along the **three**
longitudinal
lines for ease
in grading. →

Please note that the objective scores should not be altered to reflect the breaking of any ties.

Simply adjust ranking.

The thirty items in Part 1 are worth one point each.

The twenty items in Part 2 are worth two points each.

The fifteen items in Part 3 are worth two points each.

DO NOT
mark (cross out)
actual **LETTER** answer;
mark the answer **NUMERAL**.

Page numbers refer to the *Handbook 12e*,
the New Directions
A Streetcar Named Desire,
the Simon and Schuster
A Farewell to Arms,
and
American Poets Project
St V Millay collection.

Part 4: Tie-Breaking Essay

These notes are not intended to be understood as a key for the Tie-Breaking Essay prompt; rather, they should serve the judge(s) as a presentation of critical ideas that might appear in an essay responding to the prompt.

Criteria for judging the Tie-Breaking Essay **SHOULD** include

- the degree to which the instructions have been followed,
- the quality of the critical insight offered in response to the selection,
- the overall effectiveness of the written discussion, and
- the grammatical correctness of the essay.

Note well that the quality of the contestant's critical insight is more important than the contestant's prose style. In short, the Literary Criticism contest is one that promotes the critical analysis of literature. The quality of the writing, which should never go unappreciated, does not trump evidence of critical analysis.

Critical Notes on Edna St. Vincent Millay's "Inland"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's use of imagery in St. Vincent Millay's "Inland" include

- | | |
|------------------|----------------------|
| alliteration, | meter, |
| caesura, | onomatopoeia, |
| comparison, | parenthesis, |
| connotation, | polyptoton, |
| diction, | rhetorical question, |
| enjambment, | rhyme scheme, |
| feminine rhyme, | rhythm, |
| imagery, | simile, |
| masculine rhyme, | speaker, |
| melopoeia, | theme, and |
| metaphor, | tone. |

The young writer should recognize the immediate effect of auditory imagery, especially the repeated occurrence of onomatopoeia, which dominates the poem's melopoeia. The visual, olfactory, tactile, and gustatory imagery complement this effect, toward an understanding of the speaker's full sensory longing for the sea.

The visual complements the auditory through the first three stanzas and takes momentary precedence in the fourth stanza through a negation in line 14's "Neither a window nor a door." The visual imagery, implicit and explicit, of a house (in both the first and last stanzas) that suggests a man-chosen (inland) and manmade (house) isolation by way of the purchase of property (In light of the speaker's second rhetorical question, is line 2's *plot* suggestive?) upon which will sit a house whose narrow windowless and doorless walls (stanza 4) create a sharp, very rectangular, perhaps boxed-in, contrast to the fluidity and symbolic freedom of the sea.

The student-writer might comment on the claustrophobic effect ensured by both the tactile imagery and the visual imagery (negated) that lead to line 15's extreme plight, "Screaming to God for death by drowning."

The lit critter might notice that the imagery of isolation begins with the one-word title, and she might recognize in the speaker's curiosity (line 11's "What do they long for?") about the self-removal underlying people building their houses inland (line 1) a longing for the fully embodied experience of our primal relationship with the sea, a relationship that is echoed in the repetition that informs lines 8 and 16.