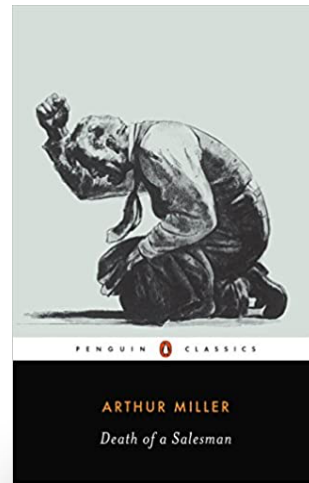
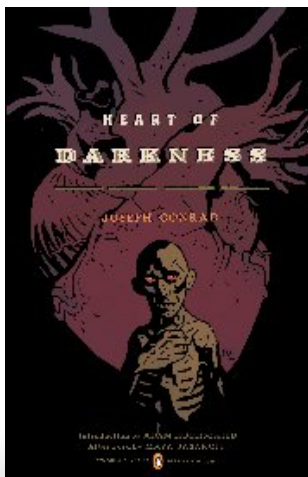
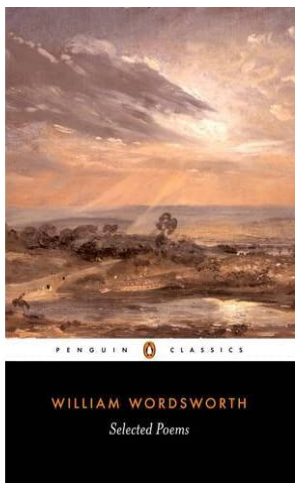




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Region • 2021



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University Interscholastic League
Literary Criticism Contest • Region • 2021

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The British author of *Lord of the Flies* and recipient of the 1983 Nobel Prize for Literature who originated the term Gaia Paradigm for James Lovelock's theory of earth as a synergistic system is
 - A) Winston Churchill.
 - B) William Golding.
 - C) Ernest Hemingway.
 - D) Harold Pinter.
 - E) Bertrand Russell.
2. The accidental interchange of sounds, usually the initial consonants, in two or more words is called a
 - A) barbarism.
 - B) cacozelia.
 - C) Gongorism.
 - D) malapropism.
 - E) spoonerism.
3. A pithy, often antithetical saying that is often characterized by compression, balance, and polish is an
 - A) epigram.
 - B) epigraph.
 - C) epitaph.
 - D) epithet.
 - E) eponym.
4. The author of New Journalism's *Hiroshima* and recipient of the 1945 Pulitzer Prize for Fiction for his novel *A Bell for Adano* is
 - A) Saul Bellow.
 - B) William Faulkner.
 - C) John Hersey.
 - D) James A Michener.
 - E) Upton Sinclair.
5. The literary period during which appeared on the English stage Dryden's *All for Love*, Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *Oroonoko*, and Congreve's *Love for Love* and *The Way of the World* is called the
 - A) Early Tudor Age.
 - B) Edwardian Age.
 - C) Restoration Age.
 - D) Romantic Period.
 - E) Victorian Age.
6. 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.
7. The assignment of something to a time when it was/is not in existence is (a/n)
 - A) anachronism.
 - B) anaphora.
 - C) chronological primitivism.
 - D) successive patterning.
 - E) transverse alliteration.
8. **Not** among the twentieth-century authors who make up the American literary canon is
 - A) Nathaniel Hawthorne.
 - B) Ernest Hemingway.
 - C) Toni Morrison.
 - D) Joyce Carol Oates.
 - E) John Updike.
9. A scheme of great antiquity that divides history into a line or cycle of stages marking the chronology of human existence is known as the
 - A) Five Points.
 - B) Four Ages.
 - C) Great Chain of Being.
 - D) Seven Cardinal Virtues.
 - E) Three Unities.
10. The movement in Germany during the last quarter of the eighteenth century that featured a strong nationalistic and folk element and is characterized by fervor and enthusiasm and a reliance on emotional experiences and spiritual struggles is called
 - A) blood and thunder.
 - B) bob and wheel.
 - C) showing versus telling.
 - D) storm and stress.
 - E) sweetness and light.

11. The Anglo-American poet who engaged a variety of subjects including politics and morals, love, and religion and who received the 1948 Pulitzer Prize for Poetry for his long poem *The Age of Anxiety* is
- W. H. Auden.
 - Robert Frost.
 - Robert Lowell.
 - Theodore Roethke.
 - Carl Sandburg.
12. The group of mid-nineteenth-century British poets whose verse reflects contemporary discontent and unrest and whose style is marked by jerkiness and strained emphasis is the
- Cockney School.
 - Lake School.
 - Martian School.
 - Satanic School.
 - Spasmodic School.
13. The stanza form of "unity and tightness" consisting of nine iambic lines, the first eight in pentameter and the ninth in hexameter with a rhyme scheme of *ababbcbcc* is the
- ballad stanza.
 - hymnal stanza.
 - Petrarchan stanza.
 - Pushkin stanza.
 - Spenserian stanza.
14. **Not** a term that describes either a character *or* a form of expression that reflects some degree of excess is
- alazon.
 - braggadocio.
 - eiron.
 - gasconade.
 - rodomontade.
15. The group of American writers, including Ida Tarbell, Lincoln Steffens, and Upton Sinclair, who between 1902 and 1911 worked to expose the dishonest methods and unscrupulous motives in big business and in city, state, and national government is
- the Agrarians.
 - The Fugitives.
 - the Hartford Wits.
 - the Lost Generation.
 - the Muckrakers.
16. The nineteenth-century British poet whose autobiographical verse-novel *Aurora Leigh* and collection of sonnets *Sonnets from the Portuguese* ensure her a place in the British literary canon is
- Anne Bradstreet.
 - Elizabeth Barrett Browning.
 - Iris Murdoch.
 - Christina Rossetti.
 - Mary Shelley.
17. The study of allegorical symbols, especially in the Bible, in which much of the Hebrew Bible is read as a type of the revelation to come in the New Testament is
- calligraphy.
 - exegesis.
 - intertextuality.
 - transliteration.
 - typology.
18. The twentieth-century author of *V.*, *The Crying of Lot 49*, *Gravity's Rainbow* (single finalist for 1974 Pulitzer but not awarded), *Mason & Dixon*, *Against the Day*, and *Inherent Vice* is
- Ralph Ellison.
 - Jack Kerouac.
 - Thomas Pynchon.
 - Philip Roth.
 - John Steinbeck.
19. The words or acts of a character that carry a meaning unperceived by the character but understood by the audience comprise
- ambiguity.
 - catharsis.
 - dramady.
 - dramatic irony.
 - understatement.
20. A vigorous argumentative work setting forth its author's attitudes on a highly controversial subject, the best-known English-language examples being John Milton's *Areopagitica* and Thomas Paine's *The American Crisis*, is called a
- Billingsgate.
 - gasconade.
 - philippic.
 - polemic.
 - robinsonade.

21. The fairly rare rhyming device that incorporates elements of echo rhyme and identical rhyme so that the sound of the final syllable of one line recurs as the sound of the first syllable of the next line but with a change of meaning is known as
- chain rhyme.
 - compound rhyme.
 - feminine rhyme.
 - leonine rhyme.
 - rime riche*.
22. The twentieth-century novelist and short story writer whose works include *Sons and Lovers*, *Women in Love*, *The Rainbow*, and *Lady Chatterley's Lover* is
- Ford Madox Ford.
 - D. H. Lawrence.
 - W. Somerset Maugham.
 - Evelyn Waugh.
 - H. G. Wells.
23. The movement that developed in England during the middle of the sixteenth century and later spread its influence into the New England colonies where its objections to certain forms of the State Religion developed into what seemed to be a movement against freedom of speech, art, and individualism is
- Agrarianism.
 - Darwinism.
 - Naturalism.
 - Puritanism.
 - Transcendentalism.
24. 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
- boustrophedon.
 - enjambment.
 - palindrome.
 - rhopalic progression.
 - run-on line.
25. **Not** one of the divisions of the English Renaissance (1500-1660) is the
- Caroline Age.
 - Commonwealth Interregnum.
 - Edwardian Age.
 - Elizabethan Age.
 - Jacobean Age.
26. Specifically, the attitude that suggests a devotion to those studies supposed to promote human culture most effectively, in particular those dealing with the life, thought, language, and literature of ancient Greece and Rome, is known as
- Gnosticism.
 - hedonism.
 - historicism.
 - humanism.
 - neologism.
27. The politically active Puerto Rican who received the 2016 Pulitzer Prize for Drama for his hit musical *Hamilton* is
- Horton Foote.
 - Lin-Manuel Miranda.
 - Bruce Norris.
 - Sam Shepard.
 - August Wilson.
28. The degree of dispassionateness with which a reader or an audience can view the people, the places, and the events in a literary work, or the degree of disinterest that the author displays toward his or her characters and their actions is called
- distance.
 - objective correlative.
 - pathetic fallacy.
 - reliteralization.
 - restraint.
29. A sequence that "thickens" as it moves toward its end, each word a syllable longer than the preceding word, is called
- grotesque.
 - macabre.
 - rhopalic.
 - tautological.
 - uncial.
30. The term used to describe a worthless or meaningless word is
- hapax legomenon*.
 - heteroglossia.
 - nonce word.
 - portmanteau word.
 - vox nihili*.

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* Willy's observation, "Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it," is
- allusive.
 - hyperbolic.
 - ironic.
 - metaphoric.
 - symbolic.
32. "[Y]ou've got such a sense of humor, and we do have such a good time together, don't we?" is part of a conversation between Willy and
- Jenny.
 - Letta.
 - Linda.
 - Miss Forsythe.
 - The Woman.
33. The self-serving affirmation, "Miss Forsythe, you've just seen a prince walk by. A fine, troubled prince. A pal, you understand? A good companion," is uttered by
- Biff.
 - Charley.
 - Happy.
 - Howard.
 - Linda.
34. The question "Is this his reward—to turn around at the age of sixty-three and find his sons, who he loved better than his life, on a philandering bum—" begins
- Ben's consoling of Linda.
 - Ben's scolding of Biff.
 - Ben's scolding of Happy.
 - Linda's chastening of Biff.
 - Linda's chastening of Happy.
35. The observation, "There was respect, and comradeship, and gratitude in it. Today it's cut and dried, and there's no chance for bringing friendship to bear—" describes
- being a drummer.
 - being a friend.
 - being a husband.
 - being a son.
 - being a teammate.
36. "Never fight fair with a stranger, boy. You'll never get out of the jungle that way" is, in Willy's memory, Ben's advice to
- Bernard.
 - Biff.
 - Happy.
 - Howard.
 - Willy.
-
37. In *Heart of Darkness* Marlow's encounter in the Company's office with the two women, one knitting black wool, constitutes, ultimately, a
- biblical allusion.
 - historical allusion.
 - literary allusion.
 - mythological allusion.
 - topical allusion.
38. Marlow's recounting of the violence characterizing the Company's outer station, "[I]t seemed to me I had stepped into the gloomy circle of some Inferno" is a
- biblical allusion.
 - historical allusion.
 - literary allusion.
 - mythological allusion.
 - topical allusion.
39. Marlow's present-time confession of his "sheer nervousness" and his having "flung overboard a pair of new shoes" recounts his shoes having filled with
- bilge water.
 - blood.
 - engine oil.
 - hippo meat slime.
 - river water.
40. "His clothes had been made of some stuff that was brown holland probably, but was covered with patches all over, with bright patches" describes the Russian as a
- Company man.
 - fellow seaman.
 - harlequin.
 - Pilgrim.
 - sartorial sycophant.

41. The reason offered that Kurtz was a remarkable man was he "had something to say [and he] said it," is the opinion of (the)
- A) chief accountant.
 - B) general manager.
 - C) Kurtz's Intended.
 - D) Kurtz's third-person autobiographical notes.
 - E) Marlow.
42. Marlow's memory of a "low voice [that] seemed to have the accompaniment of all the other sounds, full of mystery, desolation, and sorrow [. . .] the ripple of the river, the sighing of the trees swayed by the wind, the murmurs of wild crowds, the faint ring of incomprehensible words cried from afar" is a memory of the voice of (the)
- A) Kurtz.
 - B) Kurtz's African mistress.
 - C) Kurtz's Intended.
 - D) Russian trader.
 - E) Swede.
43. The first two stanzas of Wordsworth's "I Wandered Lonely as a Cloud" set up the speaker's contemplative musing by way of imagery couched in
- A) hyperbole.
 - B) litotes.
 - C) metaphors.
 - D) similes.
 - E) zeugma.
44. Lines 9 and 11 of Wordsworth's poem are characterized by the melopoeic scheme
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.
45. The continuing of both sense and grammatical construction that is displayed in the relationship between the third and fourth stanzas is called
- A) end-stopped rhyme.
 - B) enjambment.
 - C) modulation.
 - D) run-on line.
 - E) truncation.

Items 43-46 refer to William Wordsworth's

I Wandered Lonely as a Cloud

I wandered lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd, 3
 A host, of golden daffodils;
 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze. 6

Continuous as the stars that shine
 And twinkle on the milky way,
 They stretched in never-ending line 9
 Along the margin of a bay:
 Ten thousand saw I at a glance,
 Tossing their heads in sprightly dance. 12

The waves beside them danced; but they
 Out-did the sparkling waves in glee:
 A poet could not but be gay, 15
 In such a jocund company:
 I gazed—and gazed—but little thought
 What wealth the show to me had brought: 18

For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye 21
 Which is the bliss of solitude;
 And then my heart with pleasure fills,
 And dances with the daffodils. 24

46. Line 21's "inward eye" represents the speaker's
- A) inner botanist.
 - B) memory.
 - C) pensiveness.
 - D) self-awareness.
 - E) solitude.

Items 47-50 refer to William Wordsworth's

The World Is Too Much with Us

The world is too much with us; late and soon,
 Getting and spending, we lay waste our powers;—
 Little we see in Nature that is ours;
 We have given our hearts away, a sordid boon! 4

This Sea that bares her bosom to the moon;
 The winds that will be howling at all hours,
 And are up-gathered now like sleeping flowers;
 For this, for everything, we are out of tune; 8

It moves us not. Great God! I'd rather be
 A Pagan suckled in a creed outworn;
 So might I, standing on this pleasant lea, 11
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea;
 Or hear old Triton blow his wreathèd horn.

47. William Wordsworth's "The World Is Too Much with Us" is a(n)
 A) English sonnet.
 B) Italian sonnet.
 C) Miltonic sonnet.
 D) Shakespearean sonnet.
 E) Spenserian sonnet.
48. Line 4's "sordid boon" is
 A) ambiguous.
 B) hyperbolic.
 C) oxymoronic.
 D) paradoxical.
 E) tautological.
49. The final six lines of Wordsworth's sonnet are best recognized as a
 A) denunciation of Christianity.
 B) description of rural England.
 C) paean to paganism.
 D) short lesson in Greek mythology.
 E) yearning to live apart from the worldly day-to-day.
50. The foremost thematic concern of Wordsworth's "The World Is Too Much with Us" is best encapsulated in
 A) line 2.
 B) line 5.
 C) line 8.
 D) line 11.
 E) line 14.
51. Line 4 of John Keats's sonnet "On Seeing the Elgin Marbles" turns on a(n)
 A) allusion.
 B) hyperbole.
 C) metaphor.
 D) paradox.
 E) simile.
52. Line 12 of Keats's sonnet is characterized by
 A) alliteration.
 B) consonance.
 C) dissonance.
 D) resonance.
 E) sigmatism.
53. Line 3's "pinnacle" and "steep," terms associated with the challenge of reaching a summit, are
 A) allusive.
 B) hyperbolic.
 C) ironic.
 D) metonymic.
 E) paradoxical.
54. Keats's poem-length contraposition of mankind's mortality with the seeming durability of, in this case, his artistic creations is
 A) allegorical.
 B) eponymic.
 C) metonymic.
 D) paradoxical.
 E) tautological.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-55 refer to John Keats's

On Seeing the Elgin Marbles *

My spirit is too weak—mortality
 Weighs heavily on me like unwilling sleep,
 And each imagined pinnacle and steep
 Of godlike hardship tells me I must die 4
 Like a sick eagle looking at the sky.
 Yet 'tis a gentle luxury to weep
 That I have not the cloudy winds to keep
 Fresh for the opening of the morning's eye. 8
 Such dim-conceived glories of the brain
 Bring round the heart an undescribable feud;
 So do these wonders a most dizzy pain, 11
 That mingles Grecian grandeur with the rude
 Wasting of old time—with a billowy main— *
 A sun—a shadow of a magnitude.

55. The syntax (thus an understanding) of lines 10-11 depends on the yoking of two grammatical objects of the phrase "bring round," which comprises an example of
 A) chiasmus.
 B) conceit.
 C) litotes.
 D) synecdoche.
 E) zeugma.

*The **Elgin Marbles** are a collection of fifth-century BCE sculptures that were transported from Greece on ships with billowy mainsails (line 13) to the British Museum very early in the nineteenth century. The young John Keats is view-*

See ↗ ing the beautifully crafted marble sculptures, this ↗ which remain beautiful even today, some twenty-note. ↗ four centuries after they were created.

Items 56-60 refer to Anthony Hecht's

The End of the Weekend

A dying firelight slides along the quirt* riding whip
 Of the cast iron cowboy where he leans
 Against my father's books. The lariat
 Whirls into darkness. My girl in skin tight jeans
 Fingers a page of Captain Marryat,* note below
 Inviting insolent shadows to her shirt. 6

We rise together to the second floor.
 Outside, across the lake, an endless wind
 Whips against the headstones of the dead and wails
 In the trees for all who have and have not sinned.
 She rubs against me and I feel her nails.
 Although we are alone, I lock the door. 12

The eventual shapes of all our formless prayers:
 This dark, this cabin of loose imaginings,
 Wind, lip, lake, everything awaits
 The slow unloosening of her underthings
 And then the noise. Something is dropped. It grates
 Against the attic beams. I climb the stairs 18

Armed with a belt. A long magnesium shaft
 Of moonlight from the dormer* cuts a path part of attic
 Among the shattered skeletons of mice.
 A great black presence beats its wings in wrath.
 Above the boneyard burn its golden eyes.
 Some small grey fur is pulsing in its grip. 24

* author of sea tales and innovator of a maritime flag code

56. Lines 8-10 of Hecht's "The End of the Weekend," "an endless wind / [. . .] wails / In the trees for all who have and have not sinned" suggests that the speaker is at a threshold, a moment of
- A) kenosis.
 - B) liminality.
 - C) metathesis.
 - D) negative capability.
 - E) open-endedness.
57. Lines 13-16, "The eventual shapes of all our formless prayers: / This dark, this cabin of loose imaginings, / Wind, lip, lake, everything awaits / The slow unloosening of her underthings," speak to a(n)
- A) aggressiveness.
 - B) carelessness.
 - C) discontinuing.
 - D) expectancy.
 - E) frenzy.

58. The title of the poem, "The End of the Weekend" depends, in part, on the emotional implications associated with *weekend*; this is its
- A) connotation.
 - B) definition.
 - C) denotation.
 - D) exposition.
 - E) paradox.
59. The action described in line 18's "I climb the stairs" and line 19's "Armed with a belt" is emphasized by
- A) end-stopped lines.
 - B) enjambment.
 - C) inversion.
 - D) metaplasm.
 - E) truncation.
60. The "great black presence beat[ing] its wings in wrath" (line 22) is a cross-cultural
- A) allegory.
 - B) emblem.
 - C) hyperbole.
 - D) riddle.
 - E) symbol.

Items 61-65 refer to Elizabeth Bishop's

Little Exercise

- Think of the storm roaming the sky uneasily like a dog looking for a place to sleep in, listen to it growling. 3
- Think how they must look now, the mangrove keys lying out there unresponsive to the lightning in dark, coarse-fibred families, 6
- where occasionally a heron may undo his head, shake up his feathers, make an uncertain comment when the surrounding water shines. 9
- Think of the boulevard and the little palm trees all stuck in rows, suddenly revealed as fistfuls of limp fish-skeletons. 12
- It is raining there. The boulevard and its broken sidewalks with weeds in every crack are relieved to be wet, the sea to be freshened. 15
- Now the storm goes away again in a series of small, badly lit battle-scenes, each in "Another part of the field." 18
- Think of someone sleeping in the bottom of a row-boat tied to a mangrove root or the pile of a bridge; think of him as uninjured, barely disturbed. 21

61. Elizabeth Bishop's lyric poem "Little Exercise" addresses an audience from which the speaker apparently does not expect a response; the poem is a(n)
- A) apostrophe.
 - B) epiphany.
 - C) invocation.
 - D) preterition.
 - E) soliloquy.
62. Bishop's opening stanza turns on a very effective
- A) euphemism.
 - B) metaphor.
 - C) pun.
 - D) sfumato.
 - E) simile.
63. Stanza 5's "sidewalks" being "relieved to be wet" is an example of
- A) aesthetic fallacy.
 - B) objective correlative.
 - C) pathetic fallacy.
 - D) personification.
 - E) reification.
64. Stanza 6's extended imagery of "a series / of small, badly lit battle scenes, / each in 'Another part of the field'" constitutes the vehicle of a(n)
- A) double entendre.
 - B) kenning.
 - C) metaphor.
 - D) simile.
 - E) understatement.
65. Line 3's *growling* is an example of
- A) amphigory.
 - B) euphony.
 - C) onomatopoeia.
 - D) solecism.
 - E) spoonerism.

**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 Billy Collins's "Dharma" and discuss the speaker's characterization of **both** himself and the dog.

Dharma*

The way the dog trots out the front door
every morning
without a hat or an umbrella,
without any money
or the keys to her doghouse 5
never fails to fill the saucer of my heart
with milky admiration.

Who provides a finer example
of a life without encumbrance—
Thoreau in his curtainless hut 10
with a single plate, a single spoon?
Gandhi with his staff and his holy diapers?

Off she goes into the material world
with nothing but her brown coat
and her modest blue collar, 15
following only her wet nose,
the twin portals of her steady breathing,
followed only by the plume of her tail.

If only she did not shove the cat aside
every morning 20
and eat all his food
what a model of self-containment she
would be,

what a paragon* of earthly detachment. * perfect example
If only she were not so eager 25
for a rub behind the ears,
so acrobatic in her welcomes,
if only I were not her god.

* the eternal and inherent nature of reality
governing individual conduct

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

**UIL Literary Criticism
Region • 2021**

line arrows up →

1.	B	600
2.	E	453
3.	A	177
4.	C	602
5.	C	408
6.	D	476
7.	A	20
8.	A	
9.	B	208
10.	D	460
11.	A	604
12.	E	450
13.	E	451
14.	C	166
15.	E	309
16.	B	561
17.	E	488
18.	C	585
19.	D	155
20.	D	372
21.	A	81
22.	B	572
23.	D	392
24.	A	65
25.	C	173
26.	D	239
27.	B	
28.	A	148
29.	C	413
30.	E	499

31.	C	
32.	E	
33.	A	
34.	D	
35.	A	
36.	B	
37.	D	
38.	C	
39.	B	53-54
40.	C	60
41.	E	81
42.	C	87
43.	D	445
44.	B	43
45.	B	174
46.	B	
47.	B	260
48.	C	345
49.	E	
50.	A	
51.	E	445
52.	A	13
53.	D	298
54.	D	349
55.	E	509
56.	B	273
57.	D	
58.	A	107
59.	B	174
60.	E	467
61.	A	37
62.	E	445
63.	D	361
64.	C	294
65.	C	337

4 **FOLD**

25 along the **three**
longitudinal
90 lines for ease
41 in grading. →

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

Simply adjust ranking.

53-54

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;
345 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 Billy Collins's "Dharma"

Literary concepts that **MIGHT** be used by the contestant in a discussion of characterization of **both** himself and the dog in Collins's "Dharma" include

- allusion,
- characterization,
- free verse,
- imagery,
- metaphor,
- point of view,
- rhetorical question,
- theme, and
- tone.

The contestant might approach his or her discussion of the speaker's characterization of both himself and his dog by addressing each separately or because we learn about the speaker's own character through his characterization of "the dog" (line 1) through the speaker's combining the two in a progression. The latter approach reveals an understanding that the poem might well be principally about the speaker.

The dog's character is developed through the speaker's appreciation of her gifts (as he recognizes them) and a criticism of her faults (as he estimates them). The dog's gifts and faults might well be seen in terms of the cat: were the dog—perhaps the speaker himself—more like the cat, which, by way of inferential comparison, is a model of self-containment (line 22) and is not dependent on a god (line 28), thus earning the speaker's "admiration" (line 7).

The speaker's description by way of allusion (lines 8-12) suggests an appreciation of the dog's level of remove from the material aspects of the world—anthropomorphism is at work here, perhaps unconscious projection: the dog, by its nature, has no need of a hat, an umbrella, keys, and money (see poem's title), but maybe this is that to which the speaker himself aspires. The student might recognize in the speaker's comment regarding his wishing that the dog was not subservient to him as if the speaker were a god—a nod toward Buddhism, which recognizes no supreme entity.

Something might be made of the gender choice for either or both the dog and the cat, especially in terms of the speaker's possibly identifying with the cat. Something of the speaker's generalization about women might be inferred throughout the lines of the final stanza.

The anti-materialism described in the opening stanza is matched by the speaker's appreciation for self-containment (self-sufficiency) and a getting along in the world without depending on or taking from others, whether human or deity (final stanza). The dog is, after all, *the* dog not *his* dog.