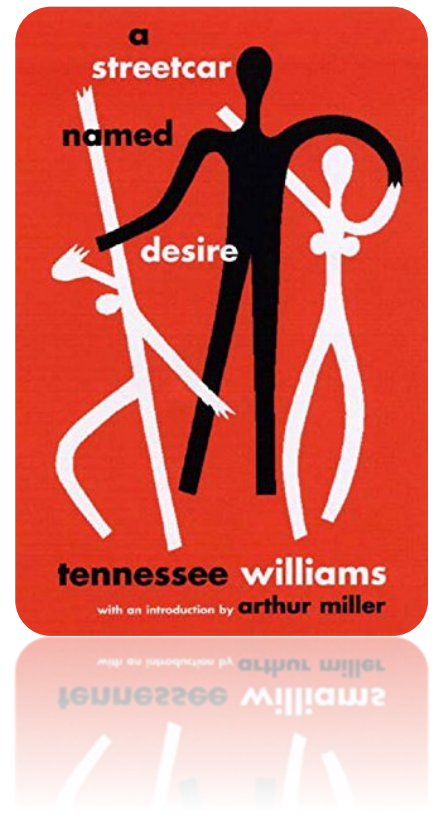
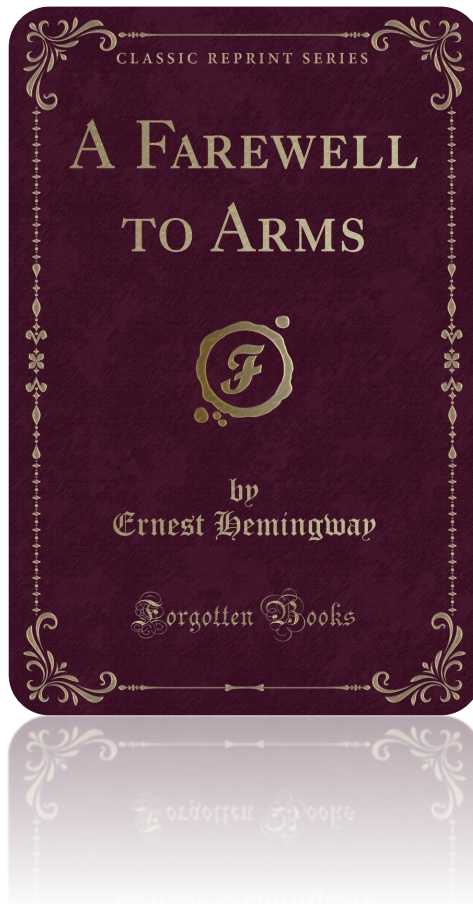
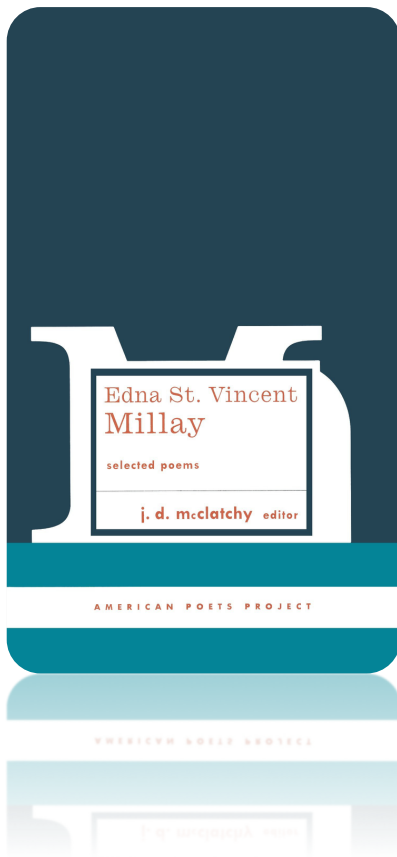




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2019



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University Interscholastic League
Literary Criticism Contest • District • 2019

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. E. M. Forster's term for a character constructed around a single idea or quality, a character who is immediately recognizable and can usually be represented by a single sentence is a
A) dynamic character.
B) flat character.
C) round character.
D) static character.
E) stock character.
2. The recipient of the 1982 and the 1991 Pulitzer Prize for Fiction for *Rabbit Is Rich* and *Rabbit at Rest*, respectively, is
A) Saul Bellow.
B) John Cheever.
C) Larry McMurtry.
D) Philip Roth.
E) John Updike.
3. The phrase used by Horace, among others, that has come to be applied generally in literary works, especially to lyric poems, that exemplify the spirit of "Let us eat and drink, for tomorrow we shall die" is
A) *carpe diem*.
B) *in medias res*.
C) *in memento mori*.
D) *ubi sunt*.
E) *verbum infans*.
4. The nineteenth-century British poet whose sonnets and her first-person *Aurora Leigh* made her famous enough to be considered for the poet laureate is
A) Emily Brontë.
B) Elizabeth Barrett Browning.
C) George Eliot.
D) Catherine Maria Fanshawe.
E) Christina Rossetti.
5. The three-line stanza, purportedly devised by the Italian poet Dante Alighieri, having the rhyme scheme *aba bcb cdc ded* and so forth is called a
A) tercet.
B) *terza rima*.
C) triolet.
D) triple meter.
E) trivium.
6. In modern use, any poet; historically, the term referring to poets who recited verses glorifying the deeds of, especially, early Celtic heroes and leaders is
A) bard.
B) jongleur.
C) minstrel.
D) troubadour.
E) scop.
7. **Not** one of the many novels written by the nineteenth-century American novelist Nathaniel Hawthorne is
A) *The Blithedale Romance*.
B) *The House of Seven Gables*.
C) *The Marble Faun*.
D) *The Scarlet Letter*.
E) *Uncle Tom's Cabin*.
8. In Greek mythology, the three sister goddesses, Aglaia, Euphrosyne, and Thalia, who confer elegance, beauty, charm, and joy on human beings and nature are the
A) Furies.
B) Graces.
C) Humors.
D) Muses.
E) Worthies.
9. The name applied in derision to a group of nineteenth-century English novelists who emphasize gentility and etiquette in their novels is
A) Satanic School.
B) Saturday Club.
C) Scriblerus Club.
D) Silver-Fork School.
E) *Sturm und Drang*.
10. The internal rhyming of the last stressed syllable before the caesura with the last stressed syllable of the line is known as
A) broken rhyme.
B) compound rhyme.
C) identical rhyme.
D) leonine rhyme.
E) masculine rhyme.

11. The derogatory title applied by *Blackwood's Magazine* to a group of nineteenth-century British writers including William Hazlitt and John Keats because of their alleged poor taste in diction and rhyme is the
 - A) Cockney School.
 - B) Fleshly School of Poetry.
 - C) Martian School.
 - D) Satanic School.
 - E) Spasmodic School.
12. The term that, from the very late nineteenth century through the twenty-first, denotes the various newspapers and magazines specializing in scandal and sensation is
 - A) affective fallacy.
 - B) intentional fallacy.
 - C) metafiction.
 - D) pathetic fallacy.
 - E) yellow journalism.
13. The quality in art and literature that stimulates pity, tenderness, or sorrow is
 - A) bathos.
 - B) ethos.
 - C) logos.
 - D) mythos.
 - E) pathos.
14. The recently deceased playwright who wrote *The Odd Couple*, *Barefoot in the Park*, *Brighton Beach Memoirs*, *The Goodbye Girl*, and *Last of the Red Hot Lovers*, and whose *Lost in Yonkers* earned him the 1991 Pulitzer Prize for Drama, is
 - A) Edward Albee.
 - B) William Inge.
 - C) David Mamet.
 - D) Neil Simon.
 - E) August Wilson.
15. One of Kenneth Burke's four master tropes, an analogy identifying one object with another and ascribing to the first object one or more of the qualities of the second is (a)
 - A) Hobson-Jobson.
 - B) metaphor.
 - C) metonymy.
 - D) simile.
 - E) synecdoche.
16. A figure of speech used for so long that it is taken in its denotative sense only, without the conscious comparison to a physical object it once conveyed, is known as a(n)
 - A) archaism.
 - B) dead metaphor.
 - C) false etymology.
 - D) Hobson-Jobson.
 - E) silent correction.
17. The twentieth-century British author of *To the Lighthouse*, *Mrs. Dalloway*, *Orlando: A Biography*, and *The Waves*, as well as the leader of the Bloomsbury Group, is
 - A) Agatha Christie.
 - B) Katherine Mansfield.
 - C) Beatrix Potter.
 - D) Stevie Smith.
 - E) Virginia Woolf.
18. **Not** a term that describes the "eightness" of a line or stanza of poetry is
 - A) octastich.
 - B) octave.
 - C) octavo.
 - D) octet.
 - E) octosyllabic verse.
19. The term that describes a rare genre of literature, the greatest example of which is Alexander Pushkin's *Eugene Onegin*, the best-known English-language example, Elizabeth Barrett Browning's *Aurora Leigh*, is
 - A) epistolary novel.
 - B) novel of the soil.
 - C) picaresque novel.
 - D) psychological novel.
 - E) verse-novel.
20. A student of Marianne Moore, 1949-1950 Poet Laureate, and author of the collection entitled *Poems—North and South*, for which she received the 1956 Pulitzer Prize for Poetry, is
 - A) Elizabeth Bishop.
 - B) Rita Dove.
 - C) Claudia Emerson.
 - D) Louise Glück.
 - E) Anne Sexton.

21. The group of eighteenth-century Connecticut writers that included Joel Barlow, Timothy Dwight, and John Trumbull is known as
 - A) the Agrarians.
 - B) The Fugitives.
 - C) the Hartford Wits.
 - D) the Lost Generation.
 - E) the Muckrakers.
22. The placing of a sentence element out of its normal position, especially the ordering of words in a line of poetry to accommodate rhyme and rhythm, is
 - A) accentualism.
 - B) enjambment.
 - C) inversion.
 - D) ornamentalism.
 - E) uchronia.
23. The nineteenth-century American author of *The Sketch Book of Geoffrey Crayon, Esq.*, *Tales of a Traveler*, *Bracebridge Hall*, and Diedrich Knickerbocker's *A History of New York* is
 - A) Charles Brockden Brown.
 - B) James Fenimore Cooper.
 - C) Ben Franklin.
 - D) Washington Irving.
 - E) Thomas Paine.
24. The period in English literature between the death of Victoria and the beginning of World War I is the
 - A) Augustan Age.
 - B) Caroline Age.
 - C) Edwardian Age.
 - D) Jacobean Age.
 - E) Victorian Age.
25. The nineteenth-century literary movement that rests on the credo of "art for art's sake" and whose roots reach back to Théophile Gautier's preface to the historical romance *Mademoiselle de Maupin* (1855), which claims that art has no utility or usefulness, is
 - A) aestheticism.
 - B) didacticism.
 - C) humanism.
 - D) naturalism.
 - E) rationalism.
26. **Not** one of the terms that designates an author of a literary work by a name other than his or her own is
 - A) allonym.
 - B) eponym.
 - C) persona.
 - D) pseudonym.
 - E) putative author.
27. A poem that reveals "a soul in action" through the speech of one character in a dramatic situation is called (a)
 - A) dramatic irony.
 - B) dramaticle.
 - C) dramatic monologue.
 - D) dramatis personae.
 - E) dramedy.
28. The influential Irish poet and Celtic Renaissance figure who is known for his mythopoeia-driven plays and poetry and who received the 1923 Nobel Prize for Literature is
 - A) T. S. Eliot.
 - B) Seamus Heaney.
 - C) James Joyce.
 - D) George Bernard Shaw.
 - E) William Butler Yeats.
29. In prosody, the poetic foot composed of two accented syllables is
 - A) anapest.
 - B) iamb.
 - C) pyrrhic.
 - D) spondee.
 - E) trochee.
30. The period in American literary history following the Civil War for which fiction became the effective voice of the new turbulence, the growing skepticism and disillusionment, and culminating with the publication of Dreiser's *Sister Carrie* is the
 - A) Naturalistic and Symbolistic Period.
 - B) Period of Conformity.
 - C) Period of the Confessional Self.
 - D) Realistic Period.
 - E) Romantic Period.

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*, Blanche's declaration that "Death is expensive!" is central to an explanation offered to
 - A) the doctor.
 - B) Eunice.
 - C) Mitch.
 - D) Stanley.
 - E) Stella.
32. Stanley's explanation for his intense interest in what became of Belle Reve is based, he claims, on the
 - A) Code of Hammurabi.
 - B) Jus Gentium.
 - C) Mississippi state constitution.
 - D) Mosaic Decalogue.
 - E) Napoleonic Code.
33. In Blanche's blatantly pretentious response to Stella, "It brought me here.—Where I'm not wanted and where I'm ashamed to be," the antecedent of *It* is (a)
 - A) avarice.
 - B) loneliness.
 - C) streetcar.
 - D) taxi.
 - E) vengeance.
34. "Young, young, young man! Has anyone ever told you that you look like a young Prince out of the Arabian Nights?" is a question directed by Blanche to
 - A) Allan.
 - B) a collector.
 - C) Mitch.
 - D) Shaw.
 - E) Shep.
35. The reality-check underlying Blanche's statement, "It's the first time in my entire experience with men [. . .] that I've actually been stood up by anybody," follows a failure to show up on the part of
 - A) Harold.
 - B) Mitch.
 - C) Pablo.
 - D) Shep.
 - E) Stanley.
36. Yielding to a reality that is still clouded by her romantic imagination, Blanche speaks of being buried in an ocean as blue as (the)
 - A) Allan Grey's eyes.
 - B) music played in the French Quarter.
 - C) sapphire in the ring Mitch gave her.
 - D) sky on a spring day at Belle Reve.
 - E) walls of the lobby of the Flamingo.
37. Early on in Hemingway's *A Farewell to Arms* Henry compares his love for Catherine to a game in which
 - A) no blinking is allowed.
 - B) officers only date nurses.
 - C) people exchange war souvenirs.
 - D) soldiers are portrayed as chess pawns.
 - E) you say things instead of playing cards.
38. Described variously by a British ambulance driver as the "legitimate son of President Wilson" and the "only son of the American Ambassador" is
 - A) Frederic Henry.
 - B) Thomas Nelson Page, Jr.
 - C) Crowell Rodgers.
 - D) Ralph Simmons.
 - E) Jessie Wilson.
39. The romantic Catherine Barkley was greatly liked by all the nurses with whom she worked because she would
 - A) carefully fold all the clean linen.
 - B) happily work night duty indefinitely.
 - C) launder all the soiled linen.
 - D) replenish the liquor in the hideaways.
 - E) teach the Italian patients English.
40. The exchange "I am the snake, I am the snake of reason." // "You're getting it mixed. The apple was reason." // "No, it was the snake." constitutes a
 - A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.

41. Catherine wishes Frederic to attain at the least the rank of captain so that they would
- A) be admitted to the better restaurants.
 - B) be certain to have a sidearm with them all the time.
 - C) not have to ride in the train with infantrymen.
 - D) not have to worry about having clean uniforms.
 - E) wed in a cathedral, not in a chapel.
42. The reason that Catherine gives Henry for not wanting to get married while they were staying with the Guttin-gens is that, in her words,
- A) "I don't have a maid of honor."
 - B) "I don't have a wedding dress."
 - C) "I don't want you to have a beard in the photos."
 - D) "I show too plainly."
 - E) "I would rather wait until we leave Switzerland."
45. The several rhyming lines of Millay's lyrical poem exhibit
- A) feminine rhyme.
 - B) heteromorous rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) slant rhyme.
46. The lack of any internal end-stop lines that characterize all three stanzas of Millay's lyrical poem is called
- A) caesura.
 - B) digression.
 - C) elision.
 - D) hiatus.
 - E) run-on line.

Items 43-47 refer to Edna St. Vincent Millay's

Passer Mortuus Est

Death devours all lovely things;
 Lesbia with her sparrow
 Shares the darkness,—presently
 Every bed is narrow. 4

Unremembered as old rain
 Dries the sheer libation,
 And the little petulant hand
 Is an annotation. 8

After all, my erstwhile dear,
 My no longer cherished,
 Need we say it was not love,
 Now that love is perished? 12

43. The title and first stanza of Edna St. Vincent Millay's "Passer Mortuus Est" draw attention through (an)
- A) allegory.
 - B) allelograph.
 - C) alliteration.
 - D) allusion.
 - E) ambiguity.
44. The imagery that carries Millay's second stanza relies on (a)
- A) chiasmus.
 - B) hyperbole.
 - C) metonymy.
 - D) simile.
 - E) tautology.
47. The full effect of Millay's lyric climaxes in the final stanza's
- A) apostrophe.
 - B) epiphany.
 - C) litotes.
 - D) metonymy.
 - E) zeugma.
- Items 48-50 refer to Edna St. Vincent Millay's**
- [I will put Chaos into fourteen lines]**
- I will put Chaos into fourteen lines
 And keep him there; and let him thence escape
 If he be lucky; let him twist, and ape
 Flood, fire, and demon—his adroit designs 4
 Will strain to nothing in the strict confines
 Of this sweet order, where, in pious rape,
 I hold his essence and amorphous shape,
 Till he with Order mingles and combines. 8
 Past are the hours, the years of our duress,
 His arrogance, our awful servitude:
 I have him. He is nothing more nor less
 Than something simple not yet understood; 12
 I shall not even force him to confess;
 Or answer. I will only make him good.
48. Thematically, Millay's sonnet addresses the idea of poetry, and by extension, all art, as a means of
- A) escaping the humdrum of everyday life.
 - B) holding on to dear memories.
 - C) making sense of the human, especially, condition.
 - D) taming humanity's wildest impulses.
 - E) torturing one's enemies.

49. Millay's sonnet most closely follows the structure of the
- A) Anglo-Italian sonnet.
 - B) Anglo-Norman sonnet.
 - C) Miltonic sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.
50. The contextually, connotatively self-contradictory word-pairings at the end of line 6 and line 7 are
- A) hyperbolic.
 - B) metonymic.
 - C) oxymoronic.
 - D) paradoxical.
 - E) tautological.
52. The fifth stanza features a type of repetition known as
- A) anadiplosis.
 - B) anaphora.
 - C) epanalepsis.
 - D) epistrophe.
 - E) pleonasm.
53. The relationship presented in the poem's final stanza is emphasized through
- A) asyndeton.
 - B) chiasmus.
 - C) hyperbole.
 - D) palimpsest.
 - E) sfumato.

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

Items 51-56 refer to Robert Graves's

In Broken Images

He is quick, thinking in clear images;
 I am slow, thinking in broken images.

He becomes dull, trusting to his clear images;
 I become sharp, mistrusting my broken images, 4

Trusting his images, he assumes their relevance;
 Mistrusting my images, I question their relevance.

Assuming their relevance, he assumes the fact,
 Questioning their relevance, I question the fact. 8

When the fact fails him, he questions his senses;
 When the fact fails me, I approve my senses.

He continues quick and dull in his clear images;
 I continue slow and sharp in my broken images. 12

He in a new confusion of his understanding;
 I in a new understanding of my confusion.

51. The repetition in close proximity of words having the same roots, as found throughout Robert Graves's "In Broken Images," is known as (a)
- A) merism.
 - B) pleonasm.
 - C) polyptoton.
 - D) polysyndeton.
 - E) tautology.
54. The speaker's coming to understand himself is sequenced through, especially,
- A) archaisms.
 - B) conceits.
 - C) metaphors.
 - D) paradoxes.
 - E) similes.
55. The moral sentence of Graves's "In Broken Images" might be summed up in the aphorism
- A) appearances can be deceptive.
 - B) it's not the thing you fling; it's the fling itself.
 - C) life is short, art is long.
 - D) nothing ventured, nothing gained.
 - E) oil and water don't mix.
56. The essential contrast that the speaker establishes is between (the)
- A) facts and alternative facts.
 - B) hypothetical and the real.
 - C) mistrusted and the trusted.
 - D) ordered and the chaotic.
 - E) quick and the dead.

Items 57-61 refer to Thomas Hardy's

Hap

If but some vengeful god would call to me
 From up the sky, and laugh: "Thou suffering thing,
 Know that thy sorrow is my ecstasy,
 That thy love's loss is my hate's profiting!" 4

Hardy continued

Then would I bear it, clench myself, and die,
 Steeled by the sense of ire* unmerited; *anger
 Half-eased in that a Powerfuller than I
 Had willed and meted me the tears I shed. 8

But not so. How arrives it joy lies slain,
 And why unblooms the best hope ever sown?
 —Crass* Casualty obstructs the sun and rain, *witless
 And dicing Time for gladness casts a moan. . . . 12
 These purblind Doomsters had as readily strown
 Bliss about my pilgrimage as pain.

57. The closed form of Thomas Hardy's "Hap" is the

- A) Anglo-Italian sonnet.
- B) Anglo-Norman sonnet.
- C) Miltonic sonnet.
- D) Shakespearean sonnet.
- E) Spenserian sonnet.

58. Line 12's "dicing Time" is an example of

- A) allegory.
- B) apostrophe.
- C) pathetic fallacy.
- D) personification.
- E) subjectivity.

59. The turn in the persona's reflection on his circumstances that begins with line 9's "But not so" is the

- A) climax.
- B) hypotaxis.
- C) reversal.
- D) transposition.
- E) volta.

60. Characterizing "thy sorrow is my ecstasy" (3), and "thy love's loss is my hate's profiting" (4), is

- A) ambiguity.
- B) equivocation.
- C) litotes.
- D) oxymoron.
- E) paradox.

61. The speaker's pilgrimage (line 14) is his

- A) joy slain.
- B) life's progress.
- C) lost love.
- D) profiting from hate.
- E) unbloomed best hope.

Items 62-65 refer to William Empson's

Missing Dates

Slowly the poison the whole blood stream fills.
 It is not the effort nor the failure tires.
 The waste remains, the waste remains and kills. 3

It is not your system or clear sight that mills
 Down small to the consequence a life requires;
 Slowly the poison the whole blood stream fills. 6

They bled an old dog dry yet the exchange rills
 Of young dog blood gave but a month's desires.
 The waste remains, the waste remains and kills. 9

It is the Chinese tombs and the slag* hills *waste
 Usurp the soil, and not the soil retires.
 Slowly the poison the whole blood stream fills. 12

Not to have fire is to be a skin that shrills.
 The complete fire is death. From partial fires
 The waste remains, the waste remains and kills. 15

It is the poems you have lost, the ills
 From missing dates, at which the heart expires.
 Slowly the poison the whole blood stream fills. 18
 The waste remains, the waste remains and kills.

62. The repetition of sibilant sounds throughout the fourth stanza of "Missing Dates" is an example of

- A) assonance.
- B) consonance.
- C) dissonance.
- D) sigmatism.
- E) syzygy.

63. The theme of the poem, emphasized in the particular in the poet's final stanza, is

- A) blood runs thicker than water.
- B) Chinese tombs usurp the soil.
- C) no matter humanity's endeavor, failure persists.
- D) waste is a poison that kills.
- E) young dogs can save old dogs.

64. The closed form of Empson's poem is the

- A) pantoum.
- B) rondeau.
- C) roundelay.
- D) *terza rima*.
- E) villanelle.

65. The tone of Empson's "Missing Dates" is

- A) aggressively remorseful.
- B) bitterly fatalistic.
- C) cautiously optimistic.
- D) desperately apathetic.
- E) effusively celebratory.



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 "[Oh, oh, you will be sorry for that word!]," and address the speaker's response to the patronizing, condescending, misogyny—the belittling of the woman's personhood—voiced by the "you" first appearing in the first line.

[Oh, oh, you will be sorry for that word!]

Oh, oh, you will be sorry for that word!	
Give back my book and take my kiss instead.	
Was it my enemy or my friend I heard,	
"What a big book for such a little head!"	4
Come, I will show you now my newest hat,	
And you may watch me purse my mouth and prink*!	primp
Oh, I shall love you still, and all of that.	
I never again shall tell you what I think.	8
I shall be sweet and crafty, soft and sly;	
You will not catch me reading any more:	
I shall be called a wife to pattern by;	
And some day when you knock and push the door,	12
Some sane day, not too bright and not too stormy,	
I shall be gone, and you may whistle for me.	

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

UIL Literary Criticism
District • 2019

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1.	B	201
2.	E	603
3.	A	75
4.	B	562
5.	B	475
6.	A	50
7.	E	561
8.	B	221
9.	D	445
10.	D	270
11.	A	94
12.	E	508
13.	E	357
14.	D	608
15.	B	294
16.	B	130
17.	E	576
18.	C	334
19.	E	495
20.	A	604
21.	C	227
22.	C	257
23.	D	556
24.	C	165
25.	A	7
26.	C	361
27.	C	155
28.	E	599
29.	D	452
30.	D	399

31.	E	
32.	E	
33.	C	
34.	B	
35.	B or A	129
36.	A	170
37.	E	26
38.	A	50
39.	B	94
40.	A	149; 14
41.	A	108
42.	D	252
43.	D	14
44.	D	445
45.	A	196
46.	E	257
47.	A	37
48.	C	
49.	C	300
50.	C	345
51.	C	372
52.	B	24
53.	B	84
54.	D	
55.	A	
56.	D	
57.	A	27
58.	D	361
59.	E	498
60.	E	349
61.	B	
62.	D	
63.	C	
64.	E	497
65.	B	

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 "[Oh, oh, you will be sorry for that word!]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's response to the patronizing, condescending, misogyny voiced by the "you" first appearing in the first line of St. Vincent Millay's "[Oh, oh, you will be sorry for that word!]" include

- alliteration,
- apostrophe,
- connotation,
- diction,
- femme fatale*,
- ingénue,
- interior monologue,
- masculine rhyme,
- rhyme scheme,
- sonnet,
- tone, and
- synecdoche.

The student should recognize, after spending a bit of time with Millay's poetry, an attitude, a tone, that characterizes some of her poems and that is found in a developing mode in this particular sonnet. The tone that changes, develops, as a response—perhaps as an interior monologue—to what the speaker's husband has said—at least once, but one suspects that this is not an isolated incident—reflects a bitterness; however, it is sarcastically mitigated by a recognition of her duty as a wife: "I shall love you still, *and all of that* (line 7; emphasis added).

At the very least the student should recognize a coyness that is crafted to seem genuine in its immediate responsiveness to the husband's low expectations, which are summarized in his "word": "What a big book for such a little head!" (4). The speaker's unvoiced comeback, "I never again shall tell you what I think" (8), becomes increasingly inauthentic: it is a promise that is followed by a feigned guarantee that he "will not catch [her] reading any more" (10). The speaker's response evolves from a threat to a promise: "I shall be gone" (14) and concludes with words that the beck-and-call days are over: "and you may whistle for me" (14), and there will be no response, no matter his expectations.

The contestant versed in not only the *Handbook's* contents but also the world through Millay's sometimes barbed perspective might well recognize in the speaker's response the husband's appreciation of the ingénue **and** his being deserving of something more toward the *femme fatale*.

ANSWER SHEET

Items 31-65 2 points each

UIL Literary Criticism District • 2019



Items 1-30 1 point each

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Part 3
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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

number correct x 1 _____
+
number correct x 2 _____
=

initials

SECOND GRADER

number correct x 1 _____
+
number correct x 2 _____
=

initials

THIRD GRADER

number correct x 1 _____
+
number correct x 2 _____
=

initials