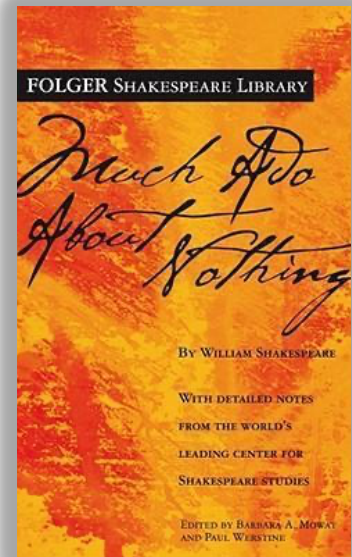
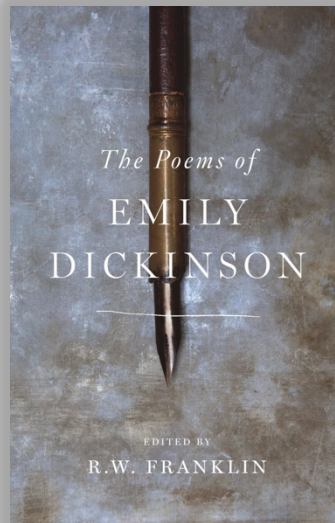
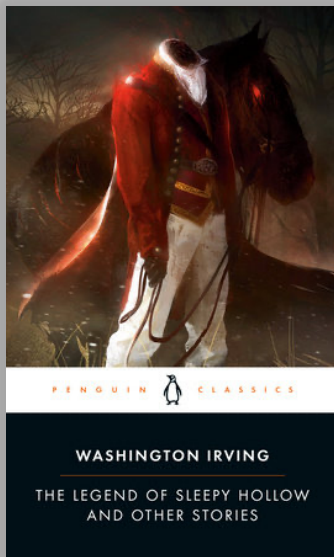




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational A • 2025



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University Interscholastic League
Literary Criticism Contest • Invitational A • 2025

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A literary work that foretells destruction because of the evil of a group or one that is used for expressions of grief and complaint is known as a
 - A) flyting.
 - B) gasconade.
 - C) harangue.
 - D) Jeremiad.
 - E) Philippic.
2. **Not** an eighteenth- or nineteenth-century literary period in which historical and religious concerns, **or** the romantic spirit, **or** pragmatic verisimilitude characterizes the literature is the
 - A) Colonial Period.
 - B) Period of Confessional Self.
 - C) Realistic Period.
 - D) Revolutionary Period.
 - E) Romantic Period.
3. The diagram that is often used to reflect the structure of a five-act tragedy is known as (a/n)
 - A) episodic structure.
 - B) Freytag's pyramid.
 - C) hermeneutic circle.
 - D) lipogram.
 - E) quintain.
4. The final unraveling, or unknottng, of a plot, the solution of a mystery, or an explanation or outcome of a narrative or drama is the
 - A) climax.
 - B) *débat*.
 - C) *dénouement*.
 - D) epiphany.
 - E) peripety.
5. The playwright who has given us *The Comedy of Errors*, *The Taming of the Shrew*, *As You Like It*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *Measure for Measure*, *Twelfth Night*, and *Love's Labour's Lost* is
 - A) Francis Beaumont.
 - B) John Fletcher.
 - C) Ben Jonson.
 - D) Christopher Marlowe.
 - E) William Shakespeare.
6. The language spoken throughout the Hellenistic world, the colloquial language of the Greek province Attica, and the language of the New Testament is
 - A) archaism.
 - B) dialect.
 - C) dialectic.
 - D) Doric.
 - E) koine.
7. The figure of speech that seeks, by tapping into the knowledge and memory of the reader, to secure a resonant emotional effect from the associations already existing in the reader's mind is
 - A) allusion.
 - B) influence.
 - C) milieu.
 - D) mimesis.
 - E) résumé.
8. The recipient of the 1961 Pulitzer Prize for Fiction for her novel *To Kill a Mockingbird* is
 - A) Geraldine Brooks.
 - B) Shirley Ann Grau.
 - C) Harper Lee.
 - D) Alison Lurie.
 - E) Marilynne Robinson.
9. The term that, no matter how it is used, always involves a sort of "yoking" together of words as direct objects or objects of prepositions is
 - A) metonymy.
 - B) simile.
 - C) synæsthesia.
 - D) synecdoche.
 - E) zeugma.
10. The literary period during which appeared on the English stage Dryden's *All for Love*, Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *Oroonoko*, and Congreve's *Love for Love* and *The Way of the World* is called the
 - A) Early Tudor Age.
 - B) Edwardian Age.
 - C) Restoration Age.
 - D) Romantic Period.
 - E) Victorian Age.

11. A kind of repetition whereby different senses and forms of a word are "woven" through an utterance—the difference often appearing as different parts of speech—is called
- A) ambiguity.
 - B) litotes.
 - C) plocé.
 - D) syllepsis.
 - E) synecdoche.
12. **Not** among the twentieth-century American literary canon is
- A) Emily Dickinson.
 - B) Zora Neale Hurston.
 - C) Toni Morrison.
 - D) Dorothy Parker.
 - E) Katherine Anne Porter.
13. The twentieth-century native-Texan short story writer who was nominated for a Nobel Prize for Literature five times and whose sole novel *Ship of Fools* was the best-selling novel of 1962 is
- A) Molly Ivins.
 - B) Flannery O'Connor.
 - C) Katherine Anne Porter.
 - D) Eudora Welty.
 - E) Edith Wharton.
14. The poetic foot, one of the duple feet, consisting of an accented syllable followed by an unaccented syllable is the
- A) anapest.
 - B) iamb.
 - C) pyrrhic.
 - D) spondee.
 - E) trochee.
15. The term used by American literary critic Lionel Trilling for the kind of novel that deals with the experiences of a naïve, inexperienced visitor from a rural or agricultural region to a large city or metropolis—such as Nick in *The Great Gatsby* or Pip in *Great Expectations*—is
- A) adventure story.
 - B) *Bildungsroman*.
 - C) Hollywood novel.
 - D) lyrical novel.
 - E) young man from the provinces.
16. Originally, a term synonymous with *pun*, but now a verbal device for evading the point at issue, as when debaters engage in trivial objections and minor criticisms, is
- A) cliché.
 - B) dead metaphor.
 - C) quibble.
 - D) stichomythia.
 - E) tautology.
17. In earlier forms of a language, a word for which there is a single recorded occurrence is known as a
- A) euphemism.
 - B) kenning.
 - C) nonce word.
 - D) pun.
 - E) repartee.
18. In architecture, in art in general, and in literature specifically, a term that applies to "all the extravagances of an irregular fancy," including whatever is medieval, natural, primitive, wild, and romantic, is
- A) gazebo.
 - B) Gongorism.
 - C) gonzoism.
 - D) Gothic.
 - E) grotesque.
19. The figure of speech in which exaggeration is frequently used to heighten effect or to introduce humor is
- A) abridgment.
 - B) ambivalence.
 - C) catharsis.
 - D) conceit.
 - E) hyperbole.
20. Considered by many critics to be "almost an artistic institution," the first Poet Laureate of Vermont, regional poet of New England rural life, and recipient of the Pulitzer Prize for Poetry in 1924, 1931, 1937, and 1943, as well as a Congressional Gold Medal in 1960, is
- A) Conrad Aiken.
 - B) W. H. Auden.
 - C) Stephen Vincent Benét.
 - D) Robert Frost.
 - E) Robert Penn Warren.

21. The term that means literally a manifestation or 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)
- A) epiphany.
 - B) exposition.
 - C) locus classicus.
 - D) nekuia.
 - E) zeugma.
22. The period of American literature in which Cotton Mather, Benjamin Franklin, Anne Bradstreet, Jonathan Edwards, Mary Rowlandson, Roger Williams, Thomas Paine, Edward Taylor, Thomas Morton, John Winthrop, and William Byrd, wrote primarily utilitarian, polemical, or religious works—and newspapers and almanacs flourished—is called the
- A) Colonial Period.
 - B) Postmodern Period.
 - C) Realistic Period.
 - D) Revolutionary and Early National Period.
 - E) Romantic Period.
23. **Not** a scheme of repetition in rhyme or meter or stanza is
- A) anadiplosis.
 - B) onomatopoeia.
 - C) plocce.
 - D) polyptoton.
 - E) symplocce.
24. The recipient of 2022 Pulitzer Prize for Drama for his *Fat Ham*, a "retelling" of Shakespeare's *Hamlet* is
- A) David Auburn.
 - B) James Ijames.
 - C) David Mamet.
 - D) Neil Simon.
 - E) Doug Wright.
25. A term applied to any book printed during the last part of the fifteenth century (before 1501) that resembles in size, form, and appearance (often large and ornate) the conventional highly artistic late medieval manuscript is
- A) chrestomathy.
 - B) duodecimo.
 - C) folio.
 - D) incunabulum.
 - E) quarto.
26. **Not** an assemblage of twentieth-century North American artists and writers who contributed to the intellectual and literary life of their immediate community and beyond is (the)
- A) Black Mountain Group.
 - B) Bloomsbury Group.
 - C) Fireside Poets.
 - D) Hartford Wits.
 - E) New York Group.
27. The period in English literary history that begins with the First World War and encompasses the Second World War and its aftermath and that is characterized by influential English-language novelists, poets, and playwrights who, while citizens of the British Commonwealth, are not actually English is the
- A) Modernist Period in English Literature.
 - B) Period of the Confessional Self.
 - C) Post-Modernist or Contemporary Period.
 - D) Realistic Period.
 - E) Romantic Period.
28. A self-contradictory combination of words or smaller verbal units is a(n)
- A) hyperbole.
 - B) litotes.
 - C) mimesis.
 - D) oxymoron.
 - E) paradox.
29. The American author of the novels *Beloved*, *Song of Solomon*, *The Bluest Eye*, and *Tar Baby* and the recipient of the 1993 Nobel Prize for Literature is
- A) Pearl S. Buck.
 - B) Nadine Gordimer.
 - C) Doris Lessing.
 - D) Alice Munro.
 - E) Toni Morrison.
30. The nineteenth-century American author of the five-volume biography, *The Life of George Washington*, the biography *Mahomet and His Successors*, and the biography *A History of the Life and Voyages of Christopher Columbus* is
- A) Washington Irving.
 - B) Henry Wadsworth Longfellow.
 - C) Herman Melville.
 - D) Henry David Thoreau.
 - E) Walt Whitman.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *Much Ado about Nothing*.

Items 37-41 are associated with Washington Irving's *Sketch Book of Geoffrey Crayon*.

Items 42-50 are associated with Emily Dickinson's selected poetry.

31. The Governor of Messina's response in William Shakespeare's *Much Ado about Nothing* to hearing of Don Pedro's uncle's emotional reaction to Don Pedro's having returned from the war includes the line "A kind of overflow of kindness," which is a fine example of
- chiasmus.
 - metonymy.
 - polyptoton.
 - synecdoche.
 - zeugma.
32. "Your daughter here the princes left for dead. / Let her awhile be secretly kept in, / And publish it that she is dead indeed" is advice given by
- Benedick.
 - Francis.
 - Dogberry.
 - Don John.
 - Verges.
33. "Why, he is the Prince's jester, a very dull fool; only his gift is in devising impossible slanders" is
- Beatrice's description of Benedick.
 - Benedick's description of Claudio.
 - Claudio's description of Don John.
 - Don John's description of Leonato.
 - Leonato's description of Dogberry.
34. Shakespeare's comedy *Much Ado about Nothing* features, more often than not,
- blank verse.
 - iambic tetrameter.
 - rhyming iambic pentameter.
 - unrhyming spondaic pentameter.
 - unrhyming trochaic pentameter.
35. **Not** finding themselves as a pair—in any one context or another—at some point during the action of Shakespeare's comedy are
- Beatrice and Benedick.
 - Hero and Claudio.
 - Hymen and Claudio.
 - Hymen and Don John.
 - Margaret and Borachio.
36. "I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humor" is a self-description delivered by
- Benedick.
 - Don John.
 - Hero.
 - Leonato.
 - Margaret.
-
37. In Irving's *Sketch Book of Geoffrey Crayon*, the author reports that "one of the first places to which a stranger is taken upon arriving in Liverpool" is (the)
- Cavern Club.
 - Fort Christina.
 - library.
 - Poets' Corner.
 - Red Horse.
38. "Spare the rod and spoil the child" is the golden maxim practiced by
- John Ange.
 - John Bull.
 - Ichabod Crane.
 - William Roscoe.
 - Master Simon.
39. In "not vouch[ing] for the fact, but merely advert[ing] to it, for the sake of being precise and authentic" the
- author reinforces his bathos.
 - author reinforces his ethos.
 - author reinforces his logos.
 - author reinforces his mythos.
 - author reinforces his pathos.
40. The author's summative "Not a royal monument but bears some proof how false and fugitive is the homage of mankind" follows his self-guided tour of
- Liverpool's Athenæum.
 - Sleepy Hollow.
 - Stratford-on-Avon.
 - Westminster Abbey.
 - Yorkshire.

41. The author praises as a "glorious monument of human invention; which has in a manner triumphed over wind and wave; has brought the ends of the earth into communion," the
- A) ninepin amphitheater.
 - B) sailing ship.
 - C) stage coach.
 - D) steamboat.
 - E) telegraph.
42. The first line of Emily Dickinson's "[A Prison gets to be a friend]" serves to introduce a controlling image, an understanding of which confirms the essence of the poem's foundational
- A) antithesis.
 - B) hyperbole.
 - C) litotes.
 - D) paradox.
 - E) tautology.

Items 42-46 refer to Emily Dickinson's

[A Prison gets to be a friend]

A Prison gets to be a friend –
 Between its Ponderous face
 And Ours – a Kinship express –
 And in its narrow Eyes – 4

We come to look with gratitude
 For the appointed Beam
 It deal us – stated as Our food –
 And hungered for – the same – 8

We learn to know the Planks –
 That answer to Our feet –
 So miserable a sound – at first –
 Nor ever now – so sweet— 12

As plashing in the Pools –
 When Memory was a Boy –
 But a Demurer Circuit –
 A Geometric Joy – 16

The Posture of the Key
 That interrupt the Day
 To Our Endeavor – Not so real
 The Check of Liberty – 20

As this Phantasm Steel –
 Whose features – Day and Night –
 Are present to us – as Our Own –
 And as escapeless – quite – 24

The narrow Round – the stint –
 The slow exchange of Hope –
 For something passiver – Content
 Too steep for looking up— 28

The Liberty we knew
 Avoided – like a Dream –
 Too wide for any night but Heaven –
 If That – indeed – redeem— 32

43. The imagery upon which the third stanza relies is
- A) auditory.
 - B) gustatory.
 - C) olfactory.
 - D) tactile.
 - E) visual.

44. Line 13's "plashing" is an example of
- A) amphigory.
 - B) heteroglossia.
 - C) nonce word.
 - D) onomatopoeia.
 - E) solecism.

45. The melopoeic scheme at work in line 16 is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) sigmatism.
 - E) syzygy.

46. The tone of Dickinson's "[A Prison gets to be a friend]" is
- A) bitter.
 - B) contemplative.
 - C) facetious.
 - D) remorseful.
 - E) whimsical.

Items 47-50 refer to Emily Dickinson's

[Musicians wrestle everywhere]

Musicians wrestle everywhere –
 All day – among the crowded air
 I hear the silver strife –
 And – waking – long before the morn –
 Such transport breaks upon the town
 I think it that "New Life"! 6

continued: Musicians wrestle everywhere

It is not Bird – it has no nest –
 Nor "Band" – in brass and scarlet – drest –
 Nor Tamborin – nor Man –
 It is not Hymn from pulpit read –
 The "Morning Stars" the Treble led
 On Time's first Afternoon! 12

Some – say – it is "the Spheres" – at play!
 Some say that bright Majority
 Of vanished Dames – and Men!
 Some – think it service in the place
 Where we – with late – celestial face –
 Please God – shall ascertain! 18

To Sleep

O soft embalmer of the still midnight,
 Shutting, with careful fingers and benign,
 Our gloom-pleas'd eyes, embower'd from the light,
 Enshaded in forgetfulness divine: 4
 O soothest Sleep! if so it please thee, close
 In midst of this thine hymn my willing eyes,
 Or wait the "Amen," ere thy poppy throws
 Around my bed its lulling charities. 8
 Then save me, or the passed day will shine
 Upon my pillow, breeding many woes,—
 Save me from curious Conscience, that still lords
 Its strength for darkness, burrowing like a mole; 12
 Turn the key deftly in the oilèd wards,
 And seal the hushèd Casket of my Soul.

47. The type of rhyme found pairing lines 9 and 12 of Dickinson's "[Musicians wrestle everywhere]" is
 A) assonance.
 B) consonance.
 C) dissonance.
 D) resonance.
 E) sigmatism.
48. Lines 13 and 16's repeated sibilant sounds at both the beginning and the ending of syllables is called
 A) assonance.
 B) cacophony.
 C) dissonance.
 D) euphony.
 E) sigmatism.
49. Line 3's "silver strife" is an example of
 A) chiaroscuro.
 B) discordia concors.
 C) enantiosis.
 D) syllepsis.
 E) synæsthesia.
50. Line 13's "Spheres" constitutes an allusion to (the)
 A) celestial faces.
 B) maestros' batons.
 C) Morning Stars.
 D) Pythagoras' universal music.
 E) wrestling ring.
51. The figure of speech associated with deep emotional expression and upon which Keats's "To Sleep" relies is
 A) apostrophe.
 B) euphemism.
 C) hyperbole.
 D) personification.
 E) syllepsis.
52. Thematic to Keats's calling to sleep to save him from "curious Conscience" (line 11) is his
 A) "burrowing like a mole."
 B) cautious whisper to the Casket of his Soul.
 C) desire to escape the troubles of waking life.
 D) hymn.
 E) understanding that sleep is not solitude.
53. The persona's attitude concerning sleep is
 A) defiant.
 B) fearful.
 C) indignant.
 D) inquisitive.
 E) welcoming.
54. The form of Keats's "To Sleep" is the
 A) dizain.
 B) fourteener.
 C) pantoum.
 D) sonnet.
 E) *terza rima*.

Part 3: Ability in Literary Criticism
15 items (2 points each)
Items 51-54 refer to John Keats's "To Sleep"

on the next page
Items 55-59 refer to
John Crowe Ransom's "Blue Girls"

Blue Girls

Twirling your blue skirts, travelling the sward
Under the towers of your seminary,
Go listen to your teachers old and contrary
Without believing a word. 4

Tie the white fillets then about your hair
And think no more of what will come to pass
Than bluebirds that go walking on the grass
And chattering on the air. 8

Practice your beauty, blue girls, before it fail;
And I will cry with my loud lips and publish
Beauty which all our powers shall never establish,
It is so frail. 12

For I could tell you a story which is true;
I know a lady with a terrible tongue,
Blear eyes fallen from blue,
All her perfections tarnished—yet it is not long
Since she was lovelier than any of you. 17

55. Lines 3-4 of John Crowe Ransom's lyric poem "Blue Girls" suggest the poem's admonitory

- A) ambiguity.
- B) connotation.
- C) theme.
- D) trope.
- E) typology.

56. The theme of Ransom's poem can be succinctly represented by the formula

- A) *carpe diem*.
- B) *memento mori*.
- C) *ubi sunt*.
- D) *vade mecum*.
- E) *verbum infans*.

57. In all likelihood, the published beauty (lines 10-11) to which the speaker refers is

- A) an epistolary novel.
- B) a fashion magazine.
- C) a lithographic printing.
- D) a love letter.
- E) the poem itself.

58. The comparison central to the second stanza is a(n)

- A) analogy.
- B) antithesis.
- C) metaphor.
- D) simile.
- E) synecdoche.

59. In Ransom's lyric poem "Blue Girls" line 10's "loud lips" constitutes (a)

- A) conceit.
- B) metonymy.
- C) paradox.
- D) pun.
- E) zeugma.

Items 60-65 refer to Thomas Hardy's

Transformations

Portion of this yew*
Is a man my grandsire knew,
Bosomed here at its foot:
This branch may be his wife, 4
A ruddy** human life
Now turned to a green shoot.

These grasses must be made
Of her who often prayed, 8
Last century, for repose;
And the fair girl long ago
Whom I often tried to know
May be entering this rose. 12

So, they are not underground,
But as nerves and veins abound
In the growths of upper air,
And they feel the sun and rain, 16
And the energy again
That made them what they were!

* a type of tree
** healthy (reddish)

60. In Thomas Hardy's poem "Transformations," the logical form of the speaker's thoughts as they are expressed, progressively, in the use of the words *may* (line 4), *must* (7), *may* (12) and, finally—conclusively—*so* (13) suggests a(n)

- A) analogy.
- B) dialectic.
- C) equivoque.
- D) rhetorical question.
- E) syllogism.

61. The subject of Hardy's poem is (the)

- A) cycle of life.
- B) death.
- C) Garden of Eden.
- D) remembrance of things past.
- E) spiritual botany.

62. The setting in/on which the contemplative speaker of Thomas Hardy's "Transformations" is musing is (a/n)
- A) Cade Yeager's ranch.
 - B) cemetery.
 - C) forest.
 - D) orchard.
 - E) prairie.
63. In Clifton's "The Lost Women," the speaker's need to know is amplified by the construct repeated in the last four lines of the poem, which is the
- A) dialectic.
 - B) equivoque.
 - C) invocation.
 - D) rhetorical accent.
 - E) rhetorical question.

Items 63-65 refer to Lucille Clifton's

The Lost Women

i need to know their names
 those women i would have walked with
 jauntily the way men go in groups
 swinging their arms, and the ones 4
 those sweating women whom i would have joined
 after a hard game to chew the fat
 what would we have called each other laughing
 joking into our beer? where are my gangs, 8
 my teams, my mislaid sisters?
 all the women who could have known me,
 where in the world are their names?

64. Clifton's use of a phrase peculiar to a given language that cannot be translated literally to most languages, exemplified by line 6's "chew the fat," is known as (a/an)
- A) colloquialism.
 - B) barbarism.
 - C) idiolect.
 - D) idiom.
 - E) slang.
65. Clifton's poem features a carrying over of grammatical structure from one line to the next line *within* a stanza, which is known as
- A) end stop.
 - B) fused rhyme.
 - C) run-on lines.
 - D) tagline.
 - E) truncation.

Required Tie-Breaking Essay

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 Emily Dickinson's "[A Man may make a Remark]," and address the effectiveness of the controlling image that informs the speaker's advice/admonition regarding careless speech.

[A Man may make a Remark]

A Man may make a Remark -
 In itself – a quiet thing
 That may furnish the Fuse unto a Spark
 In dormant nature – lain – 4

Let us divide – with skill –
 Let us discourse - with care –
 Powder* exists in Charcoal –
 Before it exists in Fire – 8

gunpowder

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

UIL Literary Criticism
Invitational A • 2025

line arrows up →

1.	D	261
2.	B	358
3.	B	211
4.	C	135
5.	E	
6.	E	267
7.	A	14
8.	C	602
9.	E	509
10.	C	408
11.	C	366
12.	A	557
13.	C	585
14.	E	486
15.	E	508
16.	C	395
17.	C	326
18.	D	220
19.	E	242
20.	D	604
21.	A	178
22.	A	96
23.	B	337
24.	B	
25.	D	251
26.	B	61
27.	A	305
28.	D	345
29.	E	601
30.	A	561

31.	C	1.1.26;372
32.	B	4.1.212
33.	A	2.1.135
34.	A	59
35.	D	
36.	B	1.3.13
37.	C	18
38.	C	315
39.	B	312;185
40.	D	162
41.	B	14
42.	D	349
43.	A	
44.	D	337
45.	A	13
46.	B	
47.	B	107
48.	E	
49.	E	469
50.	D	
51.	A	37
52.	C	
53.	E	
54.	D	449
55.	C	476
56.	A	75
57.	E	
58.	D	445
59.	B	298
60.	E	466
61.	A	
62.	B	
63.	E	412
64.	D	245
65.	C	425

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*,

Folger-Simon & Schuster
Much Ado about Nothing,

Penguin Classics
*"The Legend of Sleepy
Hollow" and Other Stories*,

and
Belknap Press-HarvardUP
*The Poems of
Emily Dickinson*

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 Emily Dickinson's "[A Man may make a Remark]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the controlling image as advice or admonition in Emily Dickinson's "[A Man may make a Remark]" include

- alliteration,
- anaphora,
- consonance,
- metaphor, and
- parallelism.

The response should focus on the poem's controlling image, the potential for fire: the fuse, the spark, the gunpowder, the charcoal, the potential fire—a metaphor wherein words/speech can ignite . . . , which argues that words have consequences.

Any and all reflection upon the poem as applicable admonition—in terms of either the universal or Emily Dickinson's time period (her "writing years": 1855-1865) or a twenty-first century specific or both—should be welcomed; however, the LitCritic's analysis should dwell on the strength of the speaker's controlling image.

Any reference to Aristotelian notions of potential (e.g., wood/charcoal containing fire) recognizes the strength of the metaphor for a (potential) nineteenth century audience.