

**University Interscholastic League**  
**Literary Criticism Contest • Invitational A • 2023**

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

**30 items (1 point each)**

1. The repetition of initial consonant sounds or any vowel sounds in successive or closely associated syllables is recognized as
  - A) alliteration.
  - B) assonance.
  - C) consonance.
  - D) resonance.
  - E) sigmatism.
2. The group of mid-nineteenth-century British poets whose verse reflects contemporary discontent and unrest and whose style is marked by jerkiness and strained emphasis is the
  - A) Cockney School.
  - B) Lake School.
  - C) Martian School.
  - D) Satanic School.
  - E) Spasmodic School.
3. The genre of novel that deals with the development of a young person, usually from adolescence to maturity and which is usually autobiographical is the
  - A) adventure story.
  - B) *Bildungsroman*.
  - C) novel of manners.
  - D) picaresque novel.
  - E) psychological novel.
4. The formation of a word that, in essence, identifies a thing or action by a vocal imitation of the sound associated with that thing or action is called
  - A) eponymy.
  - B) hieronymy.
  - C) onomatopoeia.
  - D) paronomasia.
  - E) portmanteau word.
5. The twentieth-century Canadian novelist, poet, and environmental activist whose dystopian novel *The Handmaid's Tale* has been adapted for radio, stage, screen, and television is
  - A) Isabel Allende.
  - B) Margaret Atwood.
  - C) Silvia Moreno-Garcia.
  - D) Alice Munro.
  - E) Carol Shields.
6. In modern use, any poem about rural people and setting that adheres to the genre's original sense and includes "shepherds" of some kind is a
  - A) *chanson de geste*.
  - B) jeremiad.
  - C) madrigal.
  - D) pastoral.
  - E) vision.
7. 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.
8. The nineteenth-century British novelist whose works include *Mathilda*, and *The Last Man* and whose Gothic framework-tale is still read is
  - A) Jane Austen.
  - B) George Eliot.
  - C) Mary Lamb.
  - D) Mary Wollstonecraft Shelley.
  - E) Virginia Woolf.
9. **Not** one of Kenneth Burke's four major tropes that Burke aligns with perspective, reduction, representation, or dialectic is
  - A) hyperbole.
  - B) irony.
  - C) metaphor.
  - D) metonymy.
  - E) synecdoche.
10. The nineteenth-century mythopoeic American poet whose works include the poetry collections *Drum-Taps*, *Democratic Vistas*, and *Leaves of Grass* is
  - A) William Cullen Bryant.
  - B) Ralph Waldo Emerson.
  - C) Henry Wadsworth Longfellow.
  - D) Henry David Thoreau.
  - E) Walt Whitman.

11. In literature, a term that applies to "all the extravagances of an irregular fancy," including whatever is medieval, natural, primitive, wild, and romantic, is
- gazebo.
  - Gongorism.
  - gonzoism.
  - Gothic.
  - grotesque.
12. The eponymic term for an expression, often involving a pun, that gives a literal sense to a figurative statement, such as "'Simply remarkable,' said the teacher when asked her opinion about the new dry-erase board," is
- Gongorism.
  - malapropism.
  - Marinism.
  - Spoonerism.
  - Wellerism.
13. The American recipient of the 2020 Nobel Prize for Literature, who has a "poetic voice that with austere beauty makes individual existence universal," is
- Bob Dylan.
  - Louise Glück.
  - Sinclair Lewis.
  - Toni Morrison.
  - Alice Munro.
14. The term that means literally a manifestation or showing-forth that designates an event in which the essential nature of something—a person, a situation, an object—is suddenly perceived is (a/an)
- epiphany.
  - exposition.
  - locus classicus.
  - nekuia.
  - zeugma.
15. Literature reflecting both romantically and realistically the great changes, especially the changes that engendered the doubts and the hopes raised by the new science, that were going on in life and thought during the better part of nineteenth-century Britain is called
- Edwardian literature.
  - Georgian literature.
  - Jacobean literature.
  - Restoration literature.
  - Victorian literature.
16. 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.
17. A twentieth-century genre of drama that presents a view of the ridiculousness and ludicrousness of the human condition through its abandonment of the usual or rational devices and by its use of non-realistic form is known as (a)
- Theater of Cruelty.
  - Theater of the Absurd.
  - tragedy of blood.
  - tragicomedy.
  - well-made play.
18. The recipient of the 2020 Pulitzer Prize for Drama for his "metafictional musical" *A Strange Loop*, which "tracks the creative process of an artist," is
- Edward Albee.
  - Horton Foote.
  - Michael R. Jackson.
  - David Mamet.
  - August Wilson.
19. **Not** among the plays written by the Mississippi-born Presidential Medal of Freedom-honored (1980) American playwright and short story author Tennessee Williams is
- Cat on a Hot Tin Roof*.
  - The Glass Menagerie*.
  - The Night of the Iguana*.
  - Strange Interlude*.
  - A Streetcar Named Desire*.
20. The literary period during which appeared on the English stage Dryden's *All for Love*, Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *Oroonoko*, Edward Howard's *The Change of Crowns*, and Congreve's *Love for Love* and *The Way of the World* is called the
- Early Tudor Age.
  - Edwardian Age.
  - Restoration Age.
  - Romantic Period.
  - Victorian Age.

21. The form of light verse chiefly concerned with the manners, morals, and peculiarities of imaginary people and 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.
22. The metrical pattern that exhibits a foot consisting of a stressed syllable followed by an unstressed syllable and that is repeated five times per line is
- iambic hexameter.
  - iambic tetrameter.
  - iambic pentameter.
  - trochaic pentameter.
  - trochaic tetrameter.
23. The unit of rhythm in verse, recognized in Modern English as a pattern of accented and unaccented syllables contributing to the fundamental character of a poem is known as (the)
- foot.
  - meter.
  - stress.
  - syllable.
  - syncopation.
24. The acclaimed novelist, poet, short story and non-fiction writer who wanted, early on, to be a cartoonist and is the recipient of two Pulitzer Prizes for Fiction for the novels *Rabbit Is Rich* (1982) and *Rabbit at Rest* (1991) is
- William Faulkner.
  - Larry McMurtry.
  - John Steinbeck.
  - John Kennedy Toole.
  - John Updike.
25. The convention much used in verse that rhetorically asks, "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.
26. The group of American writers, including Ida Tarbell, Lincoln Steffens, and Upton Sinclair, who between 1902 and 1911 worked to expose the dishonest methods and unscrupulous motives in big business and in city, state, and national government and who was given its name by Theodore Roosevelt is
- the Agrarians.
  - The Fugitives.
  - the Hartford Wits.
  - the Lost Generation.
  - the Muckrakers.
27. The period of American literature in which Benjamin Franklin, Anne Bradstreet, and Jonathan Edwards flourished as authors is called the
- Colonial Period.
  - Postmodern Period.
  - Realistic Period.
  - Revolutionary and Early National Period.
  - Romantic Period.
28. **Not** a type of poetry whose ancient origins can be traced back to the Greeks and whose thematic concerns address the state of society and foretells the destruction of that society is (the)
- Arcadian verse.
  - bucolic verse.
  - idyll.
  - jeremiad.
  - pastoral.
29. The playwright who received the 1928 Pulitzer Prize for Fiction for his novel *The Bridge of San Luis Rey* and two Pulitzer Prizes for Drama, one in 1938 and one in 1943 for his three-part allegory entitled *The Skin of Our Teeth* is
- Edward Albee.
  - Arthur Miller.
  - Eugene O'Neill.
  - Robert E. Sherwood.
  - Thornton Wilder.
30. The most popular form of theater in Japan since the mid-seventeenth century, one characterized by a combination of dance and musical theatre is
- haiku.
  - kabuki.
  - noh.
  - senryu.
  - tanka.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Thornton Wilder's *Our Town*.

Items 37-42 are associated with Mary Shelley's *Frankenstein, or The Modern Prometheus*.

Items 43-50 are associated with William Shakespeare's sonnets (selected).

31. In Thornton Wilder's *Our Town*, the narrator's philosophical observation "Every child born into the world is nature's attempt to make a perfect human being" is made during (a)
- A) breakfast at the Webbs' house.
  - B) date at Morgan's drugstore.
  - C) dinner at the Gibbsses' house.
  - D) funeral.
  - E) wedding.
32. The audience learns quite a bit about the residents of Grover's Corner who have died and who are buried in the local cemetery during a conversation dominated by
- A) Sam Craig and Professor Willard.
  - B) Sam Craig and Joe Stoddard.
  - C) Rebecca Gibbs and Emily Webb.
  - D) Simon Stimson and George Gibbs.
  - E) Wally Webb. and Howie Newsome.
33. The action of the three acts of Wilder's *Our Town*, as the Stage Manager delineates it, takes place during the years
- A) 1900, 1903, and 1909.
  - B) 1901, 1905, and 1910.
  - C) 1901, 1904, and 1913.
  - D) 1910, 1914, and 1923.
  - E) 1910, 1919, and 1929.
34. **Not** among the roles defining Mr. Simon Stimson's journey through life and through death in Grover's Corner is
- A) alcoholic.
  - B) choir director.
  - C) Congregationalist.
  - D) Methodist.
  - E) organist.
35. The milk man and casual weatherman in Grover's Corner, New Hampshire is
- A) Sam Craig.
  - B) Joe Crowell, Jr.
  - C) Howie Newsome.
  - D) Joe Stoddard.
  - E) Wally Webb.
36. The Stage Manager's "The First Act was called the Daily Life. This act is called Love and Marriage. There's another act coming after this: I reckon you can guess what that's about" is an obvious
- A) breaking of the fourth wall.
  - B) confessing of his knowledge of the play.
  - C) interruption of the plot line.
  - D) stalling for time so actors can get in position.
  - E) upstaging of the playwright.
- 
37. In Mary Shelley's *Frankenstein*, the progress of the framework-story's plot depends on the writing and posting of letters to which the reader is privy; Shelley's narrative is a good example of the
- A) campus novel.
  - B) documentary novel.
  - C) epistolary novel.
  - D) novel of character.
  - E) picaresque novel.
38. In one of his letters to his sister, Robert Walton says that he is heading for "the land of mist and snow but will not kill an albatross," which is an allusion to
- A) Arnold's "The Forsaken Merman."
  - B) Browning's "Home Thoughts from Abroad."
  - C) Coleridge's "Rime of the Ancient Mariner."
  - D) Milton's *Paradise Lost*.
  - E) Shakespeare's *The Tempest*.
39. The reader understands the admonition "Remember, I am not recording the vision of a madman" as words uttered by
- A) the creature.
  - B) Victor Frankenstein.
  - C) Safie.
  - D) Mary Shelley.
  - E) Robert Walton.
40. Suffering the accusation of having killed Victor's brother William is
- A) Henry Clerval.
  - B) Mr. De Lacey.
  - C) Justine Moritz.
  - D) Dr. Waldman.
  - E) Robert Walton.

41. For Victor, the natural philosophies of Cornelius Agrippa, Albertus Magnus, and Paracelsus were "thr[own] greatly into the shade" during a thunderstorm by a contemporaneous explanation of
- A) cloud formation.
  - B) electricity and galvanism.
  - C) ink and green lightning.
  - D) sphere-fire above soft colours.
  - E) stratospheric hypertension.
42. "Have my murderous machinations deprived you also [. . .] of life?" is Victor's question to
- A) Henry Clerval.
  - B) the creature.
  - C) William Frankenstein.
  - D) Elizabeth Lavenza.
  - E) Robert Walton.
43. The argument that is William Shakespeare's Sonnet 12 is couched in
- A) auditory imagery.
  - B) gustatory imagery.
  - C) olfactory imagery.
  - D) tactile imagery.
  - E) visual imagery.
44. The treatment of Time in line 13 is an example of
- A) anthropomorphism.
  - B) apostrophe.
  - C) pathetic fallacy.
  - D) personification.
  - E) zoomorphism.
45. The repetition of sibilant sounds throughout a line of verse (**not** just at the beginning of syllables), as found in line 11, especially, of Shakespeare's Sonnet 12 is called
- A) alliteration.
  - B) assonance.
  - C) consonance.
  - D) sigmatism.
  - E) syzygy.
46. The shift occurring at the beginning of the sonnet's third stanza is an example of a
- A) comic volta.
  - B) conditional volta.
  - C) logical volta.
  - D) misplaced volta.
  - E) temporal volta.
47. The sonnet's thematic concern, which comes after the volta, is found in the sonnet's fourth stanza, the couplet, and largely depends on the word
- A) *brave*.
  - B) *breed*.
  - C) *defence*.
  - D) *hence*.
  - E) *scythe*.

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**Items 43-47 refer to William Shakespeare's**

**Sonnet 12**

When I do count the clock that tells the time,  
 And see the brave day sunk in hideous night;  
 When I behold the violet past prime,  
 And sable curls all silver'd o'er with white;      4  
 When lofty trees I see barren of leaves  
 Which erst from heat did canopy the herd,  
 And summer's green all girded up in sheaves  
 Borne on the bier with white and bristly beard,      8  
 Then of thy beauty do I question make,  
 That thou among the wastes of time must go,  
 Since sweets and beauties do themselves forsake  
 And die as fast as they see others grow;      12  
     And nothing 'gainst Time's scythe can make defence  
     Save breed, to brave him when he takes thee hence.

48. Line 4's "Th' uncertain" is an example of
- A) caesura.
  - B) elision.
  - C) enjambment.
  - D) hiatus.
  - E) metathesis.

**Items 48-50 refer to William Shakespeare's**

**Sonnet 147**

My love is as a fever, longing still  
 For that which longer nurseth the disease,  
 Feeding on that which doth preserve the ill,  
 Th' uncertain sickly appetite to please.      4  
 My reason, the physician to my love,  
 Angry that his prescriptions are not kept,  
 Hath left me, and I desperate now approve  
 Desire is death, which physic did except.      8  
 Past cure I am, now reason is past care,  
 And frantic-mad with evermore unrest;  
 My thoughts and my discourse as madmen's are,  
 At random from the truth vainly expressed:      12  
     For I have sworn thee fair, and thought thee bright,  
     Who art as black as hell, as dark as night.

49. Line 1, line 11, and line 14 of Shakespeare's Sonnet 147 turn on a  
 A) conceit.  
 B) hyperbole.  
 C) litotes.  
 D) simile.  
 E) syllepsis.
50. Sonnet 147's line 5 and line 8 feature a  
 A) conceit.  
 B) kenning.  
 C) metaphor.  
 D) simile.  
 E) synæsthesia.
51. The end rhymes of Roethke's poem can be characterized as both  
 A) compound and internal.  
 B) internal and masculine.  
 C) true and masculine.  
 D) true and wrenched.  
 E) wrenched and slant.
52. The second stanza of Roethke's lyric poem features  
 A) anaphora.  
 B) epanalepsis.  
 C) homeoteleuton.  
 D) parataxis.  
 E) polyptoton.

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

**Items 51-58 refer to Theodore Roethke's**

**The Bat**

By day the bat is cousin to the mouse.  
 He likes the attic of an aging house.

His fingers make a hat about his head.  
 His pulse beat is so slow we think him dead. 4

He loops in crazy figures half the night  
 Among the trees that face the corner light.

But when he brushes up against a screen,  
 We are afraid of what our eyes have seen: 8

For something is amiss or out of place  
 When mice with wings can wear a human face.

51. The form of the third stanza of Theodore Roethke's "The Bat" is the  
 A) blank verse.  
 B) closed couplet.  
 C) free verse.  
 D) heroic couplet.  
 E) short couplet.
52. The kinship that is intimated in the last two stanzas of "The Bat" carries with it a sense of  
 A) deep respect.  
 B) fiendish dispassion.  
 C) ghoulish death.  
 D) momentary shock.  
 E) pleasant surprise.
53. The continuation of both the syntax and the meaning of a sentence from one stanza to the next, as in lines 8-9 of Roethke's poem, is called  
 A) chiasmus.  
 B) enjambment.  
 C) metaplasm.  
 D) transliteration.  
 E) truncation.
54. The imagery of the bat's "loop[ing] in crazy figures half the night" is  
 A) auditory.  
 B) gustatory.  
 C) olfactory.  
 D) tactile.  
 E) visual.
55. The thematic concerns of Roethke's poem might be best understood in terms of the relationship between (a/the)  
 A) diurnal and the nocturnal.  
 B) fingers and figures.  
 C) mouse and a bat.  
 D) terrestrial and the arboreal.  
 E) unfamiliar and the familiar.
56. The specific metrical pattern of Roethke's ten-line poem is  
 A) anapestic dimeter.  
 B) iambic pentameter.  
 C) iambic tetrameter.  
 D) spondaic pentameter.  
 E) trochaic trimeter.

Items 59-63 refer to Robert Hayden's

**Those Winter Sundays**

Sundays too my father got up early  
and put his clothes on in the blueblack cold,  
then with cracked hands that ached  
from labor in the weekday weather made 4  
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.  
When the rooms were warm, he'd call, and slowly  
I would rise and dress, 8  
fearing the chronic angers of that house,

Speaking indifferently to him,  
who had driven out the cold  
and polished my good shoes as well. 12  
What did I know, what did I know  
of love's austere and lonely offices? \*duties

59. The description of cold in terms of color in the second line of Hayden's lyric poem is an instance of
- A) chiaroscuro.
  - B) metonymy.
  - C) synaesthesia.
  - D) synecdoche.
  - E) zeugma.
60. Line 12 and line 14 are characterized by the repetition of sibilant sounds known as
- A) assonance.
  - B) consonance.
  - C) dissonance.
  - D) resonance.
  - E) sigmatism.
61. The melopoeic lyricism of Hayden's first stanza relies heavily on
- A) alliteration.
  - B) hyperbole.
  - C) litotes.
  - D) onomatopoeia.
  - E) zeugma.
62. The first line of the second stanza is marked by
- A) auditory imagery.
  - B) gustatory imagery.
  - C) olfactory imagery.
  - D) tactile imagery.
  - E) visual imagery.

63. Line 9's "chronic angers of that house" might refer to the "splintering, breaking" sounds or to the troubles experienced by the family of the house, which is clearly a case of
- A) ambiguity.
  - B) connotation.
  - C) denotation.
  - D) paradox.
  - E) tautology.

Items 64-65 refer to Elizabeth Barrett Browning's

**[What's this of death . . . ?]**

What's this of death, from you who never will die?  
Think you the wrist that fashioned you in clay,  
The thumb that set the hollow just that way  
In your full throat and lidded the long eye 4  
So roundly from the forehead, will let lie  
Broken, forgotten, under foot some day  
Your unimpeachable body, and so slay  
The work he most had been remembered by? 8

I tell you this: whatever of dust to dust  
Goes down, whatever of ashes may return  
To its essential self in its own season,  
Loveliness such as yours will not be lost, 12  
But, cast in bronze upon his very urn,  
Make known him Master, and for what good reason.

64. Thematically, the speaker in E. B. Browning's sonnet is addressing the power that art has to
- A) apostrophize.
  - B) hyperbolize.
  - C) immortalize.
  - D) mesmerize.
  - E) symbolize.
65. The first three lines of the poem's sestet include at least two
- A) allusions.
  - B) clichés.
  - C) epiphanies.
  - D) puns.
  - E) vignettes.

**Required tie-breaking essay prompt  
on next page.**

### Required Tie-Breaking Essay

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

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

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Read William Shakespeare's "[When forty winters shall besiege thy brow]," and discuss the strength of the speaker's argument that the person being addressed in the poem should have a child.

#### [When forty winters shall besiege thy brow]

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: 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 thriftless praise 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! This were to be new made when thou art old, And see thy blood warm when thou feel'st it cold.	
	* clothing: metaphorically, appearances
4	* tattered piece of clothing
8	
12	



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

**UIL Literary Criticism**  
**Invitational A • 2023**

line arrows up →

1.	A	13
2.	E	450
3.	B	56
4.	C	337
5.	B	591
6.	D	354
7.	C	320
8.	D	555
9.	A	208
10.	E	561
11.	D	220
12.	E	501
13.	B	
14.	A	178
15.	E	496
16.	A	142
17.	B	2
18.	C	
19.	D	607
20.	C	408
21.	D	272
22.	D	
23.	A	204
24.	E	603
25.	D	489
26.	E	309
27.	A	96
28.	D	261
29.	E	607
30.	B	265

31.	E	(71)
32.	B	85
33.	C	4,46,81
34.	D	32
35.	C	49
36.	A	46, 208
37.	C	179
38.	C	
39.	B	38
40.	C	66
41.	B	27
42.	A	167
43.	E	
44.	D	361
45.	D	
46.	E	
47.	B	
48.	B	167
49.	D	445
50.	C	294
51.	B	93
52.	D	
53.	C	413
54.	A	24
55.	B	174
56.	E	
57.	E	
58.	B	
59.	C	469
60.	E	
61.	A	13
62.	A	
63.	A	17
64.	C	
65.	A	14

**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*,

HarperPerennial  
*Our Town*,

Bantam Classic  
*Frankenstein* [*or, the Modern Prometheus*],

and  
Simon & Schuster: Folger  
*Shakespeare's Sonnets and Poems*

#### Part 4: Tie-Breaking Essay

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

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

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

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

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#### **Critical Notes on William Shakespeare's "[When forty winters shall besiege thy brow]"**

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's argument that the person being addressed in William Shakespeare's sonnet "[When forty winters shall besiege thy brow]" should have a child include

- |                    |                               |
|--------------------|-------------------------------|
| alliteration,      | rhetorical question (implied) |
| contrast,          | rhyme,                        |
| controlling image, | syncope (elision),            |
| iambic pentameter, | synecdoche,                   |
| metaphor,          | theme,                        |
| meter,             | tone,                         |
| paradox,           | visual imagery, and           |
| parallelism,       | volta.                        |

The contestant might begin a discussion of this sonnet by examining the concluding couplet, which explains the thematic line 12.

The strength of the speaker's argument that the person being addressed should have a child (to be inferred as having a son) turns on the first line's synecdochical "forty winters," which connotes the ageing effects of having lived forty years and continues with the metaphorical "besiege[ing]," which suggests the turmoil of war, as well as the yearly trenching of the field (line 2), which comes to imply a unproductive effort toward procreation. Age and the attendant vicissitudes of life have reduced his beauty ("proud livery") to "tattered weed" (lines 3-4). The speaker has noted figuratively that his auditor's beauty, "the treasure of [his] lusty days" (lines 5-6) is gone.

The young LitCritic might note that the speaker offers something of challenge in asking whether additional praise could ensue were the once-beautiful forty-year-old man to be able to point to a now-beautiful son, a child to carry forward that beauty that had once brought so much praise.

The contestant might note that the speaker's logic finds strength in the inherent paradoxes of old being made new (line 13) and cold ensuring warm (line 14), both of which sum up the speaker's argument.

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An argument might be made that the subjunctive mood of line 8's "Were an all-eating shame . . . ." creates/constitutes a volta.

# ANSWER SHEET

Items 31-65 2 points each

## UIL Literary Criticism Invitational A • 2023



Items 1-30 1 point each

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Part 3  
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# A-

contestant number

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

*Simply adjust ranking.*

SCORE:

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.

FIRST GRADER

number correct x 1 \_\_\_\_\_  
+  
number correct x 2 \_\_\_\_\_  
=

initials

SECOND GRADER

number correct x 1 \_\_\_\_\_  
+  
number correct x 2 \_\_\_\_\_  
=

initials

THIRD GRADER

number correct x 1 \_\_\_\_\_  
+  
number correct x 2 \_\_\_\_\_  
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initials