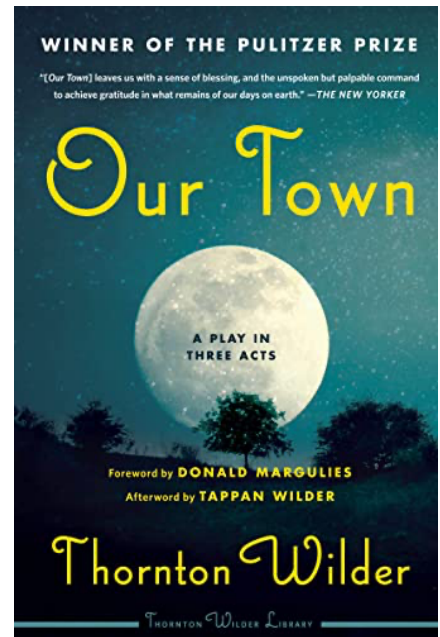
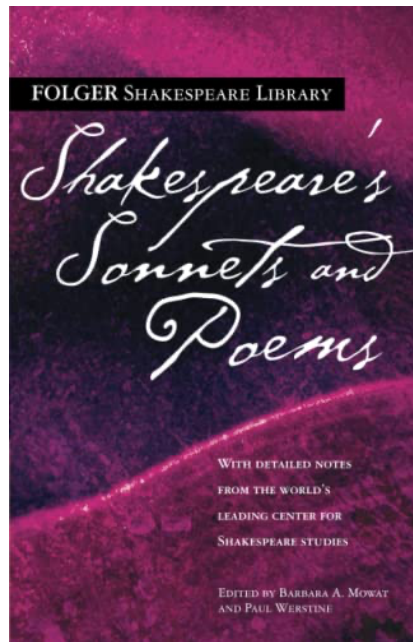
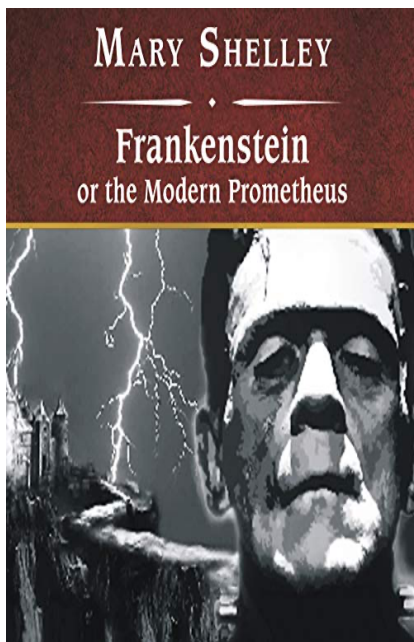




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

District • 2023



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University Interscholastic League
Literary Criticism Contest • District • 2023

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The author of *The Book of the Duchess*, *Troilus and Criseyde*, *The Parlement of Foules*, *The Legend of Good Women*, and *Canterbury Tales* is
 - A) Geoffrey Chaucer.
 - B) John Donne.
 - C) Christopher Marlowe.
 - D) John Milton.
 - E) William Shakespeare.
2. The term/name applied around 1980 to a group of American poets whose work shows radical suspicion, skepticism, or cynicism about the efficacy of the written form of language to record, register, represent, communicate, or express anything much beyond its own intramural apparatus is
 - A) Angry Young Men.
 - B) Language Poets.
 - C) Minimalism.
 - D) New York Poets.
 - E) Vorticism.
3. The metrical foot that consists of two unaccented syllables is called
 - A) anapestic.
 - B) iambic.
 - C) pyrrhic.
 - D) spondaic.
 - E) trochaic.
4. The authors John Barbour, Adam Smith, David Hume, Alexander Montgomerie, Robert Burns, John Knox, Sir Walter Scott, and Hugh MacDiarmid represent the canon of
 - A) African-American literature.
 - B) Irish literature.
 - C) Jewish-American literature.
 - D) Scottish literature.
 - E) Welsh literature.
5. The Irish mythopoeic poet and dramatist who was awarded the 1923 Nobel Prize for Literature is
 - A) Seamus Heaney.
 - B) James Joyce.
 - C) Jonathan Swift.
 - D) Oscar Wilde.
 - E) William Butler Yeats.
6. **Not** a term used to designate a poet or a musician, often one who travels, who tells stories of great deeds, love, or chivalry is
 - A) bard.
 - B) braggadocio.
 - C) gleeman.
 - D) scop.
 - E) troubadour.
7. The author of *Fat Ham*, "a funny, poignant play that deftly transposes [Shakespeare's] *Hamlet* to a family barbecue in the American South to grapple with questions of identity, kinship, responsibility, and honesty," which earned him the 2022 Pulitzer Prize for Drama, is
 - A) Edward Albee.
 - B) Christopher Durang.
 - C) Horton Foote.
 - D) James Ijames.
 - E) David Mamet.
8. Rhyme in which the rhyming stressed syllable is followed by two unstressed, undifferentiated syllables is
 - A) assonant rhyme.
 - B) compound rhyme.
 - C) heteromorous rhyme.
 - D) leonine rhyme.
 - E) triple rhyme.
9. The idea that primitive human beings are naturally good and whatever evil they develop is the product of the corrupting action of civilization is represented by the term
 - A) hedonism.
 - B) humanism.
 - C) meliorism.
 - D) noble savage.
 - E) primitivism.
10. The emotional-intellectual attitude of the author toward the subject is known as the literary work's
 - A) empathy.
 - B) humor.
 - C) mood.
 - D) motif.
 - E) voice-over.

11. E. M. Forster's term for a character constructed around a single idea or quality, a character who is immediately recognizable and can usually be represented by a single sentence is a
- A) dynamic character.
 - B) flat character.
 - C) round character.
 - D) static character.
 - E) stock character.
12. A type of metaphor that uses a deliberate discrepancy of connotation between the tenor and the vehicle, especially in its use of a pejorative vehicle in reference to a tenor of value and desirability, is the
- A) dead metaphor.
 - B) diminishing metaphor.
 - C) extended metaphor.
 - D) mixed metaphor.
 - E) synecdochic metaphor.
13. The Elizabethan-era playwright who gave us *Dido, Queen of Carthage*, *The Jew of Malta*, *Tamburlaine*, and *The Tragical History of the Life and Death of Doctor Faustus* is
- A) Thomas Dekker.
 - B) John Fletcher.
 - C) Ben Jonson.
 - D) Thomas Kyd.
 - E) Christopher Marlowe.
14. The stock character in drama who first appeared in Greek comedy and starred in Roman comedy, in Renaissance theater, and well into recent literature and film as the braggart soldier is the
- A) doppelgänger.
 - B) dullahan.
 - C) ingénue.
 - D) miles gloriosus.
 - E) tritagonist.
15. **Not** one of the notable nineteenth- and twentieth-century American authors whose talent contributed to the short story becoming a distinct genre is
- A) Sherwood Anderson.
 - B) Raymond Carver.
 - C) Nathaniel Hawthorne.
 - D) Harper Lee.
 - E) Edgar Allan Poe.
16. In Greek mythology, the three sister goddesses, Aglaia, Euphrosyne, and Thalia, who confer elegance, beauty, charm, and joy on human beings and nature are the
- A) Furies.
 - B) Graces.
 - C) Humors.
 - D) Muses.
 - E) Worthies.
17. The term used to describe the effect produced when an emotion or an experience, whether autobiographical or not, is so objectified that it can be understood as being independent of the immediate experience of its maker is
- A) aesthetic distance.
 - B) affective fallacy.
 - C) empathy.
 - D) objective correlative.
 - E) pathetic fallacy.
18. The renowned author who gave us Yoknapatawpha County and received the 1949 Nobel Prize for Literature and two Pulitzer Prizes for Fiction for his *A Fable* (1955) and *The Reivers* (1963) is
- A) James Agee.
 - B) Allen Drury.
 - C) William Faulkner.
 - D) N. Scott Momaday.
 - E) William Styron.
19. The act of identifying ourselves with an object and participating in its physical and emotional sensations, which implies an involuntary projection of ourselves into something or someone else, is called
- A) catharsis.
 - B) empathy.
 - C) hamartia.
 - D) hubris.
 - E) sympathy.
20. Originally, a writing about a Christian saint, now a biography that praises the virtues of its subject, is known as a(n)
- A) canticle.
 - B) epistolary biography.
 - C) hagiography.
 - D) lampoon.
 - E) miracle play.

21. The genre of drama developed in late fifteenth and early sixteenth-century England that played an important part in the secularization of drama and in the evolution of realistic comedy and is characterized by brevity, wit, homely details, and realistic treatment of life is the
- A) burlesque.
 - B) interlude.
 - C) miracle play.
 - D) morality play.
 - E) mystery play.
22. The term indicating the degree to which a work of art creates the semblance, or appearance, of the truth is
- A) persuasion.
 - B) positivism.
 - C) ratiocination.
 - D) sigmatism.
 - E) verisimilitude.
23. The nineteenth-century English author of *Emma*, *Mansfield Park*, *Sense and Sensibility*, and *Pride and Prejudice* is
- A) Jane Austen.
 - B) Anne Brontë.
 - C) Charlotte Brontë.
 - D) Emily Brontë.
 - E) Mary Ann Evans.
24. The term borrowed from painting and applied to the highly personal manner of writing in which an author presents materials as they appear to an individual temperament at a precise moment and from a particular vantage point rather than as they are presumed to be in actuality is known as
- A) aestheticism.
 - B) cultural primitivism.
 - C) existentialism.
 - D) expressionism.
 - E) impressionism.
25. The term for a short lyric of lamentation or for a wailing song sung either at a funeral or in commemoration of death is
- A) aubade.
 - B) blazon.
 - C) dirge.
 - D) encomium.
 - E) scat.
26. **Not** one of the several periods in the United States literary canon during which writers and other artists were influenced by both the great sectional problems and the social problems that soon became so much a part of the fabric of the nation is the
- A) Federalist Age.
 - B) Naturalistic and Symbolistic Period.
 - C) Postmodern Period.
 - D) Realistic Period.
 - E) Romantic Period.
27. The Great Plains author who received the 2005 Pulitzer Prize for Poetry for his *Delights and Shadows*, "which captures a vanishing way of life," is
- A) John Ashbery.
 - B) Robert Haas.
 - C) Yusef Komunyakaa.
 - D) Ted Kooser.
 - E) Mark Strand.
28. The immediate subject, as opposed to the ultimate or ulterior intentional subject, of a metaphor, is called the
- A) conceit.
 - B) leitmotif.
 - C) motif.
 - D) tenor.
 - E) vehicle.
29. The period in English literary and cultural history that was influenced by the importation of style and content from France and Italy and during which humanism modified English life and thought significantly, all of which paved the way for the Elizabethans, is called the
- A) Early Tudor Age.
 - B) Early Victorian Age.
 - C) Edwardian Age.
 - D) Georgian Age.
 - E) Jacobean Age.
30. The modern movement in politics, economics, and literature, the most apparent characteristics being brevity, economy, and modesty, is
- A) aestheticism.
 - B) existentialism.
 - C) minimalism.
 - D) relativism.
 - E) vorticism.

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 the first act of Thornton Wilder's metatheatrical *Our Town*, the Stage Manager tells the audience that Joe Crowell, Jr. dies in
- A) Boston.
 - B) Canton.
 - C) Concord.
 - D) France.
 - E) Grover's Corners.
32. The term that Julia Gibbs uses—"that's the way I put it"—for the money she apparently gets for Grandmother Wentworth's highboy is
- A) bequest.
 - B) hereditament.
 - C) inheritance.
 - D) legacy.
 - E) windfall.
33. Mrs. Gibbs requests that Rebecca offer Miss Foster her "best congratulations" because Miss Foster
- A) has been promoted.
 - B) has graduated from college.
 - C) is getting married.
 - D) is having a baby.
 - E) passed the examination on Cicero's Orations.
34. The acerbic observation "That's what it [is] to be alive. To move about in a cloud of ignorance, to go up and down trampling on the feelings of those . . . of those about you" is offered by
- A) Sam Craig.
 - B) Si Crowell.
 - C) Mr. Morgan.
 - D) Howie Newsom.
 - E) Simon Stimson.
35. The "here" in Mrs. Gibbs's explanation to Emily, "When you've been here longer you'll see that our life here is to forget all that, and think only of what is ahead, and be ready for what's ahead," is (the)
- A) afterlife.
 - B) Grover's Corners.
 - C) married life.
 - D) onstage.
 - E) our town.
36. The "important talk we've been having" about attending Agricultural School and having someone interested in one's character takes place in (the)
- A) cemetery.
 - B) Congregational Church.
 - C) high school.
 - D) Morgan's drugstore.
 - E) Polish Town.
37. In Mary Shelley's *Frankenstein*, Robert Walton's "father's dying injunction [forbade Robert's] uncle to allow" Robert Walton to
- A) embark in a seafaring life.
 - B) encourage sailors to join Artic expeditions.
 - C) hang out with any Romantic poets.
 - D) revise and publish Gothic novels.
 - E) write letters that reveal his psychological state.
38. Victor's "first misfortune," which he took as "an omen, as it were, of [his] future misery" is (the)
- A) attending the University of Ingolstadt.
 - B) death of his mother from scarlet fever.
 - C) experiencing lightning striking an oak tree.
 - D) loss of his best friend Henry Clerval.
 - E) reading the works of late medieval alchemists.
39. The supplication "I entreat you to hear me before you give vent to your hatred [. . .]. Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it" is uttered by
- A) Henry Clerval.
 - B) the Creature.
 - C) Felix de Lacey.
 - D) Victor Frankenstein.
 - E) Robert Walton.
40. Victor's borrowing from William Wordsworth the lines "the tall rock, / The mountain, and the deep and gloomy wood, / [. . .] were then to him / An appetite; a feeling, and a love" describes
- A) Caroline Beaufort.
 - B) Henry Clerval.
 - C) the Creature.
 - D) William Frankenstein.
 - E) Elizabeth Lavenza.

41. The Creature was wounded by a rustic carrying a gun shortly after
- A) burning down de Lacey's house.
 - B) Clerval's body washed ashore.
 - C) discovering that the female creature is destroyed.
 - D) rescuing a young girl from a river.
 - E) strangling Elizabeth.
42. "Human beings, their feelings and passions, would indeed be degraded if such a wretch as I felt pride. Justine [. . .] suffered the same charge; she died for it; and I am the cause of this—I murdered her. William, Justine, Henry—they all died by my hands" is a confession vocalized by
- A) Henry Clerval.
 - B) Alphonse Frankenstein.
 - C) Victor Frankenstein.
 - D) Mr. Kirwin.
 - E) Captain Walton.
43. The first stanza of Shakespeare's Sonnet 55 turns on a
- A) hyperbole.
 - B) litotes.
 - C) personification.
 - D) simile.
 - E) volta.
44. The species of end rhyme found in the first and third lines of the third stanza is
- A) consonance.
 - B) eye rhyme.
 - C) feminine rhyme.
 - D) masculine rhyme.
 - E) triple rhyme.
45. Sonnet 55's thematic concern might best be understood to focus on the relative
- A) immortality of written praise.
 - B) filthiness of things left out in the weather.
 - C) power of paper over rock and, implicitly, scissors.
 - D) strength of Mars's sword on Judgment Day.
 - E) weakness of masonry and stone sculptures.

Items 46-50 refer to William Shakespeare's

Sonnet 106

When in the chronicle of wasted time
 I see descriptions of the fairest wights,
 And beauty making beautiful old rhyme
 In praise of ladies dead and lovely knights, 4
 Then, in the blazon of sweet beauty's best,
 Of hand, of foot, of lip, of eye, of brow,
 I see their antique pen would have express'd
 Even such a beauty as you master now. 8
 So all their praises are but prophecies
 Of this our time, all you prefiguring;
 And, for they look'd but with divining eyes,
 They had not skill enough your worth to sing: 12
 For we, which now behold these present days,
 Have eyes to wonder, but lack tongues to praise.

- Items 43-45 refer to William Shakespeare's**
- Sonnet 55**
- Not marble nor the gilded monuments
 Of princes shall outlive this powerful rhyme,
 But you shall shine more bright in these contents
 Than unswept stone besmeared with sluttish time. 4
 When wasteful war shall statues overturn,
 And broils root out the work of masonry,
 Nor Mars his sword nor war's quick fire shall burn
 The living record of your memory. 8
 'Gainst death and all-oblivious enmity
 Shall you pace forth; your praise shall still find room
 Even in the eyes of all posterity
 That wear this world out to the ending doom. 12
 So, till the Judgement that yourself arise,
 You live in this, and dwell in lovers' eyes.
46. The word in Sonnet 55 (see the previous sonnet, ← other column) that echoes the imagery of Sonnet 106's "wasted time" (line 1) is
- A) line 1's *gilded*.
 - B) line 4's *sluttish*.
 - C) line 6's *broil*.
 - D) line 9's *enmity*.
 - E) line 11's *posterity*.
47. The kind of repetition that characterizes the first stanza's third line—"beauty making beautiful"—is
- A) epanalepsis.
 - B) interpolation.
 - C) parataxis.
 - D) polyptoton.
 - E) symploce.
48. The of figure of speech at work in line 14's "Have eyes to wonder, but lack tongues to praise" is
- A) ambiguity.
 - B) metonymy.
 - C) paradox.
 - D) reification.
 - E) zeugma.

49. The species of omission that ensures that line 6 can serve as a perfect example of a line of iambic pentameter is an example of
- asyndeton.
 - chiasmus.
 - metalepsis.
 - polyhyphenation.
 - polysyndeton.
50. The poem's theme, which focuses, in part, on the physical beauty of the person whom the speaker is describing, might be rendered as (the)
- crafting descriptions of monuments and wights.
 - making words rhyme as poems of praise.
 - poets' words are incapable of describing beauty.
 - shift from antique pens to lasting technology.
 - training poets how to write better poems.
52. The tone of Cope's poem, especially apparent in the poem's aphoristic "The head does its best but the heart is the boss" (line 11), is
- cynically bemused.
 - optimistically belligerent.
 - pretentiously regretful.
 - romantically exuberant.
 - sentimentally reconciled.
53. The speaker's ongoing self-evaluation, "But the juke-box inside me is playing a song" (line 7), features a fine example of (a)
- conceit.
 - irony.
 - metaphor.
 - pleonasm.
 - synæsthesia.

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

Items 51-53 refer to refer to Wendy Cope's

After the Lunch

On Waterloo Bridge, where we said our goodbyes,
The weather conditions bring tears to my eyes.
I wipe them away with a black woolly glove
And try not to notice I've fallen in love. 4

On Waterloo Bridge I am trying to think:
This is nothing. You're high on the charm and the
drink.
But the juke-box inside me is playing a song
That says something different. And when was it
wrong? 8

On Waterloo Bridge with the wind in my hair
I am tempted to skip. You're a fool. I don't care.
The head does its best but the heart is the boss.
I admit it before I am halfway across. 12

51. In Wendy Cope's "After the Lunch," the speaker's self-assessment "You're high on the charm and the drink" (line 6) is a particularly revealing example of the figure of speech called
- allusion.
 - controlling image.
 - litotes.
 - paradox.
 - syllipsis.

Items 54-58 refer to W. H. Auden's

If I Could Tell You

Time will say nothing but I told you so,
Time only knows the price we have to pay;
If I could tell you I would let you know. 3

If we should weep when clowns put on their show,
If we should stumble when musicians play,
Time will say nothing but I told you so. 6

There are no fortunes to be told, although,
Because I love you more than I can say,
If I could tell you I would let you know. 9

The winds must come from somewhere when they blow,
There must be reasons why the leaves decay;
Time will say nothing but I told you so. 12

Perhaps the roses really want to grow,
The vision seriously intends to stay;
If I could tell you I would let you know. 15

Suppose all the lions get up and go,
And all the brooks and soldiers run away;
Will Time say nothing but I told you so?
If I could tell you I would let you know. 18

54. The closed form to whose conventions W. H. Auden's poem adheres is the
- cinquain.
 - pantoum.
 - rondeau.
 - terza rima*.
 - villanelle.

55. The species of repetition characterizing lines 1 and 2, as well as lines 4 and 5, is known as
- anaphora.
 - epanalepsis.
 - merism.
 - ploce.
 - polyptoton.
56. The stanza form giving structure to effectively five-sixths of Auden's lyric poem is the
- tercet.
 - terza rima*.
 - triolet.
 - triple meter.
 - trivium.
57. The syntactic form that line 18 takes is the
- dialectic.
 - equivoque.
 - euphemism.
 - rhetorical accent.
 - rhetorical question.
58. Thematically, Auden's "If I Could Tell You" addresses the tension between
- certainty and uncertainty.
 - clowns and musicians.
 - loving and telling.
 - poetic expressiveness and Time's reluctance.
 - winds that blow and leaves that decay.
59. The speaker's addressing of Frederick Douglass in Dunbar's sonnet is called a(n)
- apostrophe.
 - aside.
 - dramatic monologue.
 - harangue.
 - soliloquy.
60. The turn in thought found at the beginning of the sestet is in essence a
- comic volta.
 - conditional volta.
 - logical volta.
 - misplaced volta.
 - temporal volta.
61. Dunbar's sonnet is a(n)
- Anglo-Italian sonnet.
 - curtal sonnet.
 - Italian sonnet.
 - Miltonic sonnet.
 - Shakespearean sonnet.
62. Lines 4 and 9, especially, are marked by a repetition of sibilant sounds, which is known as
- assonance.
 - consonance.
 - dissonance.
 - sigmatism.
 - synæsthesia.

Items 59-65 refer to Paul Laurence Dunbar's

Douglass*

Ah, Douglass, we have fall'n on evil days,
Such days as thou, not even thou didst know,
When thee, the eyes of that harsh long ago
Saw, salient, at the cross of devious ways, 4
And all the country heard thee with amaze.
Not ended then, the passionate ebb and flow,
The awful tide that battled to and fro;
We ride amid a tempest of dispraise. 8

Now, when the waves of swift dissension swarm,
And Honour, the strong pilot, lieth stark,
Oh, for thy voice high-sounding o'er the storm,
For thy strong arm to guide the shivering bark*, 12
The blast-defying power of thy form,
To give us comfort through the lonely dark.

*Frederick Douglass

*ship

63. The metaphor that runs through Dunbar's sonnet, specifically in lines 6-12, should be recognized as a(n)
- conceit.
 - controlling image.
 - dead metaphor.
 - motif.
 - objective correlative.
64. The figure of speech that has line 9's abstract idea of dissent both swift and swarming is
- allegory.
 - mimesis.
 - reification.
 - stichomythia.
 - zoomorphism.

65. The cutting short of words, often to accommodate a metrical pattern, through the omission of a letter inside a word as found in line 1 and line 11 of Dunbar's poem is known as
- A) apocope.
 - B) ellipsis.
 - C) litotes.
 - D) metathesis.
 - E) syncope.

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 Sonnet 73, and discuss the speaker's effective use of metaphors and controlling images in his description of his own ageing.

[That time of year thou mayst in me behold]

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 ruin'd choirs, where late the sweet birds sang. 4
In me thou see'st the twilight of such day
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.

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

**UIL Literary Criticism
District • 2023**

line arrows up →

1.	A	522
2.	B	268
3.	C	393
4.	D	435
5.	E	599
6.	B	66
7.	D	
8.	E	486
9.	D	324
10.	C	308
11.	B	201
12.	B	145
13.	E	532
14.	D	299
15.	D	443
16.	B	221
17.	A	6
18.	C	602
19.	B	169
20.	C	225
21.	B	255
22.	E	494
23.	A	554
24.	E	249
25.	C	146
26.	A	195
27.	D	606
28.	E	494
29.	A	161
30.	C	300

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

9 **FOLD**
18 along the **three**
8; 15 longitudinal
104 lines for ease
in grading. →

64-69 **Please** note that the objective
2 scores should not be altered to
reflect the breaking of any ties.

Simply adjust ranking.

86
145 The thirty items in Part 1
130 are worth one point each.

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

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

DO NOT

mark (cross out)
actual **LETTER** answer;
mark the answer **NUMERAL**.

44

466

294

497

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*

37

498

260

108

405

469

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 William Shakespeare's Sonnet 73

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's effective use of metaphors in his description of his own ageing in William Shakespeare's "[That time of year thou mayst in me behold]" include

- | | |
|--------------------|---------------|
| alliteration, | paragoge, |
| apostrophe, | polysyndeton, |
| controlling image, | quatrain, |
| couplet, | sigmatism, |
| iambic pentameter, | simile, |
| imagery, | tenor, |
| masculine rhyme, | theme, |
| metaphor, | tone, and |
| meter, | vehicle. |
| paradox, | |

The young literary critic should recognize that each quatrain is a metaphor whose vehicle contributes to the speaker's description of ageing. The sonnet's first quatrain focuses on images of autumn—the metaphorical declining stage of a person's individual life. The second quatrain notes the semblance of ageing and the twilight of each day. The third quatrain recognizes in the diminishing self-consuming fire that is life an extinguishing of that fire that "must expire" (line 12).

The prompt does ask the contestant to focus on the sonnet's metaphors and makes no mention of the summarizing couplet. If the young writer includes something of an explication of the thematic fourth stanza, it should be a minimal contribution to an essay whose thesis and supporting evidence focus on the metaphors that carry the sonnet's message.