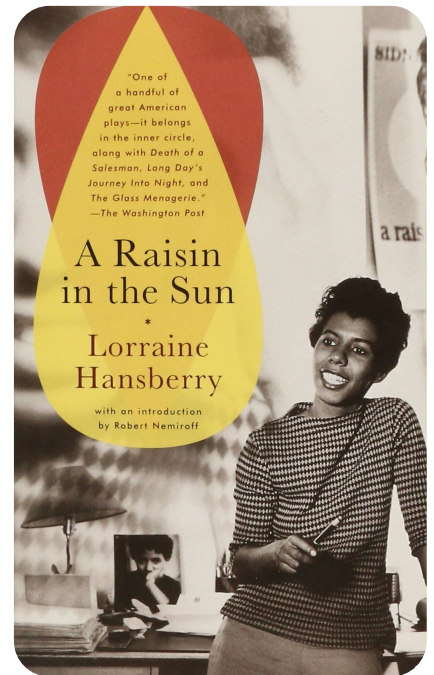
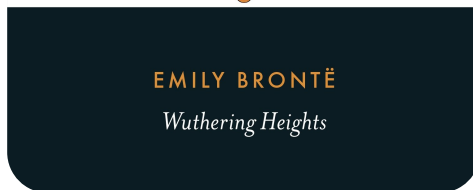
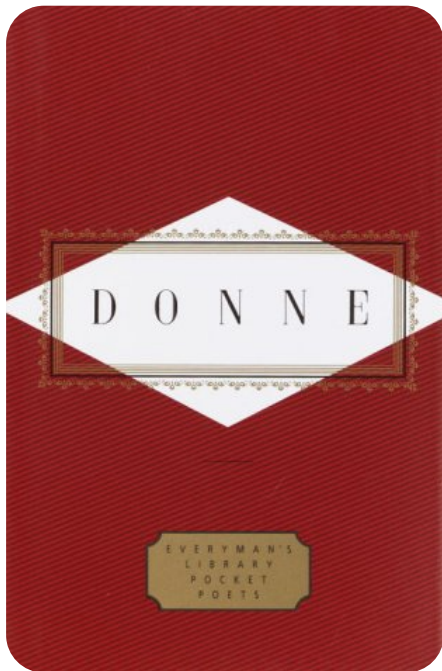




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2018



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University Interscholastic League
Literary Criticism Contest • District • 2018

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The author of *The Old Man and the Sea*, *A Farewell to Arms*, and *For Whom the Bell Tolls* and recipient of the 1953 Pulitzer Prize for Fiction is
 - A) Saul Bellow.
 - B) John Cheever.
 - C) William Faulkner.
 - D) Ernest Hemingway.
 - E) John Steinbeck.
2. E. M. Forster's term for a character constructed around a single idea or quality, a character who is immediately recognizable and can usually be represented by a single sentence is a
 - A) dynamic character.
 - B) flat character.
 - C) round character.
 - D) static character.
 - E) stock character.
3. Classically, the employment of some unexpected and improbable incident to make things turn out right, and, currently, any device whereby an author solves a difficult situation by forced intervention is
 - A) *coup de théâtre*.
 - B) *deus ex machina*.
 - C) *dolce stil nuovo*.
 - D) *in medias res*.
 - E) *scène à faire*.
4. The assignment of something to a time when it was/is not in existence is (a/n)
 - A) anachronism.
 - B) anaphora.
 - C) chronological primitivism.
 - D) successive patterning.
 - E) transverse alliteration.
5. The early twentieth-century American author of *The House of Mirth*, *The Age of Innocence*, *The Marne*, and *Ethan Frome* is
 - A) Willa Cather.
 - B) Harper Lee.
 - C) Ursula K. Le Guin.
 - D) Alice Walker.
 - E) Edith Wharton.
6. The trope in which occurs a substitution of the name of an object closely associated with a word for the word itself is
 - A) ambiguity.
 - B) hypallage.
 - C) metonymy.
 - D) onomatopoeia.
 - E) synecdoche.
7. The protagonist of a modern play or novel who has the converse of most of the traditional attributes of the character who is usually the focus of the narrative's interest is called the
 - A) antihero.
 - B) braggadocio.
 - C) doppelgänger.
 - D) hero.
 - E) tritagonist.
8. The poetic genre soon to be used by the current poet laureate of England, Carol Ann Duffy, in an endeavor to memorialize the wedding of Harry and Meghan is the
 - A) dirge.
 - B) epithalamium.
 - C) madrigal.
 - D) paean.
 - E) pastoral.
9. **Not** a poetic expression that *fully* exploits, somehow, the graphic, visual aspect of writing is
 - A) altar verse.
 - B) *carmen figuratum*.
 - C) concrete poetry.
 - D) echo verse.
 - E) shaped verse.
10. A composition written as though intended to be sung out-of-doors at night under a window and in praise of a loved one is a(n)
 - A) aubade.
 - B) ballad.
 - C) charm.
 - D) lament.
 - E) serenade.

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11. The arranging of events in a work of literature in such a way that later events are prepared for is called (a)
 - A) episodic structure.
 - B) flashback.
 - C) foreshadowing.
 - D) prequel.
 - E) prolepsis.
12. Writing whose clear intention is to amuse and beguile by offering exciting adventures or puzzling mysteries is called
 - A) dystopian literature.
 - B) epistolary literature.
 - C) escape literature.
 - D) frontier literature.
 - E) utopian literature.
13. The derogatory title applied by *Blackwood's Magazine* to a group of nineteenth-century British writers, including William Hazlitt, Leigh Hunt, and John Keats, because of their alleged poor taste in such matters as diction and rhyme is the
 - A) Cockney School.
 - B) Lake School.
 - C) Martian School.
 - D) Satanic School.
 - E) Spasmodics.
14. The species of writing that owes something to, among others, H. L. Mencken, Ernest Hemingway, and Daniel Defoe and is founded on conventional coverage of events or phenomena but gives up the traditional impersonality and invisibility of the writer and offers, instead, a subjective style and voice, suggesting a human witness, is/are known as
 - A) little magazines.
 - B) New Criticism.
 - C) New Journalism.
 - D) periodical essays.
 - E) yellow journalism.
15. A novel that emphasizes truthful representation of the actual is known as a
 - A) dime novel.
 - B) novel of manners.
 - C) picaresque novel.
 - D) realistic novel.
 - E) romantic novel.
16. The Italian dramatist, poet, prose writer, and recipient of the 1934 Nobel Prize for Literature is
 - A) Giosuè Carducci.
 - B) Grazia Deledda.
 - C) Eugenio Montale.
 - D) Luigi Pirandello.
 - E) Salvatore Quasimodo.
17. The overarching verse form that is characterized by successive rhyming lines and a grammatically complete, independent statement is called (a)
 - A) blank verse.
 - B) closed couplet.
 - C) distich.
 - D) heroic couplet.
 - E) heroic verse.
18. The philosophical movement originating in Europe and reaching the United States during the nineteenth century that features a reliance on both intuition and the conscience in artistic thought is
 - A) Existentialism.
 - B) Philistinism.
 - C) Pictorialism.
 - D) Transcendentalism.
 - E) Unitarianism.
19. The group of poets active in both England and the U.S. during the first two decades of the twentieth century, including H. D. (Hilda Doolittle) and Ezra Pound, whose diction exhibited an understanding that the intellectual is linked to the visual and the emotional is linked to the auditory, is known as the
 - A) Dadaists.
 - B) Imagists.
 - C) Lost Generation.
 - D) Modernists.
 - E) Surrealists.
20. **Not** one of twentieth-century author of American frontier life Willa Cather's novels is
 - A) *The Age of Innocence*.
 - B) *A Lost Lady*.
 - C) *My Antonia*.
 - D) *One of Ours*.
 - E) *O Pioneers!*

21. **Not** to be found enjoying an exchange of ideas with the twentieth-century Confessional Poets Theodore Roethke and Sylvia Plath in a North American setting is
- A) George Eliot.
 - B) Allen Ginsberg.
 - C) Robert Lowell.
 - D) Anne Sexton.
 - E) W. D. Snodgrass.
22. The pattern in which the second part is balanced against the first part but with the parts reversed is
- A) antithesis.
 - B) apposition.
 - C) chiasmus.
 - D) parallelism.
 - E) reduplication.
23. 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.
24. The nineteenth-century British author of *Far from the Madding Crowd*, *Jude the Obscure*, *The Return of the Native*, and *Tess of the D'Urbervilles* is
- A) Lewis Carroll.
 - B) Charles Dickens.
 - C) George Eliot.
 - D) Thomas Hardy.
 - E) Rudyard Kipling.
25. 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 point of view.
 - B) omniscient point of view.
 - C) panoramic point of view.
 - D) self-effacing point of view.
 - E) third-person point of view.
26. The American playwright, author of *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, and *The Glass Menagerie*, and recipient of the 1948 and 1955 Pulitzer Prize for Drama is
- A) Edward Albee.
 - B) William Inge.
 - C) Arthur Miller.
 - D) Eugene O'Neill.
 - E) Tennessee Williams.
27. A term applied to plays whose purpose is to ridicule the theater of their time is
- A) liturgical drama.
 - B) melodrama.
 - C) mock drama.
 - D) pastoral drama.
 - E) verse drama.
28. The literary period in English literature during which flourished John Fowles, Margaret Drabble, Harold Pinter, Tom Stoppard, Philip Larkin, and Ted Hughes is the
- A) Early Victorian Period.
 - B) Late Victorian Period.
 - C) Postmodernist Period.
 - D) Realistic Period.
 - E) Romantic Period.
29. The imagist poet who authored the poetry collection *Pictures from Brueghel* for which he won the 1963 Pulitzer Prize for Poetry posthumously is
- A) Wallace Stevens.
 - B) Peter Viereck.
 - C) Robert Penn Warren.
 - D) Richard Wilbur.
 - E) William Carlos Williams.
30. The period in English literary and cultural history influenced by the importation of style and content from France and Italy and during which humanism modified English life and thought significantly, all of which paved the way for the Elizabethans, is called the
- A) Early Tudor Age.
 - B) Early Victorian Age.
 - C) Edwardian Age.
 - D) Georgian Age.
 - E) Jacobean Age.

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 Hansberry's *A Raisin in the Sun* the sexism characterizing the remark "Who the hell told you you had to be doctor? If you so crazy 'bout messing 'round with sick people—then go be a nurse like other women—or just get married and be quiet" is proposed by
- Asagai to Beneatha.
 - George to Ruth.
 - Isaiah to Beneatha.
 - Walter to Beneatha.
 - Walter to Ruth.
32. The response to Bennie's claim that "there is more than one kind of feeling which can exist between a man and a woman": "For a woman [one kind] should be enough," is delivered by
- Joseph Asagai.
 - Karl Lindner.
 - George Murchison.
 - Travis Younger.
 - Walter Younger.
33. Ruth's troubling remark to George regarding the weather, "Everybody say it's got to do with them bombs and things they keep setting off," constitutes a
- biblical allusion.
 - classical allusion.
 - historical allusion.
 - literary allusion.
 - topical allusion.
34. Bennie's deeply ironic question "Mama, you going to take *that* to the new house?" followed by Lena's answer, "It expresses ME!" is in reference to a(n)
- empty picture frame.
 - favorite chair.
 - plant.
 - set of curtains.
 - tattered calendar.
35. "I wouldn't marry him if he was Adam [. . .]" is
- Beneatha's avowal regarding George.
 - Beneatha's decision regarding Karl.
 - Beneatha's declaration regarding Asagai.
 - Lena's playfully ironic comment regarding Big Walter.
 - Mrs. Johnson's confession regarding Isaiah.
36. The optimism underlying Big Walter's observation "Seem like God didn't see fit to give the black man nothing but dreams—but He did give us children to make them dreams seem worth while" serves as one of *Raisin's*
- emblems.
 - motifs.
 - themes.
 - theses.
 - tropes.
-
37. In Brontë's *Wuthering Heights* the defensive self-assessment "I am now quite cured of seeking pleasure in society [. . .]. A sensible man ought to find sufficient company in himself" is spoken by
- Heathcliff.
 - Joseph.
 - Kenneth.
 - Linton.
 - Lockwood.
38. The child "put all of us past our patience fifty times and oftener in a day [. . .] we had not a minute's security that [the child] wouldn't be in mischief" describes
- Cathy.
 - Edgar.
 - Hareton.
 - Heathcliff.
 - Isabella.
39. The verb *hector* in the description of Joseph "remain[ing] to hector over tenants and labourers," noting that this is his vocation has, ultimately, a
- biblical etymology.
 - classical etymology.
 - historical etymology.
 - literary etymology.
 - topical etymology.
40. Isabella's letter's contribution to the narrative is
- belles-lettres.
 - epistolary.
 - illocutionary.
 - liturgical.
 - transvocalization.

41. Lockwood, upon his returning to the moors, encounters "a little boy with a sheep and two lambs [. . .] crying terribly," because, the boy claims, the sheep and lambs sensed the proximity of
- Heathcliff.
 - Heathcliff and Cathy.
 - Joseph's hectoring.
 - wolves.
 - Yorkshire goblins.
42. Mrs. Dean recounts that "[o]n the anniversary of [Miss Cathy's] birth we never manifested any signs of rejoicing" because
- Dr. Kenneth had ordered strict silence.
 - Heathcliff had not returned from Liverpool.
 - it was also the anniversary of Catherine's death.
 - Lockwood had forgotten to bring cake.
 - the weather was not conducive to celebration.
43. In Donne's "The Baite" the continuation of both the meaning as well as the grammatical construction of the sentence starting in the fifth stanza and continuing through the sixth stanza is an example of (a)
- enjambment.
 - caesura.
 - metathesis.
 - tagline.
 - truncation.
44. The diction upon which the poem depends, from the title, through the several stanzas, and ending with a comment upon fish's wisdom constitutes the poem's
- aesthetic distance.
 - controlling image.
 - dead metaphor.
 - motif.
 - objective correlative.

Items 43-47 refer to John Donne's

The Baite

Come live with mee, and bee my love,
 And wee will some new pleasures prove
 Of golden sands, and christall brookes:
 With silken lines, and silver hookes. 4

There will the river whispering runne
 Warm'd by thy eyes, more than the Sunne.
 And there the'inamor'd fish will stay,
 Begging themselves they may betray. 8

When thou wilt swimme in that live bath,
 Each fish, which every channell hath,
 Will amorously to thee swimme,
 Gladder to catch thee, then thou him. 12

If thou, to be so seene, beest loath,
 By Sunne, or Moone, thou darknest both,
 And if my selfe have leave to see,
 I need not their light, having thee. 16

Let others freeze with angling reeds,
 And cut their legges, with shells and weeds,
 Or treacherously poore fish beset,
 With strangling snare, or windowie net: 20

Let coarse bold hands, from slimy nest
 The bedded fish in banks out-wrest,
 Or curious traitors, sleavesilke flies
 Bewitch poore fishes wandring eyes. 24

For thee, thou needst no such deceit,
 For thou thy selfe art thine owne bait;
 That fish, that is not chatch'd thereby,
 Alas, is wiser farre than I. 28

45. The second stanza of "The Baite" turns on line 6's
- elision.
 - hyperbole.
 - metaphor.
 - simile.
 - volta.
46. The patterned structure of the pathetic fallacy in the poem's twelfth line is
- antithetical.
 - chiasmatic.
 - hypallage.
 - paradoxical.
 - parallel.
47. The metric pattern that characterizes each of the poem's quatrains is
- anapestic hexameter.
 - anapestic trimeter.
 - dactylic tetrameter.
 - dactylic trimeter.
 - iambic tetrameter.

Items 48-50 refer to John Donne's

Holy Sonnet I

[Thou hast made me, And shall thy work decay?]

Thou hast made me, And shall thy work decay?
 Repaire me now, for now mine end doth haste,
 I runne to death, and death meets me as fast,
 And all my pleasures are like yesterday, 4
 I dare not move my dimme eyes any way,
 Despaire behind, and death before doth cast
 Such terrour, and my feeble flesh doth waste
 By sinne in it, which it t'wards hell doth weigh. 8
 Only thou art above, and when towards thee
 By thy leave I can looke, I rise againe;
 But our old subtle foe so tempteth me,
 That not one houre my selfe I can sustaine, 12
 Thy Grace may wing me to prevent his art,
 And thou like Adamant draw mine iron heart.

1.
 Your windfall at fifteen your Steinway grand*
 paid for by fire insurance*
 came to me as a birthright a black cave
 with teeth of ebony and ivory 4
 twanging and thundering over the head
 of the crawling child until
 that child was set on the big book on the chair
 to face the keyboard world of black and white 8
 already knowing the world was black and white
 The child's hands smaller than a sand-dollar*
 set on the keys wired to their mysteries
 the child's wits facing the ruled and ruling staves.*

*line 1: grand piano
 *line 3: inheritance
 *line 10: sea urchin related to the starfish
 *line 12: plural of staff: the set(s) of five lines
 upon which musical notes are represented

48. The "subtle foe" (line 11) whose "art" (line 13) the speaker references in John Donne's "[Thou hast made me . . .]" is
- A) Adamant.
 - B) death.
 - C) despaire.
 - D) Grace.
 - E) Satan.
49. Thematically, the speaker, in the face of death is concerned about his
- A) art.
 - B) despaire.
 - C) mortality.
 - D) pleasures.
 - E) teeth.
50. The pattern exhibited in line 3 is
- A) chiasmus.
 - B) metalepsis.
 - C) prolepsis.
 - D) sfumato.
 - E) zeugma.
51. The trope dominating lines 3 and 4 of Adrienne Rich's "Solfeggietto," "a black cave / with teeth of ebony and ivory" is
- A) metaphor.
 - B) metonymy.
 - C) paradox.
 - D) personification.
 - E) zeugma.
52. The melopoeic quality informing the auditory imagery of line 5 is
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) onomatopoeia.
53. The last line's paradox finds its emphasis in
- A) asyndeton.
 - B) hyperbole.
 - C) parataxis.
 - D) polyptoton.
 - E) tautology.

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

Items 51-54 refer to Adrienne Rich's

"Solfeggietto"

(stanza 1)

54. Lines 8 and 9 speak to the child's move, through encounter, from the
- A) auditory to the visual.
 - B) ebony to the ivory.
 - C) figurative to the literal.
 - D) literal to the figurative.
 - E) visual to the auditory.

Items 55-58 refer to Robinson Jeffers's

Mountain Pines

In scornful upright loneliness they stand,
 Counting themselves no kin of anything
 Whether of earth or sky. Their gnarled roots cling
 Like wasted fingers of a clutching hand 4
 In the grim rock. A silent spectral* band ghostly
 They watch the old sky, but hold no communing
 With aught. Only, when some lone eagle's wing
 Flaps past above their grey and desolate land, 8
 Or when the wind pants up a rough-hewn glen,
 Bending them down as with an age of thought,
 Or when, 'mid flying clouds that can not dull
 Her constant light, the moon shines silver, then 12
 They find a soul, and their dim moan is wrought
 Into a singing sad and beautiful.

55. The visual imagery of lines 3-4 of Robinson Jeffers's "Mountain Pines" depends on (a/n)
- A) allusion.
 - B) metaphor.
 - C) paradox.
 - D) simile.
 - E) xenoglossia.
56. The crediting of nature with impassioned human emotions in line 1's "scornful loneliness," line 13's "dim moan," and line 14's "singing sad" are examples of
- A) aesthetic distance.
 - B) affective fallacy.
 - C) intentional fallacy.
 - D) pathetic fallacy.
 - E) reification.
57. The strength of the poem's description depends on
- A) auditory and visual imagery.
 - B) auditory and gustatory imagery.
 - C) olfactory and auditory imagery.
 - D) tactile and visual imagery.
 - E) visual and olfactory imagery.
58. The sonnet form represented by Jeffers's four teen liner "Mountain Pines" is the
- A) Anglo-Norman sonnet.
 - B) curtal sonnet.
 - C) Miltonic sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.

Items 59-62 refer to Walter de la Mare's

Silver

Slowly, silently, now the moon
 Walks the night in her silver shoon;* shoes
 This way, and that, she peers, and sees
 Silver fruit upon silver trees; 4
 One by one the casements* catch windows
 Her beams beneath the silvery thatch;
 Couched in his kennel, like a log,
 With paws of silver sleeps the dog; 8
 From their shadowy cote the white breasts peep
 Of doves in a silver-feathered sleep;
 A harvest mouse goes scampering by,
 With silver claws and a silver eye; 12
 And moveless fish in the water gleam,
 By silver reeds in a silver stream.

59. The gender-specific characterizing of the moon in de la Mare's "Silver" is an example of
- A) anthropomorphism.
 - B) apostrophe.
 - C) mimesis.
 - D) personification.
 - E) scribal error.
60. Notwithstanding the imagery in lines 8, 10 and 13, the persona's mood regarding his appreciation of the moon's presence derives from his attentiveness to the
- A) fruits' colors.
 - B) moon's motion.
 - C) pines' shadows.
 - D) poem's rhyme.
 - E) reeds' stagnation.
61. De la Mare's poem finds full expression through its
- A) auditory imagery.
 - B) gustatory imagery.
 - C) olfactory imagery.
 - D) tactile imagery.
 - E) visual imagery.
62. The marked use of sibilant ('hissing') sounds throughout the poem, especially in lines 3, 8, and 11, is called
- A) assonance.
 - B) consonance.
 - C) dissonance.
 - D) resonance.
 - E) sigmatism.

Items 63-65 refer to Jane Taylor's

Finery

In an elegant frock, trimm'd with beautiful lace,
And hair nicely curl'd, hanging over her face,
Young Fanny went out to the house of a friend,
With a large little party the evening to spend. 4

"Ah! how they will all be delighted, I guess,
And stare with surprise at my handsome new dress!"
Thus said the vain girl, and her little heart beat,
Impatient the happy young party to meet. 8

But, alas! they were all too intent on their play
To observe the fine clothes of this lady so gay,
And thus all her trouble quite lost its design; 11
For they saw she was proud, but forgot she was fine.

'Twas Lucy, though only in simple white clad,
(Nor trimmings, nor laces, nor jewels, she had,)
Whose cheerful good-nature delighted them more
Than Fanny and all the fine garments she wore. 16

'Tis better to have a sweet smile on one's face,
Than to wear a fine frock with an elegant lace,
For the good-natured girl is loved best in the main,
If her dress is but decent, though ever so plain. 20

63. In Jane Taylor's "Finery" the parenthetical line 14 is characterized by
- A) asyndeton.
 - B) epanalepsis.
 - C) hendiadys.
 - D) homeoteleuton.
 - E) polysyndeton.
64. The placement of words out of a normal, idiomatic sequencing in order to accommodate the meter and rhyme of a line, as found in lines 4, and 8, is called
- A) accentualism.
 - B) inversion.
 - C) metathesis.
 - D) ornamentalism.
 - E) reversal.
65. The sense of interpretation through which Taylor's poem, especially the final stanza, might be best understood is
- A) allegorical.
 - B) anagogical.
 - C) literal.
 - D) moral.
 - E) textual.

Required tie-breaking essay prompt on the next page.

Part 4: Tie-Breaking Essay (required)

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

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

Read John Donne's Meditation XVII, and offer a discussion regarding the several metaphors upon which Donne's argument depends.

Mediation XVII (excerpted)

Perchance for whom this bell tolls may be so ill, as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me, and see my state, may have caused it to toll for me, and I know not that. The church is Catholic, universal, so are all her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that body which is my head too, and ingrafted into that body whereof I am a member. And when she buries a man, that action concerns me: all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another. As therefore the bell that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so near the door by this sickness. [. . .] The bell doth toll for him that thinks it doth; and though it intermit again, yet from that minute that that occasion wrought upon him, he is united to God. Who casts not up his eye to the sun when it rises? but who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? but who can remove it from that bell which is passing a piece of himself out of this world? No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bells tolls; it tolls for thee.

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UIL Literary Criticism
District • 2018

line arrows up →

31.	D		38	FOLD
32.	A		63	along the three
33.	E		82	longitudinal
34.	C		121	lines for ease
35.	A		150	in grading. →
36.	C		45-46	Please note that the objective
37.	E		28	scores should not be altered to
38.	A		42	reflect the breaking of any ties.
39.	B		66	Simply adjust ranking.
40.	B		136	The thirty items in Part 1
41.	B		336	are worth one point each.
42.	C		212	The twenty items in Part 2
43.	A		174	are worth two points each.
44.	B		108	The fifteen items in Part 3
45.	D		445	are worth two points each.
46.	B		84	DO NOT
47.	E			mark (cross out)
48.	E			actual LETTER answer;
49.	C			mark the answer NUMERAL .
50.	A		84	
51.	A		294	
52.	E		337	
53.	D		372	
54.	C or D			Page numbers refer
55.	D		445	to the <i>Handbook 12e</i> ,
56.	D		356	the Vintage-Random
57.	A			<i>A Raisin in the Sun</i> ,
58.	C		300	the Penguin
59.	D		361	<i>Wuthering Heights</i> ,
60.	B			and to Everyman's
61.	E			Donne collection.
62.	E			
63.	E		373	
64.	B		257	
65.	D		208	

1.	D	602
2.	B	201
3.	B	137
4.	A	20
5.	E	571
6.	C	298
7.	A	31
8.	B	180
9.	D	162
10.	E	440
11.	C	205
12.	C	182
13.	A	94
14.	C	323
15.	D	399
16.	D	599
17.	B	93
18.	D	483
19.	B	248
20.	A	574
21.	A	562
22.	C	84
23.	E	464
24.	D	565
25.	B	337
26.	E	607
27.	C	303
28.	C	375
29.	E	605
30.	A	161

Part 4: Tie-Breaking Essay

These notes are not intended to be understood as a key for the Tie-Breaking Essay prompt; rather, they should serve the judge(s) as a presentation of critical ideas that might appear in an essay responding to the prompt.

Criteria for judging the Tie-Breaking Essay **SHOULD** include

- the degree to which the instructions have been followed,
- the quality of the critical insight offered in response to the selection,
- the overall effectiveness of the written discussion, and
- the grammatical correctness of the essay.

Note well that the quality of the contestant's critical insight is more important than the contestant's prose style. In short, the Literary Criticism contest is one that promotes the critical analysis of literature. The quality of the writing, which should never go unappreciated, does not trump evidence of critical analysis.

Critical Notes on John Donne's Meditation XVII

Literary concepts that **MIGHT** be used in a discussion of the two extended metaphors informing John Donne's Meditation XVII include

- | | |
|--------------------|----------------------|
| alliteration, | metonymy, |
| analogy, | onomatopoeia, |
| anaphora, | personification, |
| asyndeton, | polyptoton, |
| conceit, | rhetorical question, |
| connotation, | simile, |
| controlling image, | speaker, |
| denotation, | symbol, |
| diction, | synecdoche, |
| epiphany, | tenor, |
| imagery, | theme, |
| liminality, | tone, and |
| metaphor, | vehicle. |

The student might dwell on the bell's tolling as a symbol of death. At some level the metaphor is at work, and certainly, the auditory imagery as symbolic of death (and metonymic representation of the final threshold-crossing) is a controlling image enveloping this excerpted passage.

The contestant might include in her or his discussion the historically-developed Pauline-Lukan Body of Christ metaphor, which is, however, not *developed* in this particular Donne meditation—it is simply a culturally-understood analogy.

Within the excerpted passage, two developed metaphors stand out: the first is that each created person is a book with a common creator-author, and the second is the argument that "no man is an island." The strong analysis will recognize the shared tenors (the individual awaiting death) and the differing vehicles (the book with its one volume, its many chapters, the several translators; and the promontory with its clods).

Both metaphors speak to the unity of man and each man's responsibility for the other, this responsibility being a reinforcement of the base-line analogy, the Pauline-Lukan Body of Christ metaphor that reminds Christians that they are members, together, of a community—the church.