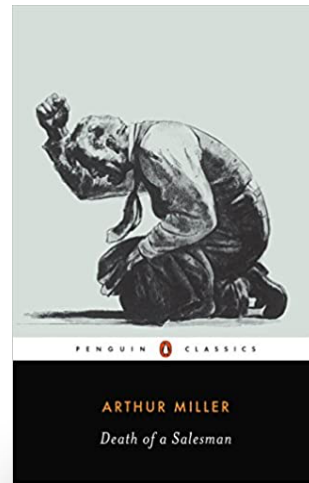
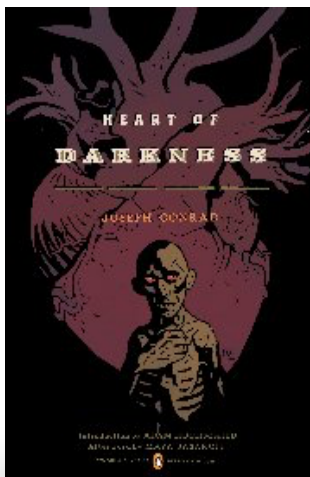
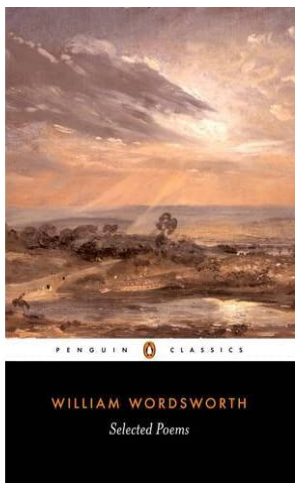




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2021



DO NOT TURN THIS PAGE UNTIL YOU ARE INSTRUCTED TO DO SO!

University Interscholastic League
Literary Criticism Contest • District • 2021

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The figure of speech in which a part signifies the whole or the whole signifies a part is (a/n)
 - A) allusion.
 - B) metaphor.
 - C) metonymy.
 - D) synecdoche.
 - E) zeugma.
2. A speaker's or persona's addressing someone, usually but not always absent, from whom he or she does not expect an answer is known as (a/n)
 - A) apostrophe.
 - B) aside.
 - C) reification.
 - D) rhetorical accent.
 - E) synæsthesia.
3. The recipient of the 1993 Nobel Prize for Literature, "who in novels [including *Beloved*] characterized by visionary force and poetic import, gives life to an essential aspect of American reality," is
 - A) Grazia Deledda.
 - B) Selma Lagerlöf.
 - C) Toni Morrison.
 - D) Nelly Sachs.
 - E) Sigrid Undset.
4. The first major, self-conscious literary movement of African-American writers that resulted in part from a massive migration of young, talented writers and poets to northern American cities is known as the
 - A) Black Mountain School.
 - B) Harlem Renaissance.
 - C) Muckrakers.
 - D) New York Poets.
 - E) Parnassians.
5. The Jewish Southern playwright and screenwriter who received the 1988 Pulitzer Prize for Drama for his highly acclaimed *Driving Miss Daisy* is
 - A) Nilo Cruz.
 - B) Horton Foote.
 - C) Jonathan Larson.
 - D) Sam Shepard.
 - E) Alfred Uhry.
6. The diagram that is often used to reflect the structure of a five-act tragedy is known as (a/n)
 - A) episodic structure.
 - B) Freytag's pyramid.
 - C) hermeneutic circle.
 - D) lipogram.
 - E) quintain.
7. **Not** one of Kenneth Burke's four major tropes that Burke aligns with perspective, reduction, representation, or dialectic is
 - A) hyperbole.
 - B) irony.
 - C) metaphor.
 - D) metonymy.
 - E) synecdoche.
8. The label applied to certain, principally, North Carolinian writers, including Robert Creeley, who were highly influential in the projective verse movement, is the
 - A) Black Mountain School.
 - B) Cockney School.
 - C) Frankfurt School.
 - D) Kailyard School.
 - E) Satanic School.
9. The basic principles of dramatic structure involving action, time, and place attributed to Aristotle (though he addresses only the principle of action) are known collectively as the
 - A) Five Points.
 - B) Four Ages.
 - C) Great Chain of Being.
 - D) Seven Cardinal Virtues.
 - E) Three Unities.
10. Greek comedy of the fifth century BCE, performed at festivals of Dionysus, that blends religious ceremony, satire, wit, and buffoonery, is
 - A) Menippean satire.
 - B) New Comedy.
 - C) Old Comedy.
 - D) philippic.
 - E) satyr play.

11. The intentional use of harsh and inharmonious sounds creating a marked breaking of the music of poetry is called
- A) ambivalence.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.
12. Making important contributions to literary history, especially in the United States, miscellaneous collections of literary materials published annually in book form for purchase as gifts are known as
- A) anthologies.
 - B) chrestomathies.
 - C) gift books.
 - D) omnibuses.
 - E) pastiches.
13. A narrative form located somewhere between authentic history and intentional fiction having the characteristics of Icelandic medieval heroic adventures is known as a(n)
- A) epic.
 - B) fabliau.
 - C) legend.
 - D) romance.
 - E) saga.
14. The form of dramatic irony in which a character uses words that mean one thing to the speaker and another to those better acquainted with the real situation, especially when the character is about to meet his or her fate, is
- A) cosmic irony.
 - B) dramatic irony.
 - C) situational irony.
 - D) tragic irony.
 - E) verbal irony.
15. The period in English literary history that reflects the rise of nineteenth-century British imperialism and a growth in British cosmopolitanism, as well as the emergence of the scientific revolution, is the
- A) Modernist Period.
 - B) Neoclassical Period.
 - C) Post-Modernist Period.
 - D) Realistic Period.
 - E) Romantic Period.
16. **Not** among late-twentieth-century novelist, short-story writer, journalist, and editor Annie Proulx's highly praised works is
- A) *Accordion Crimes*.
 - B) "Brokeback Mountain."
 - C) "The Masque of the Red Death."
 - D) *Postcards*.
 - E) *The Shipping News*.
17. The name given to the lyric poets and composers of Provence (in southern France) in the twelfth and thirteenth centuries who composed original verse occupied with love and chivalry is
- A) bard.
 - B) gleeman.
 - C) minstrel.
 - D) scop.
 - E) troubadour.
18. An overarching term describing one of several poetic genres that are characteristically short, though there are exceptions, and which possess marked descriptive, narrative, and pastoral qualities is
- A) idyll.
 - B) jeremiad.
 - C) madrigal.
 - D) panegyric.
 - E) threnody.
19. The British spy novelist, very recently deceased, whose internationally best-selling novels, including *The Constant Gardener*, *The Spy Who Came In from the Cold*, and *Tinker Tailor Soldier Spy*, have been adapted to the screen (sixteen so far) is
- A) John le Carré.
 - B) Joseph Conrad.
 - C) Daniel Defoe.
 - D) Charles Dickens.
 - E) George Orwell.
20. The nineteenth-century American author of short stories, including "Rappaccini's Daughter," "The Black Cat," "The Tell-Tale Heart," and "The Pit and the Pendulum," is
- A) Jack London.
 - B) Edgar Allan Poe.
 - C) Frank Stockton.
 - D) Mark Twain.
 - E) Jules Verne.

21. The overweening pride or insolence that results in the misfortune of the protagonist of a tragedy is called
- A) catharsis.
 - B) hamartia.
 - C) hubris.
 - D) nemesis.
 - E) peripety.
22. The type of verse that mingles two or more languages and whose intent is frequently that of serious satire, but as a term, can be applied to any verse having two or more languages, is
- A) chained verse.
 - B) echo verse.
 - C) heroic verse.
 - D) macaronic verse.
 - E) nonsense verse.
23. The group of late nineteenth-century Scottish writers whose work deals idealistically with village life in Scotland and in which dialect is an important element is
- A) Cockney School.
 - B) Fleshly School of Poetry.
 - C) Geneva School.
 - D) Graveyard School.
 - E) Kailyard School.
24. Relatively rare, the species of rhyme whose disruptive quality limits its use to various sorts of comic verse and is characterized by the dividing of a word by syllables at the end of a line of poetry simply for the sake of rhyme is known as
- A) amphisbaenic rhyme.
 - B) broken rhyme.
 - C) chain rhyme.
 - D) falling rhythm.
 - E) heteromerous rhyme.
25. The recipient of the 2013 Pulitzer Prize for Poetry, for her autobiographical collection entitled *Stag's Leap* (for which she also received a T. S. Eliot Prize—the first woman ever to do so), is
- A) Rita Dove.
 - B) Claudia Emerson.
 - C) Louise Glück.
 - D) Lisel Mueller.
 - E) Sharon Olds.
26. **Not** among the many types of end rhyme, rhyme that occurs exclusively at the ends of rhyming lines of verse, is
- A) broken rhyme.
 - B) feminine rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) slant rhyme.
27. The twentieth-century American novelist, poet, and social activist who wrote *The Temple of My Familiar*, *Meridian*, *The Color Purple*, and *The Third Life of Grange Copeland* is
- A) Maya Angelou.
 - B) Toni Cade Bambara.
 - C) Rita Mae Brown.
 - D) Toni Morrison.
 - E) Alice Walker.
28. A type of word formed by telescoping two words into one, as the making of "squarson" from "squire" and "parson," "smog" from "smoke" and "fog," and "muppet" from "marionette" and "puppet," is a(n)
- A) allelograph.
 - B) correption.
 - C) fractal.
 - D) portmanteau word.
 - E) synaeresis.
29. A word, phrase, or manner of expression, whether it is language, customs, dress, or any other characteristic, peculiar to a special region and not commonly used outside that region—therefore, not fashionable or sophisticated, is known as a
- A) barbarism.
 - B) euphemism.
 - C) Gongorism.
 - D) provincialism.
 - E) regionalism.
30. The twentieth-century novelist, short-story writer, playwright, and screenwriter who received the 2007 Pulitzer Prize for Fiction for his dystopian novel *The Road* is
- A) Paul Harding.
 - B) Cormac McCarthy.
 - C) Steven Millhauser.
 - D) Philip Roth.
 - E) Richard Russo.

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 action takes place in all but (the)
- A) Alaska.
 - B) Boston.
 - C) Lowman house.
 - D) Lowman yard.
 - E) New York.
32. Willy's enabling surmise, "Coach'll probably congratulate you on your initiative," is an ironic response to Biff's having
- A) cheated in mathematics class.
 - B) gotten the football team to simonize Coach's car.
 - C) run for a touchdown instead of passing to a receiver.
 - D) stolen a football from the locker room.
 - E) studied with Bernard for the Regents.
33. Willy tells Biff, "You want to watch your schooling first. Then when you're all set,"
- A) there will be girls.
 - B) there will be time to buy a farm.
 - C) you can take my place as the best drummer.
 - D) you'll get a football scholarship to college.
 - E) you'll get a good job.
34. Willy's caustic lament, "Once in my life I would like to own something outright before it's broken! I'm always in a race with the junkyard!" is delivered during a conversation with Linda that focuses momentarily on the
- A) condition of the Chevrolet.
 - B) condition of the Studebaker.
 - C) cost of a wire recorder.
 - D) cost of refrigerator repair.
 - E) cost of remodeling the front porch.
35. During a charged conversation among immediate family members, the revelatory confession "I stole myself out of every good job since high school!" is shared by
- A) Bernard.
 - B) Biff.
 - C) Happy.
 - D) Linda.
 - E) Willy.
36. "Come on inside, drummer boy" is an invitation offered to
- A) Biff by Miss Forsythe.
 - B) Charley by Jenny.
 - C) Happy by Letta.
 - D) Willy by Linda.
 - E) Willy by The Woman.
-
37. In *Heart of Darkness* Marlow is fascinated by one of the graphic representations appearing on a map as would a "silly little bird" be fascinated by a
- A) bright bauble.
 - B) shiny object.
 - C) snake.
 - D) tricolored tribble.
 - E) wriggling worm.
38. The observation that "[m]en who come out here should have no entrails" is made by
- A) brickmaker.
 - B) chief accountant.
 - C) general manager of the central station.
 - D) physician in the sepulchral city.
 - E) Russian trader.
39. Marlow's description of the ornamental knobs adorning the fence posts guarding Kurtz's house depends on a repetitive yoking of two objects: "food for thought and also for the vultures," which might be appreciated as a species of
- A) antithesis.
 - B) hyperbole.
 - C) litotes.
 - D) paradox.
 - E) zeugma.
40. The tenor of the mythological allusion central to Marlow's recalling that "[s]ome of the pilgrims [. . .] carried [shot-guns, a rifle, and a light revolver-carbine]—the thunderbolts of that pitiful Jupiter" is
- A) Fresleven.
 - B) Kurtz.
 - C) Marlowe.
 - D) Thor.
 - E) Zeus.

41. "[T]hat mysterious arrangement of merciless logic for a futile purpose" is an assessment that encompasses, in part, Marlow's view of (the)
- A) commercial enterprise.
 - B) empire building.
 - C) life.
 - D) love of a woman.
 - E) pursuit of glory.
42. Upon separating from Marlow, the Russian trader takes with him several items, not including
- A) a copy of Towson's *Inquiry*.
 - B) Martini-Henry cartridges.
 - C) a newly acquired pair of shoes.
 - D) some good English tobacco.
 - E) two boxes of rivets.

Items 43-46 refer to William Wordsworth's

Lucy Gray

Oft I had heard of Lucy Gray:
 And, when I crossed the wild,
 I chanced to see at break of day
 The solitary child. 4

No mate, no comrade Lucy knew;
 She dwelt on a wide moor,
 —The sweetest thing that ever grew
 Beside a human door! 8

You yet may spy the fawn at play,
 The hare upon the green;
 But the sweet face of Lucy Gray
 Will never more be seen. 12

"To-night will be a stormy night—
 You to the town must go;
 And take a lantern, Child, to light
 Your mother through the snow." 16

"That, Father! will I gladly do:
 'Tis scarcely afternoon—
 The minster-clock has just struck two,
 And yonder is the moon!" 20

At this the Father raised his hook,
 And snapped a faggot-band;
 He plied his work;—and Lucy took
 The lantern in her hand. 24

Not blither is the mountain roe:
 With many a wanton stroke

Her feet disperse the powdery snow,
 That rises up like smoke. 28

The storm came on before its time:
 She wandered up and down;
 And many a hill did Lucy climb:
 But never reached the town. 32

The wretched parents all that night
 Went shouting far and wide;
 But there was neither sound nor sight
 To serve them for a guide. 36

At day-break on a hill they stood
 That overlooked the moor;
 And thence they saw the bridge of wood,
 A furlong from their door. 40

They wept—and, turning homeward, cried,
 "In heaven we all shall meet;"
 —When in the snow the mother spied
 The print of Lucy's feet. 44

Then downwards from the steep hill's edge
 They tracked the footmarks small;
 And through the broken hawthorn hedge,
 And by the long stone-wall; 48

And then an open field they crossed:
 The marks were still the same;
 They tracked them on, nor ever lost;
 And to the bridge they came. 52

They followed from the snowy bank
 Those footmarks, one by one,
 Into the middle of the plank;
 And further there were none! 56

—Yet some maintain that to this day
 She is a living child;
 That you may see sweet Lucy Gray
 Upon the lonesome wild. 60

O'er rough and smooth she trips along,
 And never looks behind;
 And sings a solitary song
 That whistles in the wind. 64

43. In Wordsworth's lyric poem "Lucy Gray," Lucy's natural innocence is best emphasized through implied comparisons found in the
- A) fifth stanza.
 - B) first stanza.
 - C) fourth stanza.
 - D) second stanza.
 - E) third stanza.

44. The implicit auditory, visual, tactile, and olfactory imagery aggregates in the seventh stanza of Wordsworth's "Lucy Gray" in a

- A) hyperbole.
- B) metaphor.
- C) paradox.
- D) simile.
- E) tautology.

45. Expressing the theme of Wordsworth's "Lucy Gray" might find conciseness in the phrase

- A) the childlike nature of wildlife.
- B) the loss of a loved one.
- C) the solitude of childhood.
- D) the tragic fate of sweet-faced children.
- E) the weather as adversary.

46. The overall tone of "Lucy Gray" is

- A) joyfully reflective.
- B) nostalgically elegiac.
- C) pitifully forlorn.
- D) somberly optimistic.
- E) swirlingly stormy.

Items 47-50 refer to William Wordsworth's

The Solitary Reaper

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass! 4

Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound. 8

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands: 12

A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides. 16

Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago: 20

Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,

That has been, and may be again? 24
Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;— 28

I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more. 32

47. The dominant meter in Wordsworth's "The Solitary Reaper" is

- A) anapestic trimeter.
- B) dactylic trimeter.
- C) iambic tetrameter.
- D) spondaic tetrameter.
- E) trochaic tetrameter.

48. Lines 26 and 28 exhibit

- A) compound rhyme.
- B) feminine rhyme.
- C) leonine rhyme.
- D) masculine rhyme.
- E) *rime riche*.

49. The omission of a letter or syllable in order to accommodate a line's meter as exemplified by line 13's *ne'er*, line 25's *whate'er*, and line 28's *o'er* is an instance of

- A) apocope.
- B) ellipsis.
- C) metathesis.
- D) syncope.
- E) zeugma.

50. The speaker in Wordsworth's "The Solitary Reaper" addresses someone from whom he expects no response; this makes the poem a(n)

- A) apostrophe.
- B) aside.
- C) harangue.
- D) rhetorical accent.
- E) soliloquy.

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

Items 51-55 refer to Richard Wilbur's

Boy at the Window

— poem appears on the next page —

Boy at the Window

Seeing the snowman standing all alone
 In dusk and cold is more than he can bear.
 The small boy weeps to hear the wind prepare
 A night of gnashings and enormous moan. 4
 His tearful sight can hardly reach to where
 The pale-faced figure with bitumen* eyes coal
 Returns him such a God-forsaken stare
 As outcast Adam gave to paradise. 8

The man of snow is, nonetheless, content,
 Having no wish to go inside and die.
 Still, he is moved to see the youngster cry.
 Though frozen water is his element, 12
 He melts enough to drop from one soft eye
 A trickle of the purest rain, a tear
 For the child at the bright pane surrounded by 15
 Such warmth, such light, such love, and so much fear.

51. The first stanza of Richard Wilbur's "Boy at the Window" concludes with a
- A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.
52. The **surface-level** contradictory elements (e.g., line 10's "go inside and die") that characterize the poem's second stanza can be recognized as
- A) oxymorons.
 - B) paradoxes.
 - C) tautologies.
 - D) syllepses.
 - E) zeugmas.
53. The melopoeic scheme dominating the first stanza is
- A) alliteration.
 - B) colliteration.
 - C) dissonance.
 - D) onomatopoeia.
 - E) syzygy.
54. The poem's theme, however it is stated, centers on
- A) boyhood imagination.
 - B) differences in perception.
 - C) meteorological variances.
 - D) snowman personification.
 - E) tearful interaction.

55. The second stanza's focus on the man of snow as a personification of nature set up to contrast with the boy features a crediting of nature with deep human emotions, which John Ruskin termed
- A) aesthetic distance.
 - B) affective fallacy.
 - C) intentional fallacy.
 - D) pathetic fallacy.
 - E) reification.

**Items 56-61 refer to Alfred, Lord Tennyson's
 Tears, Idle Tears**

Tears, idle tears, I know not what they mean,
 Tears from the depth of some divine despair
 Rise in the heart, and gather to the eyes,
 In looking on the happy Autumn-fields,
 And thinking of the days that are no more. 5

Fresh as the first beam glittering on a sail,
 That brings our friends up from the underworld,
 Sad as the last which reddens over one
 That sinks with all we love below the verge;
 So sad, so fresh, the days that are no more. 10

Ah, sad and strange as in dark summer dawns
 The earliest pipe of half-awaken'd birds
 To dying ears, when unto dying eyes
 The casement slowly grows a glimmering square;
 So sad, so strange, the days that are no more. 15

Dear as remember'd kisses after death,
 And sweet as those by hopeless fancy feign'd
 On lips that are for others; deep as love,
 Deep as first love, and wild with all regret;
 O Death in Life, the days that are no more. 20

56. The verse pattern that characterizes Tennyson's "Tears, Idle Tears," is
- A) blank verse.
 - B) free verse.
 - C) heroic verse.
 - D) nonsense verse.
 - E) shaped verse.
57. The underlying formula informing the poem is
- A) *carpe diem*.
 - B) *in medias res*.
 - C) *memento mori*.
 - D) *ubi sunt*.
 - E) *verbum infans*.

58. The figure of speech upon which both the second and the fourth stanzas depend, at least two instances occurring in each stanza, is the
- analogue.
 - conceit.
 - metaphor.
 - paradox.
 - simile.
59. The repetition of sibilant sounds as found in line 10's "So sad, so fresh, the days that are no more," line 14's "casement slowly grows a glimmering square," and line 17's "sweet as those by hopeless facy feign'd" is known as
- dissonance.
 - resonance.
 - sigmatism.
 - synæsthesia.
 - verisimilitude.
60. While the poem's meter is overwhelmingly iambic, many lines begin with a(n)
- anapestic foot.
 - dactylic foot.
 - pyrrhic foot.
 - spondaic foot.
 - trochaic foot.
61. The inherent contradiction characterizing line 20's "Death in Life" constitutes (a)
- hyperbole.
 - onomatopoeia.
 - paradox.
 - tautology.
 - transferred epithet.
62. The repetition found at the beginning of the first two lines of the first two stanzas of Christina Rossetti's "Sleeping at Last" is an example of
- anaphora.
 - epanalepsis.
 - homeoteleuton.
 - parataxis.
 - polyptoton.
63. The placement of a sentence element—a word or phrase—out of its normal position in order to accommodate a line's rhyme or meter, as found in line 9's "nor shake her the gusty blast," is called
- enjambment.
 - inversion.
 - litotes.
 - structuralism.
 - vorticism.
64. The speaker's "trouble and tumult" and "struggle and horror" in the first stanza constitute
- conceits.
 - kennings.
 - metaphors.
 - similes.
 - solecisms.
65. The theme of Christina Rossetti's "Sleeping at Last" might be rendered
- good can be found in our mortality.
 - life has no worth without death.
 - no day is so bad it can't be fixed with a nap.
 - no one gets out alive.
 - ruffled minds make restless pillows.

Items 62-65 refer to Christina Rossetti's

Sleeping at Last

Sleeping at last, the trouble and tumult over,
 Sleeping at last, the struggle and horror past,
 Cold and white, out of sight of friend and of lover,
 Sleeping at last. 4

No more a tired heart downcast or overcast,
 No more pangs that wring or shifting fears that hover,
 Sleeping at last in a dreamless sleep locked fast.

Fast asleep. Singing birds in their leafy cover 8
 Cannot wake her, nor shake her the gusty blast.
 Under the purple thyme and the purple clover
 Sleeping at last.

**Required Tie-Breaking Essay Prompt
 on the next page**

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 "[My heart leaps up when I behold]" and address the poem's theme, which celebrates childhood enthusiasm regarding the beauty of nature; focus on the speaker's implicit admonition that such enthusiasm continue throughout one's lifetime.

[My heart leaps up when I behold]

My heart leaps up when I behold	
A rainbow in the sky:	
So was it when my life began;	3
So is it now I am a man;	
So be it when I shall grow old,	
Or let me die!	6
The Child is father of the Man;	
And I could wish my days to be	
Bound each to each by natural piety.	9

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

**UIL Literary Criticism
District • 2021**

line arrows up →

1.	D	470
2.	A	37
3.	C	601
4.	B	227
5.	E	608
6.	B	211
7.	A	208
8.	A	59
9.	E	490
10.	C	335
11.	D	148
12.	C	218
13.	E	426
14.	D	482
15.	D	400
16.	C	
17.	E	487
18.	A	245
19.	A	
20.	B	
21.	C	239
22.	D	282
23.	E	266
24.	B	68
25.	E	
26.	C	270
27.	E	590
28.	D	374
29.	D	387
30.	B	603

31.	A	xxviii
32.	D	18
33.	A	16
34.	D	54
35.	B	105
36.	E	91
37.	C	8
38.	C	24
39.	E	66; 509
40.	B	69
41.	C	81
42.	E	73
43.	E	
44.	D	
45.	B	
46.	B	
47.	C	
48.	B	196
49.	D	469
50.	A	37
51.	A	14
52.	B	349
53.	A	13
54.	B	
55.	D	356
56.	A	59
57.	D	489
58.	E	445
59.	C	
60.	E	486
61.	C	349
62.	A	24
63.	B	257
64.	C	294
65.	A	

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*,

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 "[My heart leaps up when I behold]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of theme of Wordsworth's "[My heart leaps up when I behold]," include

- anaphora,
- metonymy,
- rhyme,
- rhythm,
- speaker,
- symbol,
- synecdoche,
- tetrameter,
- theme, and
- tone.

The contestant should dwell on the pivotal line "[t]he Child is father of the Man" (line 7) while he or she addresses the lyric poem's theme regarding a lifelong enthusiasm for natural beauty: What we discover as meaningful when we are young gives deeper meaning to what we are while we mature.

The young writer might recognize the speaker's encountering of the rainbow during his youth in either or both its symbolic or metonymic (or synecdochic) role as a terminus connecting forward through a person's life. The modal verb phrase "could wish" (line 8) places the speaker in mid life between childhood and old age, and sets up "natural piety" (line 9)—first introduced by the speaker's childhood enthusiastic response to the beauty of a rainbow—as a lifelong aesthetic regarding beauty.

The student's analysis of the connection stretching across a person's life (maybe a poet's life) as a continuum of inspiration would reflect his or her own connection of this poem with the sample of Wordsworth's poetry encountered this season.