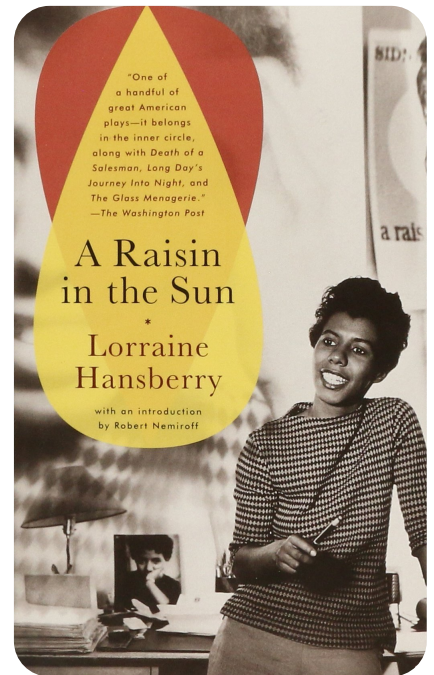
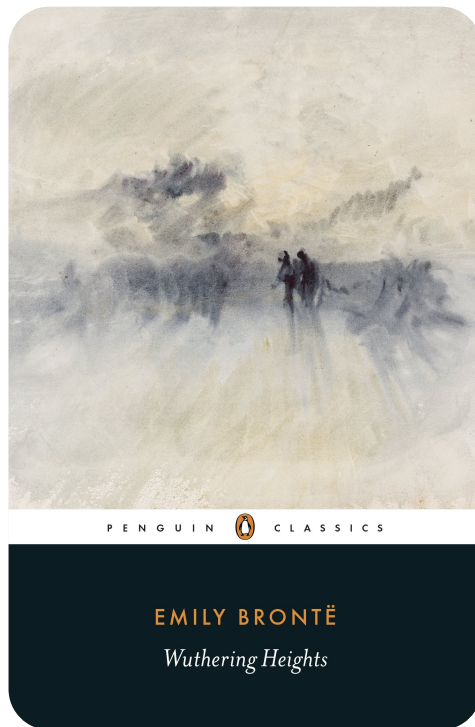
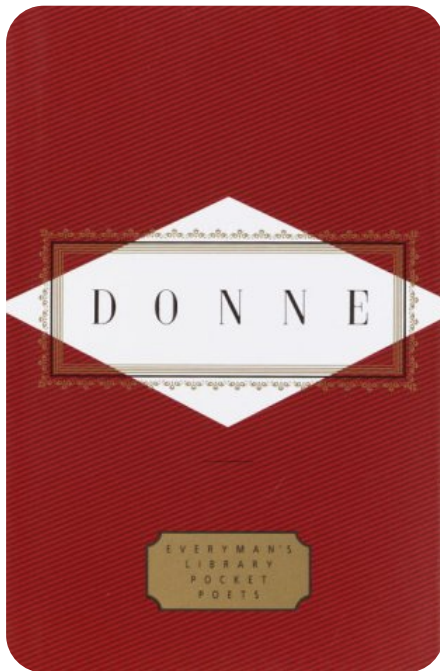




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational A • 2018



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University Interscholastic League
Literary Criticism Contest • Invitational A • 2018

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The relationship between words in which the final consonants in the stressed syllables agree but the vowel sounds that precede them differ is known as
 - A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) resonance.
 - E) sigmatism.
2. The Germanic dialect that was spoken in the British Isles between the invasion of the Angles, Saxons, and Jutes during the fifth century and the Norman Conquest in the eleventh century is
 - A) Danish.
 - B) Dutch.
 - C) Frisian.
 - D) Norse.
 - E) Old English.
3. A work or manner that blends a censorious attitude with humor and wit for improving human institutions or humanity is
 - A) didacticism.
 - B) jeremiad.
 - C) satire.
 - D) tragedy.
 - E) travesty.
4. The British novelist and playwright, author of *The Lord of the Flies* and the recipient of the 1983 Nobel Prize for Literature is
 - A) William Golding.
 - B) Rudyard Kipling.
 - C) Harold Pinter.
 - D) Bertrand A. W. Russell.
 - E) George Bernard Shaw.
5. A central idea that in nonfiction prose is recognized as the general topic and in fiction, poetry, and drama is considered the abstract concept made concrete through representation is (the)
 - A) climax.
 - B) *in medias res*.
 - C) motif.
 - D) theme.
 - E) thesis.
6. The period of American literature in which Benjamin Franklin, Anne Bradstreet, and Jonathan Edwards flourished as authors is called the
 - A) Colonial Period.
 - B) Postmodern Period.
 - C) Realistic Period.
 - D) Revolutionary and Early National Period.
 - E) Romantic Period.
7. **Not** to have been found reading a hot-off-the-first-printing-press-in-England copy of Geoffrey Chaucer's *Canterbury Tales* or Thomas Malory's *Le Morte Darthur* was
 - A) William Caxton.
 - B) Geoffrey Chaucer.
 - C) Henry VII.
 - D) John Milton.
 - E) Richard III.
8. The literary trope that can be used to heighten effect, including humorous effect, through exaggeration is
 - A) animism.
 - B) gigantism.
 - C) hyperbole.
 - D) litotes.
 - E) understatement.
9. The author of *Light in August*, *The Sound and the Fury*, *The Unvanquished*, *As I Lay Dying*, and *Absalom, Absalom!* is
 - A) John Cheever.
 - B) William Faulkner.
 - C) Larry McMurtry.
 - D) John Steinbeck.
 - E) John Updike.
10. A narrative or tradition handed down from the past that is characterized by having something of the historical truth and relatively little of the supernatural is called (a/an)
 - A) anecdote.
 - B) folklore.
 - C) legend.
 - D) myth.
 - E) parable.

11. The closed-poem form that is made up of four-line stanzas rhyming *abab*, a form is characterized by the second and fourth lines of one stanza reappearing as the first and third lines of the following stanza, is the
- cinquain.
 - pantoum.
 - rondeau.
 - terza rima*.
 - villanelle.
12. **Not** among the articulatory-acoustic-auditory elements of lyric poetry known as melopoeia is
- alliteration.
 - annotation.
 - assonance.
 - consonance.
 - rhyme.
13. The common English verse triple-syllable foot consisting of one accented syllable followed by two unaccented syllables is the
- anapest.
 - antibacchius.
 - dactyl.
 - iamb.
 - pyrrhic.
14. A chronicle, usually autobiographical, presenting the life story of a rascal of low degree engaged in menial tasks and making his living more through his wit than his industry, and tending to be episodic and structureless, is known as a(n)
- epistolary novel.
 - novel of character.
 - novel of manners.
 - novel of the soil.
 - picaresque novel.
15. The nineteenth-century British author of novels of manners including *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Northanger Abbey*, *Persuasion*, and *Emma* is
- Jane Austen.
 - Charlotte Brontë.
 - Emily Brontë.
 - Elizabeth Barrett Browning.
 - George Eliot.
16. A novel in which actual persons are presented under the guise of fiction, such as W. Somerset Maugham's *Cakes and Ale* and Robert Penn Warren's *All the King's Men*, is known as a(n)
- Bildungsroman*.
 - Entwicklungsroman*.
 - Künstlerroman*.
 - roman à clef*.
 - roman à thèse*.
17. A sustained and formal poem setting forth meditations on death or another solemn theme is a(n)
- aubade.
 - chantey.
 - elegy.
 - encomium.
 - eulogy.
18. A name for the seventeenth-century metaphysical poets who revolted against the conventions of Elizabethan love poetry is
- School of Donne.
 - School of Night.
 - School of Spenser.
 - Spasmodics.
 - Tribe of Ben.
19. The 1961 Poet Laureate of New Hampshire, 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
- Conrad Aiken.
 - W. H. Auden.
 - Stephen Vincent Benét.
 - Robert Frost.
 - Robert Penn Warren.
20. The recipient of the 1983 Pulitzer Prize for Fiction for her novel *The Color Purple* whose germane 2013 comments regarding the Occupy Movement reflect her hope for the future is
- Geraldine Brooks.
 - Alison Lurie.
 - Toni Morrison.
 - Carol Shields.
 - Alice Walker.

21. The term that denotes a fanciful notion usually expressed through an elaborate analogy pointing to a striking parallel between two ostensibly dissimilar things is
- A) apologue.
 - B) conceit.
 - C) euphemism.
 - D) kenning.
 - E) simile.
22. The Japanese filmic cartoon genre characterized by extreme stylization and asymmetrical design is
- A) anime.
 - B) haiku.
 - C) kabuki.
 - D) manga.
 - E) senryu.
23. The term that, from the very late nineteenth through the twenty-first century, denotes the various newspapers and magazines specializing in scandal and sensation is
- A) affective fallacy.
 - B) intentional fallacy.
 - C) metafiction.
 - D) pathetic fallacy.
 - E) yellow journalism.
24. Literature, usually prose fiction, entirely or partly written as letters is known as
- A) abecedarian.
 - B) epistolary.
 - C) formulaic.
 - D) grammatology.
 - E) manga.
25. The term applied to women of pronounced intellectual interests and finding popularity after 1750 as a result of its application to a London group of women of literary and intellectual tastes who held intellectual assemblies or conversations with literary and ingenious men is
- A) Apocalypics.
 - B) Bluestockings.
 - C) Lost Generation.
 - D) Parnassians.
 - E) P. E. N.
26. The nineteenth-century American author of *Omoo*, *Typee*, *Mardi*, *Redburn: His First Voyage*, *White-Jacket; or, The World in a Man-of-War*, and "Bartleby, the Scrivener" is
- A) Herman Melville.
 - B) Edgar Allan Poe.
 - C) Henry David Thoreau.
 - D) Mark Twain.
 - E) Walt Whitman.
27. **Not** among terms originally or exclusively used in the film industry is
- A) cross-cutting.
 - B) deep focus.
 - C) rough cut.
 - D) sound-over.
 - E) unities.
28. The American novelist and playwright whose play *Alison's House*, inspired by Emily Dickinson's life, earned her the 1931 Pulitzer Prize for Drama is
- A) Zoë Akins.
 - B) Ketti Frings.
 - C) Zona Gale.
 - D) Susan Glaspell.
 - E) Beth Henley.
29. A character who changes little if at all is known as a
- A) dynamic character.
 - B) flat character.
 - C) round character.
 - D) static character.
 - E) stock character.
30. The logical turn in thought—from question to answer, problem to solution—that occurs at the beginning of the sestet in the Italian sonnet and sometimes, but not always, between the twelfth and thirteenth lines of the Shakespearean sonnet, is called (the)
- A) climax.
 - B) modulation.
 - C) mythopoeia.
 - D) peripeteia.
 - E) volta.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Lorraine Hansberry's *A Raisin in the Sun*.

Items 37-42 are associated with Emily Brontë's *Wuthering Heights*.

Items 43-50 are associated with John Donne's poetry (selected).

31. In Hansberry's *A Raisin in the Sun*, Walter's accusatory defense of Charlie Atkins, "And now he's grossing a hundred thousand a year," follows an unflattering declaration, "Willy Harris is a good-for-nothing loudmouth," delivered by
- A) Isaiah Johnson.
 - B) Karl Lindner.
 - C) Kay Miniver.
 - D) Lena Younger.
 - E) Ruth Younger.
32. Ruth reproaches Mama, saying, "No—he don't half try at all 'cause he knows you going to come along behind him and fix everything"; the antecedent of *he* and *him* is
- A) Bobo.
 - B) George.
 - C) Travis.
 - D) Walter.
 - E) Willie.
33. With nominal reference to the colorful robes of a Nigerian woman, Joseph Asagai comments, "You wear it well . . . very well . . . mutilated hair and all." His pointed compliment is delivered to
- A) Beneatha.
 - B) Lena.
 - C) Mama.
 - D) Mrs. Johnson.
 - E) Ruth.
34. George's valedictory benediction, "Good night, Prometheus," constitutes a
- A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.
35. Clybourne Park is a(n)
- A) intercity playground.
 - B) municipal park.
 - C) neighborhood.
 - D) parking garage.
 - E) state park.
36. The poignant observation-by-way-of-question, directed at Beneatha, "Then isn't there something wrong in a house—in a world—where all dreams, good or bad, must depend on the death of a man" is made by
- A) Joseph Asagai.
 - B) Karl Lindner.
 - C) George Murchison.
 - D) Travis Younger.
 - E) Walter Younger.
-
37. In Brontë's *Wuthering Heights* Lockwood's declaration after visiting the Heights for the second time, "I resolved to be cautious how I ventured under those rafters a third time," turns on (a/an)
- A) simile.
 - B) synecdoche.
 - C) transferred epithet.
 - D) understatement.
 - E) zeugma.
38. The two fugitives who remain absent from *Wuthering Heights*, Thrushcross Grange, and environs for two months while Edgar tends to Catherine are
- A) Cathy and Linton.
 - B) Edgar and Catherine.
 - C) Frances and Hindley.
 - D) Isabella and Heathcliff.
 - E) Nelly and Joseph.
39. The fowling-piece out of which Nelly takes the shot is
- A) Earnshaw's gun for hunting.
 - B) Edgar's football.
 - C) Heathcliff's falconry hood.
 - D) Joseph's hollowed-out Bible.
 - E) Lockwood's guide to moorland birds.
40. Heathcliff is a name originally conferred on
- A) one of Joseph's mongrel dogs.
 - B) one of Mr. Earnshaw's own children, now dead.
 - C) one of Nelly's older brothers, now dead.
 - D) the captain of a ship in Liverpool harbor.
 - E) the ship that brought Heathcliff to England.

41. Opening her remarks with "[T]ell him how disgraceful this conduct is," Catherine follows with "[D]on't degrade yourself into an abject reptile," words that are directed at
- A) Edgar.
 - B) Heathcliff.
 - C) Linton.
 - D) Lockwood.
 - E) Zillah.
42. The village from which Dr. Kenneth hails is
- A) Gimmerton.
 - B) Haworth.
 - C) Liverpool.
 - D) Penistone Crags.
 - E) Yorkshire.
43. In John Donne's "Love's Deity" line 10's metaphorical imagery "even flame" speaks to the equality of two lovers' love for each other, which is echoed in
- A) line 6's "vice-nature."
 - B) line 12's "correspondencie."
 - C) line 18's "purluwe of the God of Love."
 - D) line 19's "Tyrannie."
 - E) line 22's "Rebell and Atheist too."
44. The rhyme scheme of "Love's Deity" is
- A) ababccc.
 - B) abbaccc.
 - C) baabccc.
 - D) babaccc.
 - E) bbaaccc.

Items 43-47 refer to John Donne's

Love's Deity

I long to talke with some old lovers ghost,
 Who dyed before the god of Love was borne.
 I cannot thinke that hee, who then lov'd most,
 Sunke so low, as to love one which did scorne.
 But since this god produc'd a destinie,
 And that vice-nature, custome, lets it be,
 I must love her, that loves not mee. 7

Sure, they which made him god, meant not so much:
 Nor he, in his young godhead practis'd it.
 But when an even flame two hearts did touch,
 His office was indulgently to fit
 Actives to passives. Correspondencie
 Only his subject was; It cannot bee
 Love, till I love her, that loves mee. 14

But every moderne god will now extend
 His vast prerogative, as far as Jove.
 To rage, to lust, to write to, to commend,
 All is the purluwe of the God of Love.
 Oh were wee wak'ned by this Tyrannie
 To ungod this child againe, it could not bee
 I should love her, who loves not mee. 21

Rebell and Atheist too, why murmure I,
 As though I felt the worst that love could doe?
 Love might make mee leave loving, or might trie
 A deeper plague, to make her love mee too;
 Which, since she loves before, I'am loth to see.
 Falsehood is worse than hate; and that must bee
 If shee whom I love, should love mee. 28

45. Donne's poem is characterized by the metric speech rhythm
- A) anapestic pentameter.
 - B) dactylic pentameter.
 - C) dactylic tetrameter.
 - D) iambic pentameter.
 - E) iambic tetrameter.
46. The subject, the focus, of Donne's "Love's Deity" is
- A) Greek mythology.
 - B) metaphysical love.
 - C) requited love.
 - D) unrequited love.
 - E) vice-nature, custome.
47. The tone of the poem, especially as found in the final stanza, is driven by the speaker's
- A) eagerness to meet the God of Love.
 - B) fear of the God of Love.
 - C) hope to win his lover's heart.
 - D) longing for his lover's ghost.
 - E) resignation in the face of something worse.

Items 48-50 refer to John Donne's

Holy Sonnet 10

Death be not proud, though some have called thee
 Mighty and dreadful, for, thou art not soe,
 For, those, whom thou think'st, thou dost overthrow
 Die not, poore death, nor yet canst thou kill mee; 4
 From rest and sleepe, which but thy pictures bee,
 Much pleasure, then from thee, much more must flow,
 And soonest our best men with thee doe goe,
 Rest of their bones, and soules deliverie 8
 Thou art slave to Fate, Chance, kings, and desperate
 men,
 And dost with poyson, warre, and sicknesse dwell,
 And poppie, or charmes can make us sleepe as well,
 And better then thy stroake; why swell'st thou then?
 One short sleepe past, wee wake eternally, 13
 And death shall be no more; death, thou shalt die.

48. The speaker in John Donne's sonnet "[Death be not proud, though some have called thee]" addresses death, from whom he expects no answer; the speaker's approach constitutes
- A) apostrophe.
 - B) aside.
 - C) personification.
 - D) prosopopoeia.
 - E) reification.
49. The repetition of the same words at the beginning of successive lines of poetry, as found in lines 10-12, is known as
- A) anadiplosis.
 - B) anaphora.
 - C) epanalepsis.
 - D) pleonasm.
 - E) symploce.
50. The sonnet form that Donne's "[Death be not proud, though some have called thee]" comes closest to exemplifying is the
- A) Anglo-Norman sonnet.
 - B) curial sonnet.
 - C) Petrarchan sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-55 refer to Emily Brontë's

[The night is darkening round me]

The night is darkening round me,
 The wild winds coldly blow;
 But a tyrant spell has bound me,
 And I cannot, cannot go. 4

The giant trees are bending
 Their bare boughs weighed with snow;
 The storm is fast descending,
 And yet I cannot go. 8

Clouds beyond clouds above me,
 Wastes beyond wastes below;
 But nothing drear can move me;
 I will not, cannot go. 12

51. Emily Brontë's awareness of the unrelentingly bleakness of the surroundings focuses, in line 10, on the "[w]astes beyond wastes below," which is/are
- A) arboreal detritus.
 - B) flood debris.
 - C) flotsam and jetsam.
 - D) forsaken moors.
 - E) septic lines.
52. Imbedded in the persona's description of the storm, especially in the first stanza, are three types of imagery:
- A) auditory, gustatory, and visual.
 - B) auditory, olfactory, and visual.
 - C) gustatory, olfactory, and tactile.
 - D) visual, olfactory, and auditory.
 - E) visual, tactile, and auditory.
53. The first stanza of Emily Brontë's "[The night is darkening round me]" models the stanzaic form known as (the)
- A) ballad stanza.
 - B) heroic stanza.
 - C) hymnal stanza.
 - D) long measure.
 - E) poulter's measure.

54. Lines 5 and 9 of Brontë's poem are characterized by the rhyming of unstressed syllables, known as
- A) compound rhyme.
 - B) feminine rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) near rhyme.
55. Lines 6 and 7 of Brontë's poem are characterized by the marked use of sibilant sounds, known as
- A) assonance.
 - B) consonance.
 - C) dissonance.
 - D) resonance.
 - E) sigmatism.
56. The figure of speech upon which the first part of Olds's "Earliest Memory" depends is (the)
- A) conceit.
 - B) kenning.
 - C) metaphor.
 - D) simile.
 - E) synecdoche.
57. Ultimately, the speaker in Olds's open-form poem is a(n)
- A) avatar.
 - B) babysitter.
 - C) ghost.
 - D) prisoner.
 - E) toddler.

Items 56-60 refer to Sharon Olds's

Earliest Memory

Light—not bright, but deep. No beams,
 light like heat, enclosed, a roomful
 like a mouthful of light. And bars, upright, that
 interrupt the light, stripe it 4
 evenly: light, bar,
 light solid as pond water,
 bar a bluish shadow, another 8
 amber band of light, someone
 moving across it. Into the narrow
 door of the bar and out again,
 through the perfect intervals of
 light, dark, light, the figure 12
 ranges slowly, freely. The bars
 do not waver—vertical, still, they
 hold. The light does not dilute, it is
 full, steady, within it the person 16
 moves, large and calm, back and
 forth, back and forth, and at times,
 behind and above her, for a moment, the white
 angle of the wall and ceiling 20
 bent like a wing, border of the sweet
 box of the room where she swam in light,
 delicately striped, where I lay, whole, and watched.

58. Line 6's "solid as pond water," line 15's "does not dilute," and line 23's "she swam in light" establish the poem's
- A) aesthetic distance.
 - B) controlling image.
 - C) dead metaphor.
 - D) epic simile.
 - E) pleonasm.
59. The type of imagery upon which the speaker's memory is based is
- A) auditory.
 - B) gustatory.
 - C) olfactory.
 - D) tactile.
 - E) visual.
60. Lines 1, 3, and 15 of Olds's poem exhibit the concurrent response of two of the senses to the stimulation of one, which is called
- A) amphigory.
 - B) chiaroscuro.
 - C) sfumato.
 - D) synæsthesia.
 - E) synecdoche.

Items 61-65 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?

61. The melopoeic device that informs Lucille Clifton's "The Lost Women," especially lines 2, 3, 5, and 9, is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) onomatopoeia.
62. 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.
63. The convention that the poet has modified a bit in having her speaker ask about the "sweating women whom i would have joined" (line 5) is the formula
- A) *carpe diem*.
 - B) *in medias res*.
 - C) *in memento mori*.
 - D) *ubi sunt*.
 - E) *verbum infans*.
64. The use of words peculiar to a given language that cannot be translated literally, exemplified by line 6's "chew the fat," is known as (a/an)
- A) colloquialism.
 - B) idiolect.
 - C) idiom.
 - D) patter.
 - 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 prompt 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 John Donne's "[This is my play's last scene; here heavens appoint]," and offer a discussion of the support that the poem's controlling metaphors offer the sonnet's focus on the transition from life to death.

[This is my play's last scene; here heavens appoint]

This is my play's last scene; here heavens appoint
My pilgrimage's last mile; and my race,
Idly, yet quickly run, hath this last pace,
My span's last inch, my minute's latest point; 4
And gluttonous death will instantly unjoint
My body and my soul, and I shall sleep a space;
But my'ever-waking part shall see that face
Whose fear already shakes my every joint. 8
Then, as my soul to'heaven, her first seat, takes flight,
And earth-born body in the earth shall dwell,
So fall my sins, that all may have their right,
To where they're bred, and would press me, to hell. 12
Impute* me righteous, thus purg'd of evil,
For thus I leave the world, the flesh, the devil.

* to ascribe a quality to

John Donne

**UIL Literary Criticism
Invitational A • 2018**

line arrows up →

1.	C	107
2.	E	335
3.	C	427
4.	A	600
5.	D	476
6.	A	96
7.	D	537
8.	C	242
9.	B	578
10.	C	269
11.	B	349
12.	B	29
13.	C	129
14.	E	362
15.	A	549
16.	D	418
17.	C	167
18.	A	432
19.	D	604
20.	E	603
21.	B	104
22.	A	29
23.	E	508
24.	B	179
25.	B	62
26.	A	560
27.	E	490
28.	D	607
29.	D	455
30.	E	498

KEY

31.	E	1.1; 32
32.	C	1.1; 40
33.	A	1.2; 61
34.	B	2.1;86
35.	C	2.3;114
36.	A	3; 135
37.	B	14; 470
38.	D	134
39.	A	73
40.	B	38
41.	C	267
42.	A	129
43.	B	
44.	A	
45.	D	
46.	D	
47.	E	
48.	A	37
49.	B	24
50.	C	361; 260
51.	D	
52.	E	
53.	C	241; 101
54.	B	196
55.	E	
56.	D	445
57.	E	
58.	B	108
59.	E	246
60.	D	469
61.	A	13
62.	E	412
63.	D	489
64.	C	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*,

the Vintage-Random *Raisin in the Sun*,

the Penguin *Wuthering Heights*,

and to Everyman's Donne 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 John Donne's "[This is my play's last scene; here heavens appoint]"

Literary concepts that MIGHT be used in a discussion of the controlling images' (metaphors') support of the speaker's focus in Donne's "[This is my play's last scene; here heavens appoint]" on the transition from life to death include

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| alliteration, | meter, |
| analogy, | octave, |
| apostrophe, | personification, |
| asyndeton, | Petrarchan sonnet, |
| connotation, | quatrain, |
| couplet, | rhyme, |
| denotation, | rhythm, |
| elision (syncope), | sestet, |
| iambic pentameter, | sigmatism, |
| imagery, | speaker, |
| inversion, | spondee, |
| liminality, | synecdoche, and |
| metaphor, | volta. |

The young scholar should focus on the poem's controlling images, specifically the metaphors that are introduced in the sonnet's octave—the speaker's use of a play, a pilgrimage, a race, and the synecdochic units, span and minute, should be addressed, though the lit critter might choose to develop his or her discussion along the lines of only two of the three controlling images rather than giving equal but short shrift to all three.

The strong response will note the differences between or among the two or three metaphors discussed, perhaps recognizing the secular nature of a play in contrast to the spiritual nature of a pilgrimage.

While the poem's imagery is not confined to the controlling metaphors, the essay response should focus on the metaphors—life as a play, life as a pilgrimage, and life as a race—as introduced in the sonnet's octave.