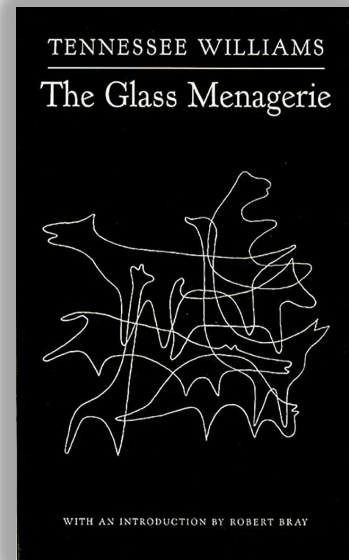
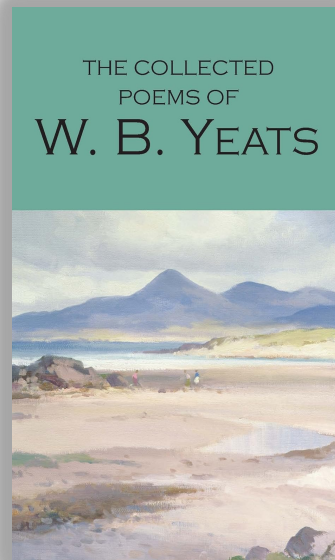
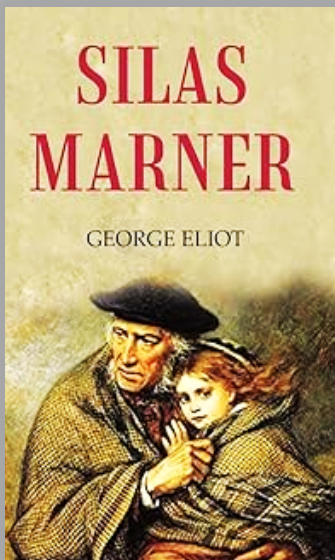




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Region • 2024



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University Interscholastic League
Literary Criticism Contest • Region • 2024

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The poem consisting of three-line tercets, purportedly devised by Dante Alighieri, having the rhyme scheme *aba bcb cdc ded* and so forth is called a
A) *terza rima*.
B) tribrach.
C) triolet.
D) triple meter.
E) trivium.
2. The playwright whose play, the first of the "Atlanta Trilogy," *Driving Miss Daisy*, earned him the 1988 Pulitzer Prize for Drama is
A) Edward Albee.
B) Horton Foote.
C) Donald Margulies.
D) Neil Simon.
E) Alfred Uhry.
3. The critical approach that began with Simone de Beauvoir's *The Second Sex* and with Kate Millet's *Sexual Politics* that has helped make the various national canons more inclusive is
A) feminist criticism.
B) Freudian criticism.
C) queer theory.
D) sociological criticism.
E) textual criticism.
4. The variation of the Italian sonnet in which the rhyme scheme is kept but the turn in logic or time, the volta, between the sonnet's octave and sestet is eliminated is the
A) Anglo-Norman sonnet.
B) caudate sonnet.
C) Miltonic sonnet.
D) Petrarchan sonnet.
E) Spenserian sonnet.
5. The name applied in derision to a group of nineteenth-century English novelists who emphasized gentility and etiquette is the
A) Satanic School.
B) Saturday School.
C) Scriblerus Club.
D) Silver Fork School.
E) Sons of Ben.
6. A type of easily understood tale popular in medieval France whose characters are always human and whose mode is always humorous, sly satire is the
A) epic.
B) fable.
C) *fabliau*.
D) legend.
E) saga.
7. 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.
8. The author of *Rabbit Run*, *Couples*, *Rabbit Redux*, *Rabbit Is Rich*, *A Month of Sundays*, *The Witches of Eastwick*, and *Rabbit at Rest*, the latter for which he received the 1991 Pulitzer Prize for Fiction, is
A) Richard Adams.
B) Jeffrey Eugenides.
C) Beatrix Potter.
D) Philip Roth.
E) John Updike.
9. **Not** a type of imperfect rhyme in which the repetition in accented rhyming syllables of the final consonant sound of two or more words occurs **and** the corresponding preceding vowel sounds are different is
A) half rhyme.
B) near rhyme.
C) oblique rhyme.
D) recessed rhyme.
E) slant rhyme.
10. The term designating a piece of notably fine writing, often suggesting a self-conscious literary effort, a term sometimes used derogatively, is
A) chrestomathy.
B) prosody.
C) purple patch.
D) sentimentalism.
E) touchstone.

11. A composition written as though intended to be sung out-of-doors at night under a window and in praise of a loved one is a(n)
- A) aubade.
 - B) ballad.
 - C) charm.
 - D) lament.
 - E) serenade.
12. The movement that began late in the nineteenth century and was devoted to the preservation of the language and culture of Ireland in response to the imposition of the English-language culture since the seventeenth century is the
- A) Bloomsbury Group.
 - B) Gaelic Movement.
 - C) Geneva School.
 - D) Martian School.
 - E) Tribe of Ben.
13. The basic meaning of a word, independent of its emotional coloration, its implications, or its association(s) is the word's
- A) abridgment.
 - B) connotation.
 - C) deconstruction.
 - D) denotation.
 - E) diction.
14. The South African author who received the 2003 Nobel Prize for Literature for portraying, "in innumerable guises [. . .] the surprising involvement of the outsider" is
- A) Chinua Achebe.
 - B) John M. Coetzee.
 - C) Nadine Gordimer.
 - D) Alan Paton.
 - E) Wole Soyinka.
15. The twentieth-century American short story writer, novelist, and literary critic whose novels *Dinner at the Homesick Restaurant*, *The Accidental Tourist*, and *Breathing Lessons* have all been finalists for the Pulitzer Prize for Fiction is
- A) Louisa May Alcott.
 - B) Kate Chopin.
 - C) Margaret Fuller.
 - D) Charlotte Perkins Gilman.
 - E) Anne Tyler.
16. **Not** one of the several important twentieth-century literary groups or movements in the United States is the
- A) Agrarians.
 - B) Harlem Renaissance.
 - C) Hartford Wits.
 - D) Muckrakers.
 - E) New York School.
17. The nineteenth-century author of *The Spy: A Tale of the Neutral Ground*, *The Pioneers; or, The Sources of the Susquehanna*, *The Last of the Mohicans*, *The Deerslayer*, *The Prairie*, *The American Democrat*, and *The Pathfinder* is
- A) Charles Brockden Brown.
 - B) James Fenimore Cooper.
 - C) Nathaniel Hawthorne.
 - D) Washington Irving.
 - E) Herman Melville.
18. A proverb or saying made familiar by long use, such as "a stitch in time saves nine" or "don't count your chickens before they hatch" is a(n)
- A) adage.
 - B) anecdote.
 - C) epigram.
 - D) limerick.
 - E) merism.
19. An outgrowth of an earlier group and associated with the Irish Literary Revival, a group founded by William Butler Yeats and Lady Gregory in 1899, enduring until 1951, is the
- A) Abbey Theatre.
 - B) Beat Generation.
 - C) Globe Theatre.
 - D) Lost Generation.
 - E) Rose Theatre.
20. The body of literature whose twentieth-century representation includes James Baldwin, Lucille Clifton, W. E. B. Du Bois, Rita Dove, Ralph Ellison, Zora Neale Hurston, Toni Morrison, Alice Walker, and Richard Wright is known as
- A) African-American Literature.
 - B) Asian-American Literature.
 - C) Chicano and Chicana Literature.
 - D) Jewish-American Literature.
 - E) Native American Literature.

21. A long, rambling, somewhat vague and unlikely story, a meandering tall tale is called a(n)
- anecdote.
 - blood and thunder story.
 - broadside ballad.
 - cock-and-bull story.
 - Märchen.
22. Authors, including James Fenimore Cooper, Bret Harte, Mark Twain, Horace Greeley, Hamlin Garland, Larry McMurtry, and Cormac McCarthy, whose writings address life in the United States during westward expansion are contributors to the genre known as
- Frontier Literature.
 - Local Color Writing.
 - metafiction.
 - Native American Literature.
 - Popular Literature.
23. The American Poet Laureate (2003-2004) and recently deceased (October 2023) poet and essayist whose collection *The Wild Iris* earned her the 1993 Pulitzer Prize for Poetry is
- Gwendolyn Brooks.
 - Emily Dickinson.
 - Rita Dove.
 - Louise Glück.
 - Mary Oliver.
24. E. M. Forster's term for a character sufficiently complex to be able to surprise the reader without losing credibility is a
- braggadocio.
 - flat character.
 - round character.
 - static character.
 - tritagonist.
25. The point of view in a work of fiction in which the narrator's telling of a story is characterized by the freedom to shift (in both time and place) from the exterior world to the inner selves of a number of characters and also the freedom of the narrator to comment on the meaning of actions is called
- first-person point of view.
 - omniscient point of view.
 - panoramic point of view.
 - self-effacing point of view.
 - third-person point of view.
26. The Ionian poet to whom the authorship of the epics the *Iliad* and the *Odyssey* are attributed is
- Æschylus.
 - Euripides.
 - Hesiod.
 - Homer.
 - Virgil.
27. The movement appearing in Europe during and just after the First World War that ignores a logical relationship between idea and statement, and which was founded in part as a protest against the insanity of the 1914 war and developed later into surrealism is
- Alexandrianism.
 - Dadaism.
 - Hebraism.
 - Hellenism.
 - Transcendentalism.
28. The prose fiction genre that places unusual emphasis on interior characterization and on the motives, circumstances, and internal action that spring from and develop external action is the
- campus novel.
 - epistolary novel.
 - novel of manners.
 - picaresque novel.
 - psychological novel.
29. **Not** the subject of any of celebrated Elizabethan playwright William Shakespeare's chronicle plays is
- King Charles III.
 - King Henry V.
 - King John.
 - Julius Caesar.
 - King Richard II.
30. The group of late-nineteenth- and early-twentieth-century writers—principally in France but also elsewhere in England and America, including Paul Verlaine, Charles Baudelaire, and Oscar Wilde—who held that art is superior to nature and that the finest beauty is that of dying and decaying things is the
- Aesthetes.
 - Decadents.
 - Imagists.
 - Parnassians.
 - Physiocrats.

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 *The Glass Menagerie*, the Midas touch to which Amanda refers is a(n)
- A) biblical allusion.
 - B) historical allusion.
 - C) mythological allusion.
 - D) optical allusion.
 - E) topical allusion.
32. Tom uses the money his mother gave him to pay the monthly electric bill to cover the cost of (a)
- A) glass unicorn for his sister.
 - B) lessons in public speaking.
 - C) movie tickets.
 - D) taxi rides to the movies.
 - E) Union of Merchant Seamen dues.
33. Tom's caustic observation that "[p]eople go to the *movies* instead of *moving!*" is an example of
- A) anaphora.
 - B) epanalepsis.
 - C) parataxis.
 - D) polyptoton.
 - E) zeugma.
34. Jim tells Laura, in response to her having turned to their high school yearbook to show him a photo of him appearing in a school production of Gilbert and Sullivan's comic opera *The Pirates of Penzance*, that he had sung lead
- A) baritone.
 - B) bass.
 - C) castrato.
 - D) soprano.
 - E) tenor.
35. The references to world affairs made by Tom as narrator regarding "Guernica" and Tom as character reading the headline "Franco Triumphs" are allusions to a series of events closely watched by Americans, specifically the ongoing civil war in
- A) Cuba.
 - B) Ireland.
 - C) Mexico.
 - D) the Philippines.
 - E) Spain.
36. **Not** a venue in Tom's recollection of the events occurring prior to his following in father's footsteps is
- A) Continental Shoemakers.
 - B) Garfinkel's Delicatessen.
 - C) Paradise Dance Hall.
 - D) Rubicam's Business College.
 - E) St. Louis's D.A.R. Museum.
-
37. In George Eliot's *Silas Marner*, the weaver, who has found his money stolen, first accuses
- A) Dunstan Cass.
 - B) William Dane.
 - C) Bob Lundy.
 - D) Jem Rodney.
 - E) Aaron Winthrop.
38. Dunstan threatens to blackmail Godfrey concerning Godfrey's
- A) drinking while hunting.
 - B) desire to marry Nancy.
 - C) marriage to Molly.
 - D) purchase of a horse.
 - E) purchasing opium.
39. "There's my grandfather had his stables full o' horses, and kept a good house too, and in worse times by what I can make out; and so might I, if I hadn't four good-for-nothing fellows to hang on me like horse leeches." The four the Squire is referring to are
- A) Aaron, Jem, William, and another.
 - B) the apothecary, farrier, rector, and wheelwright.
 - C) Ben, Bryce, Solomon, and another.
 - D) Bob, Dunstan, Godfrey, and another.
 - E) Misters Lundy, Osgood, Snell, and Tookey.
40. "But then, when I come to think on it, meanin' goes but a little way i' most things, for you may mean to stick things together and your glue may be bad, and then where are you? And so I says to mysen, 'It isn't the meanin',' it's the glue" constitutes a
- A) hyperbole.
 - B) litotes.
 - C) metaphor.
 - D) paradox.
 - E) tautology.

41. "The heap of gold seemed to glow and get larger beneath his agitated gaze. He leaned forward at last, and stretched forth his hand [. . .]," at which point Silas's fingers encounter
- A) a burning log.
 - B) gold coins.
 - C) leathern bags.
 - D) the missing key to his front door.
 - E) soft warm curls.
42. Arguing with some purpose that Eppie is "a child suitable for them to adopt" is
- A) Bob Cass.
 - B) Godfrey Cass.
 - C) Priscilla Lammeter.
 - D) Bob Lundy.
 - E) Dolly Winthrop.
43. The turn that is remembered in the third stanza of Yeats's *The Wild Swans at Coole*, "All's changed since I, [. . .] / The first time on this shore, / [. . .] / Trod with a lighter tread," points to a change in the
- A) seasons.
 - B) sound of the swans' wingbeats.
 - C) speaker's age.
 - D) stillness of the water.
 - E) twilight's last gleaming.
44. Coole, Coole House, and Coole Park are associated with
- A) Iseult Gonne.
 - B) Maud Gonne.
 - C) Lady Gregory.
 - D) Georgiana Hyde-Lees.
 - E) Crazy Jane.

**Items 43-50 refer to William Butler Yeats's
The Wild Swans at Coole**

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky; 4
Upon the brimming water among the stones
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count; 8
I saw, before I had well finished,
All suddenly mount
And scatter wheeling in great broken rings
Upon their clamorous wings. 12

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight,
The first time on this shore, 16
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold 20
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still. 24

But now they drift on the still water,
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool 28
Delight men's eyes when I awake some day
To find they have flown away?

45. The imagery dominating Yeats's *The Wild Swans at Coole* and especially the poem's first and last stanzas is
- A) auditory imagery.
 - B) gustatory imagery.
 - C) olfactory imagery.
 - D) tactile imagery.
 - E) visual imagery.
46. The repetition characterizing lines 17 and 23 is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) sigmatism.
47. Among the poem's thematic concerns, one that is expressed in the final couplet, is (the)
- A) beauty of nature, even asymmetrical nature.
 - B) delightfulness of encountering swans.
 - C) flight as an expression of wanderlust.
 - D) human powerlessness against the transitional.
 - E) seasonal colors as the core of natural beauty.
48. The lack of a conjunction to accommodate the metrical pattern of line 26 is an occurrence of
- A) asyndeton.
 - B) chiasmus.
 - C) metalepsis.
 - D) pleonasm.
 - E) polysyndeton.

49. The tone of Yeats's "The Wild Swans at Coole" is
- apologetic.
 - dispassionate.
 - incredulous.
 - melancholic.
 - whimsical.
50. Line 27's "Among what rushes will they build[?]" reinforces the symbolism associated with waterfowl, in this case the swans, that serves to stand in sharp contrast with the speaker's
- autumnal awareness.
 - intuitiveness.
 - loneliness.
 - mysterious spirit.
 - poetic spirit.
51. The third couplet's effectiveness depends on a
- barbarism.
 - conceit.
 - hyperbole.
 - kenning.
 - simile.
52. With the primary stress/accent of the ending word of line eleven being on the second syllable, the end rhyme of the poem's final couplet is easily recognized as
- broken.
 - feminine.
 - heteromorous.
 - leonine.
 - masculine.

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

Items 51-58 refer to Anne Bradstreet's

To My Dear and Loving Husband

If ever two were one, then surely we.
 If ever man were loved by wife, then thee.
 If ever wife was happy in a man,
 Compare with me, ye women, if you can. 4
 I prize thy love more than whole mines of gold,
 Or all the riches that the East doth hold.
 My love is such that rivers cannot quench,
 Nor ought but love from thee give recompense. 8
 Thy love is such I can no way repay;
 The heavens reward thee manifold, I pray.
 Then while we live, in love let's so persevere,
 That when we live no more, we may live ever. 12

51. The foundational metrical pattern of Anne Bradstreet's "To My Dear and Loving Husband" is
- anapestic tetrameter.
 - anapestic trimeter.
 - iambic pentameter.
 - iambic tetrameter.
 - trochaic pentameter.
52. The repetition in the poem's first three lines is
- anadiplosis.
 - anaphora.
 - parataxis.
 - pleonasm.
 - symploce.
53. The species of couplet that all but the first couplet represent is the
- closed couplet.
 - heroic couplet.
 - open couplet.
 - short couplet.
 - split couplet.
54. The end rhyme of lines 7 and 8 is an example of
- compound rhyme.
 - heteromorous rhyme.
 - leonine rhyme.
 - masculine rhyme.
 - pararhyme.
55. The assigning of value ("I prize") and the "mines of gold" (line 5) and "all the riches that the East doth hold" (line 6) serve together as vehicles of comparison and also as the poem's
- controlling image.
 - dead metaphor.
 - diminishing metaphor.
 - epic simile.
 - metaphysical conceit.
56. The last line of Bradstreet's poem turns on a(n)
- allusion.
 - antithesis.
 - litotes.
 - oxymoron.
 - paradox.

Items 59-62 refer to William Shakespeare's

[My glass shall not persuade me I am old]

My glass shall not persuade me I am old
 So long as youth and thou are of one date;
 But when in thee time's furrows I behold,
 Then look I death my days should expiate. 4
 For all that beauty that doth cover thee
 Is but the seemly raiment* of my heart,
 Which in thy breast doth live, as thine in me;
 How can I then be elder than thou art? 8
 O therefore, love, be of thyself so wary
 As I, not for myself, but for thee will,
 Bearing thy heart, which I will keep so chary*
 As tender nurse her babe from faring ill. 12
 Presume not on thy heart when mine is slain:
 Thou gav'st me thine not to give back again.

* clothing
 * carefully

59. Shakespeare's speaker's fanciful notion that he and the other to whom the poem is addressed have exchanged hearts (lines 13-14) constitutes a
- A) conceit.
 - B) dead metaphor.
 - C) euphemism.
 - D) kenning.
 - E) simile.
60. A strong example of reification highlights
- A) line 2.
 - B) line 3.
 - C) line 5.
 - D) line 9.
 - E) line 11.
61. In order to accommodate the poem's metrical pattern, line 4 relies on
- A) enjambment.
 - B) inversion.
 - C) litotes.
 - D) metathesis.
 - E) parenthesis.
62. Death will expiate, bring to an end, the speaker's days when the
- A) furrows are plowed.
 - B) mirror cracks.
 - C) nurse has taken care of her babe.
 - D) object of his love grows old.
 - E) seemly raiment covers his heart.

Items 63-65 refer to Steve Kowitz's

The Grammar Lesson

A noun's a thing. A verb's the thing it does.
 An adjective is what describes the noun.
 In "The can of beets is filled with purple fuzz" 3
of and *with* are prepositions. *The's*
 an article, a *can's* a noun,
 a noun's a thing. A verb's the thing it does. 6
 A *can can* roll—or not. What isn't was
 or might be, *might* meaning not yet known.
 "Our can of beets *is* filled with purple fuzz" 9
 is present tense. While words like *our* and *us*
 are pronouns—i.e. *it* is moldy, *they* are icky brown.
 A noun's a thing; a verb's the thing it does. 12
Is is a helping verb. It helps because
filled isn't a full verb. *Can's* what *our* owns
 in "Our can of beets is filled with purple fuzz." 15
 See? There's almost nothing to it. Just
 memorize these rules . . . or write them down!
 A noun's a thing, a verb's the thing it does. 18
 The can of beets is filled with purple fuzz.

63. The kind of repetition in which different senses of a word appear together, as found in line 7 and line 13, of Steve Kowitz's "The Grammar Lesson" is called (a/n)
- A) anaphora.
 - B) oxymoron.
 - C) plocce.
 - D) repetend.
 - E) tautology.
64. The repetition in close proximity of words that have the same roots, as found in line 14, is called
- A) anaphora.
 - B) metathesis.
 - C) paradox.
 - D) polyptoton.
 - E) tautology.
65. The closed poetic form of Kowitz's "The Grammar Lesson" is the
- A) rondeau.
 - B) rondel.
 - C) roundel.
 - D) *terza rima*.
 - E) villanelle.

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 both Emily Dickinson's "definition" of poetry and Ronald Wallace's "Miss Goff," and offer commentary on Wallace's take on the power of poetry.

If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry.
If I feel physically as if the top of my head were taken off, I know that is poetry. —**Emily Dickinson**

Miss Goff*

When Zack Pulanski brought the plastic vomit
and slid it slickly to the vinyl floor
and raised his hand, and her tired eyes fell on it
with horror, the heartless classroom lost in laughter 4
as the custodian slyly tossed his sawdust on it
and pushed it, grinning, through the door,
she reached into her ancient corner closet
and found some Emily Dickinson mimeos* there 8 **old technology photocopies**

which she passed out. And then, herself
passed out on the cold circumference of her desk.
And everybody went their merry ways
but me, who, chancing on one unexpected phrase 12
after another, sat transfixed until dusk.
Me and Miss Goff, the top of our heads taken off.

* **blockhead; simpleton**

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**UIL Literary Criticism
Region • 2024**

line arrows up →

1.	A	475
2.	E	608
3.	A	196
4.	C	300
5.	D	445
6.	C	192
7.	B	198
8.	E	603
9.	D	402
10.	C	393
11.	E	440
12.	B	213
13.	D	135
14.	B	601
15.	E	590
16.	C	227
17.	B	556
18.	A	6
19.	A	1
20.	A	8
21.	D	94
22.	A	211
23.	D	605
24.	C	425
25.	B	337
26.	D	511; 630
27.	B	129
28.	E	388
29.	A	
30.	B	132

31.	C	
32.	E	
33.	D	
34.	A	
35.	E	5; 38
36.	E	
37.	D	54
38.	C	24
39.	D	71
40.	C	49; 294
41.	E	112
42.	B	159
43.	C	
44.	C	
45.	E	
46.	A	13
47.	D	
48.	A	44
49.	D	
50.	C	
51.	C	
52.	B	24
53.	E	445
54.	B	196
55.	A	93
56.	B	232
57.	A	108
58.	E	349
59.	A	104
60.	B	405
61.	B	257
62.	D	
63.	C	420
64.	D	428
65.	E	576

9 FOLD

62 along the **three**
longitudinal
372 lines for ease
77 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;
44 mark the answer **NUMERAL**.

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 Emily Dickinson's definition of poetry and Ronald Wallace's "Miss Goff"

Literary concepts that **MIGHT** be used by the contestant in offering commentary on Ronald Wallace's take on the power of poetry include

- alliteration,
- enjambment,
- imagery,
- parody,
- persona/speaker,
- plote,
- pun,
- redende name*,
- rhyme scheme,
- slant rhyme,
- sonnet,
- tone, and
- volta.

The contestant's essay, no matter its approach in addressing the prompt, should be characterized by strong thesis support. The speaker in Wallace's "Miss Goff" will be received differently by different contestants; however, each contestant's analysis should include a focus on the speaker's tone, a tone that suggests that the speaker is above both the other students and the teacher, whose name (as footnoted), no matter its "authenticity" in this fictive or autobiographical recounting, does serve to alert the speaker's audience to the speaker's professed understanding of Emily Dickinson's definition of poetry—unlike the others in the classroom—or, alternatively, to the speaker's implying that they are the only one capable of having insight on a par with Dickinson.

Something might be made of the speaker's rendering the experience in sonnet form, which might be—considering the literary world's seemingly universal approbation of the form—the speaker's self-congratulatory trumping of Dickinson, whose choice of poetic form is often considered simplistic.

The contestant might address the shift from horror to the comedic to the elevated heights of recognition, as well as the juxtaposing of imagery offered in both lines 9-10 ("[papers] which she passed out. And then, herself / passed out") and line 14 ("Me and Miss Goff, the top of our heads taken off").