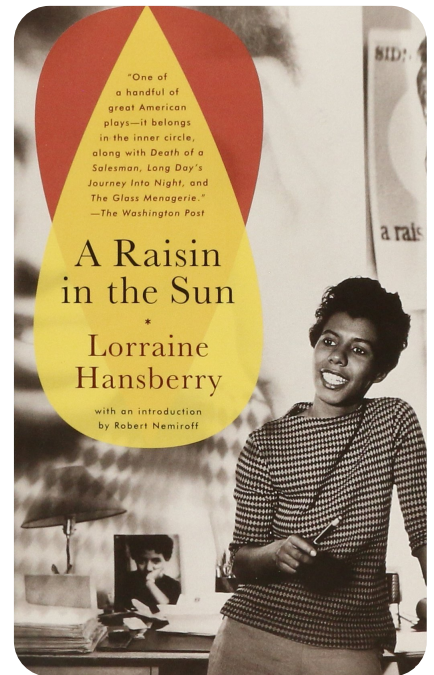
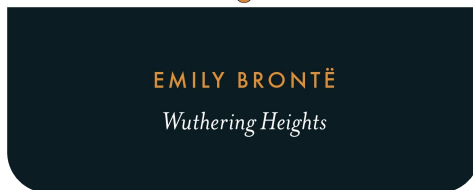
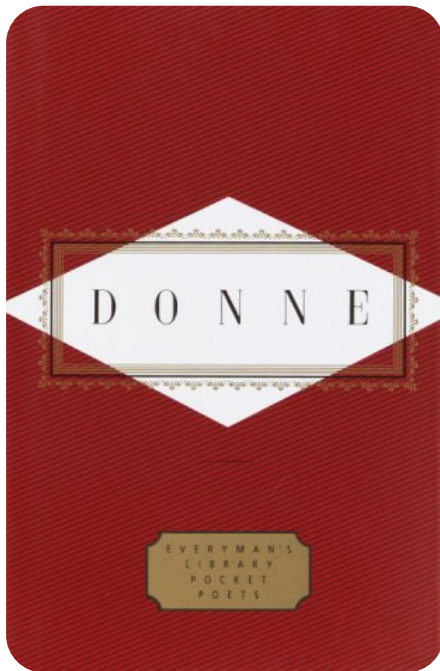




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2018



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University Interscholastic League
Literary Criticism Contest • Invitational B • 2018

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The form of extended metaphor in which objects, persons, places, and actions in a narrative are equated with meanings outside the narrative itself is a(n)
 - A) allegory.
 - B) allusion.
 - C) almanac.
 - D) paradox.
 - E) parody.
2. The final unraveling, or unknotting, of a plot, the solution of a mystery, or an explanation or outcome of a narrative or drama is the
 - A) climax.
 - B) *débat*.
 - C) *dénouement*.
 - D) epiphany.
 - E) peripety.
3. **Not** among the works of the twentieth-century American playwright Eugene O'Neill is
 - A) *Anna Christie*.
 - B) *Death of a Salesman*.
 - C) *The Iceman Cometh*.
 - D) *Long Day's Journey into Night*.
 - E) *Strange Interlude*.
4. The revival of emotional religion during the first half of the eighteenth century in America is
 - A) *fin de siècle*.
 - B) the Great Awakening.
 - C) the Harlem Renaissance.
 - D) Transcendentalism.
 - E) *ultima thule*.
5. The American writer widely known for his reclusiveness and as the author of *Franny and Zooey* and *The Catcher in the Rye* is
 - A) J. G. Ballard.
 - B) Norman Mailer.
 - C) Philip Roth.
 - D) J. D. Salinger.
 - E) John Updike.
6. The term that means literally a 'manifestation' or 'showing-forth' that designates an event in which the essential nature of something—a person, a situation, an object—is suddenly perceived is
 - A) apostrophe.
 - B) epiphany.
 - C) locus classicus.
 - D) nekuia.
 - E) zeugma.
7. The postwar 1948 Pulitzer Prize for Poetry was awarded to the English-American author of the influential long poem *The Age of Anxiety*,
 - A) Conrad Aiken.
 - B) W. H. Auden.
 - C) Rita Dove.
 - D) Sylvia Plath.
 - E) James Wright.
8. The unit of rhythm in verse that is integral to the scansion of a line of poetry is known as (the)
 - A) foot.
 - B) meter.
 - C) stress.
 - D) syllable.
 - E) syncopation.
9. The recipient of the 1973 Pulitzer Prize for Fiction for *The Optimist's Daughter* is
 - A) Toni Morrison.
 - B) E. Annie Proulx.
 - C) Marilynne Robinson.
 - D) Carol Shields.
 - E) Eudora Welty.
10. The trope in which occurs a substitution of the name of an object closely associated with a word for the word itself is
 - A) ambiguity.
 - B) hypallage.
 - C) metonymy.
 - D) onomatopoeia.
 - E) synecdoche.

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11. The term that is widely used to refer to a "second self" created by an author and through whom, in the case of prose, the narrative is told is
 - A) allonym.
 - B) eponym.
 - C) persona.
 - D) pseudonym.
 - E) putative author.
12. **Not** considered as one of the chief elements or genres contributing to the development of Elizabethan drama is/are
 - A) medieval drama.
 - B) morality plays.
 - C) Restoration drama.
 - D) Roman comedies.
 - E) Roman revenge tragedies.
13. The group of eighteenth-century Anglophone poets who wrote poems on death and immortality that attempted to establish an atmosphere of pleasing gloom in order to call up the horrors of death through the imagery of the charnel house is the
 - A) Geneva School.
 - B) Graveyard School.
 - C) Kailyard School.
 - D) Lake School.
 - E) Spasmodic School.
14. The word meaning 'rebirth' commonly applied to the period of transition from the medieval to the modern world in Western Europe, during which there was rediscovery of classical literature, is
 - A) boustrophedon.
 - B) jeremiad.
 - C) neoclassicism.
 - D) renaissance.
 - E) structuralism.
15. Originally a writing about a Christian saint, now a biography that praises the virtues of its subject, is known as a(n)
 - A) canticle.
 - B) epistolary.
 - C) hagiography.
 - D) lampoon.
 - E) miracle play.
16. A fictitious name sometimes assumed by writers and others, often to disguise true identity, is a(n)
 - A) allonym.
 - B) anonym.
 - C) eponym.
 - D) heteronym.
 - E) pseudonym.
17. The Irish author of *Finnegans Wake*, *Ulysses*, *A Portrait of the Artist as a Young Man*, and the short story collection entitled *Dubliners* is
 - A) Samuel Beckett.
 - B) James Joyce.
 - C) J. M. Synge.
 - D) Oscar Wilde.
 - E) William Butler Yeats.
18. The Muslim collection of scriptural writings—a collection of moral teaching, liturgical directions, and advice on religious conduct and ceremonies—recognized as an official transcription of revelations from the seventh century, is the
 - A) Koran.
 - B) *Märchen*.
 - C) Mishnah.
 - D) *Rubáiyát*.
 - E) Septuagint.
19. The period in English Literature spanning the years 1660-1798 and including the Restoration Age, the Augustan Age, and the Age of Johnson is known as the
 - A) Contemporary Period.
 - B) Modernist Period.
 - C) Neoclassic Period.
 - D) Realistic Period.
 - E) Romantic Period.
20. Vernacular speech not accepted as suitable for highly formal usage, although much used in everyday conversation, is called (a/n)
 - A) barbarism.
 - B) idiom.
 - C) jeremiad.
 - D) patter.
 - E) slang.

21. A speech delivered while the speaker is alone and calculated to inform the audience of what is passing in the character's mind is known as a(n)
- A) apostrophe.
 - B) aside.
 - C) dramatic monologue.
 - D) harangue.
 - E) soliloquy.
22. The term applied to the work of a group of modern poets whose work, often addressing the audience directly, features a public and sometimes painful display of private, personal matters is
- A) confessional poetry.
 - B) didactic poetry.
 - C) patter song.
 - D) popular literature.
 - E) Sapphic verse.
23. An inappropriateness of speech resulting from the use of one word for another that resembles it is known as a(n)
- A) Erastianism.
 - B) euphemism.
 - C) Grundyism.
 - D) Malapropism.
 - E) Spoonerism.
24. The recipient of the 1949 Pulitzer Prize for Drama for his *Death of a Salesman*, the playwright whose *Crucible* serves as a comment on the 1950s' Congressional House on Un-American Activities Committee, is
- A) William Inge.
 - B) Sidney Kingsley.
 - C) David Mamet.
 - D) Arthur Miller.
 - E) Eugene O'Neill.
25. A work of fiction, a major concern of which is the nature of fiction itself, a genre represented by the works of, among others, John Fowles, John Barth, J. D. Salinger, and Norman Mailer, is called (a)
- A) concrete universal.
 - B) kitsch.
 - C) metafiction.
 - D) mythopoeia.
 - E) set piece.
26. The poetic treatment of shepherds and rustic life, or in modern poetry, any poem of rural people and setting, is the essence of the
- A) burlesque.
 - B) carnivalesque.
 - C) elegiac.
 - D) pastoral.
 - E) rhapsodic.
27. 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) fable.
 - C) legend.
 - D) romance.
 - E) saga.
28. The Chilean poet, allegedly assassinated aspirant to the Chilean presidency, and recipient of the 1971 Nobel Prize for Literature is
- A) Vicente Aleixandre.
 - B) Camilo José Cela.
 - C) Nilo Cruz.
 - D) Gabriel García Márquez.
 - E) Pablo Neruda.
29. **Not** one of the periods in the American canon during which writers and other artists were influenced by the great sectional and social problems that soon became so much a part of the fabric of this nation is the
- A) Federalist Age.
 - B) Naturalistic and Symbolistic Period.
 - C) Postmodern Period.
 - D) Realistic Period.
 - E) Romantic Period.
30. Something that is itself and which also stands for something else and that, in a literary sense, combines a literal and sensuous quality with an abstract or suggestive aspect is (a/n)
- A) emblem.
 - B) icon.
 - C) kitsch.
 - D) symbol.
 - E) type.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Lorraine Hansberry's *A Raisin in the Sun*.

Items 37-42 are associated with Emily Brontë's *Wuthering Heights*.

Items 43-50 are associated with John Donne's poetry (selected).

31. The title of Lorraine Hansberry's play, *A Raisin in the Sun*, is an allusion that turns on a simile in a
- James Baldwin poem.
 - James Weldon Johnson poem.
 - Langston Hughes poem.
 - Ralph Ellison poem.
 - Richard Wright poem.
32. Act 1's proleptic scene in which most of the family is actively or by way of reference involved in a disagreement that foreshadows the play's major conflict has as its origin (a)
- Beneatha's having to pay for her many hobbies.
 - Big Walter's unpaid debts.
 - Mama's failure to water her plants.
 - teacher's expectation that Travis bring fifty cents.
 - Travis's need for bus fare.
33. Beneatha's declaration, "I am going to start timing those people, "is born of her frustration while
- anticipating access to the shared bathroom.
 - awaiting her doctor's lab report.
 - awaiting the Clybourne Park welcoming committee.
 - awaiting the furniture movers' arrival.
 - observing the slow pace of the postal workers.
34. "I don't want to go out with you to discuss the nature of 'quiet desperation' or to hear all about your thoughts—because the world will go on thinking what it thinks regardless—" is a part of an exchange that Bennie has with
- Charlie.
 - George.
 - Isaiah.
 - Karl.
 - Walter.
35. Mama's query "Where have you been, son?" receives the answer "To The Man. Captain Boss—Mistuh Charley . . . Old Cap'n Please Mr. Bossman," a response Bennie correctly recognizes as pejorative expressions for
- Barnett.
 - Bobo.
 - Claude.
 - Lindner.
 - Willy.
36. Lena's comparison of an empty can of kitchen cleanser to Jacob's kettle constitutes a
- biblical allusion.
 - classical allusion.
 - historical allusion.
 - literary allusion.
 - topical allusion.
-
37. In Brontë's *Wuthering Heights* Lockwood's description of the threats he aims at the "malignant masters" of the "two hairy monsters" greeting him as "smack[ing] of King Lear" constitutes a
- biblical allusion.
 - classical allusion.
 - historical allusion.
 - literary allusion.
 - topical allusion.
38. The "doctor affirmed it was in a great measure owing to me [. . . h]e got through" the measles outlines
- Lockwood's care of Catherine.
 - Lockwood's care of Cathy.
 - Nelly's care of Heathcliff.
 - Nelly's care of Hindley.
 - Nelly's care of Isabella.
39. The admonitory observation "A stout, hearty lass like Catherine does not fall ill for a trifle; and that sort of people should not either. It's hard work bringing them through fevers" is made by
- Mr. Earnshaw.
 - Mr. Kenneth.
 - Mr. Linton.
 - Mr. Lockwood.
 - Mrs. Dean.
40. The descriptive observation, "Th' divil's harried off his soul, and he muh hev his carcass intuh t' bargain, for ow't Aw care! Ech! what a wicked un he looks girning at death!" recounts
- Edgar's death.
 - Hareton's death.
 - Heathcliff's death.
 - Joseph's death.
 - Linton's death.

41. The "mass of correspondence, daily almost [. . .] answers to documents forwarded by her" that Nelly discovers are letters from
- A) Edgar to Cathy.
 - B) Heathcliff to Cathy.
 - C) Joseph to Cathy.
 - D) Linton to Cathy.
 - E) Lockwood to Cathy.
42. The excoriating commands, "Ellen, tell him how disgraceful this conduct is. Rise, and don't degrade yourself into an abject reptile—*don't*," are delivered by
- A) Catherine.
 - B) Earnshaw.
 - C) Heathcliff.
 - D) Lockwood.
 - E) Nelly.
43. The basic line arrangement of John Donne's thirty-line iambic pentameter lyric poem "The Anniversary" is the
- A) couplet.
 - B) octave.
 - C) quatrain.
 - D) sestet.
 - E) tercet.
44. The substitution of the name of an attribute for the object itself, as found in the poem's second line, in which "honors, beauties, wits" represent the celebrities at the king's court, is an instance of
- A) conceit.
 - B) metonymy.
 - C) prosopopoeia.
 - D) synecdoche.
 - E) syzygy.

Items 43-47 refer to John Donne's

The Anniversary

All Kings, and all their favourites,
 All glory of honors, beauties, wits,
 The Sun it selfe, which makes times, as they passe,
 Is elder by a yeare, now, then it was
 When thou and I first one another saw:
 All other things, to their destruction draw,
 Only our love hath no decay;
 This, no to morrow hath, nor yesterday,
 Running it never runs from us away,
 But truly keepes his first, last, everlasting day.
 Two graves must hide thine and my coarse,
 If one might, death were no divorce,
 Alas, as well as other Princes, wee,
 (Who Prince enough in one another bee,)
 Must leave at last in death, these eyes, and eares,
 Oft fed with true oathes, and with sweet salt teares;
 But soules where nothing dwells but love
 (All other thoughts being inmates) then shall prove
 This, or a love increased there above,
 When bodies to their graves, soules from their graves
 remove.
 And then wee shall be thoroughly blest,
 But wee no more, then all the rest.
 Here upon earth, we're Kings, and none but wee
 Can be such Kings, nor of such subjects bee;
 Who is so safe as wee? where none can doe
 Treason to us, except one of us two.
 True and false feares let us refraine,
 Let us love nobly, and live, and adde againe
 Yeares and yeares unto yeares, till we attaine
 To write threescore, this is the second of our raigne.

45. The antecedent of "This" in line 8 is
- A) destruction.
 - B) elder yeare.
 - C) favourites.
 - D) other things.
 - E) their love.
46. The synæsthetic imagery of line 16's "sweet salt teares" is ultimately
- A) hyperbolic.
 - B) mythopoeaic.
 - C) onomatopoeic.
 - D) oxymoronic.
 - E) synecdochal.
47. The persona's expectation, in terms of years, of the lovers' love lasting beyond the poem's present time is
- A) eighty-seven.
 - B) fifty-eight.
 - C) seventy.
 - D) sixty.
 - E) twenty-eight.

Items 48-50 refer to John Donne's

Holy Sonnet 14

Batter my heart, three person'd God; for, you
 As yet but knocke, breathe, shine, and seeke to mend;
 That I may rise, and stand, o'erthrow mee, 'and bend
 Your force, to breake, blowe, burn and make me new.
 I, like an usurpt towne, to 'another due, 5
 Labour to 'admit you, but Oh, to no end,
 Reason your viceroy in mee, mee should defend,
 But is captiv'd, and proves weake or untrue, 8
 Yet dearly I love you, 'and would be lov'd faine,
 But am betroth'd unto youremie,
 Divorce mee, 'untie, or breake that knot againe,
 Take mee to you, imprison mee, for I 12
 Except you 'enthrall mee, never shall be free,
 Nor ever chaste, except you ravish mee.

48. In John Donne's Holy Sonnet 14 the speaker's imperative petitioning of God constitutes (a/n)
- A) apostrophe.
 - B) aside.
 - C) blasphemy.
 - D) harangue.
 - E) soliloquy.
49. Lines 2 and 4 of Donne's sonnet feature the inclusion of, among the other feet, an emphatic
- A) anapestic foot.
 - B) dactylic foot.
 - C) iambic foot.
 - D) spondaic foot.
 - E) trochaic foot.
50. The strength of the speaker's petition might be argued to depend on the last three lines' two
- A) hyperboles.
 - B) kennings.
 - C) metaphors.
 - D) misspellings.
 - E) paradoxes.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-53 refer to Andrea Forbing-Maglione's

My Body

my
 body
 is
 a
 walking representation
 the outward visual caption
 of what it means
 to me be
 from the
 outside
 looking
 in
 at times I hide
 from you but mostly
 what you see is
 what you will get

51. The genre of poetic expression into which Andrea Forbing-Maglione's "My Body" falls is
- A) *bouts-rimés*.
 - B) collage.
 - C) concrete poetry.
 - D) montage.
 - E) telestich.
52. The poetic foot that dominates Forbing-Maglione's poem is the
- A) anapestic.
 - B) dactylic.
 - C) iambic.
 - D) spondaic.
 - E) trochaic.
53. The last two lines of the poem feature
- A) anapestic feet.
 - B) anaphora.
 - C) antiphon.
 - D) antiquarianism.
 - E) antithesis.

Items 54-57 refer to Anne Reeve Aldrich's

Recollection

How can it be that I forget
 The way he phrased my doom,
 When I recall the arabesques
 That carpeted the room? 4
 How can it be that I forget
 His look and mien* that hour, **manner**
 When I recall I wore a rose,
 And still can smell the flower? 8
 How can it be that I forget
 Those words that were the last,
 When I recall the tune a man
 Was whistling as he passed? 12
 These things are what we keep from life's
 Supremest joy or pain;
 For Memory locks her chaff* in bins **husks**
 And throws away the grain. 16

54. The stanza form Aldrich's "Recollection" exhibits is

- A) ballad stanza.
- B) *canzone*.
- C) common meter.
- D) heroic quatrain.
- E) short couplet.

55. The type of rhyme characterizing lines 6 and 8 is

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

56. The treatment of Memory in line 15 constitutes (a)

- A) allegory.
- B) barbarism.
- C) humanism.
- D) pathetic fallacy.
- E) personification.

57. Lines 15 and 16, "For Memory locks her chaff in bins / And throws away the grain," is a summing-up of a productive strategy of memory in the form of a

- A) metaphor.
- B) simile.
- C) tautology.
- D) xenoglossia.
- E) zeugma.

Items 58-61 refer to Philip Larkin's

Since the Majority of Me

Since the majority of me
 Rejects the majority of you,
 Debating ends forthwith,* and we **forthwith**
 Divide. And sure of what to do 4
 We disinfect new blocks of days
 For our majorities to rent
 With unshared friends and unwalked ways,
 But silence too is eloquent: 8
 A silence of minorities
 That, unopposed at last, return
 Each night with cancelled promises
 They want renewed. They never learn. 12

58. In Philip Larkin's "Since the Majority of Me," the continuance of both the syntax and a line's meaning, as characterizing the transition between the poem's stanzas, is known as (a)

- A) enjambment.
- B) fused rhyme.
- C) litotes.
- D) run-on line.
- E) tag line.

59. The prevailing meter characterizing the poem is

- A) iambic tetrameter.
- B) iambic trimeter.
- C) pyrrhic hexameter.
- D) spondaic monometer.
- E) trochaic hexameter.

60. The poem's line 8 features and turns on (a/n)

- A) conceit.
- B) hypallage.
- C) hyperbole.
- D) oxymoron.
- E) paradox.

61. The theme of Larkin's poem—with night as its setting—can be recognized as antithetical to John Donne's metaphysical poem

- A) "[Batter my heart, three person'd God, for you]."
- B) "[Death be not proud, though some have called thee]."
- C) "Loves Alchymie."
- D) "Song (Goe, and catche a falling starre)."
- E) "A Valediction forbidding mourning."

Items 62-65 refer to Walt Whitman's

Beat! Beat! Drums!

Beat! beat! drums!—blow! bugles! blow!
 Through the windows—through doors—burst like a ruthless force,
 Into the solemn church, and scatter the congregation,
 Into the school where the scholar is studying,
 Leave not the bridegroom quiet—no happiness must he have now with his bride, 5
 Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
 So fierce you whirr and pound, you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
 Over the traffic of cities—over the rumble of wheels in the streets:
 Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds; 10
 No bargainers' bargains by day—no brokers or speculators—Would they continue?
 Would the talkers be talking? would the singer attempt to sing?
 Would the lawyer rise in the court to state his case before the judge?
 Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow! 15
 Make no parley*—stop for no expostulation;* **armistice; protest**
 Mind not the timid—mind not the weeper or prayer;
 Mind not the old man beseeching* the young man; **imploring**
 Let not the child's voice be heard, nor the mother's entreaties;* **pleas**
 Make even the trestles to shake the dead, where they lie awaiting the hearses, 20
 So strong you thump, O terrible drums—so loud you bugles blow.

62. The lack of, for the most part, any metric rhythm and the lack of end rhyme characterizing Whitman's "Beat! Beat! Drums!" render the poem an example of
- A) blank verse.
 - B) free verse.
 - C) heroic verse.
 - D) shaped verse.
 - E) syllabic verse.
63. The repetition of words, the emphatic accented alliteration, and the succession of rhetorical questions reinforce the poem's
- A) barbaric demonization of war.
 - B) focused attempt to indoctrinate the unsuspecting.
 - C) honor levied at the martial arts.
 - D) lament that bargainers and singers have no words.
 - E) personified insistence of the call to war.
64. The melopoeic scheme that serves to reinforce the poem's auditory imagery, especially in the last line of each stanza, is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) onomatopoeia.
 - E) sigmatism.
65. Thematically, Whitman's lyric poem, especially through the poet's characteristic listing, can be read as a reminder that at some point
- A) bridegrooms and lawyers will be fighting.
 - B) bugles and drums have lives of their own.
 - C) honeymoons are not as exciting as war.
 - D) moral chaos breeds rhetorical sloppiness.
 - E) war affects everyone, including civilians.

Required tie-breaking essay prompt on the next page.

Part 4: Tie-Breaking Essay (required)

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 John Donne's "The Triple Foole," and offer a discussion regarding the relationship—as the speaker presents it—between being in love and writing about being in love and, additionally, having the unpublished expression of being in love published.

The Triple Foole

I am two fooles, I know, For loving, and for saying so In whining Poëtry; But where's that wiseman, that would not be I, If she would not deny?	4
Then as th'earths inward narrow crooked lanes Do purge sea waters fretful salt away, I thought, if I could draw* my paines, Through Rimes vexation,* I should them allay,* Griefe brought to numbers cannot be so fierce, For, he tames it, that fetters* it in verse.	8 to pull annoyance; to relieve chains
But when I have done so, Some man, his art and voice to show, Doth Set* and sing my paine, And, by delighting many, frees againe Griefe, which verse did restraine.	12 to set in type: to publish 16
To Love, and Griefe tribute of Verse belongs, But not of such as pleases when'tis read, Both are increased by such songs: For both their triumphs so are published, And I, which was two fooles, do so grow three; Who are a little wise, the best fooles bee.	20

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Invitational B • 2018

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1.	A	12`
2.	C	135
3.	B	582
4.	B	47
5.	D	582
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7.	B	604
8.	A	204
9.	E	603
10.	C	298
11.	C	361
12.	C	168, 173
13.	B	221
14.	D	405
15.	C	225
16.	E	388
17.	B	573
18.	A	267
19.	C	320
20.	E	447
21.	E	449
22.	A	106
23.	D	284
24.	D	607
25.	C	293
26.	D	354
27.	E	426
28.	E	600
29.	A	195
30.	D	467

31.	C	
32.	D	
33.	A	
34.	B	
35.	D	141
36.	A	66; 14
37.	D	17; 14
38.	C	38
39.	B	129
40.	C	335
41.	D	225
42.	A	267
43.	A	112
44.	B	298
45.	E	
46.	D	345
47.	B	
48.	A	37
49.	D	452
50.	E	349
51.	C	105
52.	C	244
53.	B	24
54.	C	101
55.	B	196
56.	E	361
57.	A	294
58.	A	174
59.	A	
60.	E	349
61.	E	
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64.	D	337
65.	E	

FOLD

28 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*,

the Vintage-Random
A Raisin in the Sun,

the Penguin
Wuthering Heights,

and to Everyman's
 Donne collection.

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 John Donne's "The Triple Foole"

Literary concepts that **MIGHT** be used in a discussion of the relationship—as the speaker presents it—between being in love and writing about being in love and, additionally, having the unpublished expression of being in love published in John Donne's "The Triple Foole" include

- | | |
|--------------------------------|--------------------|
| analogy, | meter, |
| anthropomorphism, | onomatopoeia, |
| connotation, | paradox, |
| couplet, | personification, |
| denotation, | plagiarism, |
| elision (syncope), | rhyme, |
| iambic (not alone pentameter), | rhythm, |
| imagery, | sigmatism, |
| irony, | speaker / persona, |
| inversion, | synonym, and |
| metaphor, | truncation. |

The young writer should pick up on the several terms used in the speaker's assessment of the role poetry takes in the making of this particular "love's fool": *Rimes* (line 9), *numbers* (line 10), *verse* (both lines 11 and 17), *songs* (line 19), and in doing so, call attention to the speaker-as-poet's searching for the right words to express his pain and grief. The varying aspects of versification associated with the writing of poetry: the measured meter (numbers), the rhyming (rime), and the finding of the right words, their connotations and denotation, to carry the lyrics (song), might be recognized as the very elements that critics agree complement one another in Donne's poetry.

The focus of the response should follow the stages that begin with having fallen in love (the first fool) and finally end with having that expression of love, the writing of poetry, published for both the world to see and for others to "voice" (line 13), thus ensuring the speaker's having to revisit (as the third fool) the pain and grief that engendered the writing of the poem in the first place. The middle stage (the second fool) is founded on the expectation that the writing of poetry should relieve the pain: "if I could draw my paines, / Through Rimes vexation, I should them allay [. . .]" (lines 8-9).

Line 13's "Some man, his art and voice to show, / Doth Set and sing my paine" might be reckoned as plagiarism, which the *Handbook* reminds us, has been viewed differently across time in our culture.

All in all, there should appear some understanding of the speaker's chronicling of the incremental foolishness—the three fools, the three stagings. An insightful comment regarding the irony that prevails in the speaker's writing something that both offers a confession of his foolishness and, through the intended or unintended sharing of which, brings delight to others (line 15) while renewing his own pain informs the better student response.