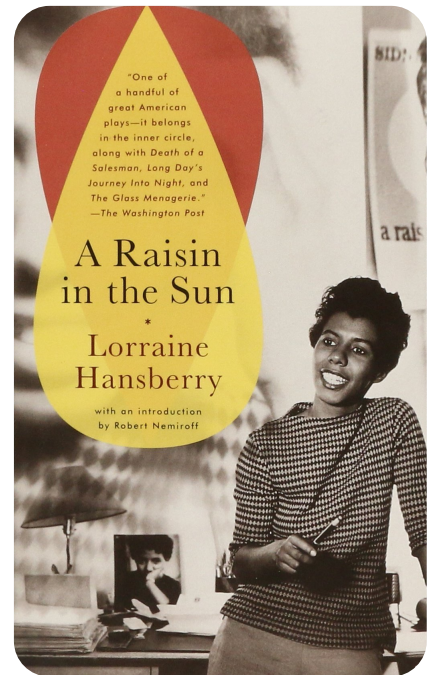
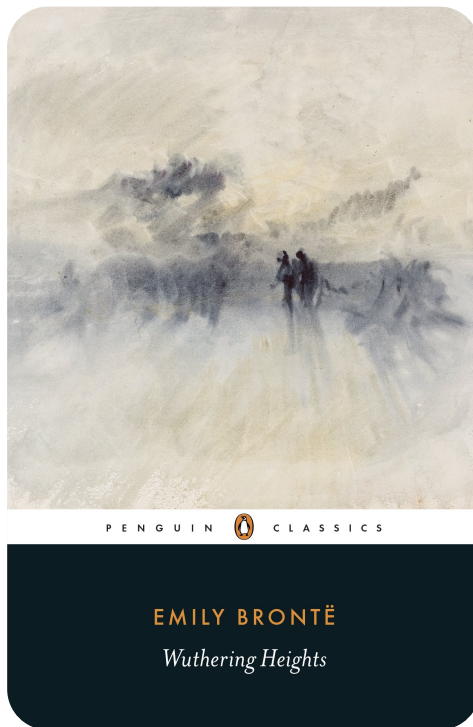
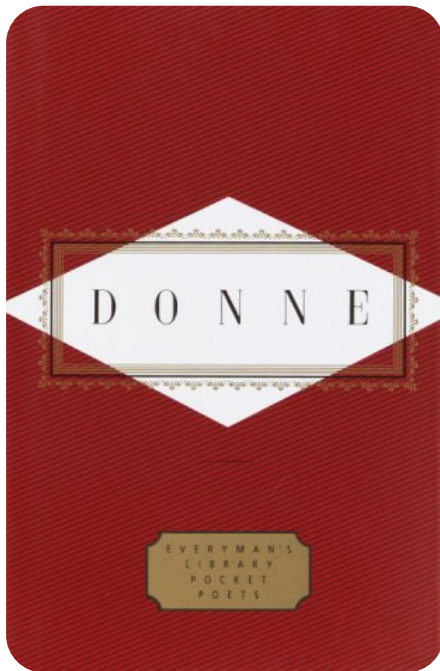




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

State • 2018



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

University Interscholastic League
Literary Criticism Contest • State • 2018

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. 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.
2. The species of ambiguity—usually intentional when it occurs in literature—asccribed to statements capable of two different meanings is known as
 - A) amphibology.
 - B) amphigory.
 - C) neologism.
 - D) solecism.
 - E) turpiloquence.
3. The group of writers organized in 1714 by Jonathan Swift to satirize both literary incompetence and the "false taste of the age" is known as the
 - A) Goliardic poets.
 - B) Grub Street poets.
 - C) Literary Club.
 - D) Satanic School.
 - E) Scriblerus Club.
4. The British recipient of the 2007 Nobel Prize for Literature, author of *The Golden Notebook*, *The Grass Is Singing*, and *The Good Terrorist*, who has been described as an "epicist of the female experience" is
 - A) Nadine Gordimer.
 - B) Doris Lessing.
 - C) Beatrix Potter.
 - D) Muriel Spark.
 - E) Virginia Woolf.
5. A word, phrase, or manner of expression, whether it is language, customs, dress, or any other characteristic, peculiar to a special region and not customarily used outside that region—therefore, not fashionable or sophisticated, is known as a
 - A) barbarism.
 - B) euphemism.
 - C) Gongorism.
 - D) provincialism.
 - E) regionalism.
6. 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.
7. **Not** designated by Kenneth Burke as one of the four master tropes (master because of their role in the discovery and description of "the truth") is
 - A) irony.
 - B) metaphor.
 - C) metonymy.
 - D) simile.
 - E) synecdoche.
8. The first African-American recipient of the Pulitzer Prize for Poetry (1950) for her collection entitled *Annie Allen* is
 - A) Maya Angelou.
 - B) Gwendolyn Brooks.
 - C) Toni Morrison.
 - D) Gloria Naylor.
 - E) Alice Walker.
9. A work of fiction, a major concern of which is the nature of fiction itself, such as John Fowles's *The French Lieutenant's Woman* or John Barth's *Lost in the Funhouse*, is known as (a/n)
 - A) epistolary novel.
 - B) framework-story.
 - C) metafiction.
 - D) objective correlative.
 - E) palimpsest.
10. The act of identifying ourselves with an object and participating in its physical and emotional sensations, which implies an involuntary projection of ourselves into something or someone else, is known as
 - A) catharsis.
 - B) empathy.
 - C) hamartia.
 - D) hubris.
 - E) sympathy.

11. The genre of novel that deals with the development of a young person, usually from adolescence to maturity and which is usually autobiographical is the
- Bildungsroman*.
 - epistolary novel.
 - novel of manners.
 - picaresque novel.
 - psychological novel.
12. The playwright whose Pulitzer Prize-winning (1945) *Harvey* has been adapted for both film and television several times is
- Mary Chase.
 - Margaret Edson.
 - Lynn Nottage.
 - Paula Vogel.
 - Wendy Wasserstein.
13. The late eighteenth-century US author of *Alcuin: A Dialogue on the Rights of Women* and *Wieland* is
- Charles Brockden Brown.
 - Benjamin Franklin.
 - Washington Irving.
 - Cotton Mather.
 - Thomas Paine.
14. The term invented during the nineteenth century 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
- antistrophe.
 - bob and wheel.
 - pentastich.
 - poulter's measure.
 - rhopalic verse.
15. The twentieth-century Irish philosopher and novelist who wrote *The Nice and the Good*, *Nuns and Soldiers*, *The Good Apprentice*, *The Book and the Brotherhood*, and *The Message to the Planet* is
- Isabella Augusta, Lady Gregory.
 - Elizabeth Bowen.
 - Mary Lavin.
 - Iris Murdoch.
 - Edna O'Brien.
16. The recurrent grouping of two or more verse lines in terms of length, metrical form, and, often, rhyme scheme is known as a(n)
- arabesque.
 - hemistich.
 - monostich.
 - stanza.
 - telestich.
17. **Not** among the terms suggestive of an author's looking for some degree of anonymity in publishing his or her work is
- allonym.
 - implied author.
 - nom de plume*.
 - pen name.
 - putative author.
18. The nineteenth-century English author of *The Lost World* and *The Adventures of Sherlock Holmes* is
- Arthur Conan Doyle.
 - E. M. Forster.
 - Thomas Hardy.
 - Rudyard Kipling.
 - Alfred, Lord Tennyson.
19. The period in English cultural history between 1870 and the death of the British monarch in 1901 that saw the full flowering of the movement toward realism (in literature under George Eliot and Thomas Hardy), which had begun as early as the 1830s but had been subordinated to the dominant romanticism of the middle decades of the nineteenth century, is the
- Augustan Age.
 - Early Victorian Age.
 - Edwardian Age.
 - Late Victorian Age.
 - Romantic Period.
20. The Greek goddess of retributive justice or vengeance, the derivative eponymous term being applied to divine retribution as when an evil act brings about its own punishment, is
- Calliope.
 - Erato.
 - Nemesis.
 - Persephone.
 - Urania.

21. The eighteenth-century English author of *Moll Flanders*, *Robinson Crusoe*, and *A Journal of the Plague Year* is
- A) Robert Burns.
 - B) Daniel Defoe.
 - C) Oliver Goldsmith.
 - D) Laurence Sterne.
 - E) Jonathan Swift.
22. The group of American writers born around 1900 who served in the First World War (many afterward spent time in Paris) and reacted during the 1920s against certain tendencies of older writers of their time is known as the
- A) Beat Generation.
 - B) Black Mountain School.
 - C) Knickerbocker Group.
 - D) Lost Generation.
 - E) New York School.
23. The various uses of languages that depart from customary construction, order, or significance and are usually of two types, rhetorical and tropical, are known collectively as
- A) bouts-rimés.
 - B) colloquialisms.
 - C) figures of speech.
 - D) imagery.
 - E) rodomontade.
24. The philosophy founded by Zeno in the fourth century BCE that exalts endurance and self-sufficiency and that, in Hemingway's words, can be recognized as "grace under pressure" is
- A) Calvinism.
 - B) Gnosticism.
 - C) Philistinism.
 - D) Stoicism.
 - E) Transcendentalism.
25. The school of British poets born during the 1940s who struggle to see the world afresh, as might a visitor who has traveled from afar is known as the
- A) Bloomsbury Group.
 - B) Cockney School.
 - C) Martian School.
 - D) Satanic School.
 - E) Transcendental Club.
26. **Not** a type of literary expression whose tradition can be traced back to the Ancient Greeks is (the)
- A) Arcadian verse.
 - B) bucolic verse.
 - C) idyll.
 - D) jeremiad.
 - E) pastoral.
27. The descriptive term applied to any decorative art characterized by fantastic representations of human and animal forms often combined into formal distortions of the natural to the point of absurdity, ugliness, or caricature is
- A) dystopian.
 - B) gnomic.
 - C) grotesque.
 - D) macabre.
 - E) stichomythian.
28. The movement in literary, graphic, and cinematic art emphasizing the expression of the imagination as realized in dreams and presented without conscious control is
- A) aestheticism.
 - B) cubism.
 - C) impressionism.
 - D) minimalism.
 - E) surrealism.
29. The complex form of rhyme that involves breaking down the interlocked combination of two or more types of rhyme, usually consonance and assonance, is known as
- A) analyzed rhyme.
 - B) broken rhyme.
 - C) heteromerous rhyme.
 - D) mosaic rhyme.
 - E) *rime riche*.
30. 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.

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*, Mama's declaration that she doesn't "want that on [her] ledger this late in life" refers to
- failing to put Mrs. Johnson in her place.
 - investing in a liquor store.
 - moving without tipping the movers.
 - preventing Bennie from getting her degree.
 - throwing away Big Walter's favorite chair.
32. Ruth Younger's response to her husband's defending her to Lena Younger, "Yes, I would too, Walter. I gave her a five-dollar down payment," has to do with Ruth's decision to
- buy Travis a new pair of shoes.
 - have an abortion.
 - have the furniture refinished.
 - hire movers.
 - pay off Mrs. Johnson.
33. While under the influence of alcohol, claiming to be a warrior, Walter imagines himself "a leader of his people," indeed a descendant of the great
- Chaka Demus.
 - Chaka Khan.
 - Chaka Zulu.
 - T'Chaka.
 - T'Challa.
34. Mrs. Johnson's question, "You mean you ain't read 'bout them colored people that was bombed out their place out there?" is a reference to the
- anti-integration violence in Chicago.
 - bombing of Black churches in Alabama.
 - bombing of Martin Luther King, Jr.'s house.
 - reaction to the civil rights movement in Mississippi.
 - uprisings in white-controlled Rhodesia.
35. Lena Younger and Mrs. Johnson's argument over African-American activism focuses, for a moment, on the line "Education has spoiled many a good plow hand," which is attributed to
- George Washington Carver.
 - Frederick Douglass.
 - W. E. B. Du Bois.
 - Martin Luther King, Jr.
 - Booker T. Washington.
36. The admonition coming toward the end of this stage of the Youngers' journey, "You better marry yourself a man with some loot . . .," is offered by
- Karl to Beneatha.
 - Lena to Beneatha.
 - Ruth to Beneatha.
 - Travis to Beneatha.
 - Walter to Beneatha.
-
37. In Brontë's *Wuthering Heights*, a young servant girl tells Nelly that she overheard Dr. Kenneth say, "[Y]ou should have known better than to choose such a rush of a lass!" The reference is to
- Hareton having married Catherine.
 - Heathcliff having married Frances.
 - Heathcliff having married Isabella.
 - Hindley having married Frances.
 - Linton having married Catherine.
38. Nelly's observation to Heathcliff, "I'll inform you Catherine Linton is as different now from your old friend Catherine Earnshaw," follows Catherine's
- elopement.
 - giving birth.
 - having married Edgar.
 - having read Lockwood's diary.
 - illness.
39. "I'd as soon put that little canary into the park on a winter's day as recommend you bestow your heart on him!" encapsulates Catherine's assessment of
- Edgar's character.
 - Heathcliff's character.
 - Hindley's character.
 - Joseph's character.
 - Lockwood's character.
40. Catherine's indignant response to Nelly's comment on a possible separation, "Who is to separate [Heathcliff and me], pray? They'll meet the fate of Milo!" turns on a(n)
- agricultural allusion.
 - biblical allusion.
 - classical allusion.
 - historical allusion.
 - topical allusion.

41. Nelly witnesses a conversation that climaxes with "I forgive what you have done to me. I love *my* murderer—but *yours*! How can I? The "murderer" is
- A) figuratively Catherine.
 - B) figuratively Heathcliff.
 - C) literally Catherine.
 - D) literally Heathcliff.
 - E) virtually Edgar.
42. "Minnie and I went flying home as light as air: and my sweet, darling cousin, till morning" constitutes
- A) Catherine Earnshaw's revelation to Heathcliff.
 - B) Frances's remembering her life before Yorkshire.
 - C) Isabella's recollection of first meeting Heathcliff.
 - D) Nelly's hallucinations while Cathy nurses her.
 - E) young Cathy's confession to Nelly.

Thy soule the fixt foot, makes no show
To move, but doth, if the'other doe. 28

And though it in the center sit,
Yet when the other far doth rome,
It leanes, and hearkens after it,
And growes erect, as that comes home. 32

Such wilt thou be to mee, who must
Like th'other foot, obliquely runne.
Thy firmnes makes my circle just,
And makes me end, where I begunne. 36

43. In John Donne's metaphysical poem "A Valediction Forbidding Mourning," the speaker's declaration "T'were prophanation of our joys / To tell the layetie our love" (lines 7-8) is an argument against

- A) crying excessively about people dying.
- B) crying excessively about separation.
- C) insisting that death should be accepted.
- D) making public an intimate relationship.
- E) saying goodbye outside of church.

Items 43-47 refer to John Donne's

A Valediction Forbidding Mourning

As virtuous men passe mildly away,
And whisper to their soules, to goe,
Whilst some of their sad friends doe say,
The breath goes now, and some say, no. 4

So let us melt, and make no noise,
No teare-floods, nor sigh-tempests move,
T'were prophanation of our joys
To tell the layetie our love. 8

Moving of th'earth brings harmes and feares,
Men reckon what it did and meant,
But trepidation of the spheares,
Though greater farre, is innocent. 12

Dull sublunary lovers love
(Whose soule is sense) cannot admit
Absence, because it doth remove
Those things which elemented it. 16

But we by a love, so much refin'd.
That our selves know not what it is,
Inter-assured of the mind,
Care lesse, eyes, lips, and hands to miss 20

Our two soules therefore, which are one,
Though I must goe, endure not yet
A breach, but an expansion,
Like gold to aery thinnesse beate. 24

If they be two, they are two so
As stiffe twin compasses are two,

44. The disruption of the harmony of the "spheares" (lines 11-12) in terms of innocence (line 12) serves as contrast to

- A) death.
- B) earthquakes.
- C) sigh-tempests.
- D) tear-floods.
- E) whispers.

45. The heavily alliterative "Dull sublunary lovers love" (line 13) features

- A) asyndeton.
- B) homeoptoton.
- C) homeoteleuton.
- D) polyptoton.
- E) polysyndeton.

46. The malleability, the flexibility, of the breach that is addressed through the simile that informs lines 21-24 finds its ultimate imagery in

- A) line 5's "let us melt."
- B) line 13's "sublunary lovers love."
- C) lines 14-15's "cannot admit / Absence."
- D) line 32's "growes erect."
- E) line 35's "makes my circle just."

47. The list found in line 20, "eyes, lips, and hands," constitutes a fine example of
- A) hyperbole.
 - B) litotes.
 - C) synecdoche.
 - D) tautology.
 - E) zeugma.

Items 48-50 refer to John Donne's

Holy Sonnet V

I am a little world made cunningly
 Of Elements, and an Angelike spright,
 But black sinne hath betraid to endless night
 My worlds both parts, and (oh) both parts must die. 4
 You which beyond that heaven which was most high
 Have found new spears, and of new lands can write,
 Powre new seas in mine eyes, that so I might
 Drowne my world with my weeping earnestly, 8
 Or wash it if it must be drown'd no more;
 But oh it must be burnt; alas the fire
 Of lust and envie have burnt it heretofore,
 And made it fouler; Let their flames retire, 12
 And burne me ô Lord, with a fiery zeale
 Of thee and thy house, which doth in eating heale.

48. In Donne's Holy Sonnet V, the eye-rhymed pairing that ends lines 1 and 8 suggests a contrast between
- A) Angelike sprights and fouler flames, respectively.
 - B) God and the speaker, respectively.
 - C) the oceans and new lands, respectively.
 - D) sinning and drowning, respectively.
 - E) the speaker's body and soul, respectively.
49. The sonnet's controlling image changes through the poem from
- A) body to soul.
 - B) elements to spears.
 - C) heaven to hell.
 - D) lust to zeale.
 - E) water to fire.
50. The turn in the sonnet that occurs *not* at a point usually expected in what approaches the form of an Italian sonnet but at the point at which the entreaty's symbolic imagery changes is the
- A) antithesis.
 - B) climax.
 - C) conceit.
 - D) paradox.
 - E) volta.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-54 refer to Robert Herrick's

Delight in Disorder

A sweet disorder in the dress
 Kindles in clothes a wantonness.¹
 A lawn² about the shoulders thrown
 Into a fine distraction; 4
 An erring lace, which here and there
 Enthralls the crimson stomacher;³
 A cuff neglectful, and thereby
 Ribbands⁴ to flow confusedly; 8
 A winning wave, deserving note,
 In the tempestuous petticoat;
 A careless shoe-string, in whose tie
 I see a wild civility: 12
 Do more bewitch me, than when art
 Is too precise in every part.

¹ playfulness
² scarf
³ part of a dress
⁴ ribbons

51. The theme of Robert Herrick's "Delight in Disorder" is conveyed by the poem's imagery, but most especially by the phrase "wild civility" (line 12), which is
- A) dramatic.
 - B) hyperbolic.
 - C) macaronic.
 - D) oxymoronic.
 - E) paradoxical.
52. Lines 3 and 4, as well as lines 5 and 6, of Herrick's poem exhibit
- A) broken rhyme.
 - B) compound rhyme.
 - C) heteromerous rhyme.
 - D) leonine rhyme.
 - E) rhyme royal.
53. The poem's focus on beauty, even as it appears less than perfection—the repeated notions of errancy, neglectfulness, carelessness—is a perspective addressed philosophically as a question of
- A) aesthetics.
 - B) ethics.
 - C) hedonism.
 - D) metaphysics.
 - E) vorticism.

54. The basic metrical patterning of Herrick's "Delight in Disorder" is
- A) iambic pentameter.
 - B) iambic tetrameter.
 - C) spondaic pentameter.
 - D) spondaic tetrameter.
 - E) trochaic tetrameter.

Items 55-58 refer to Seamus Heaney's

From the Frontier of Writing

The tightness and the nilness round that space
when the car stops in the road, the troops inspect
its make and number and, as one bends his face 3

towards your window, you catch sight of more
on a hill beyond, eyeing with intent
down cradled guns that hold you under cover 6

and everything is pure interrogation
until a rifle motions and you move
with guarded unconcerned acceleration— 9

a little emptier, a little spent
as always by that quiver in the self,
subjugated, yes, and obedient. 12

So you drive on to the frontier of writing
where it happens again. The guns on tripods;
the sergeant with his on-off mike repeating 15

data about you, waiting for the squawk
of clearance; the marksman training down
out of the sun upon you like a hawk. 18

And suddenly you're through, arraigned yet freed,
as if you'd passed from behind a waterfall
on the black current of a tarmac road 21

past armor-plated vehicles, out between
the posted soldiers flowing and receding
like tree shadows into the polished windscreen. 24

55. The form of Seamus Heaney's poem is the
- A) caudate sonnet.
 - B) pantoum.
 - C) sestina.
 - D) sonnet cycle.
 - E) *terza rima*.

56. The "sergeant" (line 15) and the "marksman" (17) are
- A) enemy troops.
 - B) enlisted men.
 - C) literary critics.
 - D) military personnel.
 - E) posted soldiers.

57. The vehicle of the poem's metaphoric controlling image is a
- A) bass.
 - B) gun
 - C) hawk.
 - D) tenor.
 - E) vehicle.

58. The comparison of a writer's waiting for "clearance" (line 17) to someone going through a military check-point is (a/n)
- A) analogy.
 - B) dead metaphor.
 - C) litotes.
 - D) paradox.
 - E) simile.

Items 59-61 refer to Siegfried Sassoon's

The Glory of Women

You love us when we're heroes, home on leave,
Or wounded in a mentionable place.
You worship decorations; you believe
That chivalry redeems the war's disgrace 4
You make us shells. You listen with delight,
By tales of dirt and danger fondly thrilled.
You crown our distant ardours while we fight,
And mourn our laurelled memories when we're killed.
You can't believe that British troops "retire" 9
When hell's last horror breaks them, and they run,
Trampling the terrible corpses—blind with blood.
O German mother dreaming by the fire, 12
While you are knitting socks to send your son
His face is trodden deeper in the mud.

59. Siegfried Sassoon's "The Glory of Women," in its declaiming women's not understanding of war is reinforced by the use of "retire" (line 9), which is a(n)
- A) euhemerism.
 - B) euphemism.
 - C) expletive.
 - D) merism.
 - E) paraphemism.
60. Sassoon's sonnet is an exemplar of the
- A) Anglo-Norman sonnet.
 - B) English sonnet.
 - C) Miltonic sonnet.
 - D) Petrarchan sonnet.
 - E) Spenserian sonnet.

61. The tone of Sassoon's sonnet is
- A) accusatorily misogynist.
 - B) cautiously indifferent.
 - C) jingoistically frank.
 - D) meaningfully compassionate.
 - E) whimsically dispassionate.

62. May Swenson's poem "Women" is a
- A) *carmen figuratum*.
 - B) phanopoeia.
 - C) rebus.
 - D) sestina.
 - E) square poem.

Items 62-65 refer to May Swenson's "Women"

Women should be pedestals moving pedestals moving to the motions of men the gladdest things in the toyroom The pegs of their ears so familiar and dear to the trusting fists To be chafed egos dismount and the legs stride away Immobile sweetlipped sturdy and smiling women should always be waiting	Or they should be little horses those wooden sweet oldfashioned painted rocking horses feelingly and then unfeelingly To be joyfully ridden rockingly ridden until the restored willing to be set into motion Women should be pedestals to men
---	--

63. The tone of Swenson's shaped verse depends on the oft-repeated concept
- A) moving / motion.
 - B) pedestals.
 - C) rocking / rockingly.
 - D) should be / should always be.
 - E) waiting / willing to be set into motion.
64. The tone of Swenson's poem points to the thematic feminist concern that women should
- A) be happy with being objectified.
 - B) be pleased to be subservient to men.
 - C) have their own ambitions.
 - D) support and satisfy men.
 - E) trust the status quo.
65. Perhaps the most significantly symbolic aspect of Swenson's shaped verse is that it is
- A) armless.
 - B) footless.
 - C) headless.
 - D) neckless.
 - E) waistless.

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 Charlotte AnnaF Perkins Gilman's "To the Indifferent Women," and address the effect that repetition, which is directly associated with the poem's closed form, has on the poem's didactic message.

To the Indifferent Women

<p>You who are happy in a thousand homes, Or overworked therein, to a dumb peace; Whose souls are wholly centered in the life 3 Of that small group you personally love; Who told you that you need not know or care About the sin and sorrow of the world? 6</p>	<p>Do you believe the sorrow of the world Does not concern you in your little homes? — 9 That you are licensed to avoid the care And toil for human progress, human peace, And the enlargement of our power of love Until it covers every field of life? 12</p>	<p>You are content to keep that mighty love In its first steps forever; the crude care Of animals for mate and young and homes, 27 Instead of pouring it abroad in life, Its mighty current feeding all the world Till every human child can grow in peace. 30</p>
<p>The one first duty of all human life Is to promote the progress of the world In righteousness, in wisdom, truth and love; 15 And you ignore it, hidden in your homes, Content to keep them in uncertain peace, Content to leave all else without your care. 18</p>	<p>You cannot keep your small domestic peace Your little pool of undeveloped love, While the neglected, starved, unmothered world 33 Struggles and fights for lack of mother's care, And its tempestuous, bitter, broken life Beats in upon you in your selfish homes. 36</p>	
<p>Yet you are mothers! And a mother's care Is the first step toward friendly human life. Life where all nations in untroubled peace 21 Unite to raise the standard of the world And make the happiness we seek in homes Spread everywhere in strong and fruitful love. 24</p>	<p>We all may have our homes in joy and peace When woman's life, in its rich power of love Is joined with man's to care for all the world. 39</p>	<p>1898</p>

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

UIL Literary Criticism
State • 2018

line arrows up →

1.	E	453
2.	A	19
3.	E	435
4.	B	601
5.	D	387
6.	E	603
7.	D	208
8.	B	604
9.	C	293
10.	B	169
11.	A	56
12.	A	607
13.	A	552
14.	B	63
15.	D	590
16.	D	454
17.	B	249
18.	A	567
19.	D	268
20.	C	319
21.	B	544
22.	D	279
23.	C	198
24.	D	456
25.	C	286
26.	D	261
27.	C	223
28.	E	464
29.	A	23
30.	E	449

31.	B	
32.	B	
33.	C	
34.	A	100
35.	E	103
36.	E	150
37.	D	64
38.	E	147
39.	B	102
40.	C	82
41.	A	163
42.	E	249
43.	D	
44.	B	
45.	D	372
46.	A	
47.	C	470
48.	B	
49.	E	
50.	E	498
51.	D	345
52.	C	232
53.	A	7
54.	B	
55.	E	475
56.	C	
57.	E	
58.	A	23
59.	B	186
60.	C	300
61.	A	
62.	A	74
63.	D	
64.	C	
65.	C	

42 **FOLD**

75 along the **three**
78 longitudinal
lines for ease
100 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 Charlotte Anna Perkins Gilman's "To the Indifferent Women"

Literary concepts that **MIGHT** be used in a discussion of the effective use of repetition in Charlotte Anna Perkins Gilman's "To the Indifferent Women" include

- | | |
|-------------------------|----------------------|
| alliteration, | polyptoton, |
| ambiguity, | polysyndeton, |
| anaphora, | repetition, |
| apostrophe, | rhetorical question, |
| assonance, | sestina, |
| asyndeton, | sigmatism, |
| blank verse, | speaker, |
| didacticism, | stanza, |
| envoy (<i>envoi</i>), | tone, |
| feminist critique, | tristich, and |
| imagery, | utopian. |

The young writer should note that the poem is a *sestina*, a closed form characterized by repetition. A strong analysis will point to the last stanza, what might be considered *didactic envoy*, as the poem's summary and conclusion wherein the threads of repetition are brought together for full effect.

The poem's schemes of repetition, including alliteration, anaphora, assonance, asyndeton, polyptoton, polysyndeton, and, to a purpose in this poem, the rhetorical question, are contributory to the poem's message, and should be sampled as contributory. There is no need to rehearse every device of repetition.