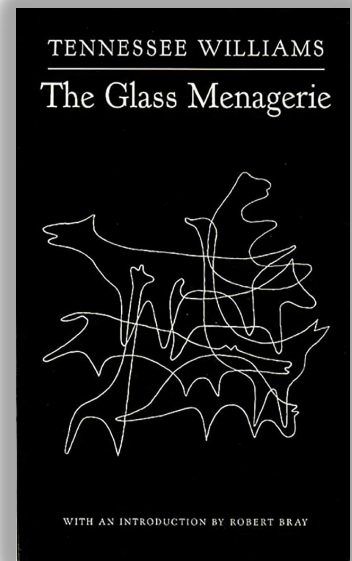
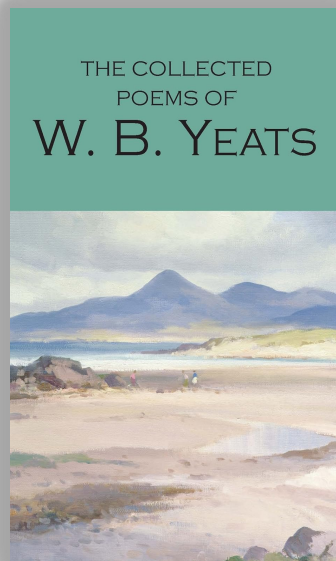
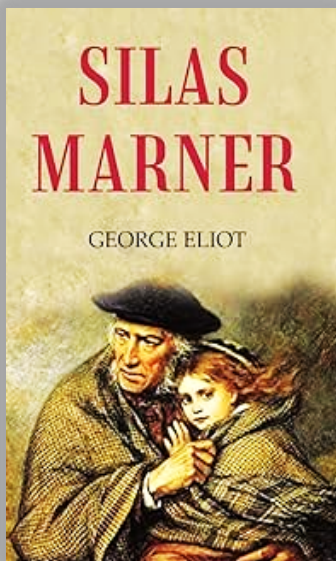




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational A • 2024



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University Interscholastic League
Literary Criticism Contest • Invitational A • 2024

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The repetition of initial consonant sounds or any vowel sounds in successive or closely associated syllables is recognized as
 - A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) resonance.
 - E) sigmatism.
2. The first major, self-conscious literary movement of African-American writers that resulted in part from a massive migration of young, talented writers and poets to northern American cities is known as the
 - A) Black Mountain School.
 - B) Harlem Renaissance.
 - C) Muckrakers.
 - D) New York Poets.
 - E) Parnassians.
3. In prosody the duple foot composed of two accented syllables is the
 - A) anapest.
 - B) iamb.
 - C) pyrrhic.
 - D) spondee.
 - E) trochee.
4. Noted for her realistic portrayal of the morals and lifestyles of the Gilded Age, the author of *Ethan Frome* and *The House of Mirth* and recipient of the 1921 Pulitzer Prize for Fiction for her novel *The Age of Innocence* is
 - A) Pearl S. Buck.
 - B) Willa Cather.
 - C) Caroline Miller.
 - D) Margaret Mitchell.
 - E) Edith Wharton.
5. The belief that everything partakes of a hierarchical system, extending upward from inanimate matter to man, to angels, to God, is known as (the)
 - A) animism.
 - B) deism.
 - C) Great Chain of Being.
 - D) hieronymy.
 - E) pantheism.
6. The term that, no matter how it is used, always involves a sort of "yoking" together of words as direct objects or objects of prepositions is
 - A) metonymy.
 - B) simile.
 - C) synaesthesia.
 - D) synecdoche.
 - E) zeugma.
7. The British novelist, short story writer, poet, and journalist whose writing focused on British India and who was awarded the 1907 Nobel Prize for Literature is
 - A) Winston Churchill.
 - B) William Golding.
 - C) Rudyard Kipling.
 - D) Harold Pinter.
 - E) Bertrand Russell.
8. Instructiveness in a work, one purpose of which is to give guidance in moral and ethical matters, is
 - A) aestheticism.
 - B) didacticism.
 - C) existentialism.
 - D) hedonism.
 - E) vorticism.
9. The nineteenth-century American author of *The Adventures of Tom Sawyer*, *The Adventures of Huckleberry Finn*, *Roughing It*, *Pudd'nhead Wilson*, and *A Connecticut Yankee in King Arthur's Court* is
 - A) James Fenimore Cooper.
 - B) Bret Harte.
 - C) Nathaniel Hawthorne.
 - D) Mark Twain.
 - E) Walt Whitman.
10. **Not** one of Kenneth Burke's four master tropes concerned with the discovery and description of the truth is
 - A) irony.
 - B) metaphor.
 - C) metonymy.
 - D) simile.
 - E) synecdoche.

11. Writing marked by dialect, eccentric characters, and sentimentalized pathos or whimsical humor, and exploiting geographically specific speech, dress, mannerisms, and habits of thought, especially writing associated with late nineteenth-century American portrayal of a geographic setting, is known as (a)
- dialectic.
 - local color.
 - melodrama.
 - provincialism.
 - scenic method.
12. An eight-lined stanza, especially the eight lined stanza that makes up the first division of a Petrarchan sonnet, is called an
- octapla.
 - octastich.
 - octave.
 - octavo.
 - octet.
13. The dramatic convention by which an actor directly addresses an audience (who, by convention, can assume the character portrayed is speaking the truth) but is not supposed to be heard by the other actors on stage is known as a(n)
- apostrophe.
 - aside.
 - dramatic monologue.
 - harangue.
 - soliloquy.
14. The three-time recipient of the Pulitzer Prize for Poetry including the 1922 Prize for his 1921 anthology *Collected Poems* is
- Stephen Vincent Benét.
 - William Rose Benét.
 - John Gould Fletcher.
 - Edwin Arlington Robinson.
 - Robert Penn Warren.
15. 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
- Anglo-Saxon Period.
 - Jacobean Age.
 - Middle English Period.
 - Old English Period.
 - Renaissance.
16. The Irish author whose writing often focused on good and evil, whose influence on twentieth-century moral philosophy, and whose literary contribution, including her novels *A Severed Head*, *The Black Prince*, *Nuns and Soldiers*, and *The Good Apprentice*, earned her a British damehood is
- Lady Gregory Augusta.
 - Nadine Gordimer.
 - Doris Lessing.
 - Iris Murdoch.
 - Dolores O'Riordan.
17. **Not** one of the figures of sound as understood in terms of Ezra Pound's renovation of the term *melopoeia* is
- alliteration.
 - assonance.
 - consonance.
 - onomatopoeia.
 - zeugma.
18. The Elizabethan playwright who gave us the comedies *All's Well That Ends Well*, *As You Like It*, *The Comedy of Errors*, *Love's Labours Lost*, *Measure for Measure*, *Much Ado about Nothing*, *The Taming of the Shrew*, and *Twelfth Night* is
- Francis Beaumont.
 - Thomas Kyd.
 - Christopher Marlowe.
 - William Shakespeare.
 - John Webster.
19. The form of verse to be sung or recited and characterized by its presentation of a dramatic or exciting episode in simple narrative form is the
- antiphon.
 - ballad.
 - madrigal.
 - rondeau.
 - round.
20. The term applied to a sketch or brief narrative characterized by precision and delicacy, a separate whole or portion of a larger work, or sometimes to short stories of fewer than five hundred words is
- anecdote.
 - motif.
 - novella.
 - revue.
 - vignette.

21. The authors John Barbour, Robert Burns, Thomas Carlyle, David Hume, John Knox, Hugh MacDiarmid, Alexander Montgomerie, Sir Walter Scott, Adam Smith, and Robert Louis Stevenson represent the canon of
- African-American literature.
 - Irish literature.
 - Jewish-American literature.
 - Scottish literature.
 - Welsh literature.
22. The figure [of speech] of exaggeration that is frequently used to heighten effect or to introduce humor is
- abridgment.
 - ambivalence.
 - catharsis.
 - conceit.
 - hyperbole.
23. The followers of England's Charles I (1625-1649) 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)
- Cavalier Lyricists.
 - Fleshy School of Poetry.
 - Goliardic Poets.
 - Lake Poets.
 - Pre-Raphaelites.
24. The placement of words, phrases and other grammatical units out of a normal, idiomatic sequencing within a line of poetry in order to accommodate the meter and rhyme of a poetic line is called
- accentualism.
 - inversion.
 - metathesis.
 - ornamentalism.
 - reversal.
25. The recipients of the 1937 Pulitzer Prize for Drama for their three-act comedy *You Can't Take It with You* are
- Russel Crouse and Howard Lindsay.
 - Albert Hackett and Frances Goodrich.
 - Moss Hart and George S. Kaufman.
 - George Kaufman, Morrie Ryskind, Ira Gershwin.
 - Frank Loesser and Abe Burrows.
26. The term, not exclusive to the world of literature, 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/an)
- epiphany.
 - exposition.
 - locus classicus.
 - nekuia.
 - zeugma.
27. The willingness to withhold questions about truth, accuracy, or probability in a literary work in order to temporarily accept the work's imaginative world is
- the alienation effect.
 - baring the device.
 - objective correlative.
 - the suspension of disbelief.
 - transumption.
28. The term from Horace, literally meaning "in or into the middle parts of things" that is applied to the literary technique of opening a story in the middle of the action and then supplying information about the beginning of the action through flashbacks and other devices for exposition is
- carpe diem*.
 - in medias res*.
 - memento mori*.
 - ubi sunt*.
 - verbum infans*.
29. In literature and other artistic expression, a term that applies to "all the extravagances of an irregular fancy," including whatever is medieval, natural, primitive, wild, and romantic, is
- gazebo.
 - gnomic.
 - Gongorism.
 - gosp.
 - Gothic.
30. **Not** one of twentieth-century United States Pulitzer- and Nobel-prize winning author Toni Morrison's important works is
- Beloved*.
 - The Bluest Eye*.
 - The Color Purple*.
 - Song of Solomon*.
 - Sula*.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Tennessee Williams's *The Glass Menagerie*.

Items 37-42 are associated with George Eliot's *Silas Marner*.

Items 43-50 are associated with William Butler Yeats's selected poetry.

31. In Tennessee Williams's memory play *The Glass Menagerie*, the Wingfield apartment's entrance is by way of a(n)
- A) elevator.
 - B) escalator.
 - C) fire escape.
 - D) indoor stairwell.
 - E) labyrinthian hallway.
32. The story that Tom Wingfield recounts is set in St. Louis, Missouri during the
- A) 1910s.
 - B) 1920s.
 - C) 1930s.
 - D) 1940s.
 - E) 1950s.
33. "Across the alley from us was the Paradise Dance Hall. On evenings in spring [. . .] the music came outdoors. [. . .]. Couples would come outside, to the relative privacy of the alley. You could see them kissing behind ash-pits and telegraph poles. This was the compensation for lives that passed like mine [. . .]" constitutes a memory shared by
- A) Amanda.
 - B) Betty.
 - C) Jim.
 - D) Laura.
 - E) Tom.
34. The observation "everybody has problems, not just you, but practically everybody has got some problems" is made during conversation between
- A) Amanda and Laura.
 - B) Amanda and Tom.
 - C) Betty and Laura.
 - D) Jim and Tom.
 - E) Laura and Jim.
35. Jim O'Connor's nickname for Tom Wingfield is
- A) Boyo.
 - B) Shakespeare.
 - C) Shoegazer.
 - D) Tomboy.
 - E) Wingman.
36. The memory "One Sunday afternoon in Blue Mountain—your mother received—*seventeen!*—gentlemen callers!" is a memory shared by
- A) Amanda.
 - B) Betty.
 - C) Jim.
 - D) Laura.
 - E) Tom.
-
37. In George Eliot's *Silas Marner* Silas was known for his understanding of the
- A) biodiversity characterizing the Stone-pits.
 - B) high culture of the English Midlands.
 - C) medicinal properties of herbs.
 - D) value of horseflesh.
 - E) zodiacal signs.
38. In "Marner's view," this place is "a place of luxurious resort for rich and stout husbands, whose wives had superfluous stores of linen; it was the place where he was likely to find the powers and dignities of Raveloe, and where he could most speedily make his loss public"; the place that the narrator describes through Marner's feelings is the
- A) Lantern Yard.
 - B) Rainbow.
 - C) Red Lion.
 - D) Stone-pits.
 - E) Warrens.
39. "[C]learly a case of aberration in a christened child that demanded severe treatment; but Silas, overcome with convulsive joy at finding his treasure [. . .],"
- A) covered Eppie with half-sobbing kisses.
 - B) immediately threatened Eppie with punishment.
 - C) returned Eppie to her biological father.
 - D) returned to his work at his loom.
 - E) sent Eppie to the Stone-pit.
40. Unknown to local folk is Godfrey Cass's marriage to
- A) an escaped convict.
 - B) a foreign heiress.
 - C) a horse dealer's sister.
 - D) an opium addict.
 - E) a weaver's daughter.

41. "The stone hut was made a soft nest for her, lined with downy patience: and also in the world that lay beyond the stone hut for her; she knew nothing of frowns and denials"; she is
- Eppie.
 - Molly.
 - Nancy.
 - Priscilla.
 - Sarah.
42. "[E]njoy[ing] the self-important consciousness of having a horse to sell, and the opportunity of driving a bargain, swaggering, and possibly taking somebody in" is an apt description of
- Bob Cass.
 - Dunstan Cass.
 - Godfrey Cass.
 - Silas Marner.
 - Aaron Winthrop.
45. The Great Archer "[w]ho but awaits His hour to shoot, still hangs / A cloudy quiver over Parc-na-Lee" (lines 12-14) might well be the archer from mythology
- Artemis.
 - Legolas Greenleaf.
 - Robin Hood.
 - Sagittarius.
 - William Tell.
46. The poem's first three lines characterize the environs in which Tara is located and suggest rural contentment and simple rural happiness, characteristics of the idyllic pastoral known as
- arcadian.
 - burlesque.
 - cliché.
 - demotic.
 - elegiac.

Items 43-46 refer to William Butler Yeats's

In the Seven Woods

I have heard the pigeons of the Seven Woods
 Make their faint thunder, and the garden bees
 Hum in the lime tree flowers; and put away
 The unavailing outcries and the old bitterness 4
 That empty the heart. I have forgot awhile
 Tara uprooted, and new commonness
 Upon the throne and crying about the streets
 And hanging its paper flowers from post to post, 8
 Because it is alone of all things happy.
 I am contented for I know that Quiet
 Wanders laughing and eating her wild heart
 Among pigeons and bees, while that Great Archer, 12
 Who but awaits His hour to shoot, still hangs
 A cloudy quiver over Parc-na-Lee.

43. The dominant type of imagery in William Butler Yeats's lyric poem "In the Seven Woods" is
- auditory.
 - gustatory.
 - olfactory.
 - tactile.
 - visual.
44. Line 3's *hum* is an example of (a)
- cacophony.
 - consonance.
 - dissonance.
 - nonce word.
 - onomatopoeia.
47. The excessive use of the conjunction *nor* in lines 9-10 is
- asyndeton.
 - interpolation.
 - polyhyphenation.
 - polyptoton.
 - polysyndeton.
48. The repetition found at the beginning of lines 3-4 is
- anaphora.
 - epanalepsis.
 - homeoteleuton.
 - pleonasm.
 - symploce.

Items 47-50 refer to William Butler Yeats's

An Irish Airman foresees His Death

I know that I shall meet my fate
 Somewhere among the clouds above;
 Those that I fight I do not hate
 Those that I guard I do not love; 4
 My country is Kiltartan Cross,
 My countrymen Kiltartan's poor,
 No likely end could bring them loss
 Or leave them happier than before. 8
 Nor law, nor duty bade me fight,
 Nor public men, nor cheering crowds,
 A lonely impulse of delight
 Drove to this tumult in the clouds; 12
 I balanced all, brought all to mind,
 The years to come seemed waste of breath,
 A waste of breath the years behind
 In balance with this life, this death. 16

49. The repetition of the last phrase of a line as the first phrase of the next line as found in lines 14-15 of Yeats's "An Irish Airman foresees His Death" is known as
- anadiplosis.
 - anastrophe.
 - epanalepsis.
 - syllipsis.
 - zeugma.
50. Line 12's "tumult in the clouds" is an example of
- dysphemism.
 - euhemerism.
 - euphemism.
 - euphony.
 - euphuism.
51. E. E. Cummings's use of *Spring* in the declaration "wholly to be a fool / while Spring is in the world / my blood approves" is not literal; rather, it is
- didactic.
 - hyperbolic.
 - metaphorical.
 - oxymoronic.
 - vatic.
52. Lines 11-12 argue the supremacy of
- brains over eyelashes.
 - emotion over reason.
 - flowers over crying.
 - gestures over flutters.
 - wisdom over blood.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-53 refer to E. E. Cummings's

since feeling is first

since feeling is first
 who pays any attention
 to the syntax of things
 will never wholly kiss you;
 wholly to be a fool 5
 while Spring is in the world

my blood approves,
 and kisses are a better fate
 than wisdom
 lady i swear by all flowers. Don't cry 10
 —the best gesture of my brain is less than
 your eyelids' flutter which says

we are for each other: then
 laugh, leaning back in my arms
 for life's not a paragraph 15

And death i think is no parenthesis

51. The controlling image of Cummings's "since feeling is first" is the conceit involving *syntax* (line 3), which is continued in lines
- 6 and 7.
 - 7 and 8.
 - 8 and 9.
 - 11 and 12.
 - 15 and 16.
52. The speaker in Shakespeare's Sonnet 71 is asking his auditor to
- avoid mocking him when he is gone.
 - begin a celebration of his death.
 - create a lasting memory of him.
 - forget him after he dies.
 - give a warning to the world that he has died.
53. The speaker's imperative continues with "When I (perhaps) compounded am with clay" (line 10), which itself is a reference to
- alchemy.
 - being buried.
 - being memorialized as a statue.
 - Shakespeare's patron, Clay, Earl of Southampton.
 - terra cotta poetry.

Items 54-57 refer to William Shakespeare's

Sonnet 71

No longer mourn for me when I am dead,
 Than you shall hear the surly sullen bell
 Give warning to the world that I am fled
 From this vile world with vilest worms to dwell: 4
 Nay if you read this line, remember not,
 The hand that writ it, for I love you so,
 That I in your sweet thoughts would be forgot,
 If thinking on me then should make you woe. 8
 O if (I say) you look upon this verse,
 When I (perhaps) compounded am with clay,
 Do not so much as my poor name rehearse;
 But let your love even with my life decay. 12
 Lest the wise world should look into your moan,
 And mock you with me after I am gone.

56. The words *vile* and *vilest* (line 4) exemplify
- A) anadiplosis.
 - B) anaphora.
 - C) epanalepsis.
 - D) hyperbole.
 - E) polyptoton.

57. The word *moan* as it is used in line 13 is both
- A) hyperbolic and oxymoronic.
 - B) onomatopoeic and hyperbolic.
 - C) onomatopoeic and metonymic.
 - D) oxymoronic and metonymic.
 - E) oxymoronic and redundant.

Items 58-63 refer to Robert Herrick's

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,
 Old Time is still a-flying;
 And this same flower that smiles today
 Tomorrow will be dying. 4

The glorious lamp of heaven, the sun,
 The higher he's a-getting,
 The sooner will his race be run,
 And nearer he's to setting. 8

That age is best which is the first,
 When youth and blood are warmer;
 But being spent, the worse, and worst
 Times still succeed the former. 12

Then be not coy, * but use your time, **firtatious**
 And while ye may, go marry;
 For having lost but once your prime,
 You may forever tarry. 16

58. Thematically, Herrick's "To the Virgins, to Make Much of Time" exemplifies the formula
- A) *carpe diem*.
 - B) *in medias res*.
 - C) *memento mori*.
 - D) *ubi sunt*.
 - E) *verbum infans*.

59. The type of rhyme that characterizes the even-numbered lines of Herrick's poem is
- A) compound rhyme.
 - B) feminine rhyme.
 - C) heteromerous rhyme.
 - D) masculine rhyme.
 - E) pararhyme.

60. The poem's first, third, and fourth lines offer a(n)
- A) aubade for the second stanza.
 - B) encomium for O'Keefian imagery.
 - C) eulogy for a promised rose garden.
 - D) metaphor for diminishing youth.
 - E) paradox for budding horticulturists.

61. The speaker's broadly directed admonition is an
- A) apostrophe.
 - B) aside.
 - C) harangue.
 - D) incantation.
 - E) soliloquy.

62. The addition of a syllable to the beginning of a word, as in line 2's *a-flying*, is called
- A) anaptyxis.
 - B) elision.
 - C) metathesis.
 - D) paragoge.
 - E) prothesis.

63. The second stanza's treatment of the sun constitutes
- A) allegory.
 - B) mimesis.
 - C) pathetic fallacy.
 - D) personification.
 - E) reification.

Items 64-65 refer to the following bit o' humor:

Tay Tay Swift
 with Ye: an onstage rift.
 Nay: triskaidekaphobia.* **fear of the number 13**
 Aye: marine aichmophobia.* **fear of needles**

64. The poem's beginning rhyme (lines 1, 3, 4) is also
- A) anisobaric rhyme.
 - B) broken rhyme.
 - C) eye rhyme.
 - D) leonine rhyme.
 - E) perfect rhyme.
65. The form of light verse of which this poetic expression is an example is the
- A) clerihew.
 - B) doggerel.
 - C) echo verse.
 - D) lampoon.
 - E) limerick.

Required Tie-Breaking Essay

Note well: Contestants who do not write an essay will be disqualified even if they are not involved in any tie. Any essay that does not demonstrate a sincere effort to discuss the assigned topic will be disqualified. The judge(s) should note carefully this criterion when breaking ties: ranking of essays for tie-breaking purposes should be based primarily on how well the topic has been addressed.

Three sheets of paper have been provided; your written response should reflect the *Handbook's* notion that an essay is a "moderately brief discussion of a restricted topic": something more than just a few sentences.

Read William Butler Yeats's "The Scholars," and draw a comparison between young poets and older scholars regarding an understanding of love.

The Scholars

Bald heads forgetful of their sins,
Old, learned, respectable bald heads
Edit and annotate the lines
That young men, tossing on their beds, 4
Rhymed out in love's despair
To flatter beauty's ignorant ear.

All shuffle there; all cough in ink;
All wear the carpet with their shoes; 8
All think what other people think;
All know the man their neighbour knows.
Lord, what would they say
Did their Catullus* walk that way? 12

highly influential first-century BCE Roman lyric poet
whose poetry addressed, among other things, matters of love

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UIL Literary Criticism
Invitational • 2024

line arrows up →

1.	A	13
2.	B	227
3.	D	452
4.	E	602
5.	C	222
6.	E	509
7.	C	599
8.	B	142
9.	D	565
10.	D	208
11.	B	277
12.	C	334
13.	B	43
14.	D	604
15.	C	299
16.	D	584
17.	E	199; 509
18.	D	532
19.	B	49
20.	E	497
21.	D	435
22.	E	242
23.	A	78
24.	B	257
25.	C	607
26.	A	178
27.	D	465
28.	B	253
29.	E	220
30.	C	590

31.	C	
32.	C	
33.	E	
34.	E	
35.	B	
36.	A	
37.	C	
38.	B	
39.	A	
40.	D	
41.	A	
42.	B	
43.	A	
44.	E	
45.	D	
46.	A	
47.	E	
48.	A	
49.	A	
50.	C	
51.	E	
52.	C	
53.	B	
54.	D	
55.	B	
56.	E	
57.	C	
58.	A	
59.	B	
60.	D	
61.	A	
62.	E	
63.	D	
64.	C	
65.	A	

3 **FOLD**

5 along the **three**
 longitudinal
 39 lines for ease
 76 in grading. →

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

Simply adjust ranking.

130

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

132

32 The twenty items in Part 2
 are worth two points each.

337 The fifteen items in Part 3
 are worth two points each.

DO NOT

mark (cross out)
 actual **LETTER** answer;
 24 mark the answer **NUMERAL**.

39

373

24

21

186

51. E

52. C 294

53. B

54. D

55. B

56. E 372

57. C 337,298

58. A 75

59. B 196

60. D

61. A 37

62. E 386

63. D 361

64. C 191

65. A 92

Page numbers refer
 to the *Handbook 12e*,

New Directions
The Glass Menagerie,

Signet Classics
Silas Marner,
 and

Scribner Paperback Poetry
The Collected Poems of
William Butler Yeats

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 William Butler Yeats's "The Scholars"

Literary concepts that **MIGHT** be used by the contestant in a comparison between young poets and older scholars and their differing understandings of love in Yeats's "The Scholars" includes

- allusion,
- anaphora,
- consonance,
- masculine rhyme,
- metonymy,
- rhetorical question,
- slant rhyme,
- speaker,
- synecdoche,
- tetrameter,
- theme,
- tone,
- vehicle, and
- visual imagery.

Any response to the prompt will focus on the difference between experiencing love and researching the experience of love, which, in the speaker's estimation can be recognized in the difference between a young man's composition of a poem for the woman he loves and an older man's critical response to that endeavor.

The query regarding an aged Catullus (line 12) does not need to be addressed; however, were an inference drawn, the question whether the fervid aspects of youthful love (lines 4-6) become foci for literary critics, the scholars (line 3), beyond the ability to experience, to know, love as youth does points to the young contestant's recognition of something toward an irony: in short, a lesson.