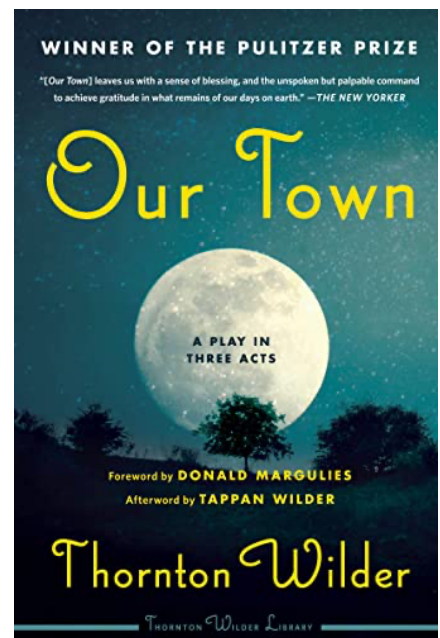
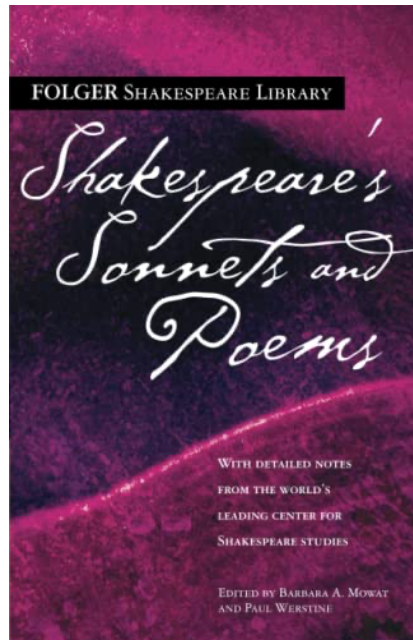
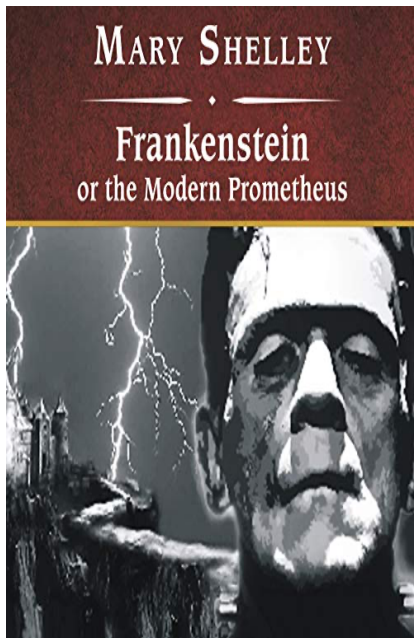




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

State • 2023



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University Interscholastic League
Literary Criticism Contest • State • 2023

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. Written expression, found in some ancient inscriptions, running alternatively from left to right and on the next line from right to left is known as
 - A) allelograph.
 - B) boustrophedon.
 - C) palindrome.
 - D) rhopalic progression.
 - E) run-on line.
2. The authors Paul Laurence Dunbar, Gwendolyn Brooks, Langston Hughes, Toni Morrison, Ralph Ellison, and Alice Walker represent the body of
 - A) African-American literature.
 - B) Irish literature.
 - C) Jewish-American literature.
 - D) Scottish literature.
 - E) Welsh literature.
3. The financial support that until well into the nineteenth century provided authors and other artists who could not make a living on their writing or art alone the wherewithal to continue to create is called
 - A) acknowledgements.
 - B) collaboration.
 - C) decadence.
 - D) inscription.
 - E) patronage.
4. A figure of speech in which an utterance says the opposite of what is meant—specifically an ironic statement that affirms by contraries—is known as (a)
 - A) chiasmus.
 - B) deictic.
 - C) enantiosis.
 - D) paradox.
 - E) transferred epithet.
5. The sixteenth-century English playwright and poet who gave us the dramatic works *Tamburlaine the Great*, *The Jew of Malta*, and *Doctor Faustus* is
 - A) Ben Jonson.
 - B) Thomas Kyd.
 - C) Christopher Marlowe.
 - D) Thomas Middleton.
 - E) William Shakespeare.
6. **Not** a poetic expression that fully exploits, somehow, the graphic, visual aspect of writing on the page is
 - A) altar verse.
 - B) *carmen figuratum*.
 - C) concrete poetry.
 - D) echo verse.
 - E) shaped verse.
7. In prosody, the term denoting one or more unaccented syllables at the beginning of a verse before the regular rhythm of the line makes its appearance is
 - A) anacrusis.
 - B) analecta.
 - C) catalexis.
 - D) homeoarchy.
 - E) syncopation.
8. The first English translation of Boethius' *Consolation of Philosophy*, the first history of the English people, the Venerable Bede's *Ecclesiastical History*, and poetry of an emphatically Christian nature, including Cædmon's "Song," represent the
 - A) Anglo-Norman Period.
 - B) Early Tudor Age.
 - C) Middle English Period.
 - D) Neoclassic Period.
 - E) Old English Period.
9. The Japanese-British recipient of the 2017 Nobel Prize for Literature who wrote the novels *The Remains of the Day* and *The Unconsoled* is
 - A) Kazuo Ishiguro.
 - B) Yasunari Kawabata.
 - C) Kenzaburo Oe.
 - D) Gao Xingjian.
 - E) Mo Yan.
10. A grammatically correct statement in which one word is placed in the same grammatical relationship with two words but in different senses is called
 - A) analepsis.
 - B) metonymy.
 - C) syllepsis.
 - D) synecdoche.
 - E) tautology.

11. One or more words repeated at intervals in a poem or a song, usually at the end of a stanza (between verses), is called a(n)
- A) anaphora.
 - B) ballad.
 - C) pantoum.
 - D) refrain.
 - E) stanza.
12. A pause or break in a line of verse, which in classical poetry usually occurs near the middle of a line and divides a metrical foot, but now can occur anywhere in a line of verse, is (the)
- A) cadence.
 - B) caesura.
 - C) chiasmus.
 - D) elision.
 - E) enjambment.
13. The Connecticut-born author of the acclaimed short story "Brokeback Mountain" and the novels *Accordion Crimes* and *The Shipping News*, which won both a National Book Award for Fiction and a Pulitzer Prize, is
- A) Louisa May Alcott.
 - B) Emily Dickinson.
 - C) Margaret Fuller.
 - D) E. Annie Proulx.
 - E) Harriet Beecher Stowe.
14. A species of novel, originating in the nineteenth century, in which aspects of a country's government or its public affairs are essential ingredients in the telling of a story is called a
- A) novel of character.
 - B) novel of manners.
 - C) picaresque novel.
 - D) political novel.
 - E) psychological novel.
15. An eighteenth-century philosophical movement that gave shape to the American Revolution and the two basic documents of the United States, the Declaration of Independence and the Constitution, is the
- A) Arts and Crafts Movement.
 - B) Commonwealth (or Puritan) Interregnum.
 - C) Enlightenment.
 - D) Great Awakening.
 - E) Renaissance.
16. **Not** one of the several grammatical constructions that involve the omission of either a letter or a syllable from a word is
- A) aphaeresis.
 - B) apocope.
 - C) elision.
 - D) metathesis.
 - E) syncope.
17. The period of American literature in which Benjamin Franklin, Anne Bradstreet, Edward Taylor, Olaudah Equiano, William Byrd, 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.
18. The philosophical doctrine whose principal exponents, William James and John Dewey, argue that value and truthiness of an ideology or proposition are determined through the test of the consequences of utility is
- A) nihilism.
 - B) pragmatism.
 - C) solecism.
 - D) stoicism.
 - E) vorticism.
19. The novelist, poet, and literary critic who is the recipient of the 1947 Pulitzer Prize for Fiction for his *roman à clef*, the twice adapted to the silver screen, *All the King's Men*, is
- A) John Hersey.
 - B) Norman Mailer.
 - C) Philip Roth.
 - D) John Updike.
 - E) Robert Penn Warren.
20. Writing having to do with any scattering of a population from a homeland to a more alien environment, originally referring to the dispersion of Jews among Gentiles and later to many other removals, especially those that were involuntary, is called
- A) diasporic literature.
 - B) dystopian literature.
 - C) epistolary literature.
 - D) nekuian literature.
 - E) utopian literature.

21. The common English verse triple-syllable foot consisting of one accented syllable followed by two unaccented syllables is the
- anapest.
 - antibacchius.
 - dactyl.
 - iamb.
 - pyrrhic.
22. Often compared to Elizabeth Bishop and Robert Frost, the Jewish-American novelist and poet who was United States Poet Laureate (1981-1982) and recipient of the 1973 Pulitzer Prize for Poetry for her *Up Country: Poems of New England* is
- Louise Glück.
 - Maxine Winokur Kumin.
 - Lisel Mueller.
 - Mary Oliver.
 - Anne Sexton.
23. Either a poem written as though to be sung by a group or a musical composition for unaccompanied male voices, usually a setting of a light or patriotic poem is called a
- ballad.
 - glee.
 - madrigal.
 - masque.
 - projection verse.
24. The Southern playwright and screenwriter who received the Pulitzer Prize for Drama in both 1948 and 1955 for his *A Streetcar Named Desire* and his *Cat on a Hot Tin Roof*, respectively, is
- Eugene O'Neill.
 - Horton Foote.
 - David Mamet.
 - Neil Simon.
 - Tennessee Williams.
25. The study of allegorical symbols, especially those found in the Christian Bible, in which much of the Hebrew Bible is read as a literary genre presenting the revelation that is to come in the New Testament is called
- calligraphy.
 - exegesis.
 - intertextuality.
 - transliteration.
 - typology.
26. The instructiveness in a literary work, one purpose of which is to give guidance, particularly in moral, ethical, or religious matters, is known as
- aestheticism.
 - catechism.
 - didacticism.
 - meliorism.
 - rationalism.
27. The Georgia-born American novelist, short story writer, poet, and social activist who is the first African-American woman recipient of a Pulitzer Prize for Literature and author of *The Color Purple*, as well as sixteen other works of fiction, is
- Margaret Atwood.
 - Geraldine Brooks.
 - Toni Morrison.
 - Katherine Anne Porter.
 - Alice Walker.
28. **Not** one of the nineteenth-century women novelists whose contribution to literature is judged important and influential enough to be included in the British literary canon is
- Jane Austen.
 - Charlotte Brontë.
 - Emily Brontë.
 - George Eliot.
 - Doris Lessing.
29. A term of some derision that focuses criticism on the perceived "mutual admiration" of Swinburne, Morris, and, especially, Dante Gabriel Rossetti and their realistic, sensual poetry is
- the Cockney School.
 - the Fleshly School.
 - the Martian School.
 - the Satanic School.
 - the Spasmodic School.
30. The reaction to romanticism—born from the intellectual effect of the scientific revolution—that began in Britain during the last quarter of the nineteenth century and continued into the early twentieth century is known as the
- Early Victorian Period.
 - Modern Period.
 - Neoclassic Period.
 - Realistic Period.
 - Romantic Period.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Thornton Wilder's *Our Town*.

Items 37-42 are associated with Mary Shelley's *Frankenstein, or The Modern Prometheus*.

Items 43-50 are associated with William Shakespeare's sonnets (selected).

31. In Wilder's *Our Town*, the philosophical acceptance informing "They'll have a lot of troubles, I suppose, but that's none of our business. Everybody has a right to their own troubles" is proffered by
- Joe Crowell.
 - Frank Gibbs.
 - Howie Newsome.
 - Charles Webb.
 - Wally Webb.
32. **Not** offered by the editor of the Grover's Corners *Sentinel* as a response to the several questions regarding the political and social dimensions of the community is brief commentary on
- church affiliation.
 - culture and the love of beauty.
 - neighborhood charities.
 - problems with alcoholism.
 - social injustice.
33. The Stage Manager asks, essentially rhetorically, whether any "human beings ever realize life while they live it?" His qualified answer is
- alchemists and natural philosophers.
 - baseball players and coaches.
 - philosophers and theologians.
 - playwrights and stage managers.
 - saints and poets.
34. "So I took the opposite of my father's advice and I've been happy ever since. And let that be a lesson to you" is part of a morning conversation between
- Si Crowell to Joe Crowell.
 - Simon Stimson and Constable Warren.
 - the Stage Manager and his audience.
 - Charles Webb and George Gibbs.
 - Thornton Wilder and the Pulitzer Committee.
35. With the "legacy" Mrs. Gibbs left them, Emily and George buy (a/n)
- cement drinking fountain.
 - heirloom highboy.
 - threshing rig.
 - tickets to game eight of the 1912 World Series.
 - traction engine.
36. **Not** among the categories of scientific data regarding Grover's Corners addressed by Professor Willard upon being introduced by the Stage Manager as an expert on the community's history is
- anthropological background.
 - fossils from Silas Peckham's cow pasture.
 - mean precipitation.
 - Pleistocene geological formations.
 - up-to-the-moment population numbers.
-
37. In Shelley's *Frankenstein*, the assertion that "[o]ne man's life or death were but a small price to pay for the acquirement of the knowledge which I sought, for the dominion I should acquire [. . .]" is made by
- Samuel Taylor Coleridge.
 - Alphonse Frankenstein.
 - Victor Frankenstein.
 - Mary Shelley.
 - Robert Walton.
38. Young Frankenstein's mother tells her son, "I have a pretty present for my Victor—tomorrow he shall have it." The present is (a/n)
- anthology of Coleridge poems.
 - copy of Richardson's epistolary novel *Pamela*.
 - locket.
 - orphan and a beggar.
 - round-trip train fare to Geneva.
39. In his comparison, "I was like the Arabian who had been buried with the dead and found a passage to life [. . .]" Victor is referencing
- Aladdin.
 - Gazeem.
 - Iago.
 - Jabar.
 - Sinbad.
40. The "miserable epoch from which [Victor] date[s] all [his] woe" is the
- creation of the creature.
 - death of Justine.
 - journey to the Artic.
 - murder of Clerval.
 - reading of the medieval alchemists' works.

41. The moment from which the creature "declare[s] an everlasting war against the species" follows his having
- A) been beaten by Felix.
 - B) been denied a fellow creature by Frankenstein.
 - C) encountered the bitter cold of being ostracized.
 - D) found the locket in William's possession.
 - E) gazed upon his own reflection.
42. The assessment "It is not pity that you feel; you lament only because the victim of your malignity is withdrawn from your power" is delivered by
- A) Clerval to Victor.
 - B) the judge to Justine.
 - C) Kirwin to Victor.
 - D) Krempe to Victor.
 - E) Walton to the creature.
45. Both line 5's and line 12's repetition in close proximity of words that have the same roots, are occurrences of
- A) anaphora.
 - B) epanalepsis.
 - C) homeoteleuton.
 - D) pleonasm.
 - E) polyptoton.
46. The theme of "[When my love swears that she is made of truth]" points to, in matters of love, the role of
- A) age.
 - B) deception.
 - C) habits.
 - D) subtlety.
 - E) thinking.

Items 43-50 refer to William Shakespeare's

Sonnet 138

When my love swears that she is made of truth,
 I do believe her, though I know she lies,
 That she might think me some untutored youth,
 Unlearnèd in the world's false subtleties. 4
 Thus vainly thinking that she thinks me young,
 Although she knows my days are past the best,
 Simply I credit her false-speaking tongue:
 On both sides thus is simple truth suppressed. 8
 But wherefore says she not she is unjust?
 And wherefore say not I that I am old?
 Oh, love's best habit is in seeming trust,
 And age in love loves not to have years told. 12
 Therefore I lie with her and she with me,
 And in our faults by lies we flattered be.

43. The repetition of sibilant sounds in William Shakespeare's Sonnet 138, especially in lines 4 and 8, constitutes examples of
- A) assonance.
 - B) dissonance.
 - C) heteroglossia.
 - D) sigmatism.
 - E) resonance.
44. The rhyming of *past* with the end rhyme *best* in the poem's sixth line involves
- A) assonance.
 - B) consonance.
 - C) dissonance.
 - D) hesitance.
 - E) resonance.
47. The type of volta on which Sonnet 138's argument turns is
- A) comic.
 - B) conditional.
 - C) logical.
 - D) misplaced.
 - E) temporal.
48. Much of Sonnet 138's cleverness lies in the speaker's trust in the effectiveness of
- A) ambiguity.
 - B) hyperbole.
 - C) litotes.
 - D) onomatopoeia.
 - E) synecdoche.
49. The sonnet's second line, "I do believe her, though I know she lies," is essentially
- A) hyperbolic.
 - B) metonymic.
 - C) oxymoronic.
 - D) paradoxical.
 - E) tautological.
50. The tone of the poem—especially as it emerges in line 11—reveals the speaker's
- A) cynicism.
 - B) fatalism.
 - C) idealism.
 - D) optimism.
 - E) sentimentality.

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

Item 51 refers to Mary-Eliz's

"[I often wonder if Robert Frost]"

I often wonder if Robert Frost
in all his life ever got lost
did that road he took need corrections?
if so, as a man, did he ask directions?

51. Mary-Eliz's "[I often wonder if Robert Frost]" follows closely the light verse form known as the
- A) aphorism.
 - B) ballad.
 - C) clerihew.
 - D) limerick.
 - E) rubaiyat.

Items 52-53 refer to the pithy concision of both H. G. Wells and Mother Teresa, respectively.

"If we don't end war, war will end us."

"Live simply, so that others may simply live."

52. Both propositions represent well the form called the
- A) acrostic.
 - B) echo verse.
 - C) epigram.
 - D) rebus.
 - E) sapphic.
53. Both antithetical propositions are constructed in a manner recognizable as
- A) appositional.
 - B) chiasmatic.
 - C) hyperbolic.
 - D) paradoxical.
 - E) tautological.

Items 54-59 refer to Elizabeth Bishop's

"[September rain falls on the house]"

September rain falls on the house.
In the failing light, the old grandmother
sits in the kitchen with the child
beside the Little Marvel Stove,
reading the jokes from the almanac,
laughing and talking to hide her tears.

6

She thinks that her equinoctial tears
and the rain that beats on the roof of the house
were both foretold by the almanac,
but only known to a grandmother.
The iron kettle sings on the stove.
She cuts some bread and says to the child,

12

It's time for tea now; but the child
is watching the teakettle's small hard tears
dance like mad on the hot black stove,
the way the rain must dance on the house.
Tidying up, the old grandmother
hangs up the clever almanac

18

on its string. Birdlike, the almanac
hovers half open above the child,
hovers above the old grandmother
and her teacup full of dark brown tears.
She shivers and says she thinks the house
feels chilly, and puts more wood in the stove.

24

It was to be, says the Marvel Stove.
I know what I know, says the almanac.
With crayons the child draws a rigid house
and a winding pathway. Then the child
puts in a man with buttons like tears
and shows it proudly to the grandmother.

30

But secretly, while the grandmother
busies herself about the stove,
the little moons fall down like tears
from between the pages of the almanac
into the flower bed the child
has carefully placed in the front of the house.

36

Time to plant tears, says the almanac.
The grandmother sings to the marvelous stove
and the child draws another inscrutable house.

54. The closed form of Elizabeth Bishop's thirty-nine line lyric poem is the
- A) pantoum.
 - B) sestina.
 - C) *terza rima*.
 - D) villanelle.
 - E) virelay.
55. The final three-lined stanza of this closed-form poem is a(n)
- A) addendum.
 - B) coda.
 - C) envoy.
 - D) expletive.
 - E) versicle.

56. The repetition characterizing lines 20 and 21 is
 A) anaphora.
 B) epanalepsis.
 C) parataxis.
 D) pleonasm.
 E) symploce.
57. The figure of speech carrying the comparison in line 19 is a(n)
 A) analogue.
 B) conceit.
 C) kenning.
 D) metaphor.
 E) simile.
58. The third stanza's treatment of the water droplets on the stove top and on the roof in a manner that is suggestive of human emotive qualities is an example of
 A) anthropomorphism.
 B) kenosis.
 C) pathetic fallacy.
 D) prosopopoeia.
 E) reification.
59. The continuation of grammatical construction and semantic sense from one stanza to the next stanza characterizing the relationship between the second stanza and the third, as well as the third to the fourth, of Bishop's poem is called
 A) boustrophedon.
 B) chiasmus.
 C) end-stopped line.
 D) enjambment.
 E) transliteration.
60. The pronoun *us* in line 7 refers to
 A) English-language poets.
 B) literary critics.
 C) the misers, including Midas.
 D) the Muses, especially the muse of lyric poetry.
 E) readers of English-language poetry.
61. The second line of Keats's closed-form lyric poem features both a(n)
 A) allusion and a simile.
 B) apostrophe and a simile.
 C) apostrophe and personification.
 D) metaphor and an allusion.
 E) simile and personification.
62. If Keats is criticizing the sonnet form because it restricts the poet to, among other things, a strict metrical foot, Keats's defiance of expectations is in the
 A) poem's controlling images.
 B) poem's dependence on inversion.
 C) poem's metrical pattern.
 D) poem's rhyme scheme.
 E) poem's tenors and vehicles.

Items 63-65 refer to Billy Collins's

Sonnet

All we need is fourteen lines, well, thirteen now,
 and after this one just a dozen
 to launch a little ship on love's storm-tossed seas,
 then only ten more left like rows of beans. 4
 How easily it goes unless you get Elizabethan
 and insist the iambic bongos must be played
 and rhymes positioned at the ends of lines,
 one for every station of the cross. 8
 But hang on here while we make the turn
 into the final six where all will be resolved,
 where longing and heartache will find an end,
 where Laura will tell Petrarch to put down his pen,
 take off those crazy medieval tights, 13
 blow out the lights, and come at last to bed.

63. Line 9 of Billy Collins's "Sonnet," which reads, in part, "[b]ut hang on here while," is a turn in thought known as a sonnet's
 A) antithesis.
 B) harangue.
 C) reversal.
 D) volta.
 E) zeugma.

Items 60-62 refer to John Keats's

On the Sonnet

If by dull rhymes our English must be chain'd,
 And, like Andromeda, the Sonnet sweet
 Fetter'd, in spite of pained loveliness;
 Let us find out, if we must be constrain'd, 4
 Sandals more interwoven and complete
 To fit the naked foot of poesy;
 Let us inspect the lyre, and weigh the stress
 Of every chord, and see what may be gain'd 8
 By ear industrious, and attention meet:
 Misers of sound and syllable, no less
 Than Midas of his coinage, let us be
 Jealous of dead leaves in the bay wreath crown;
 So, if we may not let the Muse be free, 13
 She will be bound with garlands of her own.

64. The striking and elaborate comparison found in the third line of the poem, in which the sonnet itself is likened to a ship upon "love's storm-tossed seas" constitutes, despite the poem's tone, a
- A) climax.
 - B) conceit.
 - C) hyperbole.
 - D) metaphor.
 - E) pun.
65. The "iambic bongos" of line 6, which presents something closely associated with rhythm but not actually part of any poem's metrics, is an occurrence of
- A) irony.
 - B) litotes.
 - C) metonymy.
 - D) paradox.
 - E) simile.

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 Billy Collins's "Introduction to Poetry," and discuss the strength of the speaker's (the teacher's) several comparisons in his argument against traditional explication.

Introduction to Poetry

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive. 4

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch. 8

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do 12
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means. 16

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

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line arrows up →

1.	B	65
2.	A	8
3.	E	357
4.	C	170
5.	C	532
6.	D	162
7.	A	21
8.	E	335
9.	A	
10.	C	466
11.	D	404
12.	B	71
13.	D	592
14.	D	372
15.	C	174
16.	D	297
17.	A	96
18.	B	377
19.	E	602
20.	A	140
21.	C	129
22.	B	605
23.	B	218
24.	E	607
25.	E	488
26.	C	142
27.	E	590
28.	E	588
29.	B	201
30.	D	400

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

52 FOLD
21-22 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*,

HarperPerennial
Our Town,

Bantam Classic
Frankenstein [*or, the
Modern Prometheus*],

and
Simon & Schuster: Folger
*Shakespeare's Sonnets and
Poems*

14; 445

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 Billy Collins's "Introduction to Poetry"

Literary concepts that **MIGHT** be used by the contestant in a discussion of Billy Collins's "Introduction to Poetry" that focuses on the strength of the speaker's (the teacher's) several comparisons in his argument against traditional explication include

- auditory imagery,
- tactile imagery,
- visual imagery,
- metaphor,
- metonymy,
- sigmatism,
- simile,
- speaker,
- synecdoche,
- tenor,
- tone, and
- vehicle.

The contestant should note the embodied experiential that defines the level of engagement to which the speaker's imagery draws his audience, his students: the first stanza's visual imagery; the auditory imagery upon which line four depends; and then the tactile imagery associated with the two verbs "probe" (line 6) and "feel" (line 8). The writer's focus should reckon with the contrast that begins with line 9's "I want them to waterski." The speaker speaking to "the surface of a poem" (line 10) offers the writer a *point de départ* for contrasting the speaker's approach to the approach that his students have trained to take in the explication of poetry, an approach that the speaker compares to enervating torture.

The speaker's tactile imagery strikes a different emphasis in the poem's final two stanzas—in distinct contrast to the searching blindness dependent upon probing through a maze and feeling through a dark space in search of, in this case, an understanding of the poem.

Some discussion of the metaphors, their vehicles and their tenors, would enhance the essay, as would some probing regarding the metonymic or synecdochic imagery of a hive (line 4) upon which the busy-ness of the poem's internal activity—the traditional "target" of explication—seemingly depends.

A contestant might recall Wordsworth's condemnation "we murder to dissect" in analyzing Collins's disdain for what the contest asks our students to do.