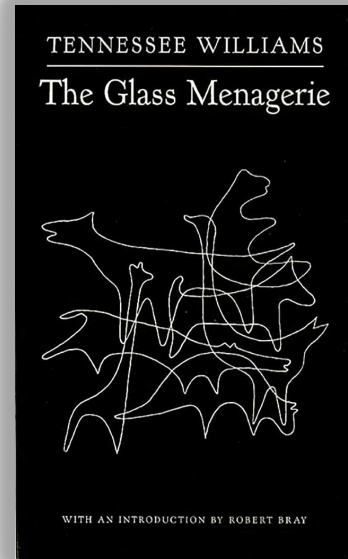
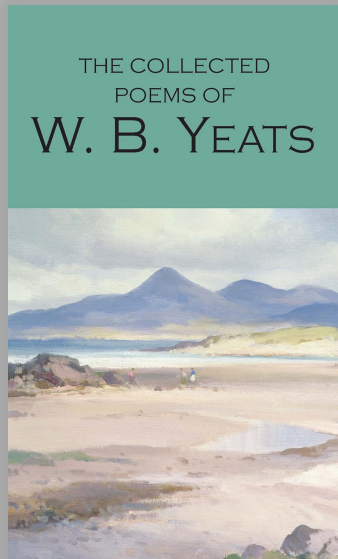
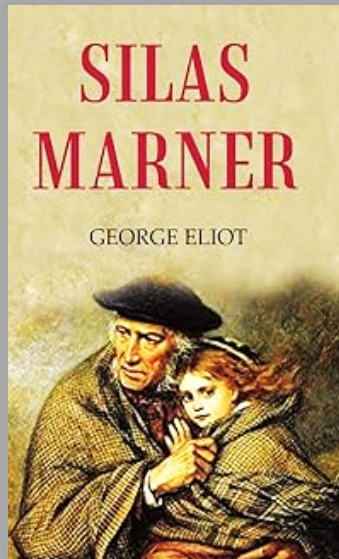




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2024



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University Interscholastic League
Literary Criticism Contest • Invitational B • 2024

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A speech delivered while the speaker is alone and calculated to inform the audience of what is passing in the character's mind is known as a(n)
 - A) apostrophe.
 - B) aside.
 - C) dramatic monologue.
 - D) harangue.
 - E) soliloquy.
2. A figurative phrase used in Old Germanic languages, including Old English, as a synonym for a simple noun is known as (a)
 - A) caesura.
 - B) conceit.
 - C) kenning.
 - D) syllepsis.
 - E) zeugma.
3. The period in American literary history covering 1900 to 1930 that is known for, in part, the virtual birth of modern American poetry, is the
 - A) Naturalistic and Symbolistic Period.
 - B) Period of the Confessional Self.
 - C) Postmodern Period.
 - D) Realistic Period.
 - E) Romantic Period.
4. The group of late-nineteenth-century Scottish writers whose work deals idealistically with aspects of village life, an important element of which is the rural dialect, is the
 - A) Cockney School.
 - B) Fleshly School of Poetry.
 - C) Graveyard School.
 - D) Kailyard School.
 - E) Spasmodic School.
5. The term that is widely used to refer to a "second self" created by an author and through whom, in the case of prose, the narrative is told is
 - A) allonym.
 - B) eponym.
 - C) persona.
 - D) pseudonym.
 - E) putative author.
6. An inappropriateness of speech resulting from the use of one word for another that resembles it is known as a
 - A) euphemism.
 - B) Grundyism.
 - C) Malapropism.
 - D) Spoonerism.
 - E) Wellerism.
7. **Not** one of the genres of performance literature associated with Medieval or Renaissance Europe is the
 - A) masque.
 - B) minstrel show.
 - C) miracle play.
 - D) morality play.
 - E) mystery play.
8. The Southern poet, novelist, literary critic, and recipient of the 1947 Pulitzer Prize for Fiction for his *roman à clef* entitled *All the King's Men* is
 - A) John Kennedy Toole.
 - B) Robert Penn Warren.
 - C) Colson Whitehead.
 - D) Thornton Wilder.
 - E) Herman Wouk.
9. Among the followers of the seventeenth-century monarch Charles I who were soldiers and courtiers first and authors of light-hearted verse incidentally are poets known as the
 - A) Cavalier Lyricists.
 - B) Fleshly School of Poetry.
 - C) Goliardic Poets.
 - D) Lake Poets.
 - E) Pre-Raphaelites.
10. The intentional use of harsh and inharmonious sounds creating a marked breaking of the music of poetry is called
 - A) ambivalence.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.

11. A work of fiction, a major concern of which is the nature of fiction itself, such as John Fowles's *The French Lieutenant's Woman* or John Barth's *Lost in the Funhouse*, is known as (a/n)
- epistolary novel.
 - framework-story.
 - metafiction.
 - objective correlative.
 - palimpsest.
12. The period in English literature between the return of the Stuarts to the English throne in 1660 and the publication of Wordsworth and Coleridge's *Lyrical Ballads* in 1798 is known as
- Modernist Period.
 - Neoclassical Period.
 - Postmodernist Period.
 - Realistic Period.
 - Romantic Period.
13. One of the founders of New Criticism and twice the recipient of a Pulitzer Prize for Poetry, in 1958 for his *Promises: Poems 1954-1956* and in 1979 for his *Now and Then: Poems 1976-1979*, is
- Cleanth Brooks.
 - F. R. Leavis.
 - Allen Tate.
 - John Crowe Ransom.
 - Robert Penn Warren.
14. The closed-poem form that is made up of four-line stanzas rhyming *abab*, a form characterized by the second and fourth lines of one stanza reappearing as the first and third lines of the following stanza, is the
- pantoum.
 - rondeau.
 - sestina.
 - terza rima*.
 - villanelle.
15. 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
- black humor.
 - blood and thunder.
 - fantasy.
 - surrealism.
 - travesty.
16. **Not** one of the many prose works written by the Polish-born British merchant marine and author Joseph Conrad, whose own memories serve as the bases for his novels and novellas, is
- Heart of Darkness*.
 - Lord Jim*.
 - The House of the Seven Gables*.
 - Nostramo*.
 - The Secret Agent*.
17. The nineteenth-century British author of *Oliver Twist*, *David Copperfield*, *Bleak House*, *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, and *Our Mutual Friend*, is
- Charles Dickens.
 - Arthur Conan Doyle.
 - George Eliot.
 - John Galsworthy.
 - Anthony Trollope.
18. The philosophy founded by Zeno in the fourth century BCE that exalts endurance and self-sufficiency and that, in Hemingway's words, can be recognized as "grace under pressure" is
- Calvinism.
 - Gnosticism.
 - Philistinism.
 - Stoicism.
 - Transcendentalism.
19. The verse form—a favorite of Chaucer that did not come into its greatest popularity until John Dryden and later as a fixed form in poetic expression with Alexander Pope—that is comprised of iambic pentameter lines rhymed in pairs is known as (the)
- blank verse.
 - heroic couplet.
 - hymnal stanza.
 - projection verse.
 - sapphic stanza.
20. The period between the formation of the United States national government and the Jacksonian Democracy during which time the U.S. emerged as a world force and enjoyed a rapid literary development is the
- Colonial Period.
 - Federalist Age.
 - Realistic Age.
 - Revolutionary Age.
 - Romantic Period.

21. Repetition with the use of different words in which an idea is repeated without any added force or clarity is called
- antithesis.
 - hyperbole.
 - redaction.
 - tautology.
 - zeugma.
22. The poetic foot consisting of an accented syllable followed by an unaccented syllable, one of the several duple feet, is the
- choree.
 - iamb.
 - pyrrhic.
 - spondee.
 - trochee.
23. The American recipient of the 1962 Nobel Prize for Literature "for his realistic and imaginative writings, combining as they do sympathetic humour and keen social perception" is
- Bob Dylan.
 - William Faulkner.
 - Ernest Hemingway.
 - Isaac Bashevis Singer.
 - John Steinbeck.
24. The label used by the nineteenth-century long-term British poet laureate Robert Southey to designate the members of the literary group made up of Lord Byron, Percy Bysshe Shelley, Leigh Hunt, and others whose irregular lives and radical ideas, as well as their pride and audacious impiety, defiantly flaunted in their writings, suggested the name Southey chose to denigrate these poets, is
- Cockney School.
 - Frankfurt School.
 - Geneva School.
 - Satanic School.
 - Spasmodic School.
25. The marked use of sibilant sounds for melopoeic effect, as initial sound, and both within and as final sounds in words through a line of verse is known as
- assonance.
 - cacophony.
 - dissonance.
 - euphony.
 - sigmatism.
26. The twentieth-century American author of *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea* is
- William Faulkner.
 - Ernest Hemingway.
 - Vladimir Nabokov.
 - J. D. Salinger.
 - John Steinbeck.
27. **Not** a literary form that either praises or celebrates in verse or prose a person, an object, or an occasion is the
- dirge.
 - encomium.
 - epithalamium.
 - eulogy.
 - ode.
28. The nineteenth-century American abolitionist, feminist, transcendentalist, and author of *Work: A Story of Experience*, *Hospital Sketches*, *Little Women*, *Little Men*, and *Jo's Boys* is
- Louisa May Alcott.
 - Kate Chopin.
 - Emily Dickinson.
 - Charlotte Perkins Gilman.
 - Harriet Beecher Stowe.
29. The late-nineteenth-century period in Britain that witnessed the full flowering of the movement toward realism that had begun as early as the 1830s but had been subordinated by Romanticism. The novels of George Eliot and Thomas Hardy, the essays of John Henry Newman, Thomas Henry Huxley, and Matthew Arnold, and the very popular prose work of Arthur Conan Doyle, Kipling, and Stevenson represent the
- Early Victorian Age.
 - Elizabethan Age.
 - Interregnum.
 - Late Victorian Age.
 - Restoration Age.
30. The recipient (awarded posthumously) of the 1957 Pulitzer Prize for Drama for his *Long Day's Journey into Night* is
- Edward Albee.
 - William Inge.
 - Eugene O'Neill.
 - Tennessee Williams.
 - August Wilson.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Tennessee Williams's *The Glass Menagerie*.

Items 37-42 are associated with George Eliot's *Silas Marner*.

Items 43-50 are associated with William Butler Yeats's selected poetry.

31. In Tennessee Williams's memory play *The Glass Menagerie*, the explanation for the interior set's being "nonrealistic" and "rather dim and poetic" because "memory is seated predominately in the heart" is offered by
- Jim O'Connor.
 - Tennessee Williams.
 - Amanda Wingfield.
 - Tom Wingfield as narrator.
 - Tom Wingfield as protagonist.
32. Amanda Wingfield misses the D. A. R. meeting because she does "not have the courage" after having stopped by (the)
- apartment manager's office.
 - electricity and utilities business office.
 - magazine subscription office.
 - merchant marines recruiting station.
 - Rubicam's Business College.
33. A curious happenchance is that Amanda and Laura are associated, respectively, with
- Blue's *Homemaker Companion* and blue unicorns.
 - blue menageries and blue suede shoes.
 - Blue Mountain and Blue Roses.
 - Blue Roses and Blue Mountain.
 - blue suede shoes and blue menageries.
34. After Laura convinces Tom that he should apologize to their mother, Amanda asks Tom to promise her one thing: "Promise, son, you'll--"
- find Laura seventeen gentlemen callers."
 - never be a drunkard."
 - not join the merchant marines."
 - pay the electricity bill on time."
 - write a letter to your father."
35. As an example of what the playwright calls "an unusual freedom of convention," the phrase "The accent of a coming foot" appears in the play as (a)
- banner at the Chicago Century of Progress.
 - line from *The Pirates of Penzance*.
 - lyrics emanating from the Paradise Dance Hall.
 - screen legend.
 - stage direction voiced by the narrator.
36. During the exchange between Amanda and Tom regarding both Amanda's tragic mistake and Jim O'Connor's looks, characteristics, and plans for the future, we discover that Laura's gentleman caller is studying
- accounting and bookkeeping.
 - advertising and poetry.
 - poetry and marketing.
 - radio engineering and public speaking.
 - singing and tap-dancing.
37. In Eliot's *Silas Marner* William observes that Silas's face reflects "more like a visitation of Satan than a proof of divine favour" when Silas experiences a
- cataleptic fit.
 - loss of his scissors.
 - memory of Sarah.
 - pang of guilt.
 - twinge of regret.
38. Silas's adopted daughter's, his mother's name, and his sister's name, though the diminutive prevails, is
- Deborah.
 - Delilah.
 - Elizabeth.
 - Hannah.
 - Hephzibah.
39. The farrier's "[W]hy, your eyes are pretty much like a insect's, Master Marner; they're obliged to look so close, you can't see much at a time" turns on a(n)
- analogue.
 - hyperbole.
 - simile.
 - tautology.
 - volta.
40. "[R]egarded in Tarley and Raveloe as a man of capacious mind [who] could draw much wider conclusions without evidence" than others is
- Squire Cass.
 - Mr. Kimble.
 - Mr. Macey.
 - Justice Malam.
 - Mr. Snell.

41. Godfrey Cass's comment to Bryce, "He'll never be hurt—he's made to hurt other people," is a factual assessment of
- Bob Cass.
 - Dunstan Cass.
 - William Dane.
 - Jem Rodney.
 - Aaron Winthrop.
42. "Molly knew that the cause of her dingy rags was not her husband's neglect, but the demon [. . .] to whom she was enslaved, body and soul, except in the lingering mother's tenderness that refused to give him her hungry child"; that demon is (the)
- alcohol.
 - catalepsy.
 - devil.
 - flax.
 - opium.
45. Line 8's "As though it dragged road metal" as a vehicle paired with the figure's tenor, line 1's "what's difficult" (i.e. managing theaters), constitutes (a)
- metonym.
 - simile.
 - syllipsis.
 - synaesthesia.
 - zeugma.
46. The allusive reference in both "There's something ails our colt / That must, as if it had not holy blood / Nor on Olympus leaped from cloud to cloud, / Shiver under the lash, strain, sweat and jolt" (lines 4-7) and "I'll find the stable and pull out the bolt" (line 13) is to
- Boanerges.
 - Buraq.
 - Hippocampus.
 - Gringolet.
 - Pegasus.

Items 43-46 refer to William Butler Yeats's

The Fascination of What's Difficult

The fascination of what's difficult
 Has dried the sap out of my veins, and rent
 Spontaneous joy and natural content
 Out of my heart. There's something ails our colt 4
 That must, as if it had not holy blood
 Nor on Olympus leaped from cloud to cloud,
 Shiver under the lash, strain, sweat and jolt 7
 As though it dragged road metal. My curse on plays
 That have to be set up in fifty ways,
 On the day's war with every knave and dolt,
 Theatre business, management of men.
 I swear before the dawn comes round again 12
 I'll find the stable and pull out the bolt.

43. Lines 5-6 of Yeats's "The Fascination of What's Difficult" are a couplet defined by
- alliterative rhyme.
 - assonance rhyme.
 - consonance rhyme.
 - leonine rhyme.
 - sigmatic rhyme.
44. The rhyme scheme of Yeats's lyric poem is
- abba abba cdcd ee.*
 - abbaccaddaeea.*
 - abba cddc aeea.*
 - abba cddc effe gg.*
 - abbacddc efgfg.*
47. The vegetative hue in William Butler Yeats's "The Falling of the Leaves" colors plants that have specific meaning in Celtic lore. The associations assigned to "the rowan above us" (line 3) by Celtic lore include
- courage, protection, and wisdom.
 - death and resurrection.
 - knowledge and fertility.
 - spirituality and psychic ability.
 - strength, endurance, and stability.
48. The imagery dominating line 2 specifically is
- auditory and visual.
 - gustatory and olfactory.
 - olfactory and auditory.
 - tactile.
 - visual and olfactory.

Items 47-50 refer to William Butler Yeats's

The Falling of the Leaves

Autumn is over the long leaves that love us,
 And over the mice in the barley sheaves;
 Yellow the leaves of the rowan above us,
 And yellow the wet wild-strawberry leaves. 4

The hour of the waning of love has beset us,
 And weary and worn are our sad souls now;
 Let us part, ere the season of passion forget us,
 With a kiss and a tear on thy drooping brow. 8

49. Line 1's "Autumn is over the long leaves that love us" and line 6's "And weary and worn are our sad souls now" feature
- alliteration.
 - assonance.
 - dissonance.
 - resonance.
 - sigmatism.
50. The tone of Yeats's short lyric poem "The Falling of the Leaves" is
- celebratory.
 - herbaceous.
 - irreverent.
 - melancholic.
 - ominous.
51. The line in the persona's argument in which the appearance of a strong paradox reinforces the sonnet's theme is
- line 2.
 - line 5.
 - line 8.
 - line 10.
 - line 12.
52. The speaker's metaphorical "Death's second self" in line 8 is (a/the)
- ghost.
 - night.
 - sleep.
 - spirit.
 - twilight.

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

Items 51-54 refer to William Shakespeare's

Sonnet 73

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.
 In me thou see'st the twilight of such day 5
 As after sunset fadeth in the west
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest. 8
 In me thou see'st the glowing of such fire,
 That on the ashes of his youth doth lie,
 As the death-bed, whereon it must expire,
 Consum'd with that which it was nourish'd by. 12
 This thou perceiv'st, which makes thy love more
 strong,
 To love that well, which thou must leave ere long.

51. In referencing this particular time in his life, the speaker in William Shakespeare's "[That time of year thou mayest in me behold]" relies on
- blank verse.
 - chiaroscuro.
 - quibbles.
 - rhyme.
 - visual imagery.
52. Shakespeare's attention to the poem's metrical iambic pentameter is obvious in line 14, a line in which the poet relies on
- elision.
 - epenthesis.
 - metathesis.
 - paragoge.
 - prothesis.
53. The student unwrinkles his test paper and he looks at the grade again.
54. The poetic form, borrowed and adapted from Japanese prosody, that Larkworthy's observation takes is the
- haiku.
 - lai.
 - senryu.
 - tanka.
 - triolet.
55. The classification of this type of poem depends, in part, on the poem's
- imagery.
 - melopoeia.
 - Orientalism.
 - syllable count.
 - tone.

Items 57-61 refer to

Henry Wadsworth Longfellow's

Possibilities

Where are the Poets, unto whom belong
The Olympian heights; whose singing shafts were sent
Straight to the mark, and not from bows half bent,
But with the utmost tension of the thong? 4

Where are the stately argosies of song,
Whose rushing keels made music as they went
Sailing in search of some new continent,
With all sail set, and steady winds and strong? 8

Perhaps there lives some dreamy boy, untaught
In schools, some graduate of the field or street,
Who shall become a master of the art,
An admiral sailing the high seas of thought, 12
Fearless and first and steering with his fleet
For lands not yet laid down in any chart.

57. The poem's sestet suggests promise might exist in/on a/the

- A) art school.
- B) high seas.
- C) ship.
- D) unchartered lands.
- E) unexpected places.

58. Line 13's adherence to the sonnet's duple meter depends on

- A) asyndeton.
- B) pleonasm.
- C) polyptoton.
- D) polysyndeton.
- E) symploce.

59. The "possibilities" are founded in the questioning formula "Where are they?" which is known as

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

60. The sonnet's logical volta, its turn in thought, occurs at the beginning of

- A) line 4.
- B) line 5.
- C) line 8.
- D) line 9.
- E) line 12.

61. Longfellow's "Possibilities" best represents the

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

Items 62-65 refer to Mary Oliver's

Fall

the black oaks fling
their bronze fruit
into all the pockets of the earth
pock pock 4

they knock against the thresholds
the roof the sidewalk
fill the eaves
the bottom line 8

of the old gold song
of the almost finished year
what is spring all that tender
green stuff 12

compared to this
falling of tiny oak trees
out of the oak trees
then the clouds 16

gathering thick along the west
then advancing
then closing over
breaking open 20

the silence
then the rain
dashing its silver seeds
against the house 24

62. Line 4 of Mary Oliver's "Fall" features (a)

- A) neologism.
- B) nonce word.
- C) onomatopoeia.
- D) solecism.
- E) tautology.

63. The lack of conjunctions characterizing lines 5-6 is an example of

- A) asyndeton.
- B) pleonasm.
- C) polyptoton.
- D) polysyndeton.
- E) symploce.

64. "[T]he old gold song / of the almost finished year" (lines 9-10) serves as an appositive for the leaves that land variously on the roof, the sidewalk, and the thresholds, and that "fill the eaves" (lines 5-7); the autumn-colored leaves being characterized as a "gold song" is an example of
- A) chiaroscuro.
 - B) discordia concors.
 - C) sigmatism.
 - D) synæsthesia.
 - E) syncopation.
65. Line 23's "silver seeds" suggests
- A) apathy.
 - B) optimism.
 - C) pessimism.
 - D) skepticism.
 - E) vorticism.

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 William Butler Yeats's "To a Child dancing in the Wind," and offer an analytical comment on the speaker's warning to the child.

To a Child dancing in the Wind

Dance there upon the shore; What need have you to care For wind or water's roar? And tumble out your hair	4
That the salt drops have wet; Being young you have not known The fool's triumph, nor yet Love lost as soon as won,	8
Nor the best labourer dead And all the sheaves* to bind.	bundles of grain
What need have you to dread The monstrous crying of wind?	12
Has no one said those daring Kind eyes should be more learn'd? Or warned you how despairing The moths are when they are burned,	16
I could have warned you, but you are young, So we speak a different tongue.	
O you will take whatever's offered And dream that all the world's a friend, Suffer as your mother suffered, Be as broken in the end.	20
But I am old and you are young, And I speak a barbarous tongue.	24

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

UIL Literary Criticism
Invitational B • 2024

line arrows up →

1.	E	449
2.	C	266
3.	A	316
4.	D	266
5.	C	361
6.	C	284
7.	B	301
8.	B	602
9.	A	78
10.	D	148
11.	C	293
12.	B	320
13.	E	605
14.	A	349
15.	A	58
16.	C	561
17.	A	558
18.	D	456
19.	B	230
20.	B	195
21.	D	474
22.	E	486
23.	E	600
24.	D	427
25.	E	
26.	B	576
27.	A	146
28.	A	563
29.	D	268
30.	C	607

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

3 **FOLD**
13 along the **three**
8; 17 longitudinal
30 lines for ease
in grading. →

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

126 **Simply adjust ranking.**

57
74 The thirty items in Part 1
64 are worth one point each.

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

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

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

13
Page numbers refer
to the *Handbook 12e*,
New Directions
The Glass Menagerie,
Signet Classics
Silas Marner,
and
Scribner Paperback Poetry
The Collected Poems of
William Butler Yeats

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 William Butler Yeats's "To a Child dancing in the Wind"

Literary concepts that **MIGHT** be used by the contestant in offering an analysis of the speaker's warning to the child in Yeats's "To a Child dancing in the Wind" include

- | | |
|-------------------|----------------------|
| alliteration, | metaphor, |
| anthropomorphism, | metonymy, |
| apostrophe, | onomatopoeia, |
| couplet, | personification, |
| eye rhyme, | plce, |
| feminine rhyme, | rhetorical question, |
| iamb, | theme, and |
| masculine rhyme, | tone. |

The contestant should address the speaker's list of examples pointing to the child's innocence: "not know[ing] / The fool's triumph" (lines 6-7); losing love immediately upon finding it (7-8); the harvest's being delayed, the "best labourer dead" (9-10)—a list bracketed by the metaphorical facing of the proverbial storm (lines 1-5; 11-12) that is, as the kiddos say, *adulging*.

The speaker's turning to the age-old admonitory adage about a flame and the moths—which, in this case, are "despairing" (line 15) as they approach the liminal moment of death after being allured by something that wrongly ascribes to the world the veneer of benignity: a child's "dream that all the world's a friend" (lines 19-20)—might well serve as the focus of the young writer's analysis of Yeats's poem.

The young contestant should recognize the speaker's realism, perhaps, fatalism, as he advises the child to "[s]uffer as [their] mother suffered, / Be as broken in the end" (21-22).

Something should be made of the speaker's resignation, perhaps his own despairing, in the concluding couplet; the litcritter might recognize the cycle, which includes the experienced adult's not being able to speak the language of the child he once was.