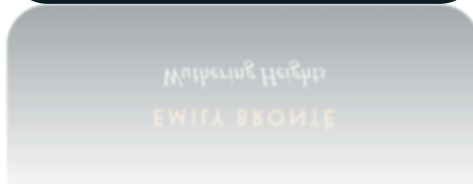
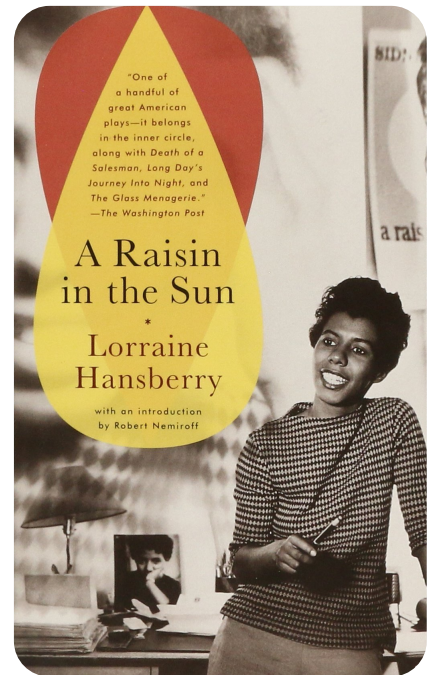
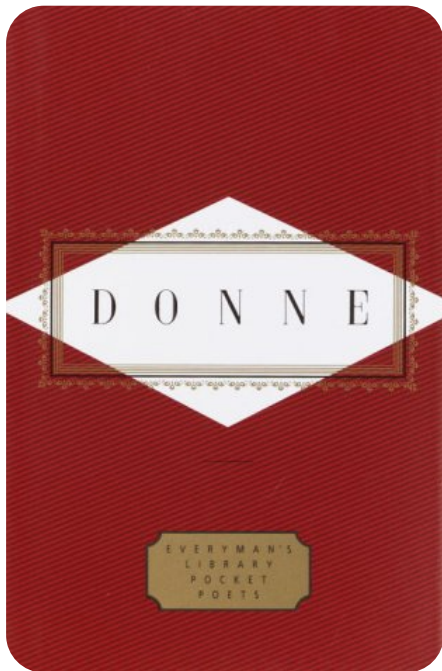




UNIVERSITY INTERSCHOLASTIC LEAGUE

# Literary Criticism

Region • 2018



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

**University Interscholastic League**  
**Literary Criticism Contest • Region • 2018**

**Part 1: Knowledge of Literary Terms and of Literary History**

**30 items (1 point each)**

1. The instructiveness in a literary work, one purpose of which is to give guidance, particularly in moral, ethical, or religious matters, is known as
  - A) æstheticism.
  - B) catechism.
  - C) didacticism.
  - D) meliorism.
  - E) rationalism.
2. The Pulitzer Prize for Poetry was awarded in both 1925 and 1928 to the creator of the fictitious Tisbury Town,
  - A) Stephen Vincent Benét.
  - B) Robert P. Tristram Coffin.
  - C) John Gould Fletcher.
  - D) Maxine Winokur Kumin.
  - E) Edwin Arlington Robinson.
3. **Not** a term for an author looking for some degree of anonymity is
  - A) allonym.
  - B) implied author.
  - C) *nom de plume*.
  - D) pen name.
  - E) putative author.
4. An overarching term describing one or another of the poetic genres that are characteristically short, though there are exceptions, and which possess marked descriptive, narrative, and pastoral qualities is
  - A) dirge.
  - B) idyll.
  - C) jeremiad.
  - D) panegyric.
  - E) threnody.
5. 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
  - A) Gnosticism.
  - B) hedonism.
  - C) historicism.
  - D) humanism.
  - E) neologism.
6. Samuel Taylor Coleridge's phrase that addresses an audience's willingness to withhold questions about truth, accuracy, or probability in a work is
  - A) alienation effect.
  - B) jumping the shark.
  - C) moment of final suspense.
  - D) objective correlative.
  - E) suspension of disbelief.
7. The basic meaning of a word, independent of its emotional coloration or association(s) is the word's
  - A) abridgment.
  - B) connotation.
  - C) definition.
  - D) denotation.
  - E) diction.
8. **Not** among nineteenth-century British author Jane Austen's literary works is
  - A) *Jane Eyre*.
  - B) *Mansfield Park*.
  - C) *Northanger Abbey*.
  - D) *Pride and Prejudice*.
  - E) *Sense and Sensibility*.
9. The time in English literature between the period during which French was the language of English court life and the appearance of Modern English writings is known as the
  - A) Anglo-Saxon Period.
  - B) Jacobean Age.
  - C) Middle English Period.
  - D) Old English Period.
  - E) Renaissance.
10. The American playwright and former professor of playwriting at the University of Houston whose talent brought him Pulitzer Prizes for Drama for his *A Delicate Balance* (1967), *Seascape* (1975), and *Three Tall Women* (1994) is
  - A) Edward Albee.
  - B) David Auburn.
  - C) Christopher Durang.
  - D) Horton Foote.
  - E) Doug Wright.

11. The recipient of the 1983 Pulitzer Prize for Fiction for her novel *The Color Purple* who, along with many civil rights activists, recently signed a letter in support of imprisoned Palestinian children is
  - A) Geraldine Brooks.
  - B) Alison Lurie.
  - C) Toni Morrison.
  - D) Carol Shields.
  - E) Alice Walker.
12. The Irish-British playwright whose *Pygmalion*, *Mrs. Warren's Profession*, *Saint Joan*, and *Arms and the Man*, earned him 1925's Nobel Prize for Literature is
  - A) Winston Churchill.
  - B) Rudyard Kipling.
  - C) Harold Pinter.
  - D) Bertrand Russell.
  - E) George Bernard Shaw.
13. **Not** the eighteenth- or nineteenth-century literary period in which historical and religious concerns, **or** the romantic spirit, **or** pragmatic verisimilitude characterizes the literature is the
  - A) Colonial Period.
  - B) Period of Confessional Self.
  - C) Realistic Period.
  - D) Revolutionary Period.
  - E) Romantic Period.
14. The followers of England's Charles I who composed lighthearted poems thematically concerned with love, war, chivalry, and loyalty to the king, and among whose numbers are Richard Lovelace, Thomas Carew, and Sir John Suckling, are known as (the)
  - A) Cavalier Lyricists.
  - B) Fleshly School of Poetry.
  - C) Goliardic Poets.
  - D) Lake Poets.
  - E) Pre-Raphaelites.
15. The term indicating the degree to which a work creates the semblance, or appearance, of the truth is
  - A) persuasion.
  - B) positivism.
  - C) ratiocination.
  - D) sigmatism.
  - E) verisimilitude.
16. The term that denotes a fanciful notion usually expressed through an elaborate analogy pointing to a striking parallel between two ostensibly dissimilar things is
  - A) apologue.
  - B) conceit.
  - C) euphemism.
  - D) kenning.
  - E) simile.
17. The nineteenth-century American author of *The House of the Seven Gables*, *The Blithedale Romance*, and *Mosses from an Old Manse*, is
  - A) James Fenimore Cooper.
  - B) Ralph Waldo Emerson.
  - C) Nathaniel Hawthorne.
  - D) Herman Melville.
  - E) Henry David Thoreau.
18. The term used to designate the types or categories into which literary works are grouped according to form, technique, or, sometimes, subject matter is
  - A) abridgment.
  - B) genre.
  - C) philology.
  - D) synopsis.
  - E) typology.
19. A name applied to the belief—widely held in Western Europe during the nineteenth century—that society has an innate tendency toward improvement and that this tendency can be furthered by conscious human effort is
  - A) archaism.
  - B) determinism.
  - C) expressionism.
  - D) meliorism.
  - E) sentimentalism.
20. Any expression so often used that its freshness and clarity have worn off is called a
  - A) cliché.
  - B) dead metaphor.
  - C) pun.
  - D) quibble.
  - E) stereotype.

21. **Not** characteristic of the folk epic is a
- A) dependence on the alienation effect.
  - B) hero of imposing nature.
  - C) presence of supernatural forces.
  - D) recounting of deeds of great valor.
  - E) vast setting.
22. The point of view in a work of fiction in which the narrator's telling is characterized by freedom in shifting (in both time and place) from the exterior world to the inner selves of a number of characters and also the freedom of the narrator to comment on the meaning of actions is called
- A) first-person.
  - B) naïve.
  - C) objectivity.
  - D) omniscient.
  - E) perspectivism.
23. A term used, often narrowly, to suggest a certain complacency, hypocrisy, or squeamishness assumed to characterize the attitudes of the last half of the nineteenth century in Britain, all of which are apparent in the cautious manner with which writers treat such matters as profanity and sex, is
- A) dandyism.
  - B) hedonism.
  - C) meliorism.
  - D) Puritanism.
  - E) Victorian.
24. The American writer widely known for his reclusiveness and as author of "A Perfect Day for Bananafish," *The Catcher in the Rye*, and *Franny and Zooey* is
- A) J. G. Ballard.
  - B) Norman Mailer.
  - C) J. D. Salinger.
  - D) John Updike.
  - E) Howard Zinn.
25. In literature, the description of one kind of sensation in terms of another, i.e. of colors in terms of temperature or sounds in terms of colors, and serving as one of the most distinctive characteristics of symbolist poetry, is
- A) discordia concors.
  - B) metaphor.
  - C) onomatopoeia.
  - D) synæsthesia.
  - E) synecdoche.
26. An Anglo-Saxon court poet is known as a
- A) gleeman.
  - B) rhapsodist.
  - C) scop.
  - D) skald.
  - E) troubadour.
27. The French verse pattern that is relatively artificial but very popular with many English-language poets and which consists of fifteen lines, the ninth and fifteenth being a short refrain, and which has only two rhymes (exclusive of the refrain) is the
- A) bouts-rimés.
  - B) *chant royal*.
  - C) pantoum.
  - D) pastourelle.
  - E) rondeau.
28. The lately deceased (Jan. 2018) winner of many awards, including a 2017 Hugo Award for her *Words Are My Matter: Writings about Life and Books, 2000–2016*, who contributed to dystopian literature ("Those Who Walk Away from Ome-las") and science fiction with her Earthsea series is
- A) Maya Angelou.
  - B) Harper Lee.
  - C) Ursula K. Le Guin.
  - D) Mary Shelley.
  - E) Virginia Woolf.
29. 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.
30. The process by which an unhealthy emotional state produced by an imbalance of feelings is corrected and emotional health is restored, especially in terms of an audience's response to the fate of a tragic hero, is known as
- A) catharsis.
  - B) dramatic irony.
  - C) hubris.
  - D) mixed figures.
  - E) peripety.

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. In Lorraine Hansberry's *A Raisin in the Sun* Beneatha's caustic response to her brother's suggestion that she is taking advantage of the family, "And then there are all those prophets who would lead us out of the wilderness," concludes with
- A) "into the gated community!"
  - B) "into the ghetto!"
  - C) "into the Promised Land!"
  - D) "into the swamps!"
  - E) "into the white neighborhood!"
32. Mama's response to Ruth's query "Why the flu?"—flu being a reason for not going to work—is
- A) "'Cause it lasts only a day or two."
  - B) "'Cause it sounds respectable to 'em."
  - C) "Cause the flu shot doesn't cost all that much."
  - D) "Cause your husband's already had it."
  - E) "Cause your son's already had it."
33. Bennie's dream to cure in the role of doctor finds its drying up in her dismissal of Asagai's childish way of seeing things in terms of the Penicillin of Independence curing the Great Sore of
- A) Bunch Stem Necrosis.
  - B) Colonialism.
  - C) Misogyny.
  - D) Prejudice.
  - E) Racism.
34. The advice "When you starts measuring somebody [. . .] make sure you done taken into account what hills and valleys he come through [. . .]" is offered to
- A) Beneatha by Lena.
  - B) Beneatha by Walter.
  - C) Joseph by Beneatha.
  - D) Travis by Ruth.
  - E) Walter by Ruth.
35. The classical allusion informing George Murchison's wry "Good night, Prometheus!" is directed toward
- A) Asagai.
  - B) Bobo.
  - C) Karl.
  - D) Travis.
  - E) Walter.
36. The target of Beneatha's equating an Uncle Tom to an "assimilationist Negro," which she defines as "someone who is willing to give up his own culture and submerge himself completely in the dominant, and in this case *oppressive*, culture" is
- A) Charlie.
  - B) George.
  - C) Joseph.
  - D) Karl.
  - E) Willy.
- 
37. In Brontë's *Wuthering Heights* Lockwood is shown to the room in which he has his nightmare by
- A) Ellen.
  - B) Isabella.
  - C) Joseph.
  - D) Nelly.
  - E) Zillah.
38. Catherine's unwelcoming remark, delivered in Ellen's presence, "You are one of those things that are ever found when least wanted, and when you are wanted, never!" is directed at
- A) Edgar.
  - B) Hareton.
  - C) Heathcliff.
  - D) Hindley.
  - E) Kenneth.
39. Nelly's metaphorical "It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn" describes
- A) Catherine and the Lintons.
  - B) Frances and the Earnshaws.
  - C) Heathcliff and the Earnshaws.
  - D) Heathcliff and the Lintons.
  - E) Isabella and the Lintons.
40. Underpinning Nelly's calling Heathcliff a cuckoo and Hareton a fledging dunnock is the success of
- A) avian allusions.
  - B) brood parasitism.
  - C) folk wisdom.
  - D) pastoral imagery.
  - E) Yorkshire idioms.

41. Heathcliff's recrimination of young Catherine, "I presume you grew weary of the amusement, and dropped it, didn't you? Well, you dropped Linton with it, into a Slough of Despond," serves as an implicit indication of Heathcliff's having
- encountered John Bunyan in the flesh.
  - encountered literary allusions while away three years.
  - mastered the use of capital letters.
  - moved back into Gimmerton Valley.
  - visited Vanity Fair.
42. Heathcliff's ready admission that "Had I been born where laws are less strict, and tastes less dainty, I should treat myself to a slow vivisection of those two, as an evening's amusement," those two being
- Frances and Hindley.
  - Hareton and Catherine.
  - Isabella and Edgar.
  - Linton and Catherine.
  - Lockwood and Nelly.
43. In John Donne's "Loves Alchymie" the speaker focuses in lines 7-12 on the disappointments of the
- alchemist.
  - Bridegroom.
  - lovers dream.
  - mystery.
  - odoriferous thing.
44. The speaker's conditional "if he can / Endure the short scorn of a Bridegroom's play" (lines 16-17) attests to the speaker's disdain for (the)
- Elixir.
  - loves Myne.
  - summer's night.
  - vaine Bubbles.
  - wedding ceremony.
45. The antecedent of "that day" in "he heares, / In that dayes rude hoarse minstralsey" (lines 21-22) is found in
- line 1's "loves Myne."
  - line 2's "centric happiness."
  - line 8's "pregnant pot."
  - line 14's "vaine Bubbles."
  - line 17's "Bridegroom's play."
46. The misogyny that informs the speaker's words, especially lines 23-24, turns, in part, on line 20's
- litotes.
  - paradox.
  - simile.
  - tautology.
  - zeugma.

**Items 43-46 refer to John Donne's**

**Loves Alchymie**

Some that have deeper digg'd loves Myne than I,  
 Say, where his centric happiness doth lie:  
 I have lov'd, and got, and told,  
 But should I love, get, tell, till I were old,  
 I should not finde that hidden mysterie;  
 Oh, 'tis imposture all:  
 And as no chymique yet th'Elixir got,  
 But glorifies his pregnant pot  
 If by the way to him befall  
 Some odoriferous thing, or medicinall,  
 So, lovers dreame a rich and long delight,  
 But get a winter-seeming summers night. 12

Our ease, our thrift, our honor, and our day,  
 Shall we, for this vaine Bubbles shadow pay?  
 Ends love in this, that my man,  
 Can be as happy'as I can, if he can 16  
 Endure the short scorn of a Bridegroom's play?  
 That loving wretch that swears  
 'Tis not the bodies marry, but the mindes,  
 Which he in her Angelique findes, 20  
 Would sweare as justly, that he heares,  
 In that dayes rude hoarse minstralsey, the spheares.  
 Hope not for minde in women; at their best 23  
 Sweetnesse and wit they'are, but, *Mummy*, possest.

**Items 47-50 refer to John Donne's**

**Holy Sonnet VII**

At the round earths imagin'd corners, blow  
 Your trumpets, Angells, and arise, arise  
 From death, you numberless infinities  
 Of soules, and to your scatter'd bodies goe, 4  
 All whom the flood did, and fire shall o'erthrow,  
 All whom warre, dearth, age, agues, tyrannies,  
 Despair, law, chance hath slaine, and you whose eyes,  
 Shall behold God and never tast deaths woe. 8  
 But let them sleepe, Lord, and mee mourne a space,  
 For, if above all these my sinnes abound,  
 'Tis late to aske abundance of thy grace  
 When wee are there; here on this lowly ground 12  
 Teach mee how to repent; for that's as good  
 As if thou'hadst seal'd my pardon, with thy blood.

47. Notwithstanding the turn in line 9 of Donne's Holy Sonnet VII, which negates the call opening the speaker's rehearsal of biblical projections, the speaker is engaged in a(n)
- A) apostrophe.
  - B) aside.
  - C) harangue.
  - D) invocation.
  - E) soliloquy.
48. The scheme of repetition that characterizes lines 5 and 6 is called
- A) anacrusis.
  - B) anaphora.
  - C) asyndeton.
  - D) epanalepsis.
  - E) pleonasm.
49. The sequence found in lines 6 and 7, "All whom warre, dearth, age, agues, tyrannies, / Despair, law, chance hath slaine" is characterized by
- A) anaphora.
  - B) antanaclasis.
  - C) asyndeton.
  - D) symploce.
  - E) tautology.
50. The sonnet's sestet begins with a
- A) hyperbole.
  - B) kenning.
  - C) transferred epithet.
  - D) volta.
  - E) zeugma.

---

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

**Item 51 refers to lines variously attributed.**

Sir, I admit your general rule,  
 That every poet is a fool,  
 But you yourself may serve to show it,  
 That every fool is not a poet.

51. These lines represent, as well as any, the
- A) envoy.
  - B) epigram.
  - C) epitaph.
  - D) epithet.
  - E) limerick.

**Items 52-56 refer to D. H. Lawrence's**

**Piano**

Softly, in the dusk, a woman is singing to me;  
 Taking me back down the vista of years, till I see  
 A child sitting under the piano, in the boom of the  
 tingling strings  
 And pressing the small, poised feet of a mother who  
 smiles as she sings. 4

In spite of myself, the insidious mastery of song  
 Betrays me back, till the heart of me weeps to belong  
 To the old Sunday evenings at home, with winter out-  
 side  
 And hymns in the cosy parlour, the tinkling piano our  
 guide. 8

So now it is vain for the singer to burst into clamour  
 With the great black piano appassionato. The glam-  
 our  
 Of childish days is upon me, my manhood is cast  
 Down in the flood of remembrance, I weep like a child  
 for the past. 12

52. The melopoeic scheme that contributes to the sensory power of D. H. Lawrence's "Piano," especially that of lines 3, 8, and 9, is
- A) alliteration.
  - B) cacophony.
  - C) euphony.
  - D) onomatopoeia.
  - E) syncopation.
53. Lawrence's use of *insidious* and *betrays* in the second stanza, contributes to the poem's
- A) alliteration.
  - B) cacophony.
  - C) euphony.
  - D) tone.
  - E) symbolism.
54. The marked use of sibilant sounds throughout the poem, especially in the second stanza, is
- A) assonance.
  - B) cacophony.
  - C) dissonance.
  - D) euphony.
  - E) sigmatism.

55. Thematically, the poem highlights the often two-sided experience of
- A) childhood.
  - B) piano playing.
  - C) remembering.
  - D) singing.
  - E) weeping.

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

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

56. Embedded in the nostalgic remembering that colors the poem's imagery is a cautious call to a comfort for which the speaker longs; the poem is essentially an example of the formulaic convention

- A) *carpe diem*.
- B) *in medias res*.
- C) *la femme inspiratrice*.
- D) *ubi sunt*.
- E) *verbum infans*.

57. The continuation of the sense and the grammatical construction of one verse to the next as exhibited throughout Richard Wilbur's "The Catch" is known as

- A) chiasmus.
- B) elision.
- C) enjambment.
- D) inversion.
- E) truncation.

**Items 57-61 refer to Richard Wilbur's**

**The Catch**

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

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

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

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

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

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

58. The type of rhyme that characterizes the first stanza of Wilbur's poem, specifically the first and fourth lines, is called

- A) broken rhyme.
- B) half rhyme.
- C) heteromorous rhyme.
- D) leonine rhyme.
- E) mosaic rhyme.

59. Line 32's "soft armory" is, arguably,

- A) hyperbolic.
- B) metonymic.
- C) oxymoronic.
- D) paradoxical.
- E) tautological.

60. The type of rhyme that characterizes all three pairings of rhymed lines, lines 5 and 8 and lines 9 and 12 and lines 13 and 16, is known as

- A) broken rhyme.
- B) heteromorous rhyme.
- C) internal rhyme.
- D) leonine rhyme.
- E) pararhyme.



61. The vehicle of Wilbur's poem's controlling image is a(n)
- A) armory.
  - B) dress.
  - C) fish.
  - D) mirror.
  - E) prize.
62. The stanzaic form of Norman MacCaig's lyric poem "Sheep Dipping" is the
- A) trilogy.
  - B) trimeter.
  - C) triplet.
  - D) tristich.
  - E) trivium.

**Items 62-65 refer to Norman MacCaig's**

**Sheep Dipping**

The sea goes flick-flack or the light does. When  
 John chucks the ewe in, she splays up two wings  
 That beat once and are water once again. 3

Pushing her nose, she trots slow-motion through  
 The glassy green. The others beat and plunge—  
 If she must do it, what else is there to do? 6

They leap from ledges, all legs in the air  
 All furlbelows and bulged eyes in the green  
 Turned suds, turned soda with the plumping there. 9

They haul themselves ashore. With outraged cries  
 They waterfall uphill, spread out and stand  
 Dribbling salt water into flowers' eyes. 12

63. The melopoeic synæsthesiac figurative expression that commands the poem's first sentence is
- A) assonance.
  - B) heteroglossia.
  - C) onomatopoeia.
  - D) resonance.
  - E) sigmatism.
64. The predominating imagery informing MacCaig's poem is
- A) auditory imagery.
  - B) gustatory imagery.
  - C) olfactory imagery.
  - D) tactile imagery.
  - E) visual imagery.
65. The repetition of the word *once* in line 3 is an instance of
- A) antimetabole.
  - B) epanalepsis.
  - C) merism.
  - D) plocé.
  - E) symplocé.

**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 Robinson Jeffers's "Hurt Hawks," and offer a discussion of the speaker's admitted misanthropy as it contrasts with his admiration for, variously, the beauty and strength of nature, both exhibited in the plight of the hurt hawks he has encountered.

**Hurt Hawks**

I

The broken pillar of the wing jags from the clotted shoulder,  
 The wing trails like a banner in defeat,  
 No more to use the sky forever but live with famine  
 and pain a few days: cat nor coyote  
 Will shorten the week of waiting for death, there is game without talons. 5

He stands under the oak-bush and waits  
 The lame feet of salvation; at night he remembers freedom  
 And flies in a dream, the dawns ruin it.  
 He is strong and pain is worse to the strong, incapacity is worse.  
 The curs of the day come and torment him 10  
 At distance, no one but death the redeemer will humble that head,

The intrepid readiness, the terrible eyes.  
 The wild God of the world is sometimes merciful to those  
 That ask mercy, not often to the arrogant.  
 You do not know him, you communal people, or you have forgotten him; 15  
 Intemperate and savage, the hawk remembers him;  
 Beautiful and wild, the hawks, and men that are dying, remember him.

II

I'd sooner, except the penalties, kill a man than a hawk; a species of  
 but the great redtail\* buzzard hawk  
 Had nothing left but unable misery 20  
 From the bone too shattered for mending, the wing that trailed under his talons when he moved.

We had fed him six weeks, I gave him freedom,  
 He wandered over the foreland hill and returned in the evening, asking for death,  
 Not like a beggar, still eyed with the old  
 Implacable arrogance. 25

I gave him the lead gift in the twilight.  
 What fell was relaxed, Owl-downy, soft feminine feathers; but what  
 Soared: the fierce rush: the night-herons by the flooded river cried fear at its rising  
 Before it was quite unsheathed from reality.

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

**UIL Literary Criticism**  
**Region • 2018**

*line arrows up* →

1.	C	142
2.	E	604
3.	B	249
4.	B	245
5.	D	239
6.	E	465
7.	D	135
8.	A	560
9.	C	299
10.	A	608
11.	E	603
12.	E	599
13.	B	359
14.	A	78
15.	E	494
16.	B	104
17.	C	561
18.	B	215
19.	D	291
20.	A	92
21.	A	175
22.	D	337
23.	E	496
24.	C	582
25.	D	469
26.	C	434
27.	E	424
28.	C	159; 434
29.	A	177
30.	A	77

31.	D	
32.	B	
33.	B	
34.	A	
35.	E	
36.	B	
37.	E	
38.	A	
39.	A	
40.	B	
41.	B	
42.	D	
43.	A	
44.	E	
45.	E	
46.	C	445
47.	A	37
48.	B	24
49.	C	44
50.	D	498
51.	B	177
52.	D	337
53.	D	478
54.	E	
55.	C	
56.	D	489
57.	C	174
58.	A	68
59.	C	345
60.	B	232
61.	C	494
62.	D	486
63.	C	337
64.	E	246
65.	D	366

38 **FOLD**  
 43 along the **three**  
 133 longitudinal  
 lines for ease  
 145 in grading. →

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

**Simply adjust ranking.**

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

270 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;  
 24 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 Robinson Jeffers's "Hurt Hawks"

Literary concepts that MIGHT be used in a discussion of the speaker's admitted misanthropy in Robinson Jeffers's "Hurt Hawks" as it contrasts with his admiration for, variously, the beauty and strength of nature, both exhibited in the plight of the hurt hawks he has encountered include

- |               |             |
|---------------|-------------|
| alliteration, | imagery,    |
| ambiguity,    | kenning,    |
| apostrophe,   | liminality, |
| confession,   | metaphor,   |
| contrast,     | simile,     |
| diction,      | speaker,    |
| doppelgänger, | symbol,     |
| enjambment,   | theme, and  |
| epithet,      | tone.       |

The contestant, having spent quite a bit of time with Brontë's Lockwood and Heathcliff, will be very familiar with the concept misanthropy.

The young writer should recognize in the speaker's declaratively confessional "I'd sooner, except the penalties, kill a man than a hawk" (line 18) and his arrogantly deprecating apostrophe, "you communal people" (line 15), that the speaker sets himself apart from everyone who cannot, to the degree that he does, recognize nobility in nature, especially the communal people's inability to recognize or even remember the "wild God of the world" (line 13).

The speaker's "except the penalties" (line 18) might be recognized as aurally ambiguous [perhaps it is an intended pun (accept/except the penalties)] and thus as a reinforcement of the speaker's purposeful separation from the community of man.

The tone with which the speaker addresses the elements of nature differs from the tone with which he addresses his membership in the human race.

The speaker's paean to the injured raptor(s) speaks to both the strength and the beauty informing the descriptions of the dying hawk(s). Any organized discussion that reflects an understanding of the diction and imagery characterizing the speaker's tribute to the dying predator(s) serves to answer the prompt.

N.B.: Do not discount a student's argument, however it might arise, that the speaker in the poem sees in the hawk(s), the speaker himself by way of "the wild God of the world": the "intemperate and savage" injured hawk (line 16) and the "men who are dying" (line 17) remember the wild God of the world. Somewhere in the equation stands a misanthrope in contrast to "communal people."