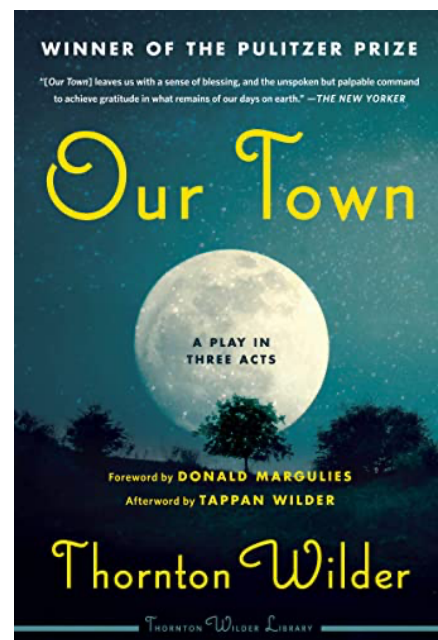
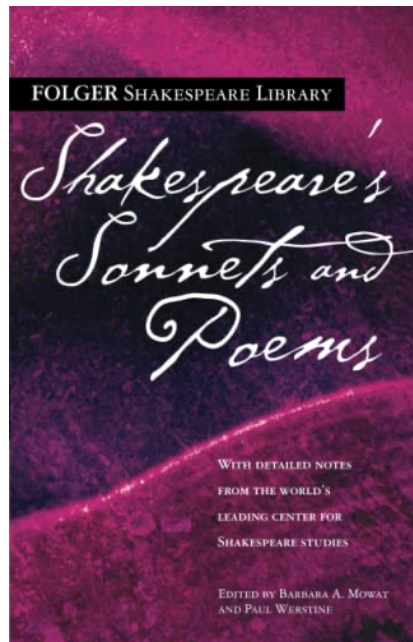
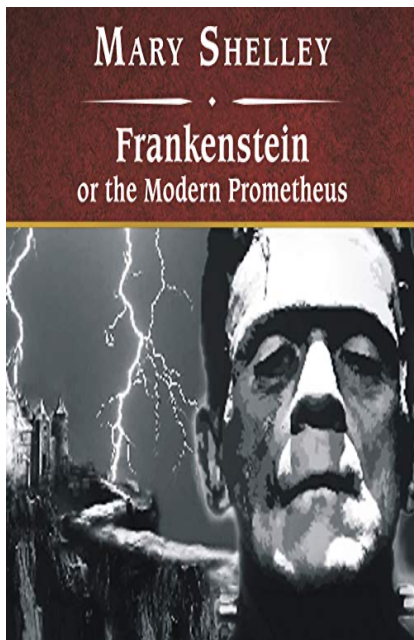




UNIVERSITY INTERSCHOLASTIC LEAGUE

# Literary Criticism

Invitational B • 2023



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

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

**30 items (1 point each)**

1. Generally, a patterning of vowel sounds without regard to consonants is called
  - A) assonance.
  - B) concordance.
  - C) consonance.
  - D) dissonance.
  - E) resonance.
2. Popular in England while Elizabeth I reigned, the festive entertainment for the pleasure of both 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.
3. **Not** among the literary greats associated with the American Romantic Period is
  - A) Nathaniel Hawthorne.
  - B) Washington Irving.
  - C) Herman Melville.
  - D) Edgar Allan Poe.
  - E) Mark Twain.
4. The nineteenth-century English novelist whose final novel was published toward the end of the century and whose early twentieth-century poetry secured him a position as one of the great anglo-phone poets of the twentieth century is
  - A) Samuel Butler.
  - B) Charles Dickens.
  - C) Thomas Hardy.
  - D) Robert Louis Stevenson.
  - E) Oscar Wilde.
5. The term used to designate the types or categories into which literary works are grouped according to form, technique, or, sometimes, subject matter is
  - A) abridgment.
  - B) genre.
  - C) philology.
  - D) synopsis.
  - E) typology.
6. A sustained and formal poem setting forth meditations on death or another solemn theme is a(n)
  - A) elegy.
  - B) encomium.
  - C) eulogy.
  - D) paean.
  - E) threnody.
7. 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
  - A) dandyism.
  - B) existentialism.
  - C) philistinism.
  - D) pictorialism.
  - E) transcendentalism.
8. The reason, in part, that the Nobel Prize for Literature was not awarded during the years 1940-43 is the
  - A) dearth of nominees.
  - B) death and mourning of Alfred Bernhard Nobel.
  - C) German occupation of Norway during WWII.
  - D) lack of qualified translators.
  - E) Russian occupation of Nobel, Ukraine.
9. The term originally referring to the dispersion of Jews among Gentiles but now referring to any writing having to do with any scattering of a population from a homeland to one or more alien environments is
  - A) diasporic literature.
  - B) dystopian literature.
  - C) epistolary literature.
  - D) nekuian literature.
  - E) utopian literature.
10. The songwriter, actor, playwright, and filmmaker who received the 2016 Pulitzer Prize for Drama for his musical *Hamilton* is
  - A) Horton Foote.
  - B) David Lindsay-Abaire.
  - C) David Mamet.
  - D) Lin-Manuel Miranda.
  - E) Paul Zindel.

11. A pause or break in a line of verse, which in classical poetry usually occurs near the middle of a line, is a(n)
- A) caesura.
  - B) chiasmus.
  - C) elision.
  - D) enjambment.
  - E) truncation.
12. The son of the recipient of the 1972 Pulitzer Prize for Poetry who received the same honor in 2004 for his self-diagnostic collection of poems titled *Walking to Martha's Vineyard* is
- A) Robert Frost.
  - B) Robert Lowell.
  - C) Howard Nemerov.
  - D) James Tate.
  - E) Franz Wright.
13. In English-language prosody, the fairly rare line of six feet, one successfully adapted from classical prosody by one of the Fireside Poets, the narrative lyricist Henry Wadsworth Longfellow in *Evangeline* and *The Courtship of Miles Standish* is the
- A) heptameter.
  - B) hexameter.
  - C) pentameter.
  - D) tetrameter.
  - E) trimeter.
14. 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.
15. The nineteenth-century English novelist and poet who was the eldest of four siblings and author of *Jane Eyre*, *Shirley*, and *Villette* is
- A) Cassandra Austen.
  - B) Jane Austen.
  - C) Anne Brontë.
  - D) Charlotte Brontë.
  - E) Emily Brontë.
16. **Not** one of Kenneth Burke's four master tropes, which play a "role in the discovery and description of truth" is
- A) hyperbole.
  - B) irony.
  - C) metaphor.
  - D) metonymy.
  - E) synecdoche.
17. In its figurative sense, the special usage of a word or words, often without the conscious knowledge of the author or reader, in which there is a change in the word's or words' basic meanings is
- A) denotation.
  - B) diction.
  - C) digression.
  - D) imagery.
  - E) plain style.
18. A literary pseudonym that some fastidious scholars insist should always be cited with quotation marks, especially pseudonyms like "Mark Twain" and "Sholem Aleichem," which are really phrases not names, is a(n)
- A) allonym.
  - B) anonym.
  - C) *nom de plume*.
  - D) putative author.
  - E) *redende name*.
19. The term that embodies the application of principles of scientific (either biological or socio-economic) determinism in literature, which, in turn, characterizes a literary movement of the late nineteenth and early twentieth centuries, is
- A) dandyism.
  - B) Darwinism.
  - C) meliorism.
  - D) naturalism.
  - E) objectivism.
20. The nineteenth-century New England poet whose posthumously published poetry ensures that she is regarded as a singularly important American poet is
- A) Louisa May Alcott.
  - B) Kate Chopin.
  - C) Emily Dickinson.
  - D) Charlotte Perkins Gilmore.
  - E) Harriet Beecher Stowe.

21. 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)
- A) archaism.
  - B) dead metaphor.
  - C) false etymology.
  - D) Hobson-Jobson.
  - E) silent correction.
22. An article, including any book, that one keeps constantly on hand is called a(n)
- A) *de casibus*.
  - B) *deus ex machina*.
  - C) *dolce stil nuovo*.
  - D) *in medias res*.
  - E) *vade mecum*.
23. The French verse pattern that is relatively artificial but very popular with many English-language poets and which consists of fifteen lines, the ninth and fifteenth being a short refrain, and which has only two rhymes (exclusive of the refrain) is the
- A) bouts-rimés.
  - B) *chant royal*.
  - C) pantoum.
  - D) pastourelle.
  - E) rondeau.
24. **Not** one of the several important twentieth-century literary groups or movements in the United States is (the)
- A) Agrarians.
  - B) Harlem Renaissance.
  - C) Hartford Wits.
  - D) Muckrakers.
  - E) New York School.
25. The term applying to women of pronounced intellectual interests and finding popularity after 1750 as a result of its application to a London group of women of literary and intellectual tastes who held intellectual assemblies or conversations with literary and ingenious men including Samuel Johnson, David Garrick, and Edmund Burke is
- A) Bluestockings.
  - B) Lost Generation.
  - C) Parnassians.
  - D) P. E. N.
  - E) Pre-Raphaelites.
26. The simple French verse form that usually consists of eight lines, the first two being repeated as the last two lines, recurring also as the fourth, and, additionally, featuring an *ab aa abab* rhyme scheme, is the
- A) cinquain.
  - B) octavo.
  - C) odelet.
  - D) quatorzain.
  - E) triolet.
27. The diagram that is often used to reflect the structure of a five-act tragedy is known as (a/n)
- A) episodic structure.
  - B) Freytag's pyramid.
  - C) hermeneutic circle.
  - D) lipogram.
  - E) quintain.
28. The age in English literature, a segment of the Renaissance, that witnessed the publication of the King James translation of the Bible and the development of drama to its highest level and during which W<sup>m</sup> Shakespeare composed his sonnets is the
- A) Caroline Age.
  - B) Elizabethan Age.
  - C) Jacobean Age.
  - D) Late Victorian Age.
  - E) Restoration Age.
29. The native Texan and recipient of the 1966 Pulitzer Prize for Fiction for her collection of short stories and short novels, *The Collected Stories*, is
- A) Katherine Anne Porter.
  - B) Jean Stafford.
  - C) Elizabeth Strout.
  - D) Alice Walker.
  - E) Eudora Welty.
30. A cultural artifact that might or might not be words, might or might not be written down, and that is typically characterized by imagination, emotion, significant meaning, and sense impressions, as well as concrete language that invites attention to its own physical features (such as sound and appearance on the page) is generally agreed to be a(n)
- A) *carmen figuratum*.
  - B) kenning.
  - C) obelisk.
  - D) poem.
  - E) wiki.

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. The prefatory remarks of Thornton Wilder's *Our Town* offer a definition of the theatrical term
- A) apron stage.
  - B) backstage.
  - C) pit.
  - D) proscenium.
  - E) upstage.
32. Julia's response to the doctor's questioning, "He just whines! All he thinks about is that baseball—" is a fairly honest assessment of
- A) Joe Crowell.
  - B) George Gibbs.
  - C) Howie Newsome.
  - D) Simon Stimson.
  - E) Wally Webb.
33. One of the secondhand-furniture men from Boston offers Mrs. Gibbs three hundred and fifty dollars for Grandmother Wentworth's
- A) framed painting of Grover's Corner.
  - B) grandfather clock.
  - C) highboy.
  - D) occasional table.
  - E) Revolutionary War-era Lazy Susan.
34. "Every child born into the world is nature's attempt to make a perfect human being" is pronounced by
- A) Si Crowell.
  - B) Dr. Gibbs.
  - C) Mr. Goruslawski.
  - D) the Stage Manager.
  - E) Professor Willard.
35. The plot-moving exchange "Oh, that's the town I knew as a little girl. And, look, there's the old white fence that used to be around our house. Oh, I'd forgotten about that! Oh, I love it so! Are they inside?" "Yes, your mother'll be coming down-stairs in a minute to make breakfast" is between
- A) Emily and the Stage Manager.
  - B) Julia and the Stage Manager.
  - C) Louella and the Stage Manager.
  - D) Myrtle and the Stage Manager.
  - E) Rebecca and the Stage Manager.
36. Joe Stoddard's simple explanation "Had some trouble bringing a baby into the world" refers to
- A) Dr. Gibbs.
  - B) Emily Gibbs.
  - C) Mrs. Goruslawski.
  - D) Simon Stimson's wife.
  - E) Myrtle Webb.
- 
37. A story (or stories) inside a story in which the two (or more) stories are inextricably mixed, as is Mary Shelley's *Frankenstein*, is known as (a/n)
- A) chronicle.
  - B) epistolary story.
  - C) framework-story.
  - D) metafiction.
  - E) palimpsest.
38. **Not** among the reasons that Robert Walton tells his sister Margaret Saville he is commencing an enterprise northward from Russia is to discover a/the
- A) land of unsurpassed wonders and beauty.
  - B) location of Dr. Frankenstein's creation.
  - C) part of the world on which human feet have not trod.
  - D) passage that will shorten travel times and distances.
  - E) wonderous power that attracts the compass needle.
39. The father and mother of Mary Shelley's arrogantly ambitious protagonist are
- A) Alphonse and Caroline née Beaufort Frankenstein.
  - B) Alphonse Frankenstein and Agatha DeLacey.
  - C) Ernest Frankenstein and Elizabeth Lavenza.
  - D) Victor Frankenstein, Sr. and Justine Moritz.
  - E) William Frankenstein and Elizabeth Lavenza.
40. The panegyric that concludes with "[t]he ancient teachers of [chemistry] promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera" is delivered by
- A) Agrippa.
  - B) Kirwin.
  - C) Krempe.
  - D) Paracelsus.
  - E) Waldman.

41. Read aloud by Felix, the book that instructs Frankenstein's creation in the sciences of letters and history, as well as in the "manners, governments, and religions of the different nations of the earth," is
- A) Coleridge's *The Rime of the Ancient Mariner*.  
 B) Gibbons' *Decline and Fall of the Roman Empire*.  
 C) Shelley's *Rambles in Germany and Italy in 1840*.  
 D) Volney's *Ruins of Empires*.  
 E) Voltaire's *Candide, ou l'Optimisme*.
42. "I swear [. . .] by the fire of love that burns my heart, that if you grant my prayer [. . .], you shall never behold me again": the creature's prayer to be granted is that Victor Frankenstein
- A) acknowledge his arrogant ambitions.  
 B) convince the world of the creature's innocence.  
 C) create a female to join the creature in his exile.  
 D) hide all the creature's visible scarring.  
 E) renounce his arrogant ambitions.
43. Shakespeare's Sonnet 23 opens with a(n)
- A) apostrophe.  
 B) metaphor.  
 C) oxymoron.  
 D) simile.  
 E) volta.
44. Line 14's "hear[ing] with eyes," though figurative, is
- A) an instance of ambiguity.  
 B) an instance of hyperbole.  
 C) an instance of synaesthesia.  
 D) an instance of transposition.  
 E) an instance of upstaging.
45. The complaint that the speaker, in a self-diagnosis, delineates in the sonnet's first two stanzas—summed up in "unperfect actor" (line 1) and "forget to say / The perfect ceremony of love's rite" (lines 5-6)—is his
- A) ears being able to see.  
 B) eloquent breast.  
 C) fear of trust.  
 D) heartbreak.  
 E) loss of words.
46. The continuation of the sense and the grammatical construction of one line on to the next stanza, as seen in line 4's continuance into the first line of the sonnet's second stanza, is called (a/n)
- A) boustrophedon.  
 B) end-stop line.  
 C) enjambment.  
 D) metathesis.  
 E) run-on line.
47. The omission of a syllable to accommodate a line's meter, as in line 8's *o'ercharged*, is an example of
- A) apocope.  
 B) litotes.  
 C) metathesis.  
 D) syncope.  
 E) zeugma.

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

**Sonnet 23**

As an unperfect actor on the stage,  
 Who with his fear is put beside his part,  
 Or some fierce thing replete with too much rage,  
 Whose strength's abundance weakens his own heart;  
 So I, for fear of trust, forget to say  
 The perfect ceremony of love's rite,  
 And in mine own love's strength seem to decay,  
 O'ercharged with burthen of mine own love's might.  
 O! let my looks be then the eloquence  
 And dumb presagers of my speaking breast,  
 Who plead for love, and look for recompense,  
 More than that tongue that more hath more express'd.  
 O! learn to read what silent love hath writ:  
 To hear with eyes belongs to love's fine wit.

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 C) enjambment.  
 D) metathesis.  
 E) run-on line.
47. The omission of a syllable to accommodate a line's meter, as in line 8's *o'ercharged*, is an example of
- A) apocope.  
 B) litotes.  
 C) metathesis.  
 D) syncope.  
 E) zeugma.
48. The volta in Sonnet 141 is found at the beginning of
- A) line 3.  
 B) line 5.  
 C) line 9.  
 D) line 10.  
 E) line 13.

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

**Sonnet 141**

In faith, I do not love thee with mine eyes,  
 For they in thee a thousand errors note;  
 But 'tis my heart that loves what they despise,  
 Who, in despite of view, is pleased to dote;  
 Nor are mine ears with thy tongue's tune delighted,  
 Nor tender feeling, to base touches prone,  
 Nor taste, nor smell, desire to be invited  
 To any sensual feast with thee alone:  
 But my five wits nor my five senses can  
 Dissuade one foolish heart from serving thee,  
 Who leaves unswayed the likeness of a man,  
 Thy proud heart's slave and vassal wretch to be.  
 Only my plague thus far I count my gain,  
 That she that makes me sin awards me pain.

49. The repetition of a word at the beginning of successive lines of poetry as found in lines 5-7 is called
- anaphora.
  - epanalepsis.
  - pleonasm.
  - ploce.
  - polyptoton.
50. The strength of the sonnet's couplet depends on a(n)
- allusion.
  - kenning.
  - oxymoron.
  - paradox.
  - transferred epithet.
53. The pervasive metaphorical comparison established in the poem's title and carrying through line 7 is a(n)
- conceit.
  - controlling image.
  - dead metaphor.
  - motif.
  - objective correlative.
54. Line 1's repetition of sibilant sounds is an example of
- assonance.
  - consonance.
  - dissonance.
  - sigmatism.
  - synæsthesia.

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

**Items 51-54 refer to Marcia Gentry's**

**A Ship Best Left in Port**

My pen sails slowly 'cross a sea of white.  
 Alas, this sonnet with meter and feet  
 May not reach the end of this dif'cult feat.  
 Words crash and sink in waters dark as night. 4  
 But lo! What wit is coming into sight?  
 My bad! No wit found in this maiden fleet.  
 The deck needs swabbing, crew is incomplete.  
 See the rhyme scheme that I'm following right? 8  
 Part one is done, part two has now begun.  
 Stressed and unstressed I haven't quite grasped yet.  
 Thankful for Google that tells me "How to."  
 I tried my best to create a good one— 12  
 A sonnet melodious and dulcet.  
 That didn't quite happen—Still, I love you!

51. In terms of rhyme scheme, Gentry's "A Ship Best Left in Port" is a(n)
- Anglo-Italian sonnet.
  - caudate sonnet.
  - Petrarchan sonnet.
  - Shakespearean sonnet.
  - Spenserian sonnet.
52. The dropping of an initial syllable, as the first line's 'cross instead of across is an example of
- aphaeresis.
  - apocope.
  - ellipsis.
  - metathesis.
  - syncope.

**Items 55-59 refer to John Crowe Ransom's**  
**Blue Girls**

Twirling your blue skirts, travelling the sward  
 Under the towers of your seminary,  
 Go listen to your teachers old and contrary  
 Without believing a word. 4

Tie the white fillets then about your hair  
 And think no more of what will come to pass  
 Than bluebirds that go walking on the grass  
 And chattering on the air. 8

Practice your beauty, blue girls, before it fail;  
 And I will cry with my loud lips and publish  
 Beauty which all our powers shall never establish,  
 It is so frail. 12

For I could tell you a story which is true;  
 I know a lady with a terrible tongue,  
 Blear eyes fallen from blue,  
 All her perfections tarnished—yet it is not long  
 Since she was lovelier than any of you. 17

55. In "Blue Girls" line 10's "loud lips" constitutes (a)
- conceit.
  - metonymy.
  - paradox.
  - pun.
  - zeugma.
56. Lines 3-4 of Ransom's "Blue Girls" suggest the poem's admonitory
- ambiguity.
  - connotation.
  - theme.
  - trope.
  - typology.

57. The theme of Ransom's "Blue Girls" can be succinctly represented by the formula
- A) *carpe diem*.
  - B) *memento mori*.
  - C) *ubi sunt*.
  - D) *vade mecum*.
  - E) *verbum infans*.
58. The comparison central to the second stanza of Ransom's poem is a(n)
- A) analogy.
  - B) antithesis.
  - C) metaphor.
  - D) simile.
  - E) synecdoche.
59. "[P]ublish[ing] / Beauty" (lines 10-11), as the poem's speaker promises, might well begin with a(n)/the
- A) epistolary novel.
  - B) fashion magazine.
  - C) lithographic printing.
  - D) love letter.
  - E) poem itself.
60. The basic metrical pattern of Oscar Wilde's "Impression du Matin" is
- A) iambic pentameter.
  - B) iambic tetrameter.
  - C) spondaic pentameter.
  - D) trochaic pentameter.
  - E) trochaic tetrameter.
61. The pervasive imagery of Wilde's description of a London morning is
- A) auditory.
  - B) gustatory.
  - C) olfactory.
  - D) tactile.
  - E) visual.
62. Including an extra simple conjunction in order to maintain a metrical pattern as in line 4 is called
- A) asyndeton.
  - B) interpolation.
  - C) polyhyphenation.
  - D) polyptoton.
  - E) polysyndeton.

**Items 60-65 refer to Oscar Wilde's**

**Impression du Matin\***

The Thames nocturne of blue and gold  
 Changed to a Harmony in grey:  
 A barge with ochre-coloured hay  
 Dropt from the wharf: and chill and cold 4

The yellow fog came creeping down  
 The bridges, till the houses' walls  
 Seemed changed to shadows and St. Paul's  
 Loomed like a bubble o'er the town. 8

Then suddenly arose the clang  
 Of waking life; the streets were stirred  
 With country waggons: and a bird  
 Flew to the glistening roofs and sang. 12

But one pale woman all alone,  
 The daylight kissing her wan hair,  
 Loitered beneath the gas lamps' flare,  
 With lips of flame and heart of stone. 16

\*impression of the morning

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

63. The word choice that both announces and emphasizes the multi-level shift in his lyric poem occurs in line 9 and is a fine example of
- A) dissonance.
  - B) onomatopoeia.
  - C) pun.
  - D) synaesthesia.
  - E) wrenched accent.
64. The continuation of the sense and grammatical construction from the first to the second stanza is
- A) end-stopped line.
  - B) enjambment.
  - C) fused rhyme.
  - D) run-on line.
  - E) tag-line.
65. Presenting color patterns in musical terms—*nocturne*, *harmony* (lines 1-2)—is an occurrence of
- A) chiaroscuro.
  - B) montage.
  - C) mosaic.
  - D) reversal.
  - E) synaesthesia.



Required Tie-Breaking Essay

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

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

---

Read William Shakespeare's "[Since brass, nor stone, nor earth, nor boundless sea]," and discuss the speaker's interest in eternizing, making eternal, a particular person's beauty, specifically the speaker's certainty that knowledge of the beauty of the person of which he speaks will prevail in spite of Time's many and multifarious ravagings.

Sonnet 65

Since brass, nor stone, nor earth, nor boundless sea		
But sad mortality o'ersways their power,		
How with this rage shall beauty hold a plea,		
Whose action is no stronger than a flower?	4	
O, how shall summer's honey breath hold out		
Against the wrackful siege of batt'ring days,		
When rocks impregnable* are not so stout,		*undefeatable
Nor gates of steel so strong, but Time decays?	8	
O, fearful meditation! Where, alack,		
Shall Time's best jewel from Time's chest lie hid?		
Or what strong hand can hold his swift foot back,		
Or who his spoil of beauty can forbid?	12	
O, none, unless this miracle have might,		
That in black ink my love may still shine bright.		

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**UIL Literary Criticism**  
**Invitational B • 2023**

line arrows up →

1.	A	43
2.	D	287
3.	E	422
4.	C	
5.	B	215
6.	A	167
7.	E	483
8.	C	
9.	A	140
10.	D	
11.	A	71
12.	E	605
13.	B	233
14.	A	225
15.	D	560
16.	A	208
17.	D	246
18.	C	325
19.	D	315
20.	C	
21.	B	130
22.	E	493
23.	E	424
24.	C	227
25.	A	62
26.	E	486
27.	B	211
28.	B	167
29.	A	603
30.	D	367

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

3 **FOLD**

12 along the **three**  
longitudinal  
lines for ease  
in grading. →

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

1-2 **Simply adjust ranking.**

18, 60

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

107

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

445

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

174

**DO NOT**  
mark (cross out)  
actual **LETTER** answer;  
mark the answer **NUMERAL**.

469

498

24

349

260

34

108

298

476

75

445

373

337

174

469

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 "[Since brass, nor stone, nor earth, nor boundless sea]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's argument that his sonnet will stand the test of time, thus the beauty of the person being addressed in Shakespeare's "[Since brass, nor stone, nor earth, nor boundless sea]" will be eternized include

- |                    |                      |
|--------------------|----------------------|
| alliteration,      | paradox,             |
| ambiguity,         | personification,     |
| anaphora,          | polysyndeton,        |
| contrast,          | reification,         |
| couplet,           | rhetorical question, |
| feminine rhyme,    | rhyme,               |
| iambic pentameter, | rhythm,              |
| imagery,           | sigmatism,           |
| inversion,         | simile,              |
| masculine rhyme,   | syncope (elision),   |
| metaphor,          | theme, and           |
| meter,             | tone.                |

As with many of the Bard's sonnets, the major thematic concern of Sonnet 65 is found in the couplet. The contestant should recognize the couplet to be an answer to the several rhetorical questions that crowd the first three stanzas of the poem and should comment on the speaker's contention that "in this miracle"—the poem, the "black ink" (lines 13-14)—the beauty that is both the subject of his poem and the object of his love (line 14)—here the LitCritic might note the inherent ambiguity, in this context, of the word *love*—will survive despite the ravages of Time.

Any additional, complementary, endeavor to contrast the poem's own probability of success at eternalizing—making eternal—the beauty of the person about whom the speaker is speaking with personified Time's effect and its attendant certainty of decay (line 8) on all things, including brass, stone, the sea, etc., strengthens the young writer's thesis.