

University Interscholastic League
Literary Criticism Contest • State • 2019

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. Poems designed to complement each other are known as
 - A) autotelic poems.
 - B) companion poems.
 - C) metaphysical poems.
 - D) occasional poems.
 - E) topographical poems.
2. A composition imitating another, usually serious, piece—one that is designed to ridicule a work or its style or author—is known as a
 - A) burlesque.
 - B) farce.
 - C) hoax.
 - D) parody.
 - E) satire.
3. The twentieth-century Irish poet, playwright, member of the Field Day Theater Company, and translator of *Beowulf* who was awarded the 1995 Nobel Prize for Literature is
 - A) Oliver Goldsmith.
 - B) Seamus Heaney.
 - C) James Joyce.
 - D) Jonathan Swift.
 - E) William Butler Yeats.
4. The term that refers to a work's outstanding demonstration of skill that when critically applied to a literary work usually implies technical virtuosity rather than literary strength is
 - A) divine afflatus.
 - B) double elephant.
 - C) gigantism.
 - D) *magnum opus*.
 - E) *tour de force*.
5. An eighteenth-century philosophical movement that gave shape to the American Revolution and the two basic documents of the United States, the Declaration of Independence and the Constitution, is the
 - A) Arts and Crafts Movement.
 - B) Commonwealth (or Puritan) Interregnum.
 - C) Enlightenment.
 - D) Great Awakening.
 - E) Renaissance.
6. **Not** a grammatical construction that involves the omission of a letter or a syllable is
 - A) aphaeresis.
 - B) apocope.
 - C) elision.
 - D) metathesis.
 - E) syncope.
7. The state of having, intentionally or not, more than one meaning with a resultant uncertainty to the intended significance of the statement is (a/n)
 - A) ambiguity.
 - B) false friend.
 - C) paradox.
 - D) redundancy.
 - E) tautology.
8. The system for describing conventional rhythms by dividing lines of verse into feet, indicating the locations of binomial accents, and counting the syllables is known as
 - A) exegesis.
 - B) reception theory.
 - C) scansion.
 - D) typology.
 - E) versification.
9. The departure from the normal order, construction, or meaning of words in which one or more rhetorical figures and tropes are embodied, is known as
 - A) deconstruction.
 - B) figurative language.
 - C) hypallage.
 - D) inversion.
 - E) metathesis.
10. The Greek goddess of retributive justice or vengeance and whose name, associated with divine retribution, has become eponymically synonymous with fate is
 - A) Calliope.
 - B) Mnemosyne.
 - C) Nemesis.
 - D) Parnassus.
 - E) Urania.

11. The group of eighteenth-century English poets who wrote poems on death and immortality that attempt to establish an atmosphere of pleasing gloom in order to call up the horrors of death through the imagery of the charnel house and similar places is the
A) Graveyard School.
B) Kailyard School.
C) Lake School.
D) Satanic School.
E) Spasmodic School.
12. The twentieth-century American author of *One of Ours*, *O Pioneers!*, *My Ántonia*, and *Death Comes for the Archbishop* is
A) Margaret Atwood.
B) Willa Cather.
C) Kate Chopin.
D) Toni Morrison.
E) Joyce Carol Oates.
13. The form of light verse that, in its proper form, follows a strict *aabb* rhyme scheme and concerns an actual person whose name makes up the first line of the single quatrain is the
A) acrostic.
B) clerihew.
C) lampoon.
D) madrigal.
E) rebus.
14. A piece of writing recanting or retracting a previous view or sentiment expressed in a poem of, usually, exalted lyrical expression is called a(n)
A) *débat*.
B) litany.
C) ode.
D) paean.
E) palinode.
15. The twentieth-century Jewish-American author of *Goodbye, Columbus*, *Portnoy's Complaint*, *The Dying Animal* whose novel *American Pastoral* earned him the 1998 Pulitzer Prize for Fiction is
A) Saul Bellow.
B) John Cheever.
C) Norman Mailer.
D) Conrad Richter.
E) Philip Roth.
16. The group of late nineteenth- and early twentieth-century writers in France, England, and the United States who held that art is superior to nature and that the finest beauty is that of dying or decaying things is known as the
A) Aesthetes.
B) Decadents.
C) Lost Generation.
D) Parnassians.
E) Pre-Raphaelites.
17. The nineteenth-century American author of *The American*, *Daisy Miller*, *The Portrait of a Lady*, and *The Bostonians* is
A) Stephen Crane.
B) Theodore Dreiser.
C) Henry James.
D) Jack London.
E) Frank Norris.
18. **Not** a type of imperfect rhyme in which the repetition in accented syllables of the final consonant sound occurs without the correspondence of the preceding vowel sound is
A) half rhyme.
B) near rhyme.
C) oblique rhyme.
D) recessed rhyme.
E) slant rhyme.
19. The Texas-born playwright and recipient of a 2004 Tony Award, as well as the 2004 Pulitzer Prize for Drama, for his *I Am My Own Wife* is
A) Edward Albee.
B) Robert Askins.
C) Horton Foote.
D) Eugene Lee.
E) Doug Wright.
20. The eighteenth-century Irish author of *A Tale of a Tub*, *The Battle of the Books*, *Gulliver's Travels*, the essays "An Argument against Abolishing Christianity" and "A Modest Proposal" is
A) Samuel Beckett.
B) Edmund Burke.
C) Oliver Goldsmith.
D) Jonathan Swift.
E) John Millington Synge.

21. The nineteenth-century American author, historian, and biographer who wrote *The Sketch Book of Geoffrey Crayon, Gent.*, and Diedrich Knickerbocker's putative *A History of New York* is
A) Charles Brockden Brown.
B) James Fenimore Cooper.
C) Washington Irving.
D) Henry David Thoreau.
E) Royall Tyler.
22. The philosophical movement, characterized by both idealism and romanticism, originating in Europe and reaching the United States during the nineteenth century, and featuring a reliance on both intuition and the conscience in artistic thought, is
A) dandyism.
B) existentialism.
C) philistinism.
D) pictorialism.
E) transcendentalism.
23. The type of Japanese poetry consisting of thirty-one syllables arranged in five lines, each of seven syllables, except the first and the third, which are each of five, is the
A) haiku.
B) kabuki.
C) noh.
D) senryu.
E) tanka.
24. The term for a novel in which episodic action dominates and plot and character are subordinate is
A) novel of character.
B) novel of incident.
C) novel of manners.
D) novel of sensibility.
E) novel of the soil.
25. Writing having to do with any scattering of a population from a homeland to a more alien environment, originally referring to the dispersion of Jews among Gentiles and later to many other removals, especially those that were involuntary, is called
A) diasporic literature.
B) dystopian literature.
C) epistolary literature.
D) nekuian literature.
E) utopian literature.
26. **Not** a type of literature, or genre, that might have a local school board a bit concerned about, and rightly so, having examples taught in one of its classrooms is
A) bestiary.
B) coprology.
C) erotica.
D) libertine play.
E) pornography.
27. The movement in Germany during the last quarter of the eighteenth century that featured a strong nationalistic and folk element and is characterized by fervor and enthusiasm and a reliance on emotional experiences and spiritual struggles is called
A) blood and thunder.
B) bob and wheel.
C) showing versus telling.
D) storm and stress.
E) sweetness and light.
28. The early twentieth-century American cigar-smoking poet who contributed to the Imagist movement and was awarded the Pulitzer Prize for Poetry posthumously in 1926 is
A) Elizabeth Bishop.
B) Gwendolyn Brooks.
C) Amy Lowell.
D) Leonora Speyer.
E) Audrey Wurdemann.
29. An adjective used to limit a noun that it really does not logically modify is called a
A) dead metaphor.
B) diminishing metaphor.
C) Homeric epithet.
D) transferred epithet.
E) voice-over.
30. The term that is applied to the authorized or accepted list of books belonging, for example, in the Christian Bible, or accepted as attributable to a particular author, or as the body of recognized representative works of a particular group, is
A) canon.
B) cento.
C) chrestomathy.
D) omnibus.
E) pastiche.

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 singing "From the land of the sky blue water, / They brought a captive maid" constitutes a
A) biblical allusion.
B) classical allusion.
C) historical allusion.
D) literary allusion.
E) topical allusion.
32. Explaining to Mitch her role as teacher, Blanche says, "I attempt to instill a bunch of bobby-soxers and drug-store Romeos with a reverence for [literature]," a response highlighted by
A) alliteration and simile.
B) imagery and hyperbole.
C) metonymy and allusion.
D) symbolism and syzygy.
E) zeugma and transmutation.
33. The, ultimately, self-deprecating observation, "After all, a woman's charm is fifty per cent illusion," is made by
A) Blanche.
B) Eunice.
C) Mitch.
D) Stanley.
E) Stella.
34. Blanche answers Mitch's inquiry regarding the Gallic nature of both her names, saying, "Our first American ancestors were
A) Acadians."
B) Bohemians."
C) Cajuns."
D) Creoles."
E) Huguenots."
35. **Not** among Blanche's items or circumstances that Stanley either does or claims to be able to double-check the value or truth of by way of an acquaintance are
A) Blanche's furs.
B) Blanche's jewelry.
C) Blanche's legal papers.
D) Blanche's love-letters.
E) Blanche's reputation.
36. In a somewhat sexually charged exchange between Blanche and Mitch, Blanche calls Mitch "Samson," which constitutes a
A) biblical allusion.
B) classical allusion.
C) historical allusion.
D) literary allusion.
E) topical allusion.
37. In Ernest Hemingway's *A Farewell to Arms* the written work that, in the priest's words, is "filthy and vile" and the mention of which establishes early an underlying tension regarding religion in the story is
A) Barbusse's *Le Feu*.
B) Marvell's "To His Coy Mistress."
C) Notari's *The Black Pig*.
D) Shakespeare's *Othello*.
E) Wells's *Mr. Britling Sees It Through*.
38. The degree of Henry's shock, sustained by both an allusion and a simile, "It looked like a drawing of the Inquisition," describes
A) the aftermath of the mortar shell's impact.
B) Catherine's caesarean wound.
C) the killing of the engineering sergeant.
D) his knee after the Italian doctor worked on it.
E) a photo of Catherine's dead fiancé.
39. The reassurance, "People have babies all the time. Everybody has babies. It's a natural thing" is an observation made by
A) Catherine.
B) Crowell.
C) Emilio.
D) Helen.
E) Henry.
40. Catherine's recognition of Henry's citing Marvell's "hear[ing] Time's winged chariot hurrying near" is couched in a fatalistic take on
A) *carpe diem*.
B) *in medias res*.
C) *in memento mori*.
D) *ubi sunt*.
E) *verbum infans*.

41. In response to Gino's "Have you ever noticed the difference it makes in the way you think?" Henry responds, "Yes, [i]t can't win a war but it can lose one." The antecedent to "it" is the supply of
- A) competent officers.
 - B) food.
 - C) mail from home.
 - D) penicillin.
 - E) reinforcements.
42. The question Count Greffi asks Henry while they play billiards, "Are you Croyant?"—to which Henry responds, "[a]t night [I am]"—is a question concerning Henry's regard for
- A) comradeship.
 - B) politics.
 - C) reading literature.
 - D) religion.
 - E) table tennis.
-
44. The type of rhyme characterizing lines 2 and 4 is
- A) compound rhyme.
 - B) feminine rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) mosaic rhyme.
45. The repetition found in line 9, wherein a different form of a word, in this case as a verb and then as a noun, is known as
- A) anaphora.
 - B) epanalepsis.
 - C) merism.
 - D) plocé.
 - E) symplocé.
46. The use of the word *tilt* in line 6 denotes and connotes, respectively,
- A) a contest and a sense of futility.
 - B) emotional inclination and literal imbalance.
 - C) instability and leave-taking.
 - D) planetary off-kilterness and the loss of everything.
 - E) a tournament and heroism.

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

Fatal Interview, Sonnet XLVI

Even in the moment of our earliest kiss,
 When sighed the straitened bud into the flower,
 Sat the dry seed of most unwelcome this;
 And that I knew, though not the day and hour. 4
 Too season-wise am I, being country-bred,
 To tilt at autumn or defy the frost:
 Snuffing the chill even as my fathers did,
 I say with them, "What's out tonight is lost." 8
 I only hoped, with the mild hope of all
 Who watch the leaf take shape upon the tree,
 A fairer summer and a later fall
 Than in these parts a man is apt to see, 12
 And sunny clusters ripened for the wine:
 I tell you this across the blackened vine.

43. The controlling image in Edna St. Vincent Millay's Shakespearean sonnet "[Even in the moment of our earliest kiss]" is the
- A) clusters of grapes used for making wine.
 - B) parts of a budding plant.
 - C) seasonal variance as background to first dates.
 - D) suffering the weather as do the plants.
 - E) vegetation's response to seasonal change.
47. The line that best captures through visual imagery the speaker's jaded perspective is
- A) line 2.
 - B) line 5.
 - C) line 7.
 - D) line 13.
 - E) line 14.

Items 48-50 refer to Edna St. Vincent Millay's

Dirge without Music

I am not resigned to the shutting away of loving
 hearts in the hard ground.
 So it is, and so it will be, for so it has been, time
 out of mind:
 Into the darkness they go, the wise and the lovely.
 Crowned
 With lilies and with laurel they go; but I am not
 resigned. 4

Lovers and thinkers, into the earth with you.
 Be one with the dull, the indiscriminate dust.
 A fragment of what you felt, of what you knew,
 A formula, a phrase remains,—but the best is lost. 8

Millay continued

The answers quick and keen, the honest look, the
laughter, the love,—
They are gone. They are gone to feed the roses.
Elegant and curled
Is the blossom. Fragrant is the blossom. I know.
But I do not approve.
More precious was the light in your eyes than all
the roses in the world. 12

Down, down, down into the darkness of the grave
Gently they go, the beautiful, the tender, the kind;
Quietly they go, the intelligent, the witty, the brave.
I know. But I do not approve. And I am not resigned. 16→

48. The theme of Millay's "Dirge without Music," regardless of the speaker's attitude, is the
- A) burial trends among those who have resigned.
 - B) care and nurture of rose gardens.
 - C) inevitability of death.
 - D) loss of close friends.
 - E) reluctance of people to die.
49. The first stanza of Millay's poem begins and ends with the clause "I am not resigned." Even across the length of the stanza, this construct can be recognized as
- A) chiasmatic epanalepsis.
 - B) hyperbolic hypozeuxis.
 - C) syntactic anadiplosis.
 - D) tautological anaptyxis.
 - E) truncated ekphrasis.
50. The melopoeic scheme upon which much of the poem's tactile, auditory, and visual imagery, including, especially lines 8, 9, and 13, depends is
- A) alliteration.
 - B) dissonance.
 - C) onomatopoeia.
 - D) sibilance.
 - E) syzygy.

On Waterloo Bridge I am trying to think:
This is nothing. You're high on the charm and the drink.
But the juke-box inside me is playing a song 7
That says something different. And when was it wrong?

On Waterloo Bridge with the wind in my hair
I am tempted to skip. You're a fool. I don't care.
The head does its best but the heart is the boss.
I admit it before I am halfway across. 12

51. In Wendy Cope's "After the Lunch" the speaker's self-assessment "You're high on the charm and the drink" (line 6) is a particularly revealing example of
- A) allusion.
 - B) controlling image.
 - C) litotes.
 - D) paradox.
 - E) syllepsis.
52. The tone of Cope's poem, especially apparent in the poem's aphoristic "The head does its best but the heart is the boss," is
- A) cynically bemused.
 - B) optimistically belligerent.
 - C) pretentiously regretful.
 - D) romantically exuberant.
 - E) sentimentally reconciled.
53. The speaker's continuing self-evaluation, "But the juke-box inside me is playing a song" (line 7), features a fine example of a
- A) conceit.
 - B) irony.
 - C) metaphor.
 - D) pleonasm.
 - E) synæsthesia.

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

Items 51-53 refer to Wendy Cope's

After the Lunch

On Waterloo Bridge, where we said our goodbyes,
The weather conditions bring tears to my eyes.
I wipe them away with a black woolly glove
And try not to notice I've fallen in love. 4

Items 54-56 refer to William Wordsworth's
Composed upon Westminster Bridge

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear 4
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air. 8

Wordsworth count

Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will: 12
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

54. William Wordsworth's poem "Composed upon Westminster Bridge" is a(n)
A) Anglo-Norman sonnet.
B) English sonnet.
C) Italian sonnet.
D) Miltonic sonnet.
E) Spenserian sonnet.
55. The accommodation of rhythm and rhyme characterizing the word order of lines 9-10, constitutes
A) abridgment.
B) anastrophe.
C) deconstruction.
D) enjambment.
E) hypotaxis.
56. The volta of Wordsworth's sonnet is found at the beginning of
A) line 4.
B) line 9.
C) line 10.
D) line 11.
E) line 13.

Items 57-62 refer to E. E. Cummings's

[i carry your heart with me(i carry it in)]

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear; and whatever is done
by only me is your doing,my darling)
i fear 4
no fate(for you are my fate,my sweet)i want
no world(for beautiful you are my world,my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you 8

here is the deepest secret nobody knows
here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life;which grows
higher than the soul can hope or mind can hide) 12
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

57. The form of Cummings's poem best represents the
A) abecedarian.
B) cynghanedd.
C) lowercasedarian.
D) nonsense verse.
E) sonnet.
58. In Cumming's "[I carry your heart . . .]" line 11's "the sky of the sky of a tree called life"; features (a/n)
A) barbarism.
B) hyperbole.
C) litotes.
D) metaphor.
E) simile.
59. The rhyme scheme throughout Cummings's poem depends, in part, on a species of slant rhyme called
A) assonance.
B) dissonance.
C) consonance.
D) monorhyme.
E) resonance.
60. The effectiveness of line 8, "and whatever a sun will always sing is you" relies on (an)
A) affective fallacy.
B) epiphany.
C) pathetic fallacy.
D) personification.
E) prosopopoeia.
61. The speaker's early acknowledgment, "whatever is done / by only me is your doing,my darling" (lines 3-4), is essentially
A) antithetical.
B) axiomatic.
C) metaphysical.
D) paradoxical.
E) tautological.
62. The continuation of the sense and the grammatical construction that marks the transitions from one stanza to the next is
A) boustrophedon.
B) chiasmus.
C) enjambment.
D) parenthesis.
E) reduplication.

Items 63-65 refer to Robert Francis's

The Pitcher

His art is eccentricity, his aim
How not to hit the mark he seems to aim at,
His passion how to avoid the obvious,
His technique how to vary the avoidance.
The others throw to be comprehended. He 5
Throws to be a moment misunderstood.
Yet not too much. Not errant, * arrant, * wild,
But every seeming aberration willed.
Not to, yet still, still to communicate
Making the batter understand too late. 10

*straying
*complete, thorough

63. The contrast that contributes to the theme of Francis's "The Pitcher" is introduced in the poem's first two lines, an open unrhymed couplet that features (a/n)
- A) ambiguity.
 - B) litotes.
 - C) oxymoron.
 - D) paradox.
 - E) pun.

64. The omission, though understood, of the verb *is* four times in the first few lines of the poem is an example of
- A) asyndeton.
 - B) ellipsis.
 - C) parataxis.
 - D) polysyndeton.
 - E) syllepsis.
65. The repetition at the beginning of lines 3 and 4 is called
- A) anaphora.
 - B) epanalepsis.
 - C) homeoptoton.
 - D) homeoteleuton.
 - E) symploce.

The required Tie-Breaking Essay prompt is found on the next page.

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 the twenty-first century American poet Lilace Mellin Guignard's "Lullaby in Frackland," and offer a discussion of the effect, especially on the tone, of the closed-form poem's repetition.

Lullaby in Fracktown

Child, when you're sad put on your blue shoes. You know that Mama loves you lollipops and Daddy still has a job to lose.	3
So put on a party hat. We'll play the kazoos loud and louder from the mountaintop. Child, when you're sad put on your blue shoes	6
and dance the polka with pink kangaroos, dolphin choirs singing "flip-flop, flip-flop." Hey, Daddy still has a job to lose —	9
don't be afraid. Close your eyes, snooze, because today our suns have flared and dropped. Tomorrow when you wake, put on your blue shoes.	12
Eat a good breakfast. Be good in school. Good boys go to college goody gumdrops so someday too you'll have a job to lose.	15
Waste trucks clatter by as the gray bird coos. Flames pour forth when the faucet's unstopped. Child, when you're sad put on your blue shoes. For now, Daddy still has a job to lose.	22

Background: definition of "frack"

Hydraulic fracturing—**fracking**—is highly controversial in many countries. Its proponents advocate the economic benefits of more extensively accessible hydrocarbons as well as replacing coal with gas, which is cleaner and emits less carbon dioxide (CO₂). Opponents argue that these are outweighed by the potential environmental impacts, which include excessive methane release, risks of ground and surface water contamination, air and noise pollution, and the triggering of earthquakes, along with the consequential hazards to public health and the environment.

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

UIL Literary Criticism
State • 2019

line arrows up ➔

1.	B	102
2.	D	353
3.	B	601
4.	E	479
5.	C	174
6.	D	297
7.	A	17
8.	C	430
9.	B	198
10.	C	319
11.	A	221
12.	B	572
13.	B	92
14.	E	347
15.	E	603
16.	B	132
17.	C	565
18.	D	402
19.	E	608
20.	D	542
21.	C	556
22.	E	483
23.	E	473
24.	B	330
25.	A	140
26.	A	52
27.	D	460
28.	C	604
29.	D	483
30.	A	72

31.	E	30;14
32.	C	62; 298
33.	A	41
34.	E	59
35.	D	42
36.	A	107;14
37.	C	7
38.	B	278
39.	A	120
40.	A	135
41.	B	161
42.	D	226
43.	E	
44.	B	196
45.	D	366
46.	A	
47.	E	
48.	C	
49.	A	84; 175
50.	A	13
51.	E	466
52.	E	
53.	C	294
54.	C	260
55.	B	25
56.	B	498
57.	E	449
58.	D	294
59.	C	107
60.	D	361
61.	D	349
62.	C	174
63.	D	349
64.	B	168
65.	A	24

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 Lilace Mellin Guignard's "Lullaby in Fracktown"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the effect of repetition on the tone of Guignard's "Lullaby in Fracktown" include

alliteration,	lullaby,
ambiguity,	metonymy,
aphorism,	onomatopoeia,
apostrophe,	place,
assonance,	rhyme,
auditory imagery,	rhythm,
consonance,	setting,
diction,	sigmatism,
enjambment,	stoicism,
fatalism,	tone,
heteromeric (mosaic) rhyme,	villanelle (extended), and
irony,	visual imagery.

The student's analysis should include a recognition that while a lullaby is meant to ease a child to sleep, the speaker's easing repeats the foundationally paradoxical "Daddy still has a job to lose," and her attempt to ease the child to sleep is further troubled by line 15's problematic "someday too you'll have a job to lose."

The poem's repetition takes many forms, the most obvious being the sequencing of lines that constitutes the villanelle. Perhaps the villanelle's rhyming dynamic suggests the uncertainty associated with the father's job and the son's future and, by extension, the environment's future. The poem's shaken, as it were, *aba* order of end rhyme is not characteristic of a traditional lullaby, which usually features, for a child, a more predictable (e.g., *abab*; *abcb*; *aa bb*) rhyme sequence.

The alliteration and assonance, as schemes of repetition, carry both the love (line 2) and the warning (lines 13-15) that frame the contrasts informing the speaker's tone. The contestant might remark on the ambiguity of "blue"—all that is inherent in blue as the color associated with what is bright and promising and what is *boy*, and (in contrast) all that is suggested both by a concerned mother's being blue and with the extraction industries' workers' blues.

What the contestant makes of the speaker's tone itself is secondary to how the contestant points to the repetition of words, imagery, and phrasing, all of which are constituent of the villanelle's form.