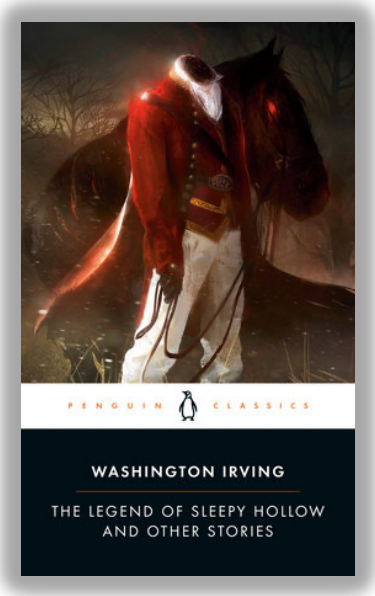
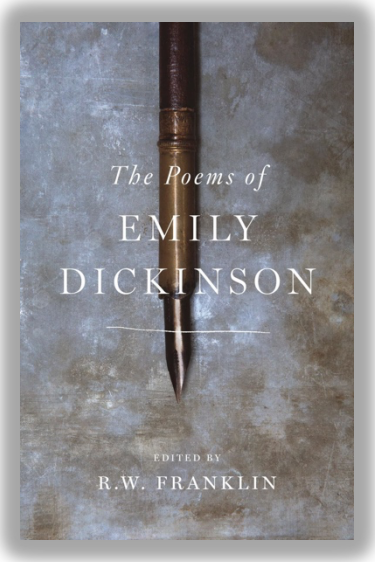
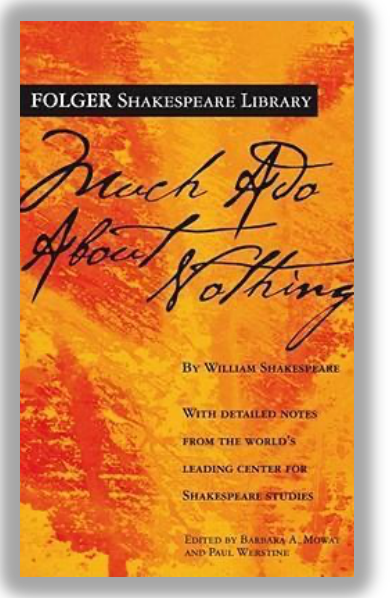
UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2025







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University Interscholastic League
Literary Criticism Contest • District • 2025

Part 1: Knowledge of Literary Terms and of Literary History **30 items (1 point each)**

1. Classically, the employment of some unexpected and improbable incident to make things turn out right, and currently, any device whereby an author solves a difficult situation by a forced or contrived invention is
   A) *coup de théâtre*.
   B) *deus ex machina*.
   C) *dolce stil nuovo*.
   D) *in medias res*.
   E) *scène à faire.*

2. The type of Japanese poetry consisting, in Western-language adaptation, of thirty-one syllables arranged in five lines, each of seven syllables, except the first and the third, which are each of five, is the
   A) haiku.
   B) kabuki.
   C) noh.
   D) senryu.
   E) tanka.

3. The 1964 Nobel Prize for Literature was declined by the French philosopher, playwright, and novelist
   A) Albert Camus.
   B) François Mauriac.
   C) Saint-John Perse.
   D) Jean-Paul Sartre.
   E) Claude Simon.

4. **Not** a form of poetry considered to be a type of a pattern poem is the
   A) altar poem.
   B) *carmen figuratum*.
   C) figure poem.
   D) rebus.
   E) shaped verse.

5. The type of repetition in which a word or phrase coming last or in another important place in one sentence or line of poetry is repeated at the beginning of the next line is called
   A) amphiboly.
   B) anadiplosis.
   C) analecta.
   D) anastomosis.
   E) asyndeton.

6. The logical turn in thought—from question to answer, problem to solution—that occurs at the beginning of the sestet in the Italian sonnet and sometimes, but not always, between the twelfth and thirteenth lines of the Shakespearean sonnet, is called (the)
   A) climax.
   B) modulation.
   C) mythopoeia.
   D) peripeteia.
   E) volta.

7. A cheaply produced paperbound novel or novelette of mystery, adventure, or violence popular in the late nineteenth and early twentieth centuries in England is the
   A) dime novel.
   B) gothic novel.
   C) penny dreadful.
   D) potboiler.
   E) pulp magazine.

8. The presentation of material in a work in such a way that later events are prepared for is known as
   A) digression.
   B) flashback.
   C) flashforward.
   D) foregrounding.
   E) foreshadowing.

9. The celebrated novelist whose often-banned novel *The Color Purple* won a 1983 Pulitzer Prize is
   A) Maya Angelou.
   B) Margaret Atwood.
   C) Suzanne Collins.
   D) Toni Morrison.
   E) Alice Walker.

10. The simple element that serves as a basis for expanded narrative; or, less strictly, a conventional situation, device, interest, or incident, often recurring, especially in art and music, is (a/n)
    A) emblem.
    B) motif.
    C) objective correlative.
    D) theme.
    E) thesis.

11. An acrostic so arranged that the initial letters of successive lines (or other units) form an alphabet is called a(n)

A) abecedarian.
B) anagram.
C) clerihew.
D) grammatology.
E) nonsense verse.

12. The point of view in a work of literature in which the narrator's telling of a story is characterized by the freedom to shift from the exterior world to the inner selves of a number of characters, a freedom of movement in both time and place, and also the freedom of the narrator to offer comment on the meaning of actions is called

A) first-person point of view.
B) omniscient point of view.
C) panoramic point of view.
D) self-effacing point of view.
E) third-person point of view.

13. **Not** an artistic-philosophical movement characterized by a breaking away from the traditional is

A) dadaism.
B) expressionism.
C) impressionism.
D) structuralism.
E) surrealism.

14. The bilingual pediatrician, imagist, and recipient of the 1963 Pulitzer Prize for Poetry for his collection *Pictures from Brueghel and Other Poems* who argues that poetry is "equipment for living, a necessary guide amid the bewilderments of life" is

A) Stephen Vincent Benét.
B) William Rose Benét.
C) Wallace Stevens.
D) Robert Penn Warren.
E) William Carlos Williams.

15. Also known as Doctor Johnson's Circle, the group formed in London in 1764 that included Edmund Burke, Oliver Goldsmith, and Adam Smith, is

A) the Goliardic poets.
B) the Grub Hub Group.
C) the Grub Street poets.
D) The Literary Club.
E) the Scriblerus Club.

16. The author of the verse novel *Aurora Leigh* and the collection of love poems titled *Sonnets from the Portuguese* is

A) Anne Bradstreet.
B) Elizabeth Barrett Browning.
C) Mary Ann Evans.
D) Mary Lamb.
E) Dorothy Wordsworth.

17. The term invented to describe a phenomenon peculiar to the revival of alliterative verse in the later Middle English Period in which a strophe of unrhymed alliterative lines is trailed by a set of rhymed lines (typically five), the first line being very short and the succeeding quatrain's lines shorter than the unrhymed lines preceding the five-line set, is

A) bob and wheel.
B) madrigal.
C) pentastich.
D) poulter's measure.
E) rhopalic verse.

18. The term for a novel in which episodic action dominates and plot and character are subordinate is

A) epistolary novel.
B) novel of character.
C) novel of incident.
D) novel of manners.
E) novel of sensibility.

19. The recipients of the 1976 Pulitzer Prize for Drama for their concept musical *A Chorus Line*, the original Broadway production of which remains one of the longest-running shows, won nine Tony Awards, and whose action takes place on a bare stage, are

A) Albert Hackett and Frances Goodrich.
B) James Kirkwood and Nicholas Dante.
C) Frank Loesser and Abe Burrows.
D) Stephen Sondheim and James Lapine.
E) Brian Yorkey and Tom Kitt.

20. The collections of humorous, witty, or satirical anecdotes or jokes that had some vogue in Europe during the sixteenth and succeeding centuries are known as

A) allusion books.
B) chrestomathy.
C) courtesy books.
D) emblem books.
E) jest books.

21. A novel in which actual persons are presented under the guise of fiction, such as Robert Penn Warren's *All the King's Men*, W. Somerset Maugham's *Cakes and Ale*, Ernest Hemingway's *The Sun Also Rises*, and Carrie Fisher's *Postcards from the Edge*, is known as a(n)

A) *Bildungsroman*.
B) *Entwicklungsroman*.
C) *roman à clef*.
D) *roman à gest.*
E) *roman à thèse*.

22. The movement affecting painting and literature, including drama, that attempts to objectify inner experience and through which external objects are understood as transmitters of internal impressions and moods is

A) aestheticism.
B) essentialism.
C) expressionism.
D) objectivism.
E) vorticism.

23. The derogatory title applied by *Blackwood's Magazine* to a group of nineteenth-century British writers including William Hazlitt and John Keats because of their alleged poor taste in diction and rhyme is the

A) Angry Young Men.
B) Cockney School.
C) Martian School.
D) Satanic School.
E) Spasmodic School.

24. **Not** one of the significant female playwrights of the twentieth century is

A) Aphra Behn.
B) Agatha Christie.
C) Susan Glaspell.
D) Lorraine Hansberry.
E) Wendy Wasserstein.

25. Four works constituting a group, such as Shakespeare's *Richard II*; *Henry IV, Part 1*; *Henry IV, Part 2*; and *Henry V*, is called a

A) quadrivium.
B) quaternion.
C) tetrabrach.
D) tetralogy.
E) tetrapla.

26. The African-American poet, educator, and activist whose recent passing in late 2024 drew attention to an impressive number of accolades regarding a productive life during which she often spoke against hate-motivated violence and who *The New York Times* called a "poet who wrote of Black joy" is

A) Gwendolyn Brooks.
B) Lucille Clifton.
C) Rita Dove.
D) Nikki Giovanni.
E) Phillis Wheatley.

27. Back in the headlines for a couple of reasons, including the publication of a graphic novel adaptation (2024) of his post-apocalyptic novel *The Road*, for which he received the 2007 Pulitzer Prize for Fiction is

A) Cormac McCarthy.
B) Larry McMurtry.
C) Alan Moore.
D) Haruki Murakami.
E) Art Spiegelman.

28. The character from Thomas Morton's play *Speed the Plough* of whose judgments everyone is very much afraid and who thus serves as an upholder of social conventions is

A) Mr. Bowler.
B) Mrs. Grundy.
C) Mrs. Malaprop.
D) Mr. Pooter.
E) Dr. Spooner.

29. Another term for a line of iambic pentameter, so called because it is used in epic poetry, is

A) blank verse.
B) free verse.
C) heroic line.
D) nonsense verse.
E) projective verse.

30. The judging of the meaning or success of a work of art by the author's expressed or ostensible intention in producing it is known as

A) affective fallacy.
B) dumb show.
C) intentional fallacy.
D) pathetic fallacy.
E) yellow journalism.

Part 2: The UIL Reading List **20 items (2 points each)**

Items 31-36 are associated with William Shakespeare's *Much Ado about Nothing*.
Items 37-41 are associated with Washington Irving's *"Sleepy Hollow" and Other Stories.*
Items 42-50 are associated with Emily Dickinson's selected poetry.

31. In Shakespeare's *Much Ado about Nothing*, the Prince shares his plan—"I know we shall have reveling tonight. / I will assume thy part in some disguise / And tell fair Hero I am Claudio"—with
A) Claudio.
B) Dogberry.
C) Leonato.
D) Pedro.
E) Verges.

32. The exchange between the Prince and Balthasar—"[I]f thou wilt hold longer argument, / Do it in notes."/ "Note this before my notes: / There's not a note of mine that's worth the noting" features
A) chiaroscuro and sfumato.
B) hyperbole and hypallage.
C) litotes and understatement.
D) ploce, polyptoton, and a pun.
E) syzygy, tautology, and zeugma.

33. The imagery in Ursula's "The pleasant'st angling is to see the fish / Cut with her golden oars the silver stream / And greedily devour the treacherous bait" enhances the underlying
A) apologue.
B) dead metaphor.
C) kenning.
D) metaphor.
E) tautology.

34. The pivotal stratagem "Let [your daughter] awhile be secretly kept in, / And publish it that she is dead indeed" is suggested by
A) Claudio.
B) Dogberry.
C) Francis.
D) Leonato.
E) the Sexton.

35. "Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly" features
A) chiasmus.
B) diminishing metaphor.
C) double entendre.
D) paradox.
E) synecdoche.

36. "[I]n loving, Leander the good swimmer, Troilus the first employer of panders, and a whole book full of [. . .] carpetmongers, whose names yet run smoothly in the even road of a blank verse," constitutes a(n)
A) biblical allusion.
B) historical allusion.
C) mythological allusion.
D) optical allusion.
E) topical allusion.

37. In Washington Irving's collection of sketches and tales, the author speaks of the "proud stoicism and habitual taciturnity" that makes it difficult to have read the character of the
A) ancient Dutch navigators.
B) grooms, huntsmen, and small sportsmen.
C) North American savages.
D) old Dutch burghers and their wives.
E) old English country gentlemen.

38. The author recounts "an earnest desire to see the great men of the earth," especially an area of the world having an "ample share of them," which, he reports, is currently
A) Europe.
B) Great Britain.
C) Poets' Corner.
D) Sleepy Hollow.
E) the United States of America.

39. "[B]road shouldered and double jointed, with short curly black hair, and a bluff, but not unpleasant countenance [and] a mingled air of fun and arrogance" is
A) Brom Bones.
B) Frank Bracebridge.
C) Philip of Pokanoket.
D) Mr. Roscoe.
E) Master Simon.

40. The locality to which the author says he traveled on a "poetical pilgrimage" is (the)
A) Hudson Valley.
B) Liverpool.
C) Stratford-on-Avon.
D) Westminster Abbey.
E) Yorkshire.

41. The author observes that the "dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasures of the social circle. Our thoughts are more concentrated, our friendly sympathies more aroused. We feel more sensibly the charm of each other's society, and are brought more closely together by dependence on each other for enjoyment" during (a/the)

A) festivities of Christmas.
B) sharing of legends and tales next to a fireplace.
C) walk through John Bull's country estate.
D) walking tours of the cold, old abbeys.
E) winter stagecoach ride.

Items 42-45 refer to Emily Dickinson's

[My Wheel is in the dark]

My wheel is in the dark!
I cannot see a spoke
Yet know its dripping feet
Go round and round.

My foot is on the Tide!
An unfrequented road—
Yet have all roads
A clearing in the end—

Some have resigned the Loom—
Some in the busy tomb
Find a quaint employ—

Some with new—stately feet—
Pass royal thro' the gate—
Flinging the problem back
At you and I!

42. The imagery that defines the narrative of the first stanza of Dickinson's "[My Wheel is . . .]" is

A) auditory.
B) gustatory.
C) olfactory.
D) organic.
E) tactile.

43. The structure defining the final three stanzas is a(n)

A) boustrophedon.
B) chiasmus.
C) enjambment.
D) parenthesis.
E) reduplication.

44. The incorrect grammar found in line 15 is (a/n)

A) amphibology.
B) amphigory.
C) neologism.
D) solecism.
E) turpiloquence.

45. Line 9's "Loom" works as a metaphor for the

A) cottage textile industry.
B) difficulty of finding words rhyming with *tomb*.
C) embroidering of poetry onto linen.
D) portentous environs of New Bedford.
E) quotidian, the everydayness of life.

Items 46-50 refer to Emily Dickinson's

[Because I could not stop for Death]

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Gazing Grain—
We passed the Setting Sun—

Or rather—He passed Us—
The Dews drew quivering and Chill—
For only Gossamer, my Gown—
My Tippet—only Tulle—

We paused before a House that seemed
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground—

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

46. Dickinson's treatment of death in "[Because I could not stop for Death]" is an example of

A) affective fallacy.
B) anthropomorphism.
C) pathetic fallacy.
D) personification.
E) reification.

47. The construction found across the enjambed line 12 and 13 is known as

A) caesura.
B) chiasmus.
C) hendiadys.
D) hiatus.
E) zeugma.

48. The melopoeic scheme found throughout "[Because I could not stop for Death]" and especially in the third stanza is (a/n)

A) alliteration.
B) barbarism.
C) beginning rhyme.
D) litotes.
E) syzygy.

49. The kind of repetition found in lines 11 and 12 of Dickinson's "[Because I could not stop . . .]" is

A) anadiplosis.
B) anaphora.
C) epanalepsis.
D) pleonasm.
E) symploce.

50. The speaker's attitude toward death as offered in her philosophical narrative poem is one of

A) aggrieved impatience.
B) disinterested melancholy.
C) quivering quizzicalness.
D) righteous indignation.
E) unprotesting acceptance.

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

Items 51-54 refer to Brian Bilston's

First Date

We'd so much in common, that was clear from the start:
A marriage of souls, like de Beauvoir and Sartre.
The connection was instant, almost irrational:
simply simpatico, fully compatible. 4

You confessed you loved winter, North Yorkshire, and cats.
"Me, too!" I responded. "How amazing is that?"
You were wild about Wharton: you loved *Ethan Frome*. 7
"His best," I said, thinking I'd read him when home.

You praised a revival of Pinter's *Dumb Waiter*.
I nodded along. I should Google that later.
The discussion then turned to things that you hated
Pulp Fiction, you thought, was quite over-rated. 12

"You make some good points," I eventually said.
I could always hide that poster under my bed.
You spoke of a loathing of poetry that rhymed
and I said yes, 16
that stuff's awful.

51. The juxtaposition that is the difference between the two people on their first date in Brian Bilston's poem becomes, unquestionably, apparent in

A) line 7.
B) line 9.
C) line 10.
D) line 13.
E) line 16.

52. The poster that the speaker "could always hide" under his bed is a poster featuring

A) Simon de Beauvoir and Jean-Paul Sartre.
B) *The Dumb Waiter*.
C) *Ethan Frome*.
D) North Yorkshire.
E) *Pulp Fiction*.

53. The overall metrical pattern of Bilston's poem is

A) dactylic tetrameter.
B) iambic hexameter.
C) iambic pentameter.
D) iambic tetrameter.
E) spondaic hexameter.

54. The effect created in line 4 wherein the line's syllable count and the meter (for the most part) is maintained depends on

A) asyndeton.
B) epanalepsis.
C) hendiadys.
D) polysyndeton.
E) symploce.

Items 55-62 refer to William Cullen Bryant's

Thanatopsis*

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty, and she glides
Into his darker musings, with a mild
And healing sympathy, that steals away
Their sharpness, e're he is aware. When thoughts
Of the last bitter hour come like a blight
Over thy spirit, and sad images
Of the stern agony, and shroud, and pall,
And breathless darkness, and the narrow house,
Make thee to shudder, and grow sick at heart;—
Go forth, under the open sky, and list
To Nature's teachings, while from all around—
Earth and her waters, and the depths of air,—
Comes a still voice—Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth, that nourished thee, shall claim
Thy growth, to be resolved to earth again,
And, lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix for ever with the elements,
To be a brother to the insensible rock
And to the sluggish clod, which the rude swain
Turns with his share, and treads upon. The oak
Shall send his roots abroad, and pierce thy mould.

Yet not to thine eternal resting-place
Shalt thou retire alone—nor couldst thou wish
Couch more magnificent. Thou shalt lie down
With patriarchs of the infant world—with kings,
The powerful of the earth—the wise, the good,
Fair forms, and hoary seers of ages past,
All in one mighty sepulchre.—The hills
Rock-ribbed and ancient as the sun,—the vales
Stretching in pensive quietness between;
The venerable woods—rivers that move
In majesty, and the complaining brooks
That make the meadows green; and, poured round all,
Old ocean's gray and melancholy waste,—
Are but the solemn decorations all
Of the great tomb of man. The golden sun ,
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death
Through the still lapse of ages. All that tread
The globe are but a handful to the tribes
That slumber in its bosom.—Take the wings
Of morning—and the Barcan desert pierce,
Or lose thyself in the continuous woods
Where rolls the Oregon, and hears no sound,
Save his own dashings—yet the dead are there:
And millions in those solitudes, since first
The flight of years began, have laid them down
In their last sleep—the dead reign there alone.
So shalt thou rest—and what, if thou withdraw
Unheeded by the living, and no friend
Take note of thy departure? All that breathe
Will share thy destiny. The gay will laugh
When thou art gone, the solemn brood of care
Plod on, and each one as before will chase
His favourite phantom; yet all these shall leave
Their mirth and their employments, and shall come,
And make their bed with thee. As the long train
Of ages glide away, the sons of men,
The youth in life's green spring, and he who goes
In the full strength of years, matron, and maid,
And the sweet babe, and the gray-headed man,—
Shall one by one be gathered to thy side,
By those, who in their turn shall follow them.

So live, that when thy summons comes to join
The innumerable caravan, that moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

55. The speaker's compelling advice begins in earnest (line 58-60) in Bryant's "Thanatopsis" with (a/n)

A) aphorism.
B) hyperbole.
C) parenthetical.
D) rhetorical question.
E) volta.

56. The adding of one or more simple conjunctions to a line or lines of verse in order to complete a particular metrical pattern, as in lines 11-12, constitutes (a/n)

A) interpolation.
B) pleonasm.
C) polyhyphenation.
D) polyptoton.
E) polysyndeton.

* ***thanatopsis* means 'a consideration of death'**

57. Supporting the poem's theme, the imagery evoked by the speaker's use of *couch* (lines 33; 80), as well as his use of *resting-place* (line 31) serves as a(n)

A) conceit.
B) controlling image.
C) diminishing metaphor.
D) epic simile.
E) objective correlative.

58. Line 13's *shudder* and line 54's *dashings* are both examples of

A) amphigory.
B) cacophony.
C) melopoeia.
D) onomatopoeia.
E) sibilance.

59. Bryant's poem, as evidenced by lines 14, 73, and 77 is a(n)

A) apostrophe.
B) aside.
C) dramatic monologue.
D) harangue.
E) soliloquy.

60. Line 5's "eloquence of beauty" is an interesting example of

A) conceit.
B) pleonasm.
C) sigmatism.
D) synæsthesia.
E) synecdoche.

61. The recurring sibilance characterizing "She has a voice of gladness, and a smile" (line 4) is called

A) assonance.
B) consonance.
C) dissonance.
D) resonance.
E) sigmatism.

62. Both the metrical and the rhyming characteristics of Bryant's "Thanatopsis" constitute

A) blank verse.
B) echo verse.
C) free verse.
D) heroic verse.
E) projective verse.

Items 63-65 refer to Lewis Carroll's

A Boat beneath a Sunny Sky
A Poem for Alice Pleasance Liddell

A boat beneath a sunny sky,
Lingering onward dreamily
In an evening of July—

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear—

Long has paled that sunny sky:
Echoes fade and memories die:
Autumn frosts have slain July.

Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.

Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Ever drifting down the stream—
Lingering in the golden gleam—
Life, what is it but a dream?

63. Lewis Carroll's poem is a fine example of a(n)

A) acrostic.
B) boustrophedon.
C) palindrome.
D) rebus.
E) telestich.

64. The rhyme scheme of the first stanza in "A Boat beneath a Sunny Sky" depends on

A) assonance.
B) eye rhyme.
C) identical rhyme.
D) triple rhyme.
E) true rhyme.

65. Line 4's "Children three" and line 7's "Long has paled" and line 13's "Children yet" are examples of

A) abridgment.
B) deconstruction.
C) inversion.
D) metathesis.
E) truncation.

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.

Revisit the final nine lines of William Cullen Bryant's "Thanatopsis" (reprinted below) and Emily Dickinson's "[Because I could not stop for Death]" (reprinted in full below), and address the shared—both implicit and explicit—attitude toward death. (Do not simply compare (and contrast.) Referencing, *in addition*, any lines from the full text of Bryant's poem is not required but is allowed.

Thanatopsis *(excerpted)*

So live, that when thy summons comes to join
The innumerable caravan, that moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

[Because I could not stop for Death]

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.

We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Gazing Grain—
We passed the Setting Sun—

Or rather—He passed Us—
The Dews drew quivering and Chill—
For only Gossamer, my Gown—
My Tippet—only Tulle—

We paused before a House that seemed
A Swelling of the Ground—
The Roof was scarcely visible—
The Cornice—in the Ground—

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

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

UIL Literary Criticism
District • 2025

line arrows up ➔

1.	B	137
2.	E	473
3.	D	600
4.	D	401
5.	B	21
6.	E	498
7.	C	357
8.	E	205
9.	E	603
10.	B	309
11.	A	1
12.	B	337
13.	D	458
14.	E	605
15.	D	275
16.	B	561
17.	A	63
18.	C	330
19.	B	608
20.	E	261
21.	C	418
22.	C	190
23.	B	94
24.	A	541
25.	D	475
26.	D	8
27.	A	603
28.	B	224
29.	C	231
30.	C	254
31.	A	1.1.315
32.	D	2.3.54
33.	D	3.1.27
34.	C	4.1.214
35.	E	1.1.265
36.	C	5.2.30
37.	C	257
38.	E	10
39.	A	322
40.	C	240
41.	A	171
42.	A	
43.	C	174
44.	D	449
45.	E	
46.	D	361
47.	B	84
48.	A	13
49.	B	24
50.	E	
51.	C	
52.	E	
53.	B	
54.	A	44
55.	D	412
56.	E	373
57.	B	108
58.	D	337
59.	A	37
60.	D	469
61.	E	
62.	A	59
63.	A	4
64.	B	191
65.	C	257

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,

Folger-Simon & Schuster *Much Ado about Nothing,*

Penguin Classics *"The Legend of Sleepy Hollow" and Other Stories*, and

Belknap Press-Harvard UP *The Poems of Emily Dickinson*

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 Emily Dickinson's "[Because I could not stop for Death]" and William Cullen Bryant's "Thanatopsis"

Literary concepts that MIGHT be used in a discussion of a shared approach to understanding death in Emily Dickinson's "[Because I could not stop for Death]" and William Cullen Bryant's "Thanatopsis" include

alliteration,
apostrophe,
connotation,
controlling image,
denotation,
imagery,
metaphor,
onomatopoeia,
personification,
rhetorical question,
simile,
symbol,
synæsthesia,
theme, and
tone.

Any straightforward, supported (quoting the poems) presentation of a shared understanding of the inevitability of death—human mortality—that reflects on both poets' calm, objective acceptance of the commonality of death will serve.

The prompt asks the student to recognize the poets' shared understanding, not to compare (and contrast) the poems, though, no doubt something in the way of comparison is inevitable; however, the student should not offer what is foundationally a comparison. Certainly, the essay's thesis statement should point to a response that carefully follows the prompt.