



UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Study Packet 2020

This Literary Criticism packet contains tests and keys from **only** 2020 Invitational A, B, District and Region. State is not available.

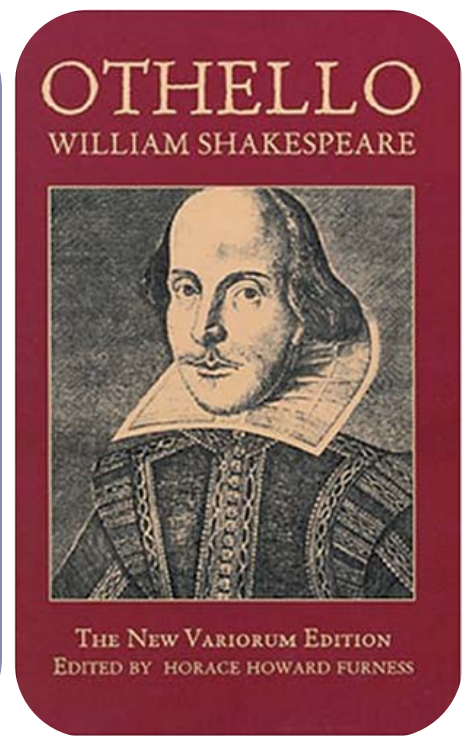
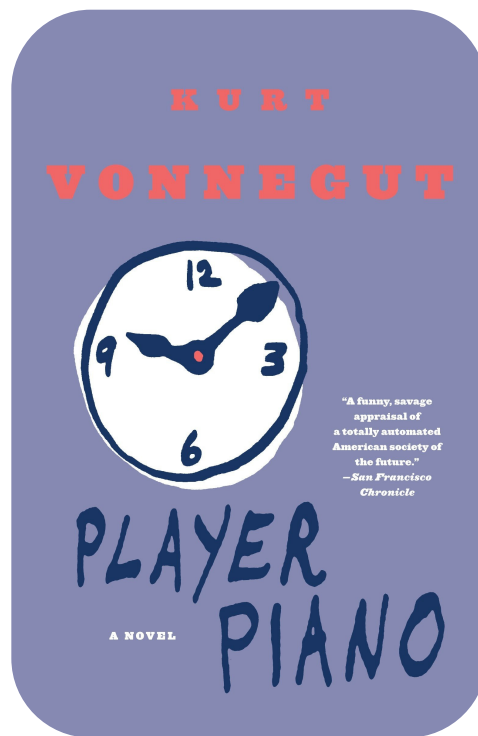
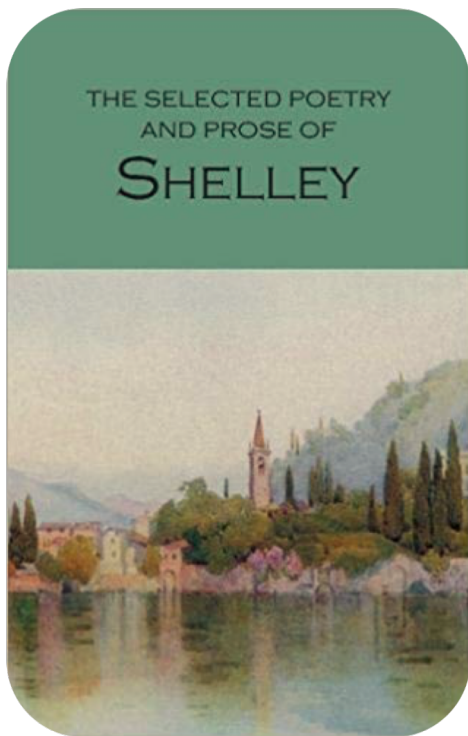
This item is intended for High School grade levels.



UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational A • 2020



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

University Interscholastic League
Literary Criticism Contest • Invitational A • 2020

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The genre of novel dominated by social customs, conventions, and habits of a particular social class, including the novels of Jane Austen, which is always characterized by realism and at times by satire, is the
 - A) novel of character.
 - B) novel of incident.
 - C) novel of manners.
 - D) novel of sensibility.
 - E) novel of the soil.
2. The use of the morbid and the absurd for darkly comic purposes by such modern writers as Günter Grass, Thomas Pynchon, Kurt Vonnegut, Harold Pinter, and Edward Albee is known as
 - A) black humor.
 - B) blood and thunder.
 - C) fantasy.
 - D) surrealism.
 - E) travesty.
3. The character directly opposed to the chief character of a literary work is called the
 - A) agroikos.
 - B) antagonist.
 - C) braggadocio.
 - D) eiron.
 - E) protagonist.
4. The nineteenth-century British author of *Great Expectations*, *David Copperfield*, *Bleak House*, *Oliver Twist*, *Hard Times*, and *A Christmas Carol* is
 - A) Charles Dickens.
 - B) George Eliot.
 - C) Thomas Hardy.
 - D) Rudyard Kipling.
 - E) William Makepeace Thackeray.
5. The continuation of the sense and grammatical construction of a line of verse from one stanza to the next stanza is called (a)
 - A) chiasmus.
 - B) enjambment.
 - C) fused rhyme.
 - D) run-on line.
 - E) tagline.
6. A term applied in general to things English and in particular to the English royal court during the second quarter of the seventeenth century, a general term that can encompass both Cavalier and Puritan literary expression is
 - A) Augustine.
 - B) Caroline.
 - C) Edwardian.
 - D) Jacobean.
 - E) Victorian.
7. The figure of speech that seeks, by tapping into the knowledge and memory of the reader, to secure a resonant emotional effect from the associations already existing in the reader's mind is
 - A) allusion.
 - B) influence.
 - C) milieu.
 - D) mimesis.
 - E) résumé.
8. The recipient of the 1973 Pulitzer Prize for Fiction for *The Optimist's Daughter* is
 - A) Eudora Welty.
 - B) Edith Wharton.
 - C) Colson Whitehead.
 - D) Thornton Wilder.
 - E) Margaret Wilson.
9. **Not** among the many celebrated North American women writers known for their twentieth-century poetry is
 - A) Maya Angelou.
 - B) Margaret Atwood.
 - C) Elizabeth Bishop.
 - D) H. D.
 - E) Emily Dickinson.
10. The literary trope that can be used to heighten effect, including humorous effect, through exaggeration is
 - A) animism.
 - B) gigantism.
 - C) hyperbole.
 - D) litotes.
 - E) understatement.

11. **Not** to be found among a group of authors who might have gathered to discuss the extent to which James Joyce influenced twentieth-century literature is
 - A) Charles Dickens.
 - B) Graham Greene.
 - C) Doris Lessing.
 - D) Salman Rushdie.
 - E) Muriel Spark.
12. A figurative phrase used in Old Germanic languages as a synonym for a simple noun is known as (a)
 - A) caesura.
 - B) conceit.
 - C) euphemism.
 - D) kenning.
 - E) syllepsis.
13. The prose fiction genre that places unusual emphasis on interior characterization and on the motives, circumstances, and internal action that spring from and develop external action is the
 - A) campus novel.
 - B) epistolary novel.
 - C) picaresque novel.
 - D) psychological novel.
 - E) sociological novel.
14. The term that is widely used to refer to a "second self" created by an author and through whom, in the case of prose, the narrative is told is
 - A) allonym.
 - B) eponym.
 - C) persona.
 - D) pseudonym.
 - E) putative author.
15. 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.
16. The simple element that serves as a basis for expanded narrative; or, less strictly, a conventional situation, device, interest, or incident, often recurring, especially in art and music, is (a/n)
 - A) emblem.
 - B) motif.
 - C) objective correlative.
 - D) theme.
 - E) thesis.
17. The poetic foot consisting of an accented and an unaccented syllable, as in the word *happy*, is the
 - A) anapest.
 - B) dactyl.
 - C) pyrrhic.
 - D) spondee.
 - E) trochee.
18. The period in English Literature spanning the years 1660-1798 and including the Restoration Age, the Augustan Age, and the Age of Johnson is known as the
 - A) Contemporary Period.
 - B) Modernist Period.
 - C) Neoclassic Period.
 - D) Realistic Period.
 - E) Romantic Period.
19. The recipient of 2016 Nobel Prize for Literature "for having created new poetic expressions within the great American song tradition" is
 - A) Bob Dylan.
 - B) Arlo Guthrie.
 - C) Woody Guthrie.
 - D) Phil Ochs.
 - E) Pete Seeger.
20. A form of Japanese poetry, usually addressing either nature or one of its elements, that states—in three lines of five, seven, and five syllables—a clear picture designed to arouse a distinct emotion and suggest a specific spiritual insight, is (the)
 - A) haiku.
 - B) kabuki.
 - C) kitsch.
 - D) senryu.
 - E) tanka.

21. Rhyme in which the rhyming stressed syllables are followed by an undifferentiated identical unstressed syllable, such as *waken* and *forsaken* is
- broken rhyme.
 - compound rhyme.
 - eye rhyme.
 - feminine rhyme.
 - masculine rhyme.
22. Poet of New England rural life and recipient of the Pulitzer Prize for Poetry in 1931, 1937, and 1943 is
- W. H. Auden.
 - Robert Frost.
 - Forrest Gander.
 - Anthony Hecht.
 - Robert Penn Warren.
23. A term used, often narrowly, to suggest a certain complacency, hypocrisy, or squeamishness assumed to characterize the attitudes of the last half of the nineteenth century in Britain, all of which are apparent in the cautious manner with which writers treat such matters as profanity and sex, is
- comstockery.
 - hedonism.
 - meliorism.
 - Puritanism.
 - Victorian.
24. **Not** among the many works of the twentieth-century American playwright and character-of-strength-in-the-face-of-McCarthyism Arthur Miller is
- The Crucible*.
 - Death of a Salesman*.
 - The Glass Menagerie*.
 - The Misfits*.
 - A View from the Bridge*.
25. The form of light verse that follows a definite pattern: five anapestic lines of which the first, second, and fifth, consisting of three feet, rhyme; and the third and fourth lines, consisting of two feet, rhyme, is the
- clerihew.
 - dizain.
 - haiku.
 - limerick.
 - virelay.
26. The term coined by E. M. Forster for a character sufficiently complex to be able to surprise the reader without losing credibility is
- dynamic character.
 - flat character.
 - round character.
 - static character.
 - stock character.
27. The Japanese filmic cartoon genre characterized by extreme stylization and asymmetrical design is
- anime.
 - haiku.
 - kabuki.
 - manga.
 - senryu.
28. Authors, including James Fenimore Cooper, Bret Harte, Mark Twain, Horace Greeley, Hamlin Garland, Larry McMurry, and Cormic McCarthy, whose writings address life in the United States during westward expansion are contributors to the genre known as
- Frontier Literature.
 - Local Color Writing.
 - metafiction.
 - Native American Literature.
 - Popular Literature.
29. The playwright whose achievements include a Spanish-language production of *West Side Story* and earning the 2016 Pulitzer Prize for Drama for *Hamilton* is
- Nilo Cruz.
 - Charles Fuller.
 - Donald Margulies.
 - Lin-Manuel Miranda.
 - Lynn Nottage.
30. A chronicle, usually autobiographical, presenting the life story of a rascal of low degree engaged in menial tasks and making his living more through his wit than his industry, and tending to be episodic and structureless, is known as a(n)
- epistolary novel.
 - novel of character.
 - novel of manners.
 - novel of the soil.
 - picaresque novel.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *The Tragedy of Othello: The Moor of Venice*.

Items 37-42 are associated with Kurt Vonnegut, Jr.'s *Player Piano*.

Items 43-50 are associated with Percy Bysshe Shelley's poetry (selected).

31. In Shakespeare's *Tragedy of Othello*, the caustic observation, "A fellow [. . .] / That never set a squadron in the field, / [. . .]: Mere prattle without practice / Is all his soldiership," is Iago's estimation of
- A) Brabantio.
 - B) Cassio.
 - C) Gratiano.
 - D) Othello.
 - E) Roderigo.
32. Alternately calling it first "an idle and most false imposition" and later "the immediate jewel of [the] soul," Iago references a person's
- A) marital status.
 - B) military rank.
 - C) reputation.
 - D) role in an Elizabethan tragedy.
 - E) social status.
33. Roderigo's confession, "I have no devotion to the deed, / And yet he hath given me satisfying reasons," is the rationale for his attempting to kill
- A) Cassio.
 - B) Gratiano.
 - C) Lodovico.
 - D) Montano.
 - E) Othello.
34. The first character to realize—characteristically late—that Iago's "words and performances are no kin together" is
- A) Cassio.
 - B) Desdemona.
 - C) Emilia.
 - D) Othello.
 - E) Roderigo.
35. Iago wants revenge on Othello because "it is thought abroad that [Othello] has done [Iago's] office"; this *office* is
- A) adviser to the Duke.
 - B) captain.
 - C) flag-bearer.
 - D) lieutenant.
 - E) sleeping with Emilia.
36. The honourable Lieutenant Cassio, recognizing his own character flaw, voices his sincere wish that "courtesy would invent some other custom of entertainment" than
- A) dancing.
 - B) drinking wine.
 - C) reading closet dramas.
 - D) singing.
 - E) swordplay.
-
37. In Kurt Vonnegut Jr.'s fantasy *Player Piano* Paul Proteus asks Bud Calhoun to design, for Proteus's cat, Kitty, a(n)
- A) automatic pet door.
 - B) catnip dispenser.
 - C) food dispenser.
 - D) mouse alarm.
 - E) radio collar.
38. "[A]ny man who cannot support himself by doing a job better than a machine is employed by the government, either in the Army or the
- A) Reassessment and Reclamation Corps."
 - B) Recasting and Reservicing Corps."
 - C) Reconstruction and Reclamation Corps."
 - D) Rehabilitation and Renewal Service."
 - E) Restoration and Wrecker Service."
39. In the country club's game room, Fred Berringer, the barely competent young engineer from Minnesota, introduces Paul Proteus to
- A) Checker Charley.
 - B) Edgar Hagstrohm.
 - C) Ewing Halyard.
 - D) Jonathan Lynn.
 - E) the Shah of Bratpuhr.
40. The allusory admonition featuring Thoreau's asking Emerson, "Why aren't you here [in jail with me]?" is offered to
- A) Baer by Kroner.
 - B) Kroner by Baer.
 - C) Pond by Haycox.
 - D) Proteus by Finnerty.
 - E) Proteus by Haycox.

41. The director of physical education at Cornell University whose interest in Buck Young does not include Young's potential as an engineer is
- A) Dr. Dodge.
 B) Dr. Garth.
 C) Dr. Pond.
 D) Dr. Roseberry.
 E) Dr. Shepherd.
42. The radical group of rebels and saboteurs led by Reverend James Lasher whose mission is to destroy machines and to undermine the Organization is known as the
- A) Dead Poets Society.
 B) Ghost Shirt Society.
 C) Homestead Freedom Society.
 D) Homestead Hooligan Society.
 E) Lasher Patriot Society.
44. The repetition of sibilant sounds not only at the beginning of syllables but across the syllables of line 4 of the sonnet is an example of
- A) assonance.
 B) consonance.
 C) dissonance.
 D) resonance.
 E) sigmatism.
45. The thematic concern that Shelley's sonnet presents might easily be summed up in the admonitory observation
- A) antiques are not a good investment.
 B) inscriptions last longer than visages.
 C) Ozymandias's Wrecks predate Vonnegut's.
 D) power is fleeting.
 E) stone carvings do not last forever.
46. Lines 4 through 8 reflect the persona's
- A) ability to read ancient carvings.
 B) inability to rhyme every other line.
 C) interest in ruined artifacts.
 D) recognition of the sculptor's skill.
 E) revisiting lifeless things as a hobby.

Items 43-46 refer to Percy Bysshe Shelley's

Ozymandias

I met a traveller from an antique land,
 Who said—"Two vast and trunkless legs of stone
 Stand in the desert. . . . Near them, on the sand,
 Half sunk a shattered visage lies, whose frown, 4
 And wrinkled lip, and sneer of cold command,
 Tell that its sculptor well those passions read
 Which yet survive, stamped on these lifeless things,
 The hand that mocked them, and the heart that fed; 8
 And on the pedestal, these words appear:
 My name is Ozymandias, King of Kings;
 Look on my Works, ye Mighty, and despair!
 Nothing beside remains. Round the decay 12
 Of that colossal Wreck, boundless and bare
 The lone and level sands stretch far away."

43. The reordering of the normal order of sentence elements in line 6 of Percy Bysshe Shelley's "Ozymandias" in order to accommodate the "needs" of the line's rhyme and rhythm is known as
- A) abridgment.
 B) accentualism.
 C) inversion.
 D) ornamentalism.
 E) reversal.
- Song: To the Men of England**
- Men of England, wherefore plough
 For the lords who lay ye low?
 Wherefore weave with toil and care
 The rich robes your tyrants wear? 4
- Wherefore feed and clothe and save
 From the cradle to the grave
 Those ungrateful drones who would
 Drain your sweat—nay, drink your blood? 8
- Wherefore, Bees of England, forge
 Many a weapon, chain, and scourge,
 That these stingless drones may spoil
 The forced produce of your toil? 12
- Have ye leisure, comfort, calm,
 Shelter, food, love's gentle balm?
 Or what is it ye buy so dear
 With your pain and with your fear? 16
- Sow seed—but let no tyrant reap:
 Find wealth—let no imposter heap:

Shelley continued

Weave robes—let not the idle wear:
Forge arms—in your defence to bear. 20

Shrink to your cellars, holes, and cells—
In hall ye deck another dwells.
Why shake the chains ye wrought? Ye see
The steel ye tempered glance on ye. 24

With plough and spade and hoe and loom
Trace your grave and build your tomb
And weave your winding-sheet—till fair
England be your Sepulchre. 28

47. In Percy Bysshe Shelley's "Song: To the Men of England," the speaker's addressing an audience from whom he apparently, especially in light of the final two stanzas' tone, does not expect an answer is an example of

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

48. The return in the third stanza to the hive imagery established in the second stanza ("Those ungrateful drones") in which the speaker addresses the "Bees of England" is an example, focused though it is, of a(n)

- A) aphorism.
- B) controlling image.
- C) dead metaphor.
- D) diminishing metaphor.
- E) epigram.

49. The use of more conjunctions than is normal as found in line 25's "plough and spade and hoe and loom" is an example of

- A) asyndeton.
- B) conjunctivitis.
- C) interpolation.
- D) polysyndeton.
- E) polyptoton.

50. The word *wherefore*, as the speaker uses it throughout the first three stanzas of Shelley's "To the Men of England," means

- A) 'what.'
- B) 'whatever.'
- C) 'when.'
- D) 'where.'
- E) 'why.'

Part 3: Ability in Literary Criticism

Items 51-54 refer to William Shakespeare's

Sonnet 73

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day 5
As after sunset fadeth in the west
Which by and by black night doth take away,
Death's second self, that seals up all in rest. 8
In me thou see'st the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed, whereon it must expire,
Consum'd with that which it was nourish'd by. 12
This thou perceiv'st, which makes thy love more
strong,
To love that well, which thou must leave ere long.

51. In referencing this particular time in his life, the persona in William Shakespeare's "[That time of year thou mayest in me behold]" relies on

- A) blank verse.
- B) chiaroscuro.
- C) quibbles.
- D) rhyme.
- E) visual imagery.

52. The line in the persona's argument in which the appearance of a strong paradox reinforces the sonnet's theme is

- A) line 2.
- B) line 5.
- C) line 8.
- D) line 10.
- E) line 12.

53. Shakespeare's attention to the poem's metrical iambic pentameter is obvious in line 13, a line in which the poet relies on

- A) elision.
- B) epenthesis.
- C) metathesis.
- D) paragoge.
- E) prothesis.

54. The persona's metaphorical "Death's second self" in line 8 is
- A) a ghost.
 - B) night.
 - C) sleep.
 - D) a spirit.
 - E) the twilight.

Items 55-57 refer to Alanis Morissette's

Head over Feet

I had no choice but to hear you
 You stated your case time and again
 I thought about it

You treat me like I'm a princess
 I'm not used to liking that
 You ask how my day was 6

You've already won me over in spite of me
 And don't be alarmed if I fall head over feet
 Don't be surprised if I love you for all that you are
 I couldn't help it
 It's all your fault

Your love is thick and it swallowed me whole 12
 You're so much braver than I gave you credit for
 That's not lip service

You've already won me over in spite of me
 And don't be alarmed if I fall head over feet
 Don't be surprised if I love you for all that you are
 I couldn't help it 18
 It's all your fault

You are the bearer of unconditional things
 You held your breath and the door for me
 Thanks for your patience

You're the best listener that I've ever met
 You're my best friend 24
 Best friend with benefits
 What took me so long

I've never felt this healthy before
 I've never wanted something rational
 I am aware now
 I am aware now 30

You've already won me over in spite of me
 And don't be alarmed if I fall head over feet
 Don't be surprised if I love you for all that you are
 I couldn't help it
 It's all your fault

55. The phrase "head over feet," which serves as both title for and central image in Morissette's lyric, is a
- A) *carmen figuratum*.
 - B) gest.
 - C) metaphor.
 - D) simile.
 - E) tautology.
56. The figure of speech in which one word is placed in the same grammatical relationship to two words but in quite different senses, as *held* is linked in different senses to *breath* and to *door* in "You held your breath and the door for me" (line 21), is
- A) analepsis.
 - B) catalexis.
 - C) eclipsis.
 - D) ellipsis.
 - E) syllepsis.
57. The combining of figures of speech with such extreme compression that the literal sense of the statement is eclipsed or reduced to anomaly or nonsense, as occurs in "Your love is thick and it swallowed me whole" (line 12), is an example of
- A) dualism.
 - B) imagery.
 - C) metalepsis.
 - D) reification.
 - E) rhetoric.

Items 58-59 refer to Mary Holtby's

Milk-cart

Slow sleet, still street; far beat huge feet;
 Clip-clop, start-stop, ear-flop, turd-drop;
 Pint-take, gate-shake, sleep-break, house-wake;
 Short-stay; stamp, neigh; on way—new day.

58. The rhyme that dominates Holtby's poem is
- A) beginning rhyme.
 - B) compound rhyme.
 - C) feminine rhyme.
 - D) identical rhyme.
 - E) leonine rhyme.

59. An interesting aspect of Mary Holtby's "Milk-cart" is her combining of the onomatopoeic with the metrical
- A) dactyls.
 - B) iambs.
 - C) pyrrhics.
 - D) spondees.
 - E) trochees.

Items 60-65 refer to Emily Dickinson's

[A Bird came down the Walk]

A Bird came down the Walk—
 He did not know I saw—
 He bit an Anglemorm in halves
 And ate the fellow, raw, 4

And then he drank a Dew
 From a convenient Grass—
 And then hopped sidewise to the Wall
 To let a Beetle pass— 8

He glanced with rapid eyes
 That hurried all around—
 They looked like frightened Beads, I thought—
 He stirred his Velvet Head 12

Like one in danger, Cautious,
 I offered him a Crumb,
 And he unrolled his feathers
 And rowed him softer home— 16

Than Oars divide the Ocean,
 Too silver for a seam—
 Or Butterflies, off Banks of Noon
 Leap, plashless, as they swim. 20

60. Emily Dickinson's narrative lyric depends on the repeated use of the
- A) apostrophe.
 - B) hyperbole.
 - C) metaphor.
 - D) pun.
 - E) simile.
61. The overriding metrical pattern of Dickinson's poem is
- A) iambic tetrameter.
 - B) iambic trimeter.
 - C) trochaic pentameter.
 - D) trochaic tetrameter.
 - E) trochaic trimeter.
62. Line 20's *plashless* is an example of
- A) internal rhyme.
 - B) onomatopoeia.
 - C) *rime riche*.
 - D) solecism.
 - E) tautology.
63. The poem's subtle auditory imagery occurs in the
- A) first and third stanzas.
 - B) fourth and fifth stanzas.
 - C) second stanza.
 - D) third stanza.
 - E) third and fourth stanzas.
64. Thematically, the poem reflects on a
- A) girl's attempt to feed a bird.
 - B) hunter's recognition that birds are predatory.
 - C) naturalist's appreciating a bird's remaining wild.
 - D) poet's gift for alliteration.
 - E) woman's squeamishness regarding wild things.
65. Line 19's "Banks of Noon" is a
- A) conceit.
 - B) metaphor.
 - C) paradox.
 - D) simile.
 - E) tautology.

The required Tie-Breaking Essay prompt is found 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 the nineteenth-century English romantic Percy Bysshe Shelley's "Ozymandias" and the medieval Persian poet Sheikh Sa'di's [A Vision of the Sultan Mahmud] and offer an analytical discussion of the shared theme.

Ozymandias

I met a traveller from an antique land
Who said:—Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed.
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye mighty, and despair!"
Nothing beside remains: round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Percy Bysshe Shelley
1817

[A Vision of Sultan Mahmud]

Many famous men have been buried under ground
Of whose existence on earth not a trace has remained
And that old corpse which had been surrendered to the earth
Was so consumed by the soil that not a bone remains.
The glorious name of Nushirvan survives in good repute
Although much time elapsed since he passed away.
Do good, O man, and consider life as a good fortune,
The more so, as when a shout is raised, a man exists no more.

Sheikh Sa'di
1258
trans. Edward Rehatsek

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

UIL Literary Criticism
Invitational A • 2020

line arrows up →

| | | |
|-----|---|-----|
| 1. | C | 330 |
| 2. | A | 58 |
| 3. | B | 30 |
| 4. | A | 560 |
| 5. | B | 174 |
| 6. | B | 75 |
| 7. | A | 14 |
| 8. | A | 603 |
| 9. | E | 567 |
| 10. | C | 242 |
| 11. | A | 564 |
| 12. | D | 266 |
| 13. | D | 388 |
| 14. | C | 361 |
| 15. | D | 279 |
| 16. | B | 309 |
| 17. | E | 486 |
| 18. | C | 320 |
| 19. | A | |
| 20. | A | 225 |
| 21. | D | 196 |
| 22. | B | 604 |
| 23. | E | 496 |
| 24. | C | 581 |
| 25. | D | 272 |
| 26. | C | 425 |
| 27. | A | 29 |
| 28. | A | 211 |
| 29. | D | |
| 30. | E | 362 |

| | | |
|-----|---|------------|
| 31. | B | 1.1.22 |
| 32. | C | 2.3.287 |
| 33. | A | 5.1.9 |
| 34. | E | 4.2.213 |
| 35. | E | 1.3.430 |
| 36. | B | 2.3.35 |
| 37. | D | 4 |
| 38. | C | 21 |
| 39. | A | 55 |
| 40. | D | 143 |
| 41. | D | 271 |
| 42. | B | 226 |
| 43. | C | 257 |
| 44. | E | |
| 45. | D | |
| 46. | D | |
| 47. | A | 37 |
| 48. | B | 108 |
| 49. | D | 373 |
| 50. | E | |
| 51. | E | |
| 52. | E | |
| 53. | A | 167 |
| 54. | C | |
| 55. | C | 294 |
| 56. | E | 466 |
| 57. | C | 294 |
| 58. | E | 312 |
| 59. | D | 452 |
| 60. | E | [11,13,17] |
| 61. | B | |
| 62. | B | 337 |
| 63. | B | |
| 64. | C | |
| 65. | B | 294 |

FOLD

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*,

the Folger's updated
Othello,

the Dial Press
Player Piano,
and

Oxford World's Classics
P. B. Shelley 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 Shelley's "Ozymandias" and Sa'di's [A Vision of Sultan Mahmud]

Literary concepts that **MIGHT** be used by the contestant in a discussion of these poems include

- diction (word choice),
- imagery,
- irony,
- simile,
- tone (word choice),
- explicit moral statement (Sa'di), and
- implicit moral statement (Shelley).

The prompt asks the contestant to address the poems' common theme, which involves a recognition that the power as well as the glory (empire in the case of Ozymandias; reputation in the case of Nushirvan) acquired during a person's time on earth are indeed as fleeting as any material goods.

The contestant's approach might be a simplistic comparison of the poems as vehicles to carry the theme, or the approach might recognize the difference between a Western traveler's physical journey to a point where the past speaks to the present (coincidentally, a geographic point in the East) and in the case of Mahmud's vision, a journey that is not actually physical but does involve specific imagery of the physical body's "surrender to the earth"—the past, in Mahmud's vision being less remote and the geography more immediate.

Additionally, a more sophisticated contrast (though generalized) might be drawn between the Westerner's need for an empirical, perhaps literal, vehicle for the transitory nature of man's endeavors (what we build falls down) and the Easterner's appreciation of the parable—the less literal (a dream vision sufficing).

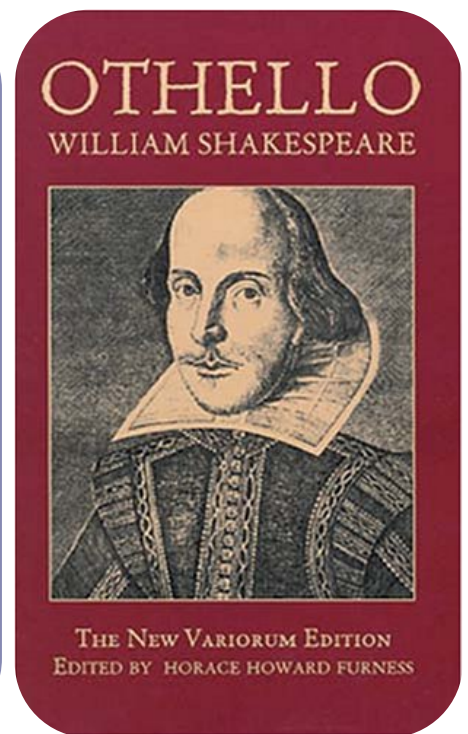
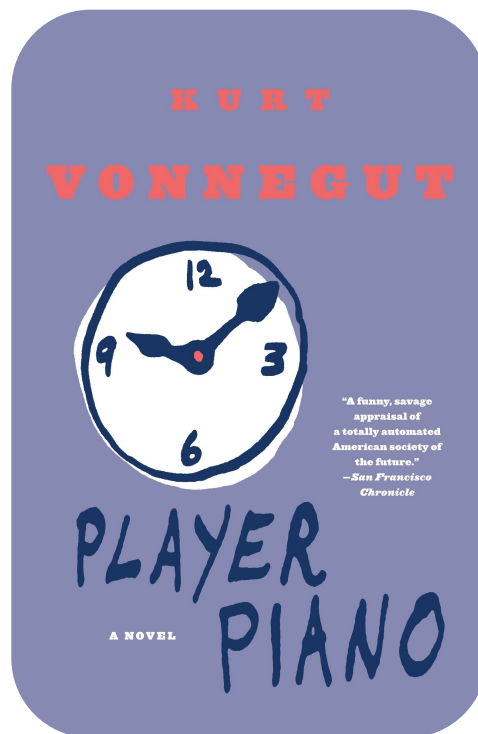
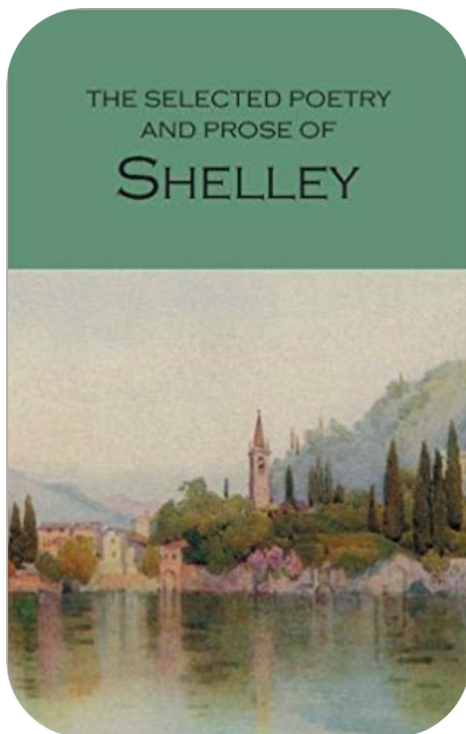
Optimism pervades both poems' messages: Shelley's is couched in the irony that feared strength suffers demise even though it speaks the strength of endurance ("Look on my works, ye mighty, and despair"), and Sa'di's optimism is proffered as a *raison d'être*: live a good life ("Do good, O man, and consider life as a good fortune").



UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2020



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

University Interscholastic League
Literary Criticism Contest • Invitational B • 2020

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. In prosody, the poetic foot composed of two accented syllables is the
 - A) anapest.
 - B) iamb.
 - C) pyrrhic.
 - D) spondee.
 - E) trochee.
2. The recipient of the 2012 Pulitzer Prize for Drama for her poignant *Water by the Spoonful* is
 - A) Beth Henley.
 - B) Quiara Alegria Hudes.
 - C) Tracy Letts.
 - D) Lynn Nottage.
 - E) Suzan Lori-Parks.
3. Rhyme that occurs at some place before the last syllables in a line is known as
 - A) compound rhyme.
 - B) internal rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) slant rhyme.
4. In an old theory of physiology, *either* the four chief liquids of the human body associated with the four elements *or* an individual's personal characteristics and disposition (both physical, mental, and moral) that are explained by his or her temperament or the balance of the liquids in the body, are the
 - A) archetypes.
 - B) duodecimos.
 - C) humours.
 - D) quartos.
 - E) sigla.
5. The special type of realistic drama that was developed during the closing years of the sixteenth century that derives its interest largely from the exhibition of characters whose conduct is controlled by one of their characteristics or their disposition is
 - A) comedy of humours.
 - B) comedy of intrigue.
 - C) comedy of manners.
 - D) *commedia dell'Arte*.
 - E) novel of manners.
6. Any expression so often used that its freshness and clarity have worn off is called a
 - A) cliché.
 - B) dead metaphor.
 - C) pun.
 - D) quibble.
 - E) stereotype.
7. The author of *The Tragedy of Macbeth*, *The Tragedy of King Lear*, and *The Tragedy of Hamlet*, is
 - A) Ben Jonson.
 - B) Thomas Kyd.
 - C) Christopher Marlowe.
 - D) Thomas Middleton.
 - E) William Shakespeare.
8. **Not** among the articulatory-acoustic-auditory elements of lyric poetry known as melopoeia is
 - A) alliteration.
 - B) annotation.
 - C) assonance.
 - D) consonance.
 - E) rhyme.
9. 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
 - A) the Celtic Revival.
 - B) the Great Awakening.
 - C) The Movement.
 - D) the Oxford Movement.
 - E) the Pre-Raphaelite Movement.
10. Popular in England while Elizabeth I reigned, the festive entertainment for the pleasure of the eye and ear that later found its greatest expression in the hands of Thomas Middleton and Ben Jonson is the
 - A) burlesque.
 - B) carnivalesque.
 - C) dramatic monologue.
 - D) masque.
 - E) pageant.

11. The dramatist, lyricist, and author of *The Buried Giant*, *The Remains of the Day*, *A Pale View of the Hills*, and *The Unconsoled* who received the 2017 Nobel Prize for Literature is
- Kazuo Ishiguro.
 - Elfriede Jelinek.
 - Kenzaburo Oe.
 - Harold Pinter.
 - Wole Soyinka.
12. The period in English literature between the death of Queen Victoria and the beginning of World War I that is characterized by a strong reaction to the propriety and conservatism of Victorianism is the
- Augustan Age.
 - Caroline Age.
 - Edwardian Age.
 - Jacobean Age.
 - Victorian Age.
13. A genre that before the 1980s denoted, simply, informal conversation, but since has become a musical genre characterized by stylistically "improvised" rhymed verse sung or chanted to recorded instrumental and synthesized music is called (the)
- blues.
 - calypso.
 - rap.
 - reggae.
 - scat.
14. A term coined by S. T. Coleridge denoting a willingness to withhold questions about truth, accuracy, or probability in an imaginative work is known as (the)
- alienation effect.
 - jumping the shark.
 - moment of final suspense.
 - objective correlative.
 - suspension of disbelief.
15. **Not** among the English-language poets readily associated with the legends of King Arthur and his knights is
- Thomas Malory.
 - Edmund Spenser.
 - Alfred, Lord Tennyson.
 - E. B. White.
 - T. H. White.
16. Material added to the text of, usually, scholarly writing and appearing in smaller type than the main text in order to provide additional information or documentation is called a(n)
- abridgment.
 - annotation.
 - footnote.
 - reduplication.
 - synopsis.
17. The addition of explanatory notes to a literary text by the author or an editor—and by extension, a reader—to explain, translate, and comment on the text is known as
- abridgment.
 - annotation.
 - footnote.
 - reduplication.
 - synopsis.
18. The form of fantasy in which scientific facts, assumptions, or hypotheses form the basis—by logical extrapolation—of adventures in the future, on other planets, in other dimensions, or under new variants of scientific law is known as
- cyberpunk.
 - domestic tragedy.
 - dystopian literature.
 - manga.
 - science fiction.
19. Dating from the mid sixteenth century, originally a retort or sarcastic jest, and now, by extension, any witty saying, is known as (a)
- antiphrasis.
 - equivoque.
 - litotes.
 - paragram.
 - quip.
20. The recipient of the 1937 Pulitzer Prize for Fiction for her best-selling novel *Gone with the Wind*, with over thirty million copies sold worldwide, is
- Pearl S. Buck.
 - Harper Lee.
 - Alison Lurie.
 - Margaret Mitchell.
 - Marjorie Kinnan Rawlings.

21. The period between the formation of the U.S. national government and the "Second Revolution" of Jacksonian Democracy during which time the United States emerged as a world force and enjoyed a rapid literary development is the
- Colonial Period.
 - Federalist Age.
 - Realistic Age.
 - Revolutionary Age.
 - Romantic Period.
22. The instructiveness in a literary work, one purpose of which is to give guidance, particularly in moral, ethical, or religious matters, is known as
- didacticism.
 - meliorism.
 - rationalism.
 - sigmatism.
 - vorticism.
23. The philosophical movement, characterized by both idealism and romanticism, originating in Europe and reaching the United States during the nineteenth century and featuring a reliance on both intuition and the conscience in artistic thought, is
- dandyism.
 - existentialism.
 - philistinism.
 - pictorialism.
 - transcendentalism.
24. The revival of emotional religion during the first half of the eighteenth century in America defined
- la fin de siècle*.
 - the Great Awakening.
 - the Harlem Renaissance.
 - Transcendentalism.
 - ultima thule*.
25. A cheaply produced paperbound novel or novelette of mystery, adventure, or violence popular in the late nineteenth and early twentieth centuries in England is the
- dime novel.
 - gothic novel.
 - penny dreadful.
 - potboiler.
 - pulp magazine.
26. The term that embodies the application of principles of scientific (either biological or socioeconomic) determinism in literature, which, in turn, characterizes a literary movement of the late nineteenth and early twentieth centuries, is
- Darwinism.
 - meliorism.
 - naturalism.
 - objectivism.
 - surrealism.
27. The 1990 Poet Laureate of the United States and recipient of the 1999 Pulitzer Prize for Poetry for his collection *Blizzard of One* is
- Galway Kinnell.
 - Ted Kooser.
 - James Merrill.
 - Mark Strand.
 - Charles Wright.
28. The nineteenth-century American author of *Little Women, or Meg, Jo, Beth, and Amy, Little Men, and Jo's Boys and How They Turned Out* and who often wrote under the penname A. M. Barnard during her early career is
- Louisa May Alcott.
 - Kate Chopin.
 - Charlotte Perkins Gilmore.
 - Sarah Orne Jewett.
 - Harriet Beecher Stowe.
29. **Not** among the works of the nineteenth-century British novelist Jane Austen is
- Emma*.
 - Mansfield Park*.
 - Northanger Abbey*.
 - Sense and Sensibility*.
 - Wuthering Heights*.
30. The frequently ritualized state of being, either metaphorical or literal, on a threshold in space or time where, in anthropological terms, many social meanings congregate is known as (an)
- aesthetic distance.
 - alienation effect.
 - epiphany.
 - liminality.
 - luminism.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *The Tragedy of Othello: The Moor of Venice*.

Items 37-42 are associated with Kurt Vonnegut, Jr.'s *Player Piano*.

Items 43-50 are associated with Percy Bysshe Shelley's poetry (selected).

31. In William Shakespeare's *The Tragedy of Othello, The Moor of Venice*, the first person to attempt to put some doubt in Othello's mind about Desdemona with the admonition "She has deceived her father, and may thee" is
- A) Brabantio.
 - B) Gratiano.
 - C) Lodovico.
 - D) Montano.
 - E) Roderigo.
32. In his aside, "With as little web as this will I ensnare as great a fly," Iago is speaking of Cassio's
- A) asking Bianca to copy Desdemona's handkerchief.
 - B) dalliance with Bianca.
 - C) kissing Emilia while greeting her.
 - D) stealing Desdemona's handkerchief.
 - E) taking Desdemona's hand and whispering to her.
33. Certain of himself and declaring, "My parts, my title, and my perfect soul / Shall manifest me rightly" is
- A) Cassio.
 - B) the Duke.
 - C) Iago.
 - D) Othello.
 - E) Roderigo.
34. With an accusatory tone and claiming that "[t]heir best conscience / Is not to leave 't undone, but to keep 't unknown," Iago attempts to prejudice Othello against
- A) bond-slaves and pagans.
 - B) Florentine arithmeticians.
 - C) the people of Cyprus.
 - D) the Venetian Seignior.
 - E) Venetian women.
35. Surmising that there must be "some eternal villain, / Some busy and insinuating rogue, / Some cogging, cozening slave" slandering Desdemona is
- A) Cassio.
 - B) Emilia.
 - C) Lodovico.
 - D) Othello.
 - E) Roderigo.
36. In Emilia's response to Othello's doubting her accusing Iago of lying, "[M]ay his pernicious soul / Rot half a grain a day! He lies to th' heart! / She was too fond of her most filthy bargain," the "most filthy bargain" is Desdemona's
- A) divided duty.
 - B) losing her heirloom handkerchief.
 - C) marriage to Othello.
 - D) tourist-class ticket to Cyprus.
 - E) tryst with Cassio.
-
37. In Kurt Vonnegut Jr.'s fantasy *Player Piano* "the subterranean jungle of steel, wire, and glass" fills
- A) Carlsbad Caverns.
 - B) Gottwald's farm.
 - C) The Homestead.
 - D) Ilium.
 - E) The Meadows.
38. While looking for a siphoning hose in the Plymouth's glove compartment, Paul realizes that
- A) his car's inspection sticker is out of date.
 - B) his identification card has been stolen.
 - C) his old pistol is gone.
 - D) his tire gauge is missing.
 - E) his wife has taken his gloves.
39. Halyard has a very difficult time explaining the concept "average man" to the Shah of Bratpuhr, who immediately equates this concept to
- A) citizen.
 - B) indentured servant.
 - C) peon.
 - D) sharecropper.
 - E) slave.
40. At The Meadows, on the second night of the annual competition, John Averageman, Old Man, Radical, and Young Engineer appear in a(n)
- A) allegory.
 - B) comedy.
 - C) mystery play.
 - D) tragedy.
 - E) tragicomedy.

41. "He had never been a reading man, but now he was developing an appetite for novels wherein the hero live[s] vigorously and out-of-doors, dealing directly with nature, dependent upon basic cunning and physical strength for survival" describes
- A) Bud Calhoun.
 - B) Ed Finnerty.
 - C) Rudy Hertz.
 - D) Bill Holdermann.
 - E) Paul Proteus.
42. Reverend Lasher works to explain to Paul that the "machines are to practically everybody" what the
- A) engineers are to the managers.
 - B) Green Team is to the Blue Team.
 - C) managers are to the engineers.
 - D) white men were to the Indians.
 - E) Wrecks are to the Reeks.

Items 43-47 refer to Percy Bysshe Shelley's

England in 1819

An old, mad, blind, despised, and dying King;
 Princes, the dregs of their dull race, who flow
 Through public scorn,—mud from a muddy spring;
 Rulers who neither see nor feel nor know, 4
 But leechlike to their fainting country cling
 Till they drop, blind in blood, without a blow.
 A people starved and stabbed in th' untilled field;
 An army, whom liberticide and prey 8
 Makes as a two-edged sword to all who wield;
 Golden and sanguine laws which tempt and slay;
 Religion Christless, Godless—a book sealed;
 A senate, Time's worst statute, unrepealed— 12
 Are graves from which a glorious Phantom may
 Burst, to illumine our tempestuous day.

43. The "old, mad, blind, despised, and dying King" in the first line of Percy Bysshe Shelley's sonnet is
- A) George I.
 - B) George II.
 - C) George III.
 - D) George IV.
 - E) George V.

44. The figure of speech for which Shelley shows a fondness wherein there is a repetition in close proximity of words having the same root, as found in this sonnet's line 3: "mud from a muddy spring," is called
- A) anadiplosis.
 - B) asyndeton.
 - C) polyptoton.
 - D) polyhyphenation.
 - E) polysyndeton.
45. The figure of speech represented in line 2's "dregs of their dull race" is the
- A) allusion.
 - B) hyperbole.
 - C) metaphor.
 - D) metonymy.
 - E) simile.
46. Line 5 features a
- A) conceit.
 - B) kenning.
 - C) metaphor.
 - D) paradox.
 - E) simile.
47. Line 12's "Time's worst statute, unrepealed" is apparently a topical reference to (the)
- A) ban on atheism at Oxford University.
 - B) Catholics not being allowed to hold state office.
 - C) implementation of daylight saving time.
 - D) removal of English Civil War statues.
 - E) taxes on Central American fruit imports.

Items 48-50 refer to Percy Bysshe Shelley's

[One word is too often profaned]

One word is too often profaned
 For me to profane it,
 One feeling too falsely disdained
 For thee to disdain it; 4
 One hope is too like despair
 For prudence to smother,
 And pity from thee more dear
 Than that from another. 8

continued

Shelley continued

I can give not what men call love,—
 But wilt thou accept not
 The worship the heart lifts above
 And the Heavens reject not— 12
 The desire of the moth for the star,
 Of the night for the morrow,
 The devotion to something afar
 From the sphere of our sorrow? 16

48. In Shelley's "[One word is too often profaned]" the "antecedent" of *that* in line 8 is
- A) feeling.
 - B) hope.
 - C) love.
 - D) pity.
 - E) prudence.
49. The species of end rhyme that pairs line 6 with line 8 and pairs line 14 with line 16 is
- A) compound rhyme.
 - B) feminine rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) triple rhyme.
50. The strength of line 5's "One hope is too like despair" depends on
- A) ambiguity.
 - B) hyperbole.
 - C) litotes.
 - D) paradox.
 - E) zeugma.

51. The rhyme scheme of Shakespeare's Sonnet 2 is
- A) aabb, ccdd, eeff, gg.
 - B) abab, cdcd, efef, gg.
 - C) abbaabba, cdecde.
 - D) abbaacca, cdcdcd.
 - E) abba, cddc, effe, gg.
52. The assigning of arguably human qualities to abstract concepts, as in "all-eating shame" and "thrifless praise" (line 8) is an example of
- A) aesthetic fallacy.
 - B) objective correlative.
 - C) pathetic fallacy.
 - D) reification.
 - E) zoomorphism.
53. The terms "trench[ed] field" and "besiege" *and* "livery" and "tatter'd weed" constitute (a)
- A) controlling image.
 - B) dialect.
 - C) metonymy.
 - D) paradox.
 - E) synecdoche.
54. The speaker's use of the word *winters* when making reference to someone's age is an example of
- A) aesthetic fallacy.
 - B) hypallage.
 - C) pathetic fallacy.
 - D) stichomythia.
 - E) synecdoche.

Part 3: Ability in Literary Criticism

Items 51-56 refer to William Shakespeare's

Sonnet 2

When forty winters shall besiege thy brow,
 And dig deep trenches in thy beauty's field,
 Thy youth's proud livery, so gazed on now,
 Will be a tatter'd weed, of small worth held: 4
 Then being ask'd where all thy beauty lies,
 Where all the treasure of thy lusty days,
 To say, within thine own deep-sunken eyes,
 Were an all-eating shame and thrifless praise. 8
 How much more praise deserved thy beauty's use,
 If thou couldst answer "This fair child of mine
 Shall sum my count and make my old excuse,"
 Proving his beauty by succession thine! 12
 This were to be new made when thou art old,
 And see thy blood warm when thou feel'st it cold.

55. The proposed answer, "This fair child of mine / Shall sum my count [. . .]" (lines 10-11), suggests that the beauty of the person being spoken to will last if he or she
- A) can answer a math question.
 - B) can count to forty.
 - C) praises what is beautiful.
 - D) produces offspring.
 - E) survives both the siege and trench warfare.
56. Thematic to the basic premise that the speaker offers his immediate audience is
- A) beauty does not last.
 - B) fields often go to weeds.
 - C) lusty days cause one to grow old quickly.
 - D) thrifless praise follows shame.
 - E) youth gives way to winter.

Items 57-60 refer to John Updike's

Player Piano

My stick fingers click with a snicker
 And, chuckling, they knuckle the keys;
 Light footed, my steel feelers flicker
 And pluck from these keys melodies. 4

My paper can caper; abandon
 Is broadcast by dint of my din,
 And no man or band has a hand in
 The tones I turn on from within. 8

At times I'm a jumble of rumbles,
 At others I'm light like the moon,
 But never my numb plunker fumbles,
 Misstrums me, or tries a new tune. 12

57. The diction of Updike's personified speaker in "Player Piano" serves to establish and reinforce the speaker's own, one could argue, necessarily static character through its reliance on
- A) concordance.
 - B) consonance.
 - C) discordia concors.
 - D) onomatopoeia.
 - E) synæthesia.
58. The mechanical nature of the speaker's self-description is accentuated by no fewer than five
- A) compound rhymes.
 - B) internal rhymes.
 - C) leonine rhymes.
 - D) masculine rhymes.
 - E) slant rhymes.
59. The clever rhyming of *melodies* (line 4) with *-le the keys* (line 2) is an example of
- A) broken rhyme.
 - B) chain rhyme.
 - C) compound rhyme.
 - D) heteromerous rhyme.
 - E) macaronic rhyme.
60. The repetition of a vowel sound without regard to consonant sounds as found in line 1 is called
- A) alliteration.
 - B) assonance.
 - C) consonance.
 - D) dissonance.
 - E) resonance.

61. The speaker's proud summation, "But never my numb plunker fumbles, / Misstrums me," (lines 11-12) meaningfully paired with "or tries a new tune," is a clear statement of a(n)
- A) desire to sing as well as play music.
 - B) inability to create.
 - C) need for a tuning software update.
 - D) repressed fear of ivory.
 - E) wish to be self-sufficient.

Items 62-65 refer to Thomas Hardy's

Transformations

Portion of this yew*
 Is a man my grandsire knew,
 Bosomed here at its foot:
 This branch may be his wife, 4
 A ruddy** human life
 Now turned to a green shoot.

These grasses must be made
 Of her who often prayed, 8
 Last century, for repose;
 And the fair girl long ago
 Whom I often tried to know
 May be entering this rose. 12

So, they are not underground,
 But as nerves and veins abound
 In the growths of upper air,
 And they feel the sun and rain, 16
 And the energy again
 That made them what they were!

* a type of tree
 ** healthy (reddish)

62. The setting in which the contemplative speaker of Hardy's "Transformations" is musing is a(n)
- A) cemetery.
 - B) forest.
 - C) orchard.
 - D) prairie.
 - E) valley.
63. The subject of Thomas Hardy's lyric poem is (the)
- A) cycle of life.
 - B) death.
 - C) Garden of Eden.
 - D) remembrance of things past.
 - E) spiritual botany.

64. The logical form of the speaker's thoughts as expressed in the words *may* (line 4), *must* (7), *may* (12) and, conclusively, *so* (13) suggests a(n)
- A) analogy.
 - B) dialectic.
 - C) equivoque.
 - D) rhetorical question.
 - E) syllogism.
65. The three stanzas of Hardy's lyric poem are
- A) sestets.
 - B) sestinas.
 - C) sextains.
 - D) squiths.
 - E) stichs.

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 Percy Bysshe Shelley's "[Tell me thou Star whose wings of light]," and discuss the effectiveness of the speaker's several instances of addressing aspects of nature in conveying the speaker's desire to find isolation or solitude.

[Tell me thou Star, whose wings of light]

| | | |
|--|----|--------------|
| Tell me, thou Star, whose wings of light Speed thee in thy fiery flight, In what cavern of the night Will thy pinions* close now? | 4 | wings |
| Tell me, Moon, thou pale and grey Pilgrim, of Heaven's homeless way, In what depth of night or day Seekest thou repose now? | 8 | |
| Weary wind, who wanderest Like the world's rejected guest Hast thou still some secret nest On the tree or billow? * | 12 | cloud |

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

UIL Literary Criticism
Invitational B • 2020

line arrows up →

| | | |
|-----|---|-----|
| 1. | D | 452 |
| 2. | B | |
| 3. | B | 255 |
| 4. | C | 240 |
| 5. | A | 99 |
| 6. | A | 92 |
| 7. | E | 534 |
| 8. | B | 29 |
| 9. | A | 79 |
| 10. | D | 287 |
| 11. | A | |
| 12. | C | 165 |
| 13. | C | 397 |
| 14. | E | 465 |
| 15. | D | |
| 16. | C | 205 |
| 17. | B | 29 |
| 18. | E | 434 |
| 19. | E | 396 |
| 20. | D | 602 |
| 21. | B | 195 |
| 22. | A | 142 |
| 23. | E | 483 |
| 24. | B | 47 |
| 25. | C | 357 |
| 26. | C | 315 |
| 27. | D | 605 |
| 28. | A | 564 |
| 29. | E | 560 |
| 30. | D | 273 |

| | | |
|-----|---|---------|
| 31. | A | 1.3.334 |
| 32. | E | 2.1.183 |
| 33. | D | 1.2.36 |
| 34. | E | 3.3.234 |
| 35. | B | 4.2.154 |
| 36. | C | 5.2.190 |
| 37. | A | 115 |
| 38. | C | 69 |
| 39. | E | 22 |
| 40. | A | 220 |
| 41. | E | 137 |
| 42. | D | 289 |
| 43. | C | |
| 44. | C | 372 |
| 45. | C | 294 |
| 46. | E | 445 |
| 47. | B | |
| 48. | C | |
| 49. | B | 196 |
| 50. | D | 349 |
| 51. | B | |
| 52. | D | 405 |
| 53. | A | 108 |
| 54. | E | 470 |
| 55. | D | |
| 56. | A | |
| 57. | D | 337 |
| 58. | B | 255 |
| 59. | D | 232 |
| 60. | B | 43 |
| 61. | B | |
| 62. | A | |
| 63. | A | |
| 64. | E | 466 |
| 65. | C | 442 |

FOLD

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*,

the Folger's updated
Othello,

the Dial Press
Player Piano,
and

Oxford World's Classics
P. B. Shelley 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 Shelley's "[Tell me thou Star, whose wings of light]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of these poems include

- alliteration,
- apostrophe,
- diction (word choice),
- imagery,
- irony,
- kenning,
- metaphor,
- rhetorical question,
- rhyme scheme,
- sigmatism,
- simile, and
- tone.

The observant student will notice that each stanza is an apostrophe addressing an element of nature. The speaker's perhaps wistful tone is marked by three introductory supplicatory imperatives, which, thus, characterizes the speaker's queries regarding several favored loci of respite: the Star's "cavern of night" (line 3), the Moon's "depth of night or day" (7), and the wind's "secret nest" (11).

The imagery of each stanzaic query suggests a longing for something similarly remote on the part of the speaker himself, the speaker's implied, unstated, requests pointing to something in the way of envy for the Star's, the Moon's, and the wind's being able to seclude themselves, at least at some point, from human awareness.

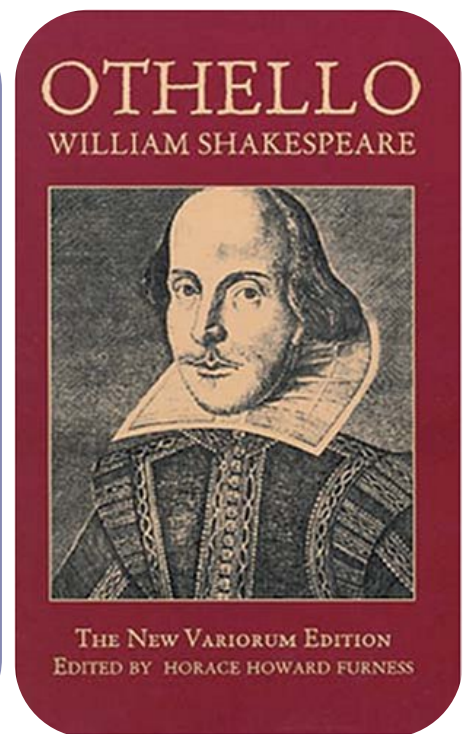
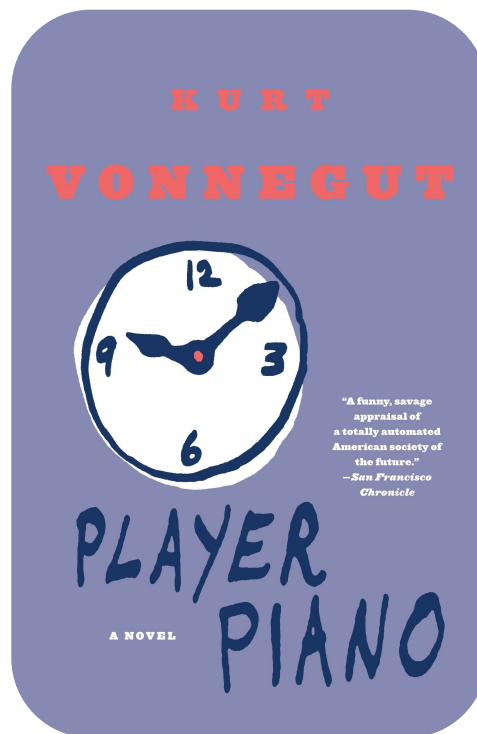
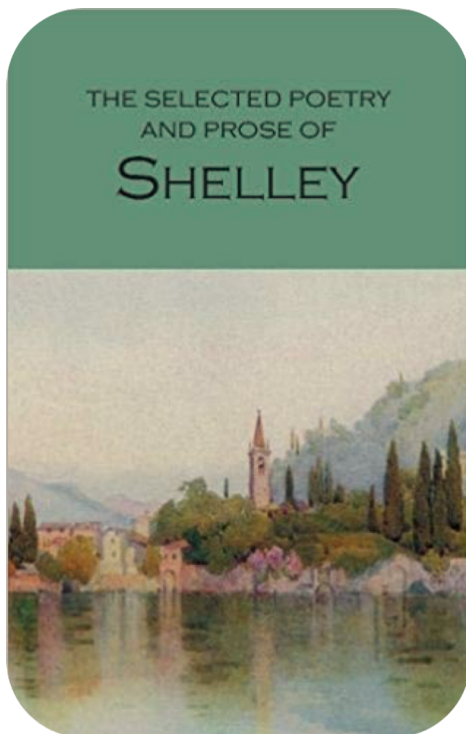
The young writer might make something of the receding distance associated with each element of nature to which he directs his question: the Star, the Moon, and the wind. The next possible site of isolation might be one within the reach of the speaker.



UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2020



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

University Interscholastic League
Literary Criticism Contest • District • 2020

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The group of nineteenth-century French poets who wrote impersonal poetry in reaction to the prevailing romanticism of the first half of the century and who were influenced by the "art for art's sake" doctrine is the
 - A) Imagists.
 - B) Inkhornists.
 - C) Parnassians.
 - D) Phosphorists.
 - E) Physiocrats.
2. The phrase coined by John Ruskin that denotes any false emotionalism resulting in a too impassioned description of nature is
 - A) affective fallacy.
 - B) intentional fallacy.
 - C) logical positivism.
 - D) pathetic fallacy.
 - E) transferred epithet.
3. The Canadian writer and "master of the contemporary short story" who received the 2013 Nobel Prize for Literature is
 - A) Nadine Gordimer.
 - B) Doris Lessing.
 - C) Alice Munro.
 - D) Nelly Sachs.
 - E) Sigrid Undset.
4. 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.
5. **Not** a form of poetry considered to be a pattern poem is the
 - A) altar poem.
 - B) *carmen figuratum*.
 - C) figure poem.
 - D) rebus.
 - E) shaped verse.
6. 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.
7. The nine goddesses represented as presiding over the various departments of art and science are known as the
 - A) Furies.
 - B) Graces.
 - C) Humors.
 - D) Muses.
 - E) Nine Worthies.
8. The prolific novelist, essayist, screenwriter, and recipient of the 1986 Pulitzer Prize for Fiction for *Lonesome Dove* is
 - A) Cormac McCarthy.
 - B) Larry McMurtry.
 - C) Philip Roth.
 - D) Peter Taylor.
 - E) John Updike.
9. The early twentieth-century American author of *The House of Mirth*, *The Marne*, *The Age of Innocence*, and *Ethan Frome* is
 - A) Willa Cather.
 - B) Harper Lee.
 - C) Ursula K. Le Guin.
 - D) Alice Walker.
 - E) Edith Wharton.
10. Writing that reads the same from left to right and from right to left is called a(n)
 - A) acrostic.
 - B) boustrophedon.
 - C) palindrome.
 - D) reversal.
 - E) telestich.

11. The financial support that until well into the nineteenth century provided authors and other artists who could not make a living on their writing or art alone the wherewithal to continue to create is called
- acknowledgements.
 - collaboration.
 - decadence.
 - inscription.
 - patronage.
12. The genre of science fiction in a mode popular after 1975 characterized by elements from artificial intelligence, robotics, and advanced computing on one hand and the mid-seventies derivatives of garage rock on the other, a genre that includes the novels of William Gibson's trilogy, is known as
- apocalyptic.
 - cyberpunk.
 - fantasy.
 - magical realism.
 - utopian.
13. The period in English literary history that reflects the rise of nineteenth-century British imperialism and a growth in British cosmopolitanism, as well as the emergence of the scientific revolution that distinguished nineteenth-century thought, is the
- Modernist Period.
 - Neoclassical Period.
 - Post-Modernist Period.
 - Realistic Period.
 - Romantic Period.
14. Strictly speaking, any drama whose setting is in a period earlier than that in which it is written is a(n)
- avante-garde play.
 - history play.
 - miracle play.
 - noh play.
 - well-made play.
15. The early twentieth-century British author of *Heart of Darkness*, *Youth*, *Lord Jim*, and *Nostramo*, is
- Kingsley Amis.
 - Joseph Conrad.
 - Ford Madox Ford.
 - Rudyard Kipling.
 - W. Somerset Maugham.
16. The belief, including especially the concept of fate in classical literature (and later in Calvinistic teachings and Marxist writing), that all ostensible acts of the will are actually the result of causes that direct them is known as
- archaism.
 - determinism.
 - expressionism.
 - meliorism.
 - sentimentalism.
17. The period between the Jacksonian Era and the close of the Civil War that saw the testing of a nation and its development by ordeal and which was characterized by westward expansion, the increasing gravity of the slavery question, and the impulse toward reform in the North is the
- Naturalistic and Symbolistic Period.
 - Period of Conformity and Criticism.
 - Postmodernist Period.
 - Realistic Period.
 - Romantic Period.
18. Pure or serious comedy that appeals to the intellect and arouses thoughtful laughter by exhibiting the inconsistencies and incongruities of human nature and by displaying the follies of social manners is known as
- boulevard drama.
 - commedia dell'arte*.
 - high comedy.
 - low comedy.
 - satire.
19. The diagram that is often used to reflect the structure of a five-act tragedy is known as a(n)
- episodic structure.
 - Freytag's pyramid.
 - hermeneutic circle.
 - lipogram.
 - quintain.
20. **Not** one of nineteenth-century American author Mark Twain's many novels is
- The Adventures of Huckleberry Finn*.
 - The Adventures of Tom Sawyer*.
 - A Connecticut Yankee in King Arthur's Court*.
 - Roughing It*.
 - The Scarlet Letter*.

21. The period characterized by a gradual tempering of romantic impulse and the steady growth of realism in English letters, noted for the authors Tennyson, Browning, Arnold, and Swinburne, among others, is known as the
- Early Victorian Age.
 - Modernist Period.
 - Neoclassic Period.
 - Post-Modernist Period.
 - Romantic Period.
22. An inappropriateness of speech resulting from the use of one word for another that resembles it is known as a(n)
- Erastianism.
 - Euphemism.
 - Grundyism.
 - Malapropism.
 - Spoonerism.
23. The 1971 Pulitzer Prize for Drama was awarded to the author of the novel *The Pigman* for his compelling play *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*,
- Edward Albee.
 - Charles Fuller.
 - David Mamet.
 - Neil Simon.
 - Paul Zindel.
24. A term applied to any book printed during the last part of the fifteenth century that resembles the conventional medieval manuscript in size, form, and appearance is
- chrestomathy.
 - duodecimo.
 - folio.
 - incunabulum.
 - quarto.
25. The twentieth-century American author of *The Heart Is a Lonely Hunter*, *The Ballad of the Sad Café*, and *The Member of the Wedding*, is
- Willa Cather.
 - Kate Chopin.
 - Zora Neale Hurston.
 - Ursula K. Le Guin.
 - Carson McCullers.
26. The poet whose *Collected Poems*, a volume that includes "The Frigate Pelican," "In This Age of Hard Trying, Nonchalance Is Good and," and "The Pangolin," garnered her the 1952 Pulitzer Prize for Poetry is
- Elizabeth Bishop.
 - Rita Dove.
 - Marianne Moore.
 - Sylvia Plath.
 - Anne Sexton.
27. An interlude in which a drama's actors freeze in position and then resume action as before or hold their positions until the curtain falls is (a/n)
- establishing shot.
 - hiatus.
 - macrosegment.
 - suspense.
 - tableau.
28. The form of extended metaphor in which objects, persons, places, and actions in a narrative are equated with meanings outside the narrative itself is a(n)
- allegory.
 - allusion.
 - almanac.
 - paradox.
 - parody.
29. The names John Wycliffe, John Purvey, Miles Coverdale, William Tyndale, Thomas Cranmer, John Rogers, and William Whittington are associated with English-language translations of
- the Bible.
 - Cervantes.
 - Dante.
 - Homer.
 - Virgil.
30. **Not** among the well-known tetralogies of either the British literary canon or the modern American literary canon is
- Lawrence Durrell's *Alexandria Quartet*.
 - Philip Roth's Zuckerman novels.
 - J. K. Rowling's Harry Potter series.
 - Shakespeare's Richard and Henry plays.
 - John Updike's Rabbit Angstrom novels.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *The Tragedy of Othello, The Moor of Venice*.

Items 37-42 are associated with Kurt Vonnegut, Jr.'s *Player Piano*.

Items 43-50 are associated with Percy Bysshe Shelley's poetry (selected).

31. Early in Shakespeare's *The Tragedy of Othello, The Moor of Venice*, Iago reveals that "but for [his own] sport and profit," he would never waste time with "such a snipe" as
- A) Cassio.
 - B) the Duke of Venice.
 - C) Lodovico.
 - D) Othello.
 - E) Roderigo.
32. The controlling image in Othello's assessment of Desdemona, "If I do prove her haggard, / Though that her jesses were my dear heartstrings, / I'd whistle her off and let her down the wind / To prey at fortune," is
- A) archery.
 - B) falconry.
 - C) fencing.
 - D) soothsaying.
 - E) tatting.
33. The twice-repeated question "Wouldst thou do such a deed for all the world?" witnesses
- A) Cassio's contempt for drunken brawling.
 - B) Desdemona's disdain for infidelity.
 - C) Emilia's enmity for thievery.
 - D) Lodovico's loathing of domestic violence.
 - E) Othello's obloquy for disloyalty.
34. **Desdemona's response** to Othello's "Ay, and for [the loves you bear me] thou diest," "**That death's unnatural that kills for loving,**" points to the
- A) ambiguity of the Italian language.
 - B) hyperbole in Desdemona's imagery.
 - C) irony in Brabantio's death.
 - D) oxymoronic nature of spousal feuds.
 - E) paradox in Othello's reasoning.
35. Iago's "Her honor is an essence that's not seen; / They have it very oft that have it not, / But for the handkerchief—" is an argument for
- A) carrying a handkerchief while in Cyprus.
 - B) concrete evidence.
 - C) investing in haberdashery.
 - D) learning to embroider.
 - E) needlepoint memorabilia.
36. Scornful of the Duke's advice regarding the loss of his daughter and exclaiming "So let the Turk of Cypress us beguile / We lose it not so long as we can smile" is
- A) Brabantio.
 - B) Cassio.
 - C) Iago.
 - D) Lodovico.
 - E) Othello.
37. In Kurt Vonnegut, Jr.'s fantasy *Player Piano*, the "training ground, where fresh graduates [are] sent to get the feel of industry and then [move] on to bigger things" is (the)
- A) Gottwald farm.
 - B) Homestead.
 - C) Ilium works.
 - D) Meadows.
 - E) Pittsburg.
38. Paul discovers that Finnerty has taken the gun out of the glove compartment when
- A) Anita finds it at the Gottwald farm.
 - B) Finnerty shows up with it at the Meadows.
 - C) Paul discovers it behind the player piano.
 - D) Paul says that he is going to report it missing.
 - E) Pond finds it at the Gottwald farm.
39. In the railway station, among the mechanical carnage, Paul watches a man "smiling because his hands [are] busy doing what they [like] to do best":
- A) feeding feral kitties.
 - B) gesticulating while acting in a skit.
 - C) playing chess with a machine.
 - D) replacing men like himself with machines.
 - E) writing repair manuals for player pianos.
40. Paralleling if not underlying the surface of Vonnegut's dystopian world, one in which machines are in the ascendancy, is the very real concern,
- A) Can machines write great fantasy novels?
 - B) How is an energy source for all the machines built?
 - C) How many robots does it take to change a light bulb?
 - D) What can replace the human taxpayers?
 - E) What happens to the people who have been replaced?

41. "With each new inconvenience, the place became more irresistible. It was a completely isolated backwater, cut off from the boiling rapids of history, society, and the economy" describes the
- A) bar at which the player piano provides the music.
 - B) Gottwald farm.
 - C) Meadows.
 - D) rabbit hardware store.
 - E) repair site at which the Reeks and Wrecks work.
42. "I'm sick of being treated like a machine! You go around talking about what engineers and managers do to all the other poor, dumb people. Just look what an engineer and manager did to me!" is
- A) Anita's comeback to Proteus.
 - B) Barbara's reply to Ed.
 - C) Janice's rejoinder to Kroner.
 - D) Katherine's retort to Calhoun.
 - E) Martha's response to Ed.
44. The cutting short of a word through the omission of a letter or a syllable inside a word as found in line six of Shelley's "To Wordsworth" constitutes an example of
- A) apostrophe.
 - B) ellipsis.
 - C) metathesis.
 - D) pleonasm.
 - E) syncope.
45. The continuation of the sense and the grammatical construction of a line on to the next verse as found in Shelley's moving from the octave to the sestet is known as (a/n)
- A) end-stopped line.
 - B) enjambment.
 - C) hiatus.
 - D) reduplication.
 - E) run-on line.

Items 43-47 refer to Percy Bysshe Shelley's

To Wordsworth

Poet of Nature, thou hast wept to know
 That things depart which never may return:
 Childhood and youth, friendship and love's first glow,
 Have fled like sweet dreams, leaving thee to mourn. 4
 These common woes I feel. One loss is mine
 Which thou too feel'st, yet I alone deplore.
 Thou wert as a lone star, whose light did shine
 On some frail bark in winter's midnight roar: 8
 Thou hast like to a rock-built refuge stood
 Above the blind and battling multitude:
 In honoured poverty thy voice did weave
 Songs consecrate to truth and liberty,— 12
 Deserting these, thou leavest me to grieve,
 Thus having been, that thou shouldst cease to be.

43. Percy Bysshe Shelley's paeon-turned-elegiac "To Wordsworth" depends on a repeated use of the figure of speech, the
- A) analogue.
 - B) hyperbole.
 - C) metaphor.
 - D) simile.
 - E) volta.

46. Percy Bysshe Shelley's "To Wordsworth" is an example of a(n)
- A) Anglo-Italian sonnet.
 - B) caudate sonnet.
 - C) English sonnet.
 - D) Miltonic sonnet.
 - E) Petrarchan sonnet.
47. The tone of the poem shifts in line 13, and in doing so, reveals Shelley's
- A) disappointment in Wordsworth.
 - B) fear of being without a mentor.
 - C) love for Wordsworth.
 - D) mourning over Wordsworth's death.
 - E) veneration of Wordsworth.

Items 48-50 refer to Percy Bysshe Shelley's

To Jane. The Invitation (excerpted)

Best and brightest, come away!
 Fairer far than this fair Day,
 Which, like thee to those in sorrow,
 Comes to bid a sweet good-morrow 4
 To the rough Year just awake
 In its cradle on the brake.
 The Brightest hour of unborn Spring,
 Through the winter wandering, 8

continued

Shelley continued

Found, it seems, the halcyon Morn
 To hoar February born.
 Bending from Heaven, in azure mirth,
 It kissed the forehead of the Earth, 12
 And smiled upon the silent sea,
 And bade the frozen streams be free,
 And waked to music all their fountains,
 And breathed upon the frozen mountains, 16
 And like a prophetic of May
 Strewed flowers upon the barren way,
 Making the wintry world appear
 Like one on whom thou smilest, dear. 20

But hear no murmuring: it flows silently.
 O'er its soft bed of verdure. All is still.
 A balmy night! and though the stars be dim, 8
 Yet let us think upon the vernal showers
 That gladden the green earth, and we shall find
 A pleasure in the dimness of the stars.
 And hark! the Nightingale begins its song, 12
 'Most musical, most melancholy' bird!
 A melancholy bird? Oh! idle thought!
 In Nature there is nothing melancholy.
 But some night-wandering man whose heart was pierced
 With the remembrance of a grievous wrong,
 Or slow distemper, or neglected love,
 (And so, poor wretch! filled all things with himself,
 And made all gentle sounds tell back the tale 20
 Of his own sorrow) he, and such as he,
 First named these notes a melancholy strain.
 And many a poet echoes the conceit;
 Poet who hath been building up the rhyme 24
 When he had better far have stretched his limbs
 Beside a brook in mossy forest-dell,
 By sun or moon-light, to the influxes
 Of shapes and sounds and shifting elements 28
 Surrendering his whole spirit, of his song
 And of his fame forgetful! so his fame
 Should share in Nature's immortality,
 A venerable thing! and so his song 32
 Should make all Nature lovelier, and itself
 Be loved like Nature! But 'twill not be so;
 And youths and maidens most poetical,
 Who lose the deepening twilights of the spring 36
 In ball-rooms and hot theatres, they still
 Full of meek sympathy must heave their sighs
 O'er Philomela's pity-pleading strains.

48. In Percy Bysshe Shelley's "To Jane. The Invitation," the repetition of the word *and* at the beginning of successive lines (lines 13-17) constitutes
- A) anaphora.
 - B) epanalepsis.
 - C) homeoptoton.
 - D) homeoteleuton.
 - E) symploce.
49. The repetition of two words in close proximity that have the same root as in the second line of Shelley's apostrophe is an example of
- A) merism.
 - B) pleonasm.
 - C) polyptoton.
 - D) polysyndeton.
 - E) tautology.
50. The describing of one kind of sensation in terms of another type of sensation as found in line 11's "azure mirth"—the metonymically auditory in terms of the visual color—is known as
- A) conceit.
 - B) litotes.
 - C) synæsthesia.
 - D) synecdoche.
 - E) zeugma.

51. Samuel Taylor Coleridge's conversational poem "The Nightingale" is set
- A) at noon.
 - B) during the wee hours of the morning.
 - C) in the afternoon.
 - D) in the late, late evening.
 - E) in the morning.

Part 3: Ability in Literary Criticism

Items 51-60 refer to Samuel Taylor Coleridge's

The Nightingale (excerpted)

No cloud, no relique of the sunken day
 Distinguishes the West, no long thin slip
 Of sullen light, no obscure trembling hues.
 Come, we will rest on this old mossy bridge! 4
 You see the glimmer of the stream beneath,

52. Coleridge's invitation to "rest on this old mossy bridge" (line 4) begins a sequence of statements, all of which designate the poem as an example of
- A) apostrophe.
 - B) metonymy.
 - C) rhetorical accent.
 - D) synæsthesia.
 - E) synecdoche.

53. The *murmuring* of line 6, "But hear no murmuring," is an instance of
- assonance.
 - consonance.
 - onomatopoeia.
 - verisimilitude.
 - wrenched accent.
54. The two types of imagery not informing lines 1-32 of "The Nightingale" are
- auditory and tactile.
 - gustatory and olfactory.
 - tactile and auditory.
 - tactile and olfactory.
 - visual and tactile.
55. The *strain* line 22 and the *strains* of line 39 are
- bagpipes droning.
 - conceits.
 - overreachings.
 - pulled muscles.
 - tonal expressions.
56. The repetition of initial consonant sounds that characterizes several lines of Clare's poem is
- alliteration.
 - assonance.
 - consonance.
 - dissonance.
 - resonance.
57. The repetition of sibilant sounds in "From bush to bush slow swees the screaming jay" (line 15) is
- assonance.
 - consonance.
 - heteroglossia.
 - onomatopoeia.
 - sigmatism.
58. The metrical pattern characterizing the poem is
- anapestic heptameter.
 - dactylic trimeter.
 - iambic pentameter.
 - ionic hexameter.
 - trochaic tetrameter.

59. The imagery that John Clare uses to present the flying of various birds in his poem "The Flight of Birds" is principally
- auditory.
 - gustatory.
 - olfactory.
 - tactile.
 - visual.

Items 56-61 refer to John Clare's

The Flight of Birds

The crow goes flopping on from wood to wood,
 The wild duck wherries to the distant flood,
 The starnels* hurry o'er in merry crowds,
 And overhead whew by like hasty clouds; 4
 The wild duck from the meadow-water plies
 And dashes up the water as he flies;
 The pigeon suthers by on rapid wing,
 The lark mounts upward at the call of spring. 8
 In easy flights above the hurricane
 With doubled neck high sails the noisy crane.
 Whizz goes the pewit** o'er the ploughman's team,
 With many a whew and whirl and sudden scream;
 And lightly fluttering to the tree just by, 13
 In chattering journeys whirls the noisy pie;***
 From bush to bush slow swees the screaming jay,
 With one harsh note of pleasure all the day. 16

* starlings; a kind of bird
 ** pewit: a kind of bird
 *** magpie: a kind of bird

60. John Clare's sixteen-line lyrical tribute to the flight of birds is constructed of
- alcaics.
 - blank verse.
 - couplets.
 - distiches.
 - envoys.
61. The "one harsh note of pleasure" (line 16) with which Clare's lyric poem ends is
- aesthetically pleasing.
 - anthropomorphically paradoxical.
 - dissonantly zeugmatic.
 - oxymoronically alliterative.
 - without antecedent.

Items 62-65 refer to Robert B. Shaw

Shut In

Like many of us, born too late,
 (like all of us, fenced in by fate),
 the late October fly
 will fondly live and die 4

insensible of the allure
 of carrion or cow manure,
 Within doors day and night
 propelled by appetite, 8

he circles with approving hums
 a morning's manna-fall of crumbs
 hoping to find a smear
 of jelly somewhere near 12

62. In such an easeful habitat
 while autumn wanes and he waxes fat
 and languorous,* but not *satisfied stillness*
 enough to let the swat 16

of hasty, rolled-up magazine
 eliminate him from the scene.
 Outside, the air is chill.
 Inside, he's hard to kill 20

62. Patrolling with adhesive feet
 the ceiling under which we eat,
 he captures at a glance
 the slightest threat or chance, 24

62. and flaunts the facets of his eyes
 that makes him the prince of household spies.
 And as he watches, we,
 if we look up, will see 28

a life of limits, like our own,
 enclosed within a temperate zone,
 not harsh, not insecure,
 no challenge to endure, 32

but yet, with every buzz of need,
 by trifles running out of speed.
 One day he will be gone
 Then the real cold comes on. 36

62. The stanza form of Robert B. Shaw's "Shut In" is the
 A) cinquain.
 B) dizain.
 C) quatorzain.
 D) quatrain.
 E) triolet.

63. The analogue of line 14's autumn's waning and line 36's "real cold" is (the)
 A) "adhesive feet."
 B) "late October fly."
 C) loneliness.
 D) mortality.
 E) onset of winter.

64. Line 31's second descriptor, "not insecure," is an example of
 A) braggadocio.
 B) hyperbole.
 C) litotes.
 D) solecism.
 E) tautology.

65. Line 10's "morning's manna-fall of crumbs" is a
 A) biblical allusion.
 B) classical allusion.
 C) historical allusion.
 D) literary allusion.
 E) topical allusion.

**Required Tie-Breaking Essay Prompt
 on the Next Page**

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 Percy Bysshe Shelley's "An Exhortation," and offer an understanding of Shelley's comparing of the poet's need to be versatile to "an evanescent [short-lived], semi-visible creature," the chameleon.

An Exhortation*

Chameleons feed on light and air:
 Poets' food is love and fame:
 If in this wide world of care
 Poets could but find the same 4
 With as little toil as they,
 Would they ever change their hue
 As the light chameleons do,
 Suiting it to every ray 8
 Twenty times a day?

Poets are on this cold earth,
 As chameleons might be,
 Hidden from their early birth 12
 In a cave beneath the sea;
 Where light is, chameleons change:
 Where love is not, poets do:
 Fame is love disguised: if few 16
 Find either, never think it strange
 That poets range. change

Yet dare not stain with wealth or power
 A poet's free and heavenly mind: 20
 If bright chameleons should devour
 Any food but beams* and wind,* see line 1
 They would grow as earthly soon
 As their brother lizards are. 24
 Children of a sunnier star,
 Spirits from beyond the moon,
 O, refuse the boon! stroke of luck

* an address or communication
 emphatically urging someone
 to do something

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

UIL Literary Criticism
District • 2020

line arrows up →

| | | |
|-----|---|-----|
| 1. | C | 352 |
| 2. | D | 356 |
| 3. | C | |
| 4. | A | 51 |
| 5. | D | 401 |
| 6. | A | 77 |
| 7. | D | 310 |
| 8. | B | 603 |
| 9. | E | 571 |
| 10. | C | 347 |
| 11. | E | 357 |
| 12. | B | 127 |
| 13. | D | 400 |
| 14. | B | 235 |
| 15. | B | 570 |
| 16. | B | 137 |
| 17. | E | 422 |
| 18. | C | 233 |
| 19. | B | 211 |
| 20. | E | 561 |
| 21. | A | 161 |
| 22. | D | 284 |
| 23. | E | 608 |
| 24. | D | 251 |
| 25. | E | 580 |
| 26. | C | 604 |
| 27. | E | 472 |
| 28. | A | 12 |
| 29. | A | 54 |
| 30. | C | 549 |

| | | |
|-----|---|---------|
| 31. | E | 1.3.427 |
| 32. | B | 3.3.301 |
| 33. | B | 4.3.72 |
| 34. | E | 5.2.49 |
| 35. | B | 4.1.20 |
| 36. | A | 1.3.241 |
| 37. | C | 42 |
| 38. | D | 83 |
| 39. | D | 338 |
| 40. | E | |
| 41. | B | 150 |
| 42. | A | 249 |
| 43. | D | 445 |
| 44. | E | 469 |
| 45. | B | 174 |
| 46. | D | 300 |
| 47. | A | |
| 48. | A | 24 |
| 49. | C | 372 |
| 50. | C | 469 |
| 51. | D | |
| 52. | A | 37 |
| 53. | C | 337 |
| 54. | B | |
| 55. | E | |
| 56. | A | 13 |
| 57. | E | |
| 58. | C | |
| 59. | A | |
| 60. | C | 112 |
| 61. | B | 349 |
| 62. | D | 395 |
| 63. | D | |
| 64. | C | 275 |
| 65. | A | |

FOLD

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*,

the Folger's updated *Othello*,

the Dial Press *Player Piano*,
and

Oxford World's Classics P. B. Shelley 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 Shelley's "An Exhortation"

Literary concepts that **MIGHT** be used by the contestant in a discussion of these poems include

- alliteration,
- antithesis,
- apostrophe,
- diction (word choice),
- feminine (double) rhyme,
- imagery,
- metaphor,
- meter,
- rhyme scheme,
- simile,
- synecdoche, and
- tone.

The young writer should recognize the operative presence of the simile (lines 5, 7, 11, 24) and the metaphor (lines 2, 16, 25, 26).

Shelley's comparing a poet's focus on love and fame to a chameleon feeding on "light and air" (line 1) and on "beams and wind" (line 22) underlies the comparison *in toto*, so a student's attention to this foundational comparison suffices.

Beyond the foundational comparison, the LitCritic might recognize—and it is directed commentary—that Shelley is, in all candor, a bit unkind: "poets range" (line 18); they are inconstant. Additionally, poets, if they are stained with wealth or power" (line 19)—certainly a step or two beyond "love and fame—will "grow earthly" like the chameleons, beyond the mythical (lines 12-14), actually are.

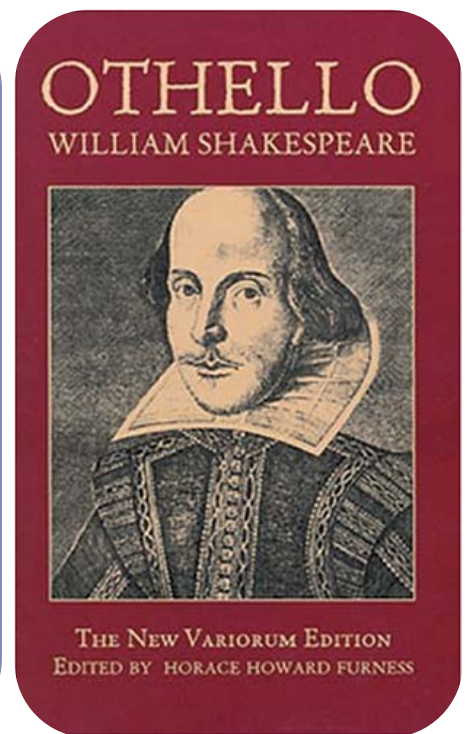
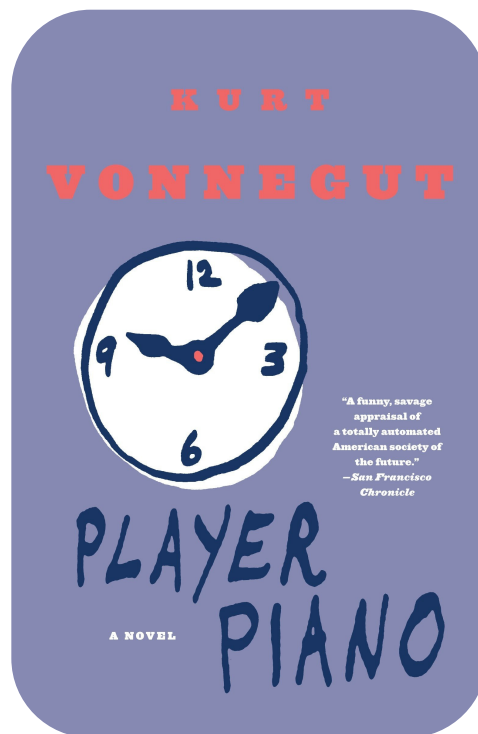
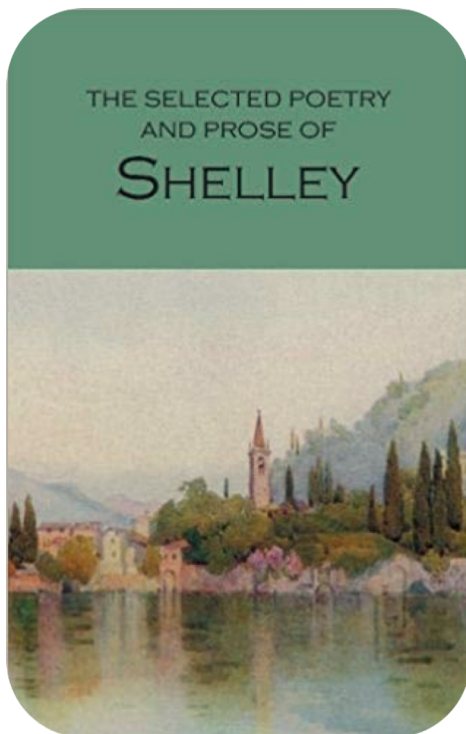
The student, noting the final three lines, as well as the poem's title, might recognize the poem to be an admonitory apostrophe in which poets, who are of a different nature from others (line 25's "[c]hildren of a sunnier star") should refuse the opportunity characterized by wealth or power and remain, not unlike the chameleon, "[s]pirits from beyond the moon" (line 26).



UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Region • 2020



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

University Interscholastic League
Literary Criticism Contest • Region • 2020

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The large and growing body of literature being produced by American authors whose ethnicities and cultures represent China, Japan, Korea, Vietnam, India, the Philippines, and several other countries is known as
 - A) African-American literature.
 - B) Asian-American literature.
 - C) Chicano and Chicana literature.
 - D) Jewish-American literature.
 - E) Native American literature.
2. The linguistic principle that describes a complex of relations among consonants in Indo-European languages is
 - A) the Baconian Theory.
 - B) Freytag's Pyramid.
 - C) Grimm's Law.
 - D) Ockham's Razor.
 - E) scribal error.
3. **Not** a term used to describe poetry that *fully* exploits the graphic, visual aspect of writing or printing on the page is the
 - A) altar verse.
 - B) *carmen figuratum*.
 - C) concrete poetry.
 - D) echo verse.
 - E) shaped verse.
4. The twentieth-century British author of *A Room of One's Own*, *To the Lighthouse*, *The Waves*, and *Mrs. Dalloway* is
 - A) Nadine Gordimer.
 - B) Doris Lessing.
 - C) Iris Murdoch.
 - D) Muriel Spark.
 - E) Virginia Woolf.
5. The winged horse of Grecian fable said to have sprung from Medusa's body at her death that is associated with the inspiration of poetry is
 - A) Bucephalus.
 - B) Gringolet.
 - C) Pegasus.
 - D) Phaethon.
 - E) Xanthus.
6. A novel such as a sociological novel, a political novel, a problem novel, or a propaganda novel that deals with a problem in a manner that suggests by virtue of its attitude or position, a solution to the problem is known as a
 - A) *roman à clef*.
 - B) *roman à thèse*.
 - C) *roman de geste*.
 - D) *roman-fleuve*.
 - E) *roman noir*.
7. A lyric poem that is about dawn or that serves as a morning serenade and whose tone is usually joyous is called a(n)
 - A) aubade.
 - B) *ballade*.
 - C) dirge.
 - D) lament.
 - E) paean.
8. The term that usually refers to the English- and Latin-language pentameter poetic line having the pattern adjective-noun-adjective-noun is
 - A) boustrophedonic line.
 - B) end-stopped line.
 - C) golden line.
 - D) pyramidal line.
 - E) rhopalic line.
9. The Texas-born playwright whose *The Young Man from Atlanta* earned him the 1995 Pulitzer Prize for Drama is
 - A) Edward Albee.
 - B) Christopher Durang.
 - C) Horton Foote.
 - D) Thornton Wilder.
 - E) Tennessee Williams.
10. The system of social and political organization that prevailed in Western Europe during much of the medieval period is
 - A) aestheticism.
 - B) archaism.
 - C) barbarism.
 - D) determinism.
 - E) feudalism.

11. The gathering of writers and thinkers, many of whom lived in a residential district near central London after which the group takes its name, counting among its membership Virginia Woolf, Lytton Strachey, E. M. Forster, and John Maynard Keynes, among others, is the
- Bloomsbury Group.
 - Bluestockings.
 - Fugitives.
 - Knickerbocker Group.
 - Scriblerus Club.
12. The Swedish poet, translator, and psychologist who received the 2011 Nobel Prize for Literature is
- Grazia Deledda.
 - Anatole France.
 - Gerhart Hauptmann.
 - Henryk Sienkiewicz.
 - Tomas Gösta Tranströmer.
13. The convention much used in verse rhetorically asking "Where are those who were before us?" is known as the
- carpe diem* formula.
 - in medias res* formula.
 - memento mori* formula.
 - ubi sunt* formula.
 - verbum infans* formula.
14. The name of the diacritical mark (~) used to indicate a short syllable in the scansion of quantitative verse and an unstressed syllable in accentual-syllabic verse is
- breve.
 - clerihew.
 - diastole.
 - lemniscus.
 - macron.
15. The early nineteenth-century New England literary group that includes William Cullen Bryant and John Greenleaf Whittier, named for an image that suggests warmth and domesticity as well as their northern environment, is the
- Fireside Poets.
 - Hartford Wits.
 - Knickerbocker Group.
 - Muckrakers.
 - New York School.
16. The specific figure of speech in which an idea is expressed by offering two components as though they were independent and connecting them with a coordinating conjunction rather than subordinating one part to the other (a specific type of the general trope *sleight of "and"*) is known as
- caesura.
 - chiasmus.
 - hendiadys.
 - paradiastole.
 - polysyndeton.
17. The twentieth-century American author of *The Old Man and the Sea* and *A Farewell to Arms* is
- Henry Adams.
 - Saul Bellow.
 - Theodore Dreiser.
 - Ralph Ellison.
 - Ernest Hemingway.
18. The term used metaphorically as a critical standard by Matthew Arnold to detect the presence or absence of high poetic quality is (the)
- aesthetic distance.
 - alienation effect.
 - jumping the shark.
 - objective correlative.
 - touchstone.
19. **Not** among postmodern writers who have experimented with form and aesthetic surfaces, as well as with themes of alienation and asocialism, and whose protagonists are often antiheroes, is
- Donald Barthelme.
 - John Fowles.
 - Thomas Pynchon.
 - Alain Robbe-Grillet.
 - Robert Lewis Stevenson.
20. A type of word formed by telescoping two words into one, as the making of "squarson" from "squire" and "parson," "smog" from "smoke" and "fog," and "muppet" from "marionette" and "puppet," is a(n)
- allelograph.
 - correption.
 - fractal.
 - portmanteau word.
 - synaeresis.

21. The term applied to writing that consists of little more than a series of incidents, each succeeding the other, and having no particularly logical arrangement or complication is
- cycle.
 - episodic structure.
 - Freytag's pyramid.
 - hermeneutic circle.
 - prolepsis.
22. The group of literary and scientific people in and around Cambridge and Boston in the mid-nineteenth century who came together for social intercourse and good conversation, at irregular intervals, is
- the Brahmins.
 - The Literary Club.
 - the Roundheads.
 - the Saturday Club.
 - the Transcendental Club.
23. The term for a literary form that burlesques the epic by treating a trivial subject in the "grand style" or uses the epic formulas to make a trivial subject ridiculous by ludicrously overstating it is
- art epic.
 - folk epic.
 - legend.
 - mock epic.
 - saga.
24. The author of the Middle English masterpieces *The Book of the Duchess*, *Troilus and Criseyde*, *House of Fame*, *The Parlement of Foules*, and *The Canterbury Tales* is
- Geoffrey Chaucer.
 - William Langland.
 - Thomas Mallory.
 - Thomas More.
 - William of Ockham.
25. A sustained and formal poem setting forth meditations on death or another solemn theme is a(n)
- elegy.
 - encomium.
 - eulogy.
 - paean.
 - threnody.
26. A figure of speech used for so long that it is taken in its denotative sense only, without the conscious comparison to a physical object it once conveyed, is known as a(n)
- archaism.
 - dead metaphor.
 - false etymology.
 - Hobson-Jobson.
 - silent correction.
27. Set during the American Civil War and Reconstruction and often referred to as the American epic, the romance novel *Gone with the Wind's* success garnered the 1937 Pulitzer Prize for Fiction for
- Willa Cather.
 - Margaret Mitchell.
 - Julia Peterkin.
 - Katherine Anne Porter.
 - Edith Wharton.
28. **Not** the eighteenth- or nineteenth-century literary period in which historical and religious concerns, **or** the romantic spirit, **or** pragmatic verisimilitude characterizes the literature is the
- Colonial Period.
 - Period of Confessional Self.
 - Realistic Period.
 - Revolutionary and Early National Period.
 - Romantic Period.
29. The environmental activist known as the poet laureate of deep ecology who received the 1975 Pulitzer Prize for Poetry for his collection of poems and essays entitled *Turtle Island* is
- Stephen Dunn.
 - Philip Levine.
 - Paul Muldoon.
 - Gary Snyder.
 - Mark Strand.
30. The unit of rhythm in verse that is integral to the scansion of a line of poetry is known as (the)
- foot.
 - meter.
 - stress.
 - syllable.
 - syncopation.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *The Tragedy of Othello, The Moor of Venice*.

Items 37-42 are associated with Kurt Vonnegut, Jr.'s *Player Piano*.

Items 43-50 are associated with Percy Bysshe Shelley's poetry (selected).

31. Early in Shakespeare's *The Tragedy of Othello, The Moor of Venice*, the character introduced as "a great arithmetician, / [. . .] / A fellow almost damned in a fair wife, / That never set a squadron in the field, / Nor the division of a battle knows / More than a spinster" is
- A) Brabantio.
 - B) Cassio.
 - C) Lodovico.
 - D) Montano.
 - E) Roderigo.
32. The response "But words are words. I never yet did hear / That the bruised heart was pierced through the ear" reveals the exhausted patience of
- A) Brabantio.
 - B) Cassio.
 - C) Iago.
 - D) Othello.
 - E) Roderigo.
33. The transumptive question "What ribs of oak, when mountains melt on them, / Can hold the mortise?" constitutes an assessment of the overwhelming power of a
- A) battle.
 - B) conflagration.
 - C) duel.
 - D) ship.
 - E) storm.
34. Othello's verbal confirmation with Cassio, "Do you triumph, Roman? Do you triumph?" is a
- A) biblical allusion.
 - B) historical allusion.
 - C) literary allusion.
 - D) mythological allusion.
 - E) topical allusion.
35. The aside "This is the night / That either makes me or fordoes me quite" is spoken by
- A) Cassio.
 - B) Desdemona.
 - C) Emilia.
 - D) Iago.
 - E) Othello.
36. Calling out, ironically, to Iago, "Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself and what remains is bestial. / My reputation, Iago, my reputation!" is
- A) Cassio.
 - B) Gratiano.
 - C) Lodovico.
 - D) Montano.
 - E) Othello.
-
37. In Vonnegut's fantasy *Player Piano*, the system that "had so cut waste and duplication" that it was "often cited as one of the few concrete benefits of the war" is
- A) the Centers for Disease Control and Prevention.
 - B) the Dystopian Chess Competition.
 - C) the National Manufacturing Council.
 - D) the Reconstruction and Reclamation Corps.
 - E) the Reeks and Wrecks.
38. Putting a pen knife to the sweatband of his cap, one of the Reeks and Wrecks reveals the level of human ingenuity being wasted by repairing Paul's car's
- A) automatic transmission.
 - B) flat tire.
 - C) fuel pump.
 - D) water pump.
 - E) windshield fluid reservoir.
39. Halyard's disdain for the man who pronounced "order out of chaos" as "order out of koze" is disdain for
- A) Checker Charley.
 - B) EPICAC.
 - C) President Jonathan Lynn.
 - D) Khashdrahr Miasma.
 - E) Dr. Paul Proteus.
40. Claiming a leadership role in the revolt named after an Indigenous Americans' fight "for the old values" is
- A) Edward Finnerty.
 - B) Edgar Hagstrohm.
 - C) Rudy Hertz.
 - D) Alfred Planck.
 - E) Paul Proteus.

41. "If policy is iron-clad, why not let a machine make the decisions? Policy isn't thinkin', it's a reflex" is essentially Bud Calhoun's answer to the
- advancement of *Takaru*.
 - cost of human employment.
 - lack of mouse-finding machines.
 - need for computerized checkers players.
 - role of competition at the Meadows.
42. "Just because they were born in the same part of the world as I was, that doesn't mean I have to come down here and wallow with them" pretty much sums up
- Katharine Finch.
 - Delores Hagstrohm.
 - Wanda Hagstrohm.
 - Janice Kroner.
 - Anita Proteus.

Items 43-46 refer to Percy Bysshe Shelley's

Mutability

We are as clouds that veil the midnight moon;
 How restlessly they speed, and gleam, and quiver,
 Striking the darkness radiantly!—yet soon
 Night closes round, and they are lost forever: 4

Or like forgotten lyres, whose dissonant strings
 Give various response to each varying blast,
 To whose frail frame no second motion brings
 One mood or modulation like the last. 8

We rest.—A dream has power to poison sleep;
 We rise.—One wandering thought pollutes the day;
 We feel, conceive or reason, laugh or weep;
 Embrace fond woe, or cast our cares away: 12

It is the same!—For, be it joy or sorrow,
 The path of its departure still is free:
 Man's yesterday may ne'er be like his morrow;
 Nought may endure but Mutability. 16

43. Percy Bysshe Shelley's "Mutability" opens with a comparison, the vehicle of which is developed into an independent aesthetic object that for the moment upstages the tenor; this type of comparison is known as a(n)
- controlling image.
 - dead metaphor.
 - diminishing metaphor.
 - epic simile.
 - pleonasm.
44. The theme of Shelley's "Mutability," especially as it appears in the final line of the sonnet, "Nought may endure but Mutability," is an example of (a/n)
- ambiguity.
 - antithesis.
 - equivoque.
 - hyperbole.
 - paradox.
45. The continuation of both the sense and grammatical construction of line 4 on to the next verse and of line 12 on to the next verse constitute (a/n)
- enjambment.
 - fused line.
 - inversion.
 - run-on line.
 - truncation.
46. Lines 2 and 4, as well as lines 13 and 15, are characterized by
- compound rhyme.
 - eye rhyme.
 - feminine rhyme.
 - leonine rhyme.
 - masculine rhyme.

Items 47-50 refer to Percy Bysshe Shelley's

[Lift not the painted veil]

Lift not the painted veil which those who live
 Call Life: though unreal shapes be pictured there,
 And it but mimic all we would believe
 With colours idly spread,—behind, lurk Fear 4
 And Hope, twin Destinies; who ever weave
 Their shadows, o'er the chasm, sightless and drear.
 I knew one who had lifted it—he sought,
 For his lost heart was tender, things to love, 8
 But found them not, alas! nor was there aught
 The world contains, the which he could approve.
 Through the unheeding many he did move,
 A splendour among shadows, a bright blot 12
 Upon this gloomy scene, a Spirit that strove
 For truth, and like the Preacher found it not.

47. The *painted veil* of Shelley's poem's first line is a(n)
- epitaph.
 - euphemism.
 - kenning.
 - metaphor.
 - tautology.

48. In Percy Bysshe Shelley's "[Lift not the painted veil]," the speaker projects, through the "one who had lifted" the veil (line 7), a certain degree of
- A) disappointment.
 - B) excitement.
 - C) misunderstanding.
 - D) revulsion.
 - E) uncertainty.
49. The "twin Destinies" of lines 4 and 5—the abstractions being treated as concrete things—should be recognized as examples of
- A) allegory.
 - B) litotes.
 - C) objectification.
 - D) pathetic fallacy.
 - E) reification.
50. The *Preacher* of Shelley's final line finds full effect as a
- A) biblical allusion.
 - B) classical allusion.
 - C) historical allusion.
 - D) literary allusion.
 - E) topical allusion.
51. The controlling image of E. E. Cummings's "since feeling is first" is the conceit involving *syntax* (line 3), which is continued in lines
- A) 6 and 7.
 - B) 7 and 8.
 - C) 8 and 9.
 - D) 11 and 12.
 - E) 15 and 16.
52. The use of *Spring* in the speaker's declaration "wholly to be a fool / while Spring is in the world / my blood approves" (lines 5-6) is
- A) didactic.
 - B) elegiac.
 - C) hyperbolic.
 - D) metaphorical.
 - E) vatic.
53. The comparison found in lines 11-12 argues the supremacy of
- A) brains over eyelashes.
 - B) emotion over reason.
 - C) flowers over crying.
 - D) gestures over flutters.
 - E) wisdom over blood.

Part 3: Ability in Literary Criticism

Items 51-55 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

54. Death, in the form of rationality, as an interruption of feeling (line 16) is understood in terms of
- A) allusion.
 - B) fatalism.
 - C) litotes.
 - D) semiotics.
 - E) syntax.
55. The apostrophe (begins line 10) declaring, "I swear by all flowers"—in the context of the comparison between the "best gesture of [his] brain" and her "eyelids' flutter," the intensity of both thought and feelings, no doubt, fading once "Spring" is over—is a reinforcement of the poem's failure at syntax in the face of feeling, which "is first," reinforces the speaker's
- A) determination to make her laugh.
 - B) failure to follow the rules of punctuation.
 - C) ironic understanding of life.
 - D) muddled attempt to impress her.
 - E) wholly foolishly anaphoric wisdom.

Items 56-65 refer to John Frederick Nims's

Love Poem

My clumsiest dear, whose hands shipwreck vases,
At whose quick touch all glasses chip and ring,
Whose palms are bulls in china, burs in linen,
And have no cunning with any soft thing 4

Except all ill-at-ease fidgeting people:
The refugee uncertain at the door
You make at home; deftly you steady
The drunk clambering on his undulant floor. 8

Unpredictable dear, the taxi drivers' terror,
Shrinking from far headlights pale as a dime
Yet leaping before apoplectic streetcars—
Misfit in any space. And never on time. 12

A wrench in clocks and the solar system. Only
With words and people and love you move at ease;
In traffic of wit expertly maneuver
And keep us, all devotion, at your knees. 16

Forgetting your coffee spreading on our flannel,
Your lipstick grinning on our coat,
So gaily in love's unbreakable heaven
Our souls on glory of spilt bourbon float. 20

56. The combination of sense and grammatical construction of line 4 to line 5 of Frederick Nims's "Love Poem" is an example of

- A) enjambment.
- B) fused rhyme.
- C) run-on line.
- D) tag-line.
- E) truncation.

57. The poem's tone, beginning with the first line and concluding with the final stanza's invocation is

- A) abusively critical.
- B) condescendingly loving.
- C) gratifyingly complimentary.
- D) irreverently passive.
- E) lightheartedly hurtful.

58. The imagery of "apoplectic streetcars" and, perhaps, "lipstick grinning" (lines 11 and 18) is strengthened by

- A) apostrophe.
- B) hyperbole.
- C) metonymy.
- D) personification.
- E) reification.

59. In line 13 of Nims's poem, the stacking and compressing of the implied metaphor, the syllepsis, and the hyperbole that contribute to "A wrench in clocks and the solar system" together comprise an instance of

- A) conceit.
- B) litotes.
- C) metalepsis.
- D) metaphor.
- E) metonymy.

60. The theme of Nims's "Love Poem" is

- A) delight in the shortcomings of one's lover.
- B) music can make life better.
- C) triumph over impatience.
- D) women drivers have difficulty with many things.
- E) writing poetry is good couples therapy.

Items 61-65 are found on the next page.

Items 61-65 refer to Emily Brontë's

The Wind, I Hear It Sighing

The wind I hear it sighing
 With Autumn's saddest sound;
 Withered leaves all thick are lying
 As spring-flowers on the ground. 4

This dark night has won me
 To wander far away;
 Old feelings gather fast upon me
 Like vultures round their prey. 8

Kind were they once and cherished,
 But cold and cheerless now;
 I would their lingering shades had perished
 When their light left my brow. 12

'Tis like old age pretending
 The softness of a child,
 My altered, hardened spirit bending
 To meet their fancies wild. 16

Yet could I with past pleasures
 Past woe's oblivion buy,
 That by the death of my dearest treasures
 My deadliest pains might die, 20

O then another daybreak
 Might haply dawn above,
 Another summer gild my cheek,
 My soul, another love. 24

61. The second and fourth stanzas of Emily Brontë's "The Wind, I Hear It Sighing" rely on
- A) hyperbole.
 - B) litotes.
 - C) metaphors.
 - D) similes.
 - E) tautology.

62. The first and third lines of the first, third, fourth, and fifth stanza exhibit
- A) assonance rhyme.
 - B) compound rhyme.
 - C) eye rhyme.
 - D) masculine rhyme.
 - E) triple rhyme.
63. Throughout Brontë's poem, the auditory imagery is reinforced by
- A) consonance.
 - B) dissonance.
 - C) onomatopoeia.
 - D) sigmatism and alliteration.
 - E) syncopation.
64. The poem's mood might be best understood as
- A) foreboding.
 - B) reflective.
 - C) remorseful.
 - D) unapologetic.
 - E) wistful.
65. *Brow* (line 12) and *cheek* (line 23), in representing aspects of the persona's encounter with life, perhaps, worry and happiness, respectively, reflect the poet's effective use of
- A) allegory.
 - B) imagery.
 - C) metonymy.
 - D) pun.
 - E) simile.

**Required Tie-Breaking Essay Prompt
 on the Next Page**

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 Carl Sandburg's "Hangman at Home" and offer a discussion of the central concern, especially how Sandburg handles it.

The Hangman at Home

What does the hangman think about
When he goes home at night from work?
When he sits down with his wife and
Children for a cup of coffee and a
Plate of ham and eggs, do they ask
Him if it was a good day's work
And everything went well, or do they
Stay off some topics and talk about
The weather, baseball, politics
And the comic strips in the papers
And the movies? Do they look at his
Hands when he reaches for the coffee
Or the ham and eggs? If the little
Ones say, Daddy, play horse, here's
A rope—does he answer like a joke:
I seen enough rope for to-day?
Or does his face light up like a
Bonfire of joy and does he say:
It's a good and dandy world we live
In. And if a white face moon looks
In through a window where a baby girl
Sleeps and the moon gleams mix with
Baby ears and baby hair—the hangman—
How does he act then? It must be easy
For him. Anything is easy for a hangman,
I guess.

1920