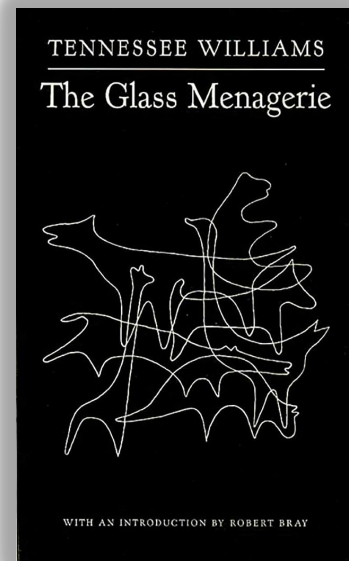
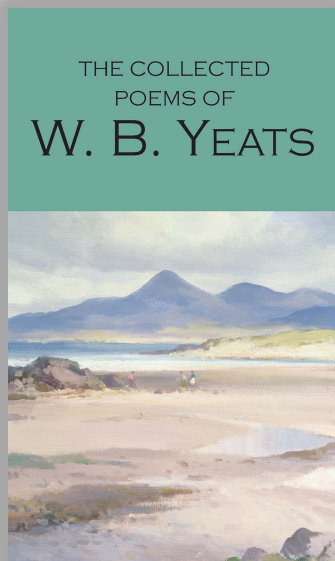
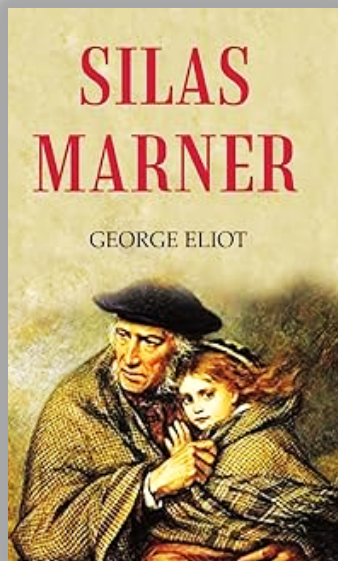




UNIVERSITY INTERSCHOLASTIC LEAGUE

# Literary Criticism

District • 2024



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**University Interscholastic League**  
**Literary Criticism Contest • District • 2024**

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

**30 items (1 point each)**

1. The often-ludicrous effect, intended or otherwise, resulting from the unsuccessful effort to achieve dignity or sublimity of style is known as
  - A) bathos.
  - B) ethos.
  - C) logos.
  - D) mythos.
  - E) pathos.
2. **Not** one of the divisions comprising one and one-half centuries of cultural and artistic energy known as the English Renaissance (1500-1660) is the
  - A) Caroline Age.
  - B) Commonwealth Interregnum.
  - C) Edwardian Age.
  - D) Elizabethan Age.
  - E) Jacobean Age.
3. The recipient of the 1983 Pulitzer Prize for Fiction for her novel *The Color Purple* is
  - A) Maya Angelou.
  - B) Alison Lurie.
  - C) Toni Morrison.
  - D) E. Annie Proulx.
  - E) Alice Walker.
4. The period of literary beginnings in which the voices of Hugh Henry Brackenridge, Philip Freneau, Benjamin Franklin, Phillis Wheatley, Washington Irving, and Royall Tyler found expression is the
  - A) Colonial Period.
  - B) Naturalistic and Symbolistic Period.
  - C) Realistic Period.
  - D) Revolutionary and Early National Period.
  - E) Romantic Period.
5. 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.
6. The ultimate or ulterior intentional subject of a metaphor, simile, or other comparison that paired with the vehicle constitutes the comparison is called the
  - A) image.
  - B) *motif*.
  - C) tenor.
  - D) theme.
  - E) vehicle.
7. **Not** among the twelfth- and thirteenth-century authors contributing to the wealth of written matter constituting the body of Arthurian legends is
  - A) the English author Geoffrey of Monmouth.
  - B) the English author Sir Thomas Malory.
  - C) the English poet Layamon.
  - D) the French author Chrétien de Troyes.
  - E) the French poet Wace.
8. The recipient of the 1963 Pulitzer Prize for Poetry for his collection *Pictures from Brueghel* is
  - A) W. H. Auden.
  - B) Anthony Hecht.
  - C) James Merrill.
  - D) Mark Strand.
  - E) William Carlos Williams.
9. The field of literary study that has emerged since about 1935 and has concentrated on the tradition represented by writers such as J. D. Salinger, Bernard Malamud, Arthur Miller, and Saul Bellow is
  - A) African American Literature.
  - B) Asian American Literature.
  - C) Chicano/a American Literature.
  - D) Jewish American Literature.
  - E) Native American Literature.
10. 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.

11. The use of superfluous syllables or words or the addition of unnecessary words or needless repetition is called
- anaphora.
  - epanalepsis.
  - epistrophe.
  - pleonasm.
  - symploce.
12. Rhyme between primary and secondary stressed syllables, as in such pairs as *childhood / wildwood*, *airborne / careworn*, *wear rags / bear bags*, and *castigate / masticate*, is known as
- broken rhyme.
  - compound rhyme.
  - feminine rhyme.
  - leonine rhyme.
  - masculine rhyme.
13. The Elizabethan poet best known for his allegorical epic poem celebrating the Tudor dynasty *The Faerie Queene*, his sonnet sequence *Amoretti*, and his anthology of eclogues *The Shepheardes Calender* is
- Ben Jonson.
  - Thomas Kyd.
  - Christopher Marlowe.
  - William Shakespeare.
  - Edmund Spenser.
14. 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.
15. The recipient of the 1971 Pulitzer Prize for Drama for his *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* is
- Edward Albee.
  - Horton Foote.
  - Sam Shepard.
  - August Wilson.
  - Paul Zindel.
16. The recipient of the 2016 Nobel Prize for Literature "for having created new poetic expressions within the great American song tradition" is
- Saul Bellow.
  - Bob Dylan.
  - Woody Guthrie.
  - Sinclair Lewis.
  - Pete Seeger.
17. The overarching term for a narrator who may be in error in his or her understanding or report of things and who thus leaves readers without the guides needed for making judgments is a(n)
- first-person narrator.
  - intrusive narrator.
  - naïve narrator.
  - putative author.
  - unreliable narrator.
18. **Not** a group of writer, poets, and playwrights, as well as other cultural figures whose contributions represent the trends or regional or national interests of the United States in some way, is the
- Agrarians.
  - Hartford Wits.
  - Muckrakers.
  - Parnassians.
  - Transcendentalists.
19. A term sometimes used for both the late-eighteenth-century literary movement that focused on the historical, literary, and mythological traditions of particularly the Welsh *and* the late-nineteenth-century movement devoted to the preservation of the Gaelic language is
- the Celtic Revival.
  - the Great Awakening.
  - The Movement.
  - the Oxford Movement.
  - the Pre-Raphaelite Movement.
20. The group of American writers of the 1950s and the 1960s in rebellion against what they conceived of as the failures of American culture is the
- Agrarians.
  - Angry Young Men.
  - Beat Generation.
  - Lollards.
  - Muckrakers.

21. The incompleteness of the last foot of a line of poetry, specifically truncation by omission of one or two final syllables, is known as
- acatalexis.
  - anacrusis.
  - catalexis.
  - homeoarchy.
  - homeoteleuton.
22. The literary period during which appeared on the English stage Dryden's *All for Love*, Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *Oroonoko*, Edward Howard's *The Change of Crowns*, and Congreve's *Love for Love* and *The Way of the World* is called the
- Early Tudor Age.
  - Edwardian Age.
  - Jacobean Age.
  - Restoration Age.
  - Romantic Period.
23. Samuel Butler's *The Way of All Flesh*, W. Somerset Maugham's *Of Human Bondage*, James Joyce's *A Portrait of the Artist as a Young Man*, and Thomas Wolfe's *Look Homeward, Angel* are among the best examples of the
- apprenticeship novel.
  - novel of character.
  - novel of incident.
  - novel of manners.
  - romantic novel.
24. The movement in Germany during the last quarter of the eighteenth century that was characterized by nationalistic and folk elements and a focus on emotional experiences and spiritual struggles is called
- blood and thunder.
  - bob and wheel.
  - cloak and dagger.
  - cloak and sword.
  - storm and stress.
25. The Canadian poet, novelist, essayist, teacher, and environmental activist whose 1985 dystopian *The Handmaid's Tale* has faced censorship in the U.S. is
- Maya Angelou.
  - Margaret Atwood.
  - Louise Erdrich.
  - Zora Neale Hurston.
  - Doris Lessing.
26. A standard device in the familiar essay and often found in epics that involves the insertion of material often not closely related to the subject is a(n)
- digression.
  - elaboration.
  - flashback.
  - foreshadowing.
  - prolepsis.
27. The immensely successful twentieth-century British author of international novels, apprenticeship novels, comedies of manners, *roman à clefs*, and domestic fiction, including, respectively, *The Razor's Edge*, *Of Human Bondage*, *The Moon and Sixpence*, *The Circle*, and *Cakes and Ale*, is
- William Golding.
  - Rudyard Kipling.
  - William Somerset Maugham.
  - Bertrand A. W. Russell.
  - George Bernard Shaw.
28. The concurrent response of two or more of the senses to the stimulation of one sense and, in literature, the description of one kind of sensation in terms of another, e.g., the description of sounds in terms of colors, is known as
- chiaroscuro.
  - discordia concors.
  - enantiosis.
  - synæsthesia.
  - transferred epithet.
29. **Not** a term that reflects an author's choosing to in some way hide his or her name from the reading public and usually appearing on the title page of a literary work, is
- allonym.
  - nom de plume.
  - pseudonym.
  - putative author.
  - redende name*.
30. A statement that is deliberately ambiguous, one of whose possible meanings is risqué or suggestive of some impropriety is a
- double entendre.
  - hyperbole.
  - oxymoron.
  - synecdoche.
  - understatement.

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 "most realistic character in the play, being an emissary from a world of reality," from which the other characters are separated is
- Jim O'Connor.
  - Amanda Wingfield.
  - Laura Wingfield.
  - Mr. Wingfield.
  - Tom Wingfield.
32. The audience becomes aware of the anticipation of a gentleman caller for Laura hanging "like a sentence passed upon the Wingfields" by way of a(n)
- aside delivered by Amanda.
  - comment from the narrator.
  - confession from Laura.
  - screen image.
  - Western Union telegram.
33. The lesser of two evils to which Laura refers while explaining to her mother her many absences from business school is
- calling magazine subscribers.
  - collecting glass figurines.
  - courting pneumonia.
  - walking in the park.
  - working at a shoe warehouse.
34. Jim's invitation, "How about cutting the rug a little, Miss Wingfield?" features a(n)
- double entendre.
  - idiomatic expression.
  - suggestion of violence.
  - tautological conundrum.
  - topical allusion.
35. The trick that the stage show headliner Malvolio the Magician performed that Tom found most alluring and with which he immediately identifies is Malvolio's
- canary cage trick.
  - coffin trick.
  - goldfish bowl trick.
  - magic scarf trick.
  - pitcher trick.
36. Amanda Wingfield, during her overture to Jim regarding her daughter's domestic skills, tells Jim that the gentlemen friends of her own youth were all sons of
- Ben.
  - Hermann.
  - merchant marines.
  - planters.
  - steamboat captains.
37. In George Eliot's *Silas Marner* the weaver's guilt regarding the disappearance of the money in Lantern Yard is determined by
- combat.
  - divine intervention.
  - evidence.
  - jury.
  - lots.
38. The nuanced proleptic irony in the assertion "You've got the beauty, you see, and I've got the luck," is unwittingly declared by
- Aaron in a conversation with Eppie.
  - William Dane in a conversation with Sally.
  - Dunstan in a conversation with Godfrey.
  - Priscilla in a conversation with her sister Nancy.
  - the Squire in a conversation with the Misses Gunns.
39. The condition characterized by a loss of voluntary motion from which Silas Marner suffers is
- asthma.
  - cataplexy.
  - kleptomania.
  - melancholia.
  - neuropathy.
40. The single aspect of the physical appearance of the wandering peddler upon which the residents of Raveloe base their conviction that the peddler had robbed Silas of his leathern bags of gold is his
- earrings.
  - gait.
  - height.
  - joseph.
  - tobacco-stained fingers.

41. The property associated with both Mr. Cliff and the Lammeter family is (the)
- A) Batherley.
  - B) Lantern Yard.
  - C) Rainbow.
  - D) Red Lion.
  - E) Warrens.
42. The source of the funding for the big new garden that is one of the several alterations of Marner's house undertaken to accommodate the newlyweds' moving in with Silas Marner is (a)
- A) Godfrey Cass.
  - B) Mr. Cliff's trust fund.
  - C) Mr. Kimble.
  - D) London charity.
  - E) Silas Marner.
43. William Butler Yeats's lyric poem "No Second Troy" speaks to the beauty and political influence, among other characteristics, of
- A) Edith Maud Gonne.
  - B) Iseult Gonne.
  - C) Isabella Augusta Gregory.
  - D) Cathleen ni Houlihan.
  - E) Susan Pollexfen Yeats.
44. The poem's title and line 12 address the subject of the poem through primarily
- A) biblical allusion.
  - B) historical allusion.
  - C) mythological allusion.
  - D) political allusion.
  - E) topical allusion.
45. Beyond the simple structure of the twelve-line poem, Yeats's "No Second Troy" is comprised of
- A) caustic couplets.
  - B) didactic musings.
  - C) epic similes.
  - D) rhetorical questions.
  - E) three shifts in tone.
46. The close association of "little streets" (line 4) with the "ignorant men" (line 3) who are easily brought to "violent ways" (line 3) by the likes of the subject of the poem is an example of
- A) ambiguity.
  - B) hyperbole.
  - C) juxtaposition.
  - D) litotes.
  - E) metonymy.

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**Items 43-46 refer to William Butler Yeats's**

**No Second Troy**

Why should I blame her that she filled my days  
 With misery, or that she would of late  
 Have taught to ignorant men most violent ways,  
 Or hurled the little streets upon the great, 4  
 Had they but courage equal to desire?  
 What could have made her peaceful with a mind  
 That nobleness made simple as a fire, 8  
 With beauty like a tightened bow, a kind  
 That is not natural in an age like this,  
 Being high and solitary and most stern?  
 Why, what could she have done, being what she is?  
 Was there another Troy for her to burn? 12

**Items 47-50 refer to William Butler Yeats's**

**The Lake Isle of Innisfree**

I will arise and go now, and go to Innisfree,  
 And a small cabin build there, of clay and wattles made:  
 Nine bean-rows will I have there, a hive for the honey-bee;  
 And live alone in the bee-loud glade. 4

And I shall have some peace there, for peace comes drop-  
 ping slow,  
 Dropping from the veils of the morning to where the cricket  
 sings;  
 There midnight's all a glimmer, and noon a purple glow,  
 And evening full of the linnet's\* wings. 8

I will arise and go now, for always night and day  
 I hear lake water lapping with low sounds by the shore;  
 While I stand on the roadway, or on the pavements grey,  
 I hear it in the deep heart's core. 12

\* small melodious bird

47. Line 10's *lapping* in Yeats's "Innisfree" is an example of
- A) amphigory.
  - B) euphony.
  - C) heteroglossia.
  - D) onomatopoeia.
  - E) xenoglossia.
48. The metrical patterning of each of Yeats's three stanzas moves from
- A) dimeter to monometer.
  - B) heptameter to trimeter.
  - C) hexameter to tetrameter.
  - D) pentameter to tetrameter.
  - E) tetrameter to trimeter.

49. The pause or break occurring roughly halfway through many of the poem's lines is known as (a)

- A) cadence.
- B) caesura.
- C) chiasmus.
- D) hendiadys.
- E) hiatus.

50. The overriding species of imagery found in Yeats's "The Lake Isle of Innisfree" is

- A) auditory and visual imagery.
- B) gustatory and tactile imagery.
- C) olfactory and gustatory imagery.
- D) tactile and auditory imagery.
- E) visual and olfactory imagery.

Ah, love, let us be true  
 To one another! for the world, which seems 30  
 To lie before us like a land of dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love, nor light,  
 Nor certitude, nor peace, nor help for pain;  
 And we are here as on a darkling plain  
 Swept with confused alarms of struggle and flight,  
 Where ignorant armies clash by night. 37

51. Matthew Arnold's "Dover Beach" is a

- A) dramady.
- B) dramatic monologue.
- C) harangue.
- D) soliloquy.
- E) voice-over.

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

**Items 51-58 refer to Matthew Arnold's**

**Dover Beach**

The sea is calm tonight.  
 The tide is full, the moon lies fair  
 Upon the straits; on the French coast the light  
 Gleams and is gone; the cliffs of England stand,  
 Glimmering and vast, out in the tranquil bay.  
 Come to the window, sweet is the night-air! 6  
 Only, from the long line of spray  
 Where the sea meets the moon-blanch'd land,  
 Listen! you hear the grating roar  
 Of pebbles which the waves draw back, and fling,  
 At their return, up the high strand,  
 Begin, and cease, and then again begin, 12  
 With tremulous cadence slow, and bring  
 The eternal note of sadness in.

Sophocles long ago  
 Heard it on the Ægean, and it brought  
 Into his mind the turbid ebb and flow  
 Of human misery; we 18  
 Find also in the sound a thought,  
 Hearing it by this distant northern sea.

The Sea of Faith  
 Was once, too, at the full, and round earth's shore  
 Lay like the folds of a bright girdle furled.  
 But now I only hear 24  
 Its melancholy, long, withdrawing roar,  
 Retreating, to the breath  
 Of the night-wind, down the vast edges drear  
 And naked shingles of the world.

52. The speaker's addressing his lover, an auditor whose voice is not heard, makes this poem a(n)

- A) apostrophe.
- B) aside.
- C) harangue.
- D) invocation.
- E) soliloquy.

53. The melopoeic alliterative quality of line 23 colors the line's central figure of speech, the

- A) conceit.
- B) diminishing metaphor.
- C) kenning.
- D) simile.
- E) transferred epithet.

54. Among the poem's thematic concerns, one that is expressed in hard terms in the final stanza, is the

- A) connection, by way of tidal flow, of all mankind.
- B) influence of Greek tragedy on British sensibilities.
- C) loss of both real and perceived certainty.
- D) pervasive presence of nature's own ASMR.
- E) resonance of the historical significance of 1066.

55. The recurring images of shorelines with all their connotations suggesting shifting thresholds in both space and time point to the poem's focus on

- A) aesthetic distancing.
- B) foregrounding.
- C) liminality.
- D) negative capability.
- E) objective correlative.

56. The meaning of line 12, "Begin, and cease, and then again begin" is emphasized by the repetition of the word *begin* at the beginning and at the end of the line, which constitutes an example of
- anaphora.
  - epanalepsis.
  - homeoteleuton.
  - parataxis.
  - symploce.
57. The concept worded in lines 21-28 as Sea of Faith is
- allusory.
  - didactic.
  - elegiac.
  - metaphorical.
  - paradoxical.
58. The meaningfully effective repetition of disjunctive conjunctions in lines 33 and 34 is an occurrence of
- asyndeton.
  - hendiadys.
  - polyhyphenation.
  - polyptoton.
  - polysyndeton.
59. Line 8's "mind-forg'd manacles" argues that we as individuals and, especially, as a society create our own limits and create our own misery for ourselves and others; the phrase is
- hyperbolic.
  - metaphorical.
  - nonsensical.
  - paradoxical.
  - tautological.
60. The repetition characterizing the second stanza is
- anaphora.
  - epanalepsis.
  - homeoteleuton.
  - parataxis.
  - symploce.
61. The pairing of "marriage" with "hearse" in the final line of Blake's commentary is
- hyperbolic.
  - metonymic.
  - oxymoronic.
  - paradoxical.
  - tautological.

Items 59-64 refer to William Blake's

**London**

I wander thro' each charter'd street,  
Near where the charter'd Thames\* does flow.  
And mark in every face I meet  
Marks of weakness, marks of woe. 4

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles\* I hear 8

How the Chimney-sweepers cry  
Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls. 12

But most thro' midnight streets I hear  
How the youthful Harlots\* curse  
Blasts the new-born Infants tear  
And blights with plagues the Marriage hearse. 16

\* the river running through London  
\* shackles, chains, restraints  
\* prostitute

62. The continuation of sense and grammatical construction from the poem's second stanza to its third is
- abridgement.
  - enjambment.
  - reduplication.
  - run-on line.
  - truncation.
63. The repetition that characterizes line 11's "hapless Soldiers sigh" is known as
- assonance.
  - consonance.
  - dissonance.
  - resonance.
  - sigmatism.
64. Lines 3-4, "mark in every face I meet / Marks of weakness, marks of woe," features a repetition known as
- anadiplosis.
  - anaphora.
  - asyndeton.
  - epanalepsis.
  - ploce.



Item 65 refers to

A canny young fisher named Fisher  
Once fished from the edge of a fissure.  
A huge fish with a grin  
Pulled the fisherman in—  
Now they're fishing the fissure for Fisher.

65. This five-line poem is a

- A) clerihew.
- B) doggerel.
- C) limerick.
- D) rubaiyat.
- E) virelay.

### 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 "To a Young Beauty," and address the speaker's advice to his fellow-artist.

#### To a Young Beauty

Dear fellow-artist, why so free  
With every sort of company,  
With every Jack and Jill?  
Choose your companions from the best; 4  
Who draws a bucket with the rest  
Soon topples down the hill.

You may, that mirror for a school,  
Be passionate, not bountiful 8  
As common beauties may,  
Who were not born to keep in trim  
With old Ezekiel's cherubim\*  
But those of Beauvarlet.\* 12

I know what wages beauty gives,  
How hard a life her servant lives,  
Yet praise the winters gone:  
There is not a fool can call me friend, 16  
And I may dine at journey's end  
With Landor and with Donne.\*

\* Ezekiel, as a Hebrew Testament prophet is usually pictured with cherubim, angels higher in the angelic hierarchy than other angels; Beauvarlet produced an engraving that has the cherubs paying very little attention to what might be considered the conventions of a moral order, being "in trim," as it were; thus Beauvarlet's cherubim are common, not unlike Jack and Jill.

\* English poets who found favor among other poets and the critics but not among the average readers

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**UIL Literary Criticism  
District • 2024**

line arrows up →

1.	A	51
2.	C	173
3.	E	603
4.	D	410
5.	D	262
6.	C	494; 294
7.	B	41
8.	E	605
9.	D	302
10.	A	77
11.	D	366
12.	B	104
13.	E	648; 532
14.	B	277
15.	E	608
16.	B	
17.	E	492
18.	D	352
19.	A	79
20.	C	51
21.	C	76
22.	D	408
23.	A	38
24.	E	460
25.	B	159; 591
26.	A	144
27.	C	638
28.	D	469
29.	E	403
30.	A	151

31.	A	5
32.	D	19
33.	C	14-15
34.	B	84
35.	B	27
36.	D	64
37.	E	10
38.	C	28
39.	B	112
40.	A	61
41.	E	51
42.	A	183
43.	A	
44.	C	
45.	D	
46.	E	298
47.	D	337
48.	C	
49.	B	71
50.	A	
51.	B	155
52.	A	37
53.	D	445
54.	C	
55.	C	273
56.	B	175
57.	D	
58.	E	373
59.	B	
60.	A	24
61.	C	345
62.	B	174
63.	E	
64.	E	366
65.	C	272

**5 FOLD**

19 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*,

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.

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#### Critical Notes on William Butler Yeats's "To a Young Beauty"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's advice to his fellow-artist in "To a Young Beauty" include

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|--------------------|----------------------|
| allusion,          | nursery rhyme,       |
| apostrophe,        | personification,     |
| caesura,           | rhetorical question, |
| euphemism,         | rhyme scheme,        |
| iambic tetrameter, | simile,              |
| iambic trimeter,   | synecdoche,          |
| masculine rhyme,   | theme, and           |
| metaphor,          | tone.                |

The contestant should focus on the differences that are associated with lines 4 and 5, in which the "best" is contrasted with the "rest," and also with the differences that are associated with the contrast between Beauvarlet's cherubim and Ezekiel's cherubim (lines 10-12), the footnotes' having pointed out that Ezekiel's cherubim—in the context of the poem's, which is the speaker's advice—represent the best (line 4) and Beauvarlet's the rest (line 5).

The contestant might focus on the implicit contrast between beauty (line 13) and age ("winters gone"; line 15), which is easily read as experience. The speaker's expectation of—"And I may dine at journey's end" (line 17)—the same critical acceptance earned by Walter Savage Landor and John Donne, as referenced in the last stanza (explained in the footnote), follows the speaker's advice to the young beauty/fellow-artist that he offers in the first two stanzas.