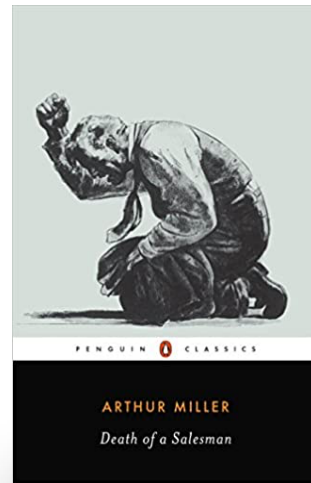
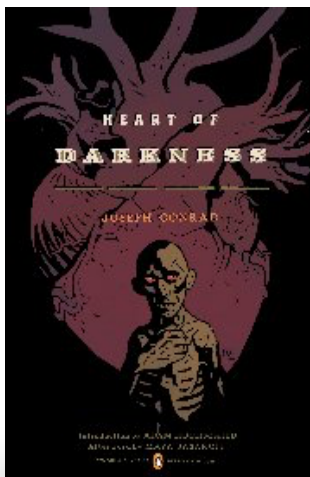
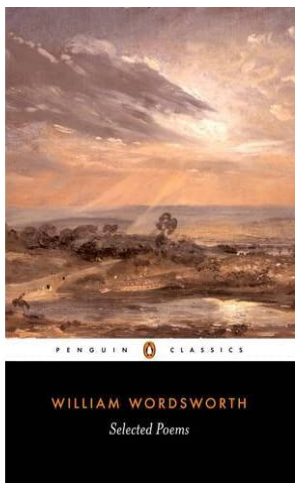




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational A • 2021



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University Interscholastic League
Literary Criticism Contest • Invitational A • 2021

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A line of verse consisting of five feet that characterizes serious English language verse since Chaucer's time is known as
 - A) hexameter.
 - B) pentameter.
 - C) pentastich.
 - D) tetralogy.
 - E) tetrameter.
2. The trope, one of Kenneth Burke's four master tropes, in which a part signifies the whole or the whole signifies the part is called
 - A) chiasmus.
 - B) hyperbole.
 - C) litotes.
 - D) synecdoche.
 - E) zeugma.
3. Considered by some to be the most important Irish poet since William Butler Yeats, the poet and celebrated translator of the Old English folk epic *Beowulf* who was awarded the 1995 Nobel Prize for Literature is
 - A) Samuel Beckett.
 - B) Seamus Heaney.
 - C) C. S. Lewis.
 - D) Spike Milligan.
 - E) William Butler Yeats.
4. The literary trope that uses exaggeration to heighten effect, including, especially, humorous effect, is known as
 - A) animism.
 - B) gigantism.
 - C) hyperbole.
 - D) litotes.
 - E) understatement.
5. The genre of novel that deals with the development of a young person, usually from adolescence to maturity and which is usually autobiographical is the
 - A) *Bildungsroman*.
 - B) epistolary novel.
 - C) novel of manners.
 - D) picaresque novel.
 - E) psychological novel.
6. The repetition of initial consonant sounds or any vowel sounds in successive or closely associated syllables is recognized as
 - A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) resonance.
 - E) sigmatism.
7. In Greek mythology, **not** among the nine daughters of Mnemosyne and Zeus, known collectively as the Muses, is
 - A) Calliope.
 - B) Erato.
 - C) Polyhymnia.
 - D) Urania.
 - E) Zoe.
8. 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)
 - A) epistolary novel.
 - B) novel of character.
 - C) novel of manners.
 - D) novel of the soil.
 - E) picaresque novel.
9. Literature, usually prose fiction, entirely or partly written as letters (communication between or among people) is known as
 - A) abecedarian.
 - B) epistolary.
 - C) formulaic.
 - D) grammatology.
 - E) manga.
10. The early nineteenth-century British author of *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion* is
 - A) Jane Austen.
 - B) Charlotte Brontë.
 - C) Emily Brontë.
 - D) Mary Ann Evans.
 - E) Mary Shelley.

11. The phrase used by the first-century Roman author Horace, among others, that has come to be applied generally in literary works, especially to lyric poems that exemplify the spirit of "Let us eat and drink, for tomorrow we shall die," is
- carpe diem.*
 - in medias res.*
 - in memento mori.*
 - ubi sunt.*
 - verbum infans.*
12. The recipient of both the Presidential Medal of Freedom and the National Medal of Arts, as well as the 1961 Pulitzer Prize for Fiction for her novel *To Kill a Mockingbird*, is
- Geraldine Brooks.
 - Shirley Ann Grau.
 - Harper Lee.
 - Katherine Anne Porter.
 - Eudora Welty.
13. **Not** among the many novels written by the late-nineteenth-century, early twentieth-century American author Mark Twain is
- The Adventures of Tom Sawyer.*
 - A Connecticut Yankee in King Arthur's Court.*
 - The Mysterious Stranger.*
 - Pudd'nhead Wilson.*
 - Typhoon.*
14. An inappropriateness of speech resulting from the use of one word for another that resembles it is known as a(n)
- euphemism.
 - Grundyism.
 - Malapropism.
 - Spoonerism.
 - Wellerism.
15. A twentieth-century genre of drama that presents a view of the ridiculousness and ludicrousness of the human condition through its abandonment of the usual or rational devices and by its use of nonrealistic form is known as (a)
- Theater of Cruelty.
 - Theater of the Absurd.
 - tragedy of blood.
 - tragicomedy.
 - well-made play.
16. The twentieth-century American author of *The Heart Is a Lonely Hunter*, *The Member of the Wedding*, *Reflections in a Golden Eye*, *The Clock Without Hands*, and the novella "The Ballad of the Sad Café" is
- Pearl S. Buck.
 - Alison Lurie.
 - Carson McCullers.
 - Marilynne Robinson.
 - Elizabeth Strout.
17. 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)
- climax.
 - in medias res.*
 - motif.
 - theme.
 - thesis.
18. The term that, no matter how it is used, always involves a sort of "yoking" together of words as direct objects or objects of prepositions is
- metonymy.
 - simile.
 - synæsthesia.
 - synecdoche.
 - zeugma.
19. The belief that everything partakes of a hierarchical system, extending upward from inanimate matter to man, to angels, to God, is known as (the)
- animism.
 - deism.
 - Great Chain of Being.
 - hieronymy.
 - pantheism.
20. The recipient of the 1943 Pulitzer Prize for Poetry for his collection of short lyric poems titled *A Witness Tree*, one of which, "The Gift Outright," was recited at John F. Kennedy's inauguration, is the New Englander
- Robert P. Tristram Coffin.
 - Robert Frost.
 - Robert Hass.
 - Robert Lowell.
 - Robert Penn Warren.

21. A term often applied to the Neoclassic Period in English Literature *and* sometimes to the Revolutionary and Early National Period in American Literature because these periods emphasized self-knowledge, self-control, the rule of order, as well as decorum in life and art, is the
- Age of Johnson.
 - Age of Milton.
 - Age of National Expansion.
 - Age of Reason.
 - Age of Romantic Movement.
22. The instructiveness in a literary work, one purpose of which is to give guidance in moral, ethical, or religious matters, is known as
- aestheticism.
 - catechism.
 - determinism.
 - didacticism.
 - humanism.
23. The recipient of the 1996 Pulitzer Prize for Drama (awarded posthumously) for his musical *Rent*, the eleventh longest running play in Broadway's history, is
- Sidney Kingsley.
 - Jonathan Larson.
 - Arthur Miller.
 - Neil Simon.
 - Doug Wright.
24. The device by which a work presents material that occurred prior to the opening scene of a work is
- digression.
 - elaboration.
 - flashback.
 - foreshadowing.
 - prolepsis.
25. The group of American writers, including Ernest Hemingway and Gertrude Stein, born around 1900, some of whom served in WWI and reacted during the 1920s against certain tendencies of older writers of their time, is known as the
- Beat Generation.
 - Black Mountain Group.
 - Harlem Renaissance.
 - Knickerbocker Group.
 - Lost Generation.
26. A novel in which actual persons are presented under the guise of fiction, such as W. Somerset Maugham's *Cakes and Ale*, Robert Penn Warren's *All the King's Men*, Ernest Hemingway's *The Sun Also Rises*, and Carrie Fisher's *Postcards from the Edge*, is known as a(n)
- Bildungsroman*.
 - Entwicklungsroman*.
 - Künstlerroman*.
 - roman à clef*.
 - roman à thèse*.
27. The period of American literature in which Benjamin Franklin, Anne Bradstreet, and Jonathan Edwards flourished as authors is called the
- Colonial Period.
 - Postmodern Period.
 - Realistic Period.
 - Revolutionary and Early National Period.
 - Romantic Period.
28. **Not** a term that reflects an author's choosing to in some way hide his or her name from the reading public and usually appearing on the title page of a literary work, is
- allonym.
 - nom de plume.
 - pseudonym.
 - putative author.
 - redende name*.
29. A self-contradictory combination of words or smaller verbal units is called (a/n)
- hyperbole.
 - litotes.
 - oxymoron.
 - paradox.
 - syncope.
30. The Elizabethan playwright who penned the comedies *All's Well That Ends Well*, *As You Like It*, *A Midsummer Night's Dream*, *Twelfth Night*, *Love's Labours Lost*, and *The Taming of the Shrew* is
- Francis Beaumont.
 - Ben Jonson.
 - Thomas Kyd.
 - Christopher Marlowe.
 - William Shakespeare.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Arthur Miller's *Death of a Salesman*.

Items 37-42 are associated with Joseph Conrad's *Heart of Darkness*.

Items 43-50 are associated with William Wordsworth's poetry (selected).

31. In Arthur Miller's *Death of a Salesman* the manufacturer of the car that Willy drives during the play's unity of time is
- Chevrolet.
 - Chrysler.
 - Ford.
 - Packard.
 - Studebaker.
32. Biff, who has come back home to Brooklyn after being away for years, has been working, according to his father, in
- Alaska.
 - Connecticut.
 - Massachusetts.
 - Texas.
 - Wyoming.
33. Willy, while explaining to his wife Linda what had happened while he was driving the car in Yonkers, asks rhetorically why he had made a mistake years before and not gone with
- Ben to Alaska.
 - Birnbaum to school.
 - Charley to California.
 - Howard to Connecticut.
 - Stanley to New York.
34. In a reflective moment, perhaps in an effort to have his or her presence acknowledged, they who are present hear
- Angelo offer to prove he knows how to repair Chevys.
 - Bernard admit that he's "afraid to go to college."
 - Charley admonish Willy for collecting bottles.
 - Happy declare, "I'm gonna get married."
 - Jenny ask whether she should type the obituary.
35. Of all the kids, George, Frank, Sam, Bernard, Biff, and Happy, it seems that the most successful is Bernard who, according to Charley, is set to
- argue a case in front of the Supreme Court.
 - meet Ben in Texas.
 - meet Biff in Alaska.
 - open a sports memorabilia store in New York.
 - take over from Willy when he retires.
36. Relatively deep into the present-cum-past that is the admixture of the play's sequenced storyline, Biff witnesses Miss Francis demand that
- her 1928 Chevrolet be simonized.
 - her voice be erased from the wire-recording.
 - the football be returned to the locker room.
 - Willy give her two boxes of size nine sheers.
 - Willy pay for the lumber taken from the lot.
-
37. In Conrad's *Heart of Darkness* the boat named the *Nellie*, of which little is said but whose importance cannot be overemphasized is a/the
- cruising yawl.
 - French steamer that conveys Marlow to Africa.
 - Roman trireme in Marlow's allusive opening story.
 - sea-going steamer that takes Marlow upriver.
 - steamer that Marlow commands on the river.
38. His storytelling reveals a troubled memory of empire's efficiency when Marlow recounts his having met "a white man in an unbuttoned uniform" who "was looking after the upkeep of the road," the only evidence of which is a
- cache of machetes for cutting paths through the jungle.
 - middle-aged negro with a bullet-hole in the forehead.
 - pile of rivets designed to reinforce bridge spans.
 - rest area with rations of water and tinned food.
 - set of traffic cones painted in camouflage.
39. Marlow, while recounting his first meeting with Kurtz, offers a reason that he avoids telling lies; Marlow says, concerning lies, that
- fiction finds few friends for frontier fellowship.
 - liars, when they speak the truth, no one believes them.
 - lies have a taint of death, a flavour of mortality.
 - one lie has the power to tarnish a thousand truths.
 - one lie is enough to create doubt in every truth.
40. In Marlow's simile, the "whole lot was seen just under the water, exactly as a man's backbone is seen running down the middle of his back under his skin," the tenor is a/the
- chain of shallow patches of a sandbank in the river.
 - partially submerged plate of steel, its rivets upturned.
 - ribs of the rotten hippo the pilgrims threw overboard.
 - ridges of a float of crocodiles crossing the river.
 - submerged part of Kurtz's skull-capped fence.

41. "In a hurried, indistinct voice [the admirer of Mr Kurtz] began to assure me he had not dared to take these—say, symbols—down. He was not afraid of the natives; they would not stir till Mr. Kurtz gave the word"; the "admirer of Mr. Kurtz" saying this is
- A) the brickmaker.
 - B) the chief accountant.
 - C) the Dane.
 - D) the district manager.
 - E) the Russian.
42. "My Intended, my ivory, my station, my career, my ideas—these were the subjects," according to the storyteller, "the occasional utterances of elevated sentiments" uttered by
- A) Fresleven.
 - B) Konrad.
 - C) Kurtz.
 - D) Marlow.
 - E) Nellie.

What fond and wayward thoughts will slide
 Into a Lover's head!
 "O mercy!" to myself I cried,
 "If Lucy should be dead!"

28

43. The stanza form of Woodsworth's "Strange Fits of Passion Have I Known" is (a/n)
- A) *ballade*.
 - B) common measure.
 - C) epigram.
 - D) long measure.
 - E) short measure.
44. The definition of *lea* in "I fixed my eye, / All over the wide lea" (lines 9-10) is a(n)
- A) field of cottages.
 - B) grassland.
 - C) horizon.
 - D) irrigation canal surrounding an orchard.
 - E) moonlit equestrian path.

Items 43-50 refer to William Wordsworth's

Strange Fits of Passion Have I Known

Strange fits of passion have I known:
 And I will dare to tell,
 But in the Lover's ear alone,
 What once to me befell. 4

When she I loved looked every day
 Fresh as a rose in June,
 I to her cottage bent my way,
 Beneath an evening-moon. 8

Upon the moon I fixed my eye,
 All over the wide lea;
 With quickening pace my horse drew nigh
 Those paths so dear to me. 12

And now we reached the orchard-plot;
 And, as we climbed the hill,
 The sinking moon to Lucy's cot
 Came near, and nearer still. 16

In one of those sweet dreams I slept,
 Kind Nature's gentlest boon!
 And all the while my eye I kept
 On the descending moon. 20

My horse moved on; hoof after hoof
 He raised, and never stopped:
 When down behind the cottage roof,
 At once, the bright moon dropped. 24

45. The repetition of sibilant sounds *throughout* a line of poetry as found in lines 1, 6, 11, 12, 15, and 17 is called
- A) assonance.
 - B) consonance.
 - C) dissonance.
 - D) resonance.
 - E) sigmatism.
46. The repetition of initial identical sounds, as discovered in line 5's "loved looked" and line 21's "My horse moved on; hoof after hoof [. . .]" are examples of
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.
47. The placing of sentence elements out of their normal positions in order to accommodate either or both rhyme and meter, as occurs in line 7 and in line 19, for example, is called
- A) abridgment.
 - B) enjambment.
 - C) inversion.
 - D) hypotaxis.
 - E) truncation.

48. The operative figure of speech in line 6, "Fresh as a rose in June," is (a)
- litotes.
 - metaphor.
 - metonymy.
 - simile.
 - synecdoche.
49. Line 18's descriptor "Kind Nature's gentlest boon!" is one half an analogy; specifically, it is the vehicle, of (a)
- hyperbole.
 - litotes.
 - metaphor.
 - metonymy.
 - simile.
50. The concern that is encapsulated in the poem's first line and, especially, the poem's last line is
- disturbing dreams.
 - equestrian eclipses.
 - lunar influence.
 - noctambulation.
 - potential loss.
51. Percy Bysshe Shelley's sonnet "To Wordsworth" is, arguably, an example of a(n)
- Anglo-Italian sonnet.
 - caudate sonnet.
 - English sonnet.
 - Miltonic sonnet.
 - Petrarchan sonnet.
52. The tone of the poem shifts in line 13, and in doing so, reveals Shelley's
- disappointment in Wordsworth.
 - fear of being without a mentor.
 - love for Wordsworth.
 - mourning over Wordsworth's poverty.
 - eneration of Wordsworth.
53. The continuation of the sense and the grammatical construction of a line on to the next verse as found in line 8 through line 9 is known as (a/n)
- boustrophedon.
 - elision.
 - end-stopped line.
 - enjambment.
 - run-on line.
54. The intensity of the auditory imagery essential to line 8's "winter's midnight roar" depends on
- amphigory.
 - discordia concors.
 - heteroglossia.
 - onomatopoeia.
 - verisimilitude.

Part 3: Ability in Literary Criticism

Items 51-55 refer to Percy Bysshe Shelley's

To Wordsworth

Poet of Nature, thou hast wept to know
 That things depart which never may return:
 Childhood and youth, friendship and love's first glow,
 Have fled like sweet dreams, leaving thee to mourn. 4
 These common woes I feel. One loss is mine
 Which thou too feel'st, yet I alone deplore.
 Thou wert as a lone star, whose light did shine
 On some frail bark in winter's midnight roar: 8
 Thou hast like to a rock-built refuge stood
 Above the blind and battling multitude:
 In honoured poverty thy voice did weave
 Songs consecrate to truth and liberty,— 12
 Deserting these, thou leavest me to grieve,
 Thus having been, that thou shouldst cease to be.

51. Percy Bysshe Shelley's sonnet "To Wordsworth" is, arguably, an example of a(n)
- Anglo-Italian sonnet.
 - caudate sonnet.
 - English sonnet.
 - Miltonic sonnet.
 - Petrarchan sonnet.

55. The cutting short of a word through the omission of a letter or a syllable inside a word as found in line 6 constitutes an example of
- apostrophe.
 - ellipsis.
 - metalepsis.
 - pleonasm.
 - syncope.

Item 56 refers to Mark Hoult's

Edmund Clerihew Bentley
 Said, "I like my name immensely
 But sometimes when I've had a few
 I call myself Edmund Bentley Clerihew."

and the unattributed

Lady Gaga—
 What a saga!
 You never know where
 She'll pin up her hair.

56. The form of which these are examples is the
- ballad.
 - clerihew.
 - limerick.
 - sapphic.
 - sestet.

Items 57-65 refer to Richard Wilbur's

The Catch

From the dress-box's plashing tis-
Sue paper she pulls out her prize,
Dangling it to one side before my eyes
Like a weird sort of fish 4

That she has somehow hooked and gaffed
And on the dock-end hold in air—
Limp, corrugated, lank, a catch too rare
Not to be photographed. 8

I, in my chair, make shift to say
Some bright, discerning thing, and fail,
Proving once more the blindness of the male.
Annoyed, she stalks away, 12

And then is back in half a minute,
Consulting, now, not me at all
But the long mirror, mirror on the wall.
The dress, now that she's in it, 16

Has changed appreciably, and gains
By lacy shoes, a light perfume
Whose subtle field electrifies the room,
And two slim golden chains. 20

With a fierce frown and hard-pursed lips
She twists a little on her stem
To test the even swirling of the hem,
Smooths down the waist and hips, 24

Plucks at the shoulder-straps a bit,
Then turns around and looks behind,
Her face transfigured now by peace of mind.
There is no question—it 28

Is wholly charming, it is she,
As I belatedly remark,
And may be hung now in the fragrant dark
Of her soft armory. 32

57. The elaborate comparison found in the first two stanzas of Richard Wilbur's "The Catch" (lines 4-8) in which the comparison's vehicle is developed into an independent aesthetic object, an image that for the moment upstages the tenor with which it is compared is known as a(n)

- A) conceit.
- B) epic simile.
- C) mixed metaphor.
- D) motif.
- E) pleonasm.

58. The auditory imagery found in lines 1 and 25 depends on words whose sound suggests its meaning, a melopoeic scheme called
- A) cacophony.
 - B) concordance.
 - C) dissonance.
 - D) heteroglossia.
 - E) onomatopoeia.
59. The rhyming of one word with three words, as found in lines 5 and 8, is known as
- A) broken rhyme.
 - B) compound rhyme.
 - C) fused rhyme.
 - D) heteromerous rhyme.
 - E) macaronic rhyme.
60. The description of one kind of sensation in terms of another sense, as found in stanza 5's "a light perfume / Whose subtle field electrifies the room" (lines 18-19) is called
- A) chiaroscuro.
 - B) gongorism.
 - C) malapropism.
 - D) spoonerism.
 - E) synaesthesia.
61. The type of rhyme characterizing lines 1 and 4 is
- A) broken rhyme.
 - B) chain rhyme.
 - C) compound rhyme.
 - D) internal rhyme.
 - E) polyhyphenation.
62. The grammatically embedded "mirror, mirror on the wall" (line 15) serves effectively through
- A) allusion.
 - B) double entendre.
 - C) double rhyme.
 - D) parody.
 - E) xenoglossia.
63. Each four-line stanza is characterized by an *abba* rhyme scheme known as
- A) chain rhyme.
 - B) clerihew.
 - C) enclosed rhyme.
 - D) limerick.
 - E) rubáiyát.

64. The poetic foot that characterizes each line of Wilbur's lyric poem is the
- A) anapestic foot.
 - B) dactylic foot.
 - C) iambic foot.
 - D) trochaic foot.
 - E) spondaic foot.
65. The melopoeic quality of the rhyme of lines 1 and 4 reflects
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.

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 Wordsworth's "[Most sweet it is with unuplifted eyes]," and offer a discussion of the effect, according to Wordsworth, a walk through the natural world can have on a person's imagination.

[Most sweet it is with unuplifted eyes]

Most sweet it is with unuplifted eyes	
To pace the ground, if path be there or none,	
While a fair region round the traveller lies	
Which he forbears* again to look upon;	4 to hold oneself back from
Pleased rather with some soft ideal scene,	
The work of Fancy,* or some happy tone	the imagination
Of meditation, slipping in between	
The beauty coming and the beauty gone.	8
If Thought and Love desert us, from that day	
Let us break off all commerce with the Muse:	
With Thought and Love companions of our way,	
Whate'er the senses take or may refuse,	12
The Mind's internal heaven shall shed her dews	
Of inspiration on the humblest lay.*	poem

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

UIL Literary Criticism
Invitational A • 2021

line arrows up →

1.	B	357
2.	D	470
3.	B	601
4.	C	242
5.	A	56
6.	A	13
7.	E	310
8.	E	362
9.	B	179
10.	A	554
11.	A	75
12.	C	602
13.	E	570
14.	C	284
15.	B	2
16.	C	580
17.	D	476
18.	E	509
19.	C	222
20.	B	604
21.	D	9
22.	D	142
23.	B	608
24.	C	200
25.	E	279
26.	D	418
27.	A	96
28.	E	403
29.	C	345
30.	E	533

31.	E	
32.	D	
33.	A	
34.	D	
35.	A	
36.	D	
37.	A	
38.	B	
39.	C	
40.	A	
41.	E	
42.	C	
43.	B	
44.	B	
45.	E	
46.	A	13
47.	C	257
48.	D	445
49.	C	494
50.	E	
51.	A	27
52.	B	
53.	D	174
54.	D	337
55.	E	469
56.	B	92
57.	B	176
58.	E	337
59.	D	232
60.	E	469
61.	A	68
62.	A	14
63.	C	170
64.	C	244
65.	B	43

3 **FOLD**

7 along the **three**
longitudinal
lines for ease
in grading. →

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

22 **Simply adjust ranking.**

30

49 The thirty items in Part 1
are worth one point each.

67

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

101

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

13

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

494

27

174

337

469

92

176

337

232

469

68

14

170

244

43

Page numbers refer
to the *Handbook 12e*,

Penguin Books
Death of a Salesman,

Penguin Classics Deluxe
Heart of Darkness,

and
Penguin Classics
Wordsworth: Selected Poems

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 Wordsworth's "[Most sweet it is with unuplifted eyes]"

Literary concepts that MIGHT be used by the contestant in a discussion of the effect, as described in Wordsworth's "[Most sweet it is with unuplifted eyes]," that a walk through the natural world can have on a person's imagination include

- alliteration,
- diction,
- iamb,
- imagery,
- metaphor,
- meter,
- reification,
- rhyme scheme,
- simile,
- sonnet,
- spondee, and
- tone.

Please note that the successful analysis will address not only Wordsworth's appreciation of nature as a source of influence on the imagination but will draw on this sonnet specifically in order to support the essay's thesis. The writer might mention at some point that Wordsworth is both a poet of nature and a poet of humanity.

The young essayist might point directly to line 2's "if path be there or none" to suggest that it is the person's individual encounter, whether he or she is the first one into that "fair region" or not, that is important; however, it is line 4's "Which he forbears" that serves to isolate the person's (perhaps the poet's) imagination—his or her Fancy (line 6)—from the immediate effects of being in nature. The person's/poet's own "work of Fancy" or "meditation" (5-6) is temporally framed by simply being in nature "between / The beauty coming and the beauty gone" (7-8) encountered while walking.

The young writer might note that something of a turn occurs with line 9: the conditional "If [. . . then] / Let us break off all commerce with the Muse" (9-10), which exhorts the person walking to turn to Thought and Love (arguably the reification of naturally, unaffected occurring aspects of being human) and to allow the senses in their encountering (or refusal to encounter actively) nature to act as inspiration for a poem to be composed.