

University Interscholastic League
Literary Criticism Contest • Invitational A • 2017

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The word meaning 'rebirth' commonly applied to the period of transition from the medieval to the modern world in Western Europe is
 - A) boustrophedon.
 - B) jeremiad.
 - C) neoclassicism.
 - D) renaissance.
 - E) structuralism.
2. The early nineteenth-century British author of *Lady Susan*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, and *Emma* is
 - A) Jane Austen.
 - B) Charlotte Brontë.
 - C) Emily Brontë.
 - D) Frances Burney.
 - E) George Eliot.
3. 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) existentialism.
 - B) philistinism.
 - C) transcendentalism.
 - D) Unitarianism.
 - E) vorticism.
4. A speech delivered while the speaker is alone and calculated to inform the audience of what is passing in the character's mind is known as a(n)
 - A) apostrophe.
 - B) aside.
 - C) dramatic monologue.
 - D) harangue.
 - E) soliloquy.
5. A speaker's or persona's addressing someone from whom he or she does not expect an answer is (a/n)
 - A) apostrophe.
 - B) aside.
 - C) reification.
 - D) rhetorical accent.
 - E) synæthesia.
6. The common English verse triple-syllable foot consisting of one accented syllable followed by two unaccented syllables is the
 - A) anapest.
 - B) antibacchius.
 - C) dactyl.
 - D) iamb.
 - E) pyrrhic.
7. **Not** one of the nine minor Greek muses presiding over the various departments of science and art is
 - A) Calliope.
 - B) Clio.
 - C) Erato.
 - D) Terpsichore.
 - E) Zoë.
8. 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
 - A) boulevard drama.
 - B) *commedia dell'arte*.
 - C) high comedy.
 - D) low comedy.
 - E) satire.
9. The author of *The Brass Butterfly*, *The Lord of the Flies*, *The Inheritors*, and recipient of the 1983 Nobel Prize for Literature is
 - A) Saul Bellow.
 - B) William Faulkner.
 - C) William Golding.
 - D) Sinclair Lewis.
 - E) Patrick White.
10. Generally, a patterning of vowel sounds without regard to consonants is called
 - A) assonance.
 - B) balance.
 - C) concordance.
 - D) consonance.
 - E) dissonance.

11. The logical turn in thought—from question to answer, problem to solution—that occurs at the beginning of the sestet in the Italian sonnet and sometimes, but not always, between the twelfth and thirteenth lines of the Shakespearean sonnet, is called (the)
- A) climax.
 - B) modulation.
 - C) mythopoeia.
 - D) peripeteia.
 - E) volta.
12. The age in English literature, a segment of the Renaissance, that witnessed the development of drama to its highest level is the
- A) Caroline Age.
 - B) Elizabethan Age.
 - C) Jacobean Age.
 - D) Late Victorian Age.
 - E) Restoration Age.
13. The group of American writers, born around 1900, who served in the First World War and reacted during the 1920s against certain tendencies of older writers of their time is known as the
- A) Beat Generation.
 - B) Black Mountain Group.
 - C) Knickerbocker Group.
 - D) Lost Generation.
 - E) New York School.
14. The continuation of both the poem's sense and a line's grammatical construction from one stanza to the next stanza is called
- A) boustrophedon.
 - B) enjambment.
 - C) metathesis.
 - D) tagline.
 - E) truncation.
15. The group of American writers of the 1950s and 1960s who rebelled against what they conceived of as the failings of American culture is the
- A) Agrarians.
 - B) Angry Young Men.
 - C) Beat Generation.
 - D) Lollards.
 - E) Muckrakers.
16. 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)
- A) epistolary novel.
 - B) novel of character.
 - C) novel of manners.
 - D) novel of the soil.
 - E) picaresque novel.
17. The recently deceased recipient of the 1961 Pulitzer Prize for Fiction for her novel *To Kill a Mockingbird* is
- A) Geraldine Brooks.
 - B) Shirley Ann Grau.
 - C) Jhumpa Lahiri.
 - D) Harper Lee.
 - E) Alison Lurie.
18. The seventeenth-century British author of art epics, political tracts, masques, and histories, including, respectively, *Paradise Lost*, *Areopagitica*, *Comus*, and *A History of Britain*, is
- A) John Bunyan.
 - B) John Locke.
 - C) John Milton.
 - D) Isaac Newton.
 - E) William Wycherley.
19. An analogy identifying one object with another and ascribing to the first object one or more of the qualities of the second is called (a)
- A) conceit.
 - B) metaphor.
 - C) metonymy.
 - D) simile.
 - E) synecdoche.
20. **Not** among nineteenth-century American Renaissance writer Nathaniel Hawthorne's body of work is the novel
- A) *Birds of America*.
 - B) *Fanshawe*.
 - C) *The House of the Seven Gables*.
 - D) *The Marble Faun*.
 - E) *The Scarlet Letter*.

21. Literature, usually prose fiction, entirely or partly written as letters is known as
- A) abecedarian.
 - B) epistolary.
 - C) formulaic.
 - D) grammatology.
 - E) manga.
22. The later years of the English Renaissance following Elizabeth I's reign, during which the breach between Puritan and Cavalier widened, English drama flourished, and the King James translation of the Bible was published, are known as the
- A) Augustan Age.
 - B) Caroline Age.
 - C) Early Tudor Age.
 - D) Edwardian Age.
 - E) Jacobean Age.
23. The New England regional poet who received the 1924, 1931, 1937, and 1943 Pulitzer Prizes for Poetry is
- A) Robert Frost.
 - B) Robert Lowell.
 - C) Carl Sandburg.
 - D) Mark Strand.
 - E) Charles Wright.
24. A self-contradictory combination of words or smaller verbal units is a(n)
- A) hyperbole.
 - B) litotes.
 - C) mimesis.
 - D) oxymoron.
 - E) paradox.
25. A form of drama, largely Senecan in inspiration and technique, made popular on the Elizabethan stage by Thomas Kyd and William Shakespeare, among others, is (the)
- A) chronicle play.
 - B) comedy.
 - C) Menippean satire.
 - D) revenge tragedy.
 - E) tragicomedy.
26. A name that is significant to a narrative's meaning is called a(n)
- A) allonym.
 - B) anonym.
 - C) heteronym.
 - D) *redende name*.
 - E) xenoglossia.
27. The author of *The Kitchen God's Wife*, *The Hundred Secret Senses*, *The Bonesetter's Daughter*, *Saving Fish from Drowning*, and *The Valley of Amazement*, whose focus is often on mother-daughter relationships is
- A) Margaret Atwood.
 - B) Zora Neale Hurston.
 - C) Ursula K. Le Guin.
 - D) Katherine Anne Porter.
 - E) Amy Tan.
28. The first American president of PEN International and recipient of the 1949 Pulitzer Prize for Drama for his *Death of a Salesman* is
- A) Edward Albee.
 - B) William Inge.
 - C) Arthur Miller.
 - D) Thornton Wilder.
 - E) Tennessee Williams.
29. **Not** one of the duple feet characterized by having one accented syllable is the
- A) iambic.
 - B) pyrrhic.
 - C) tribrach.
 - D) trochaic.
 - E) spondaic.
30. The revival of emotional religion during the first half of the eighteenth century as an effort to reform religion and morals in the United States is known as (the)
- A) Great Awakening.
 - B) Harlem Renaissance.
 - C) philistinism.
 - D) transcendentalism.
 - E) vorticism.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *Twelfth Night, or, What You Will*.

Items 37-42 are associated with Amy Tan's *The Joy Luck Club*.

Items 43-50 are associated with Rudyard Kipling's poetry (selected).

31. In William Shakespeare's *Twelfth Night, or, What You Will*, Viola's admonitory compliment, "[Y]ou are the cruel'st [. . .] alive / If you will lead these graces to the grave / And leave the world no copy," is directed toward
- Fabian.
 - Maria.
 - Olivia.
 - Orsino.
 - Valentine.
32. Maria's prideful declaration that neither Olivia nor she, can "on a forgotten matter [. . .] hardly make distinction of our hands" is an assessment of their
- gesticulation.
 - gloves.
 - handwriting.
 - life lines.
 - nail art.
33. Orsino's request of the fool Feste to sing a song that is "silly sooth, / And dallies with the innocence of love / Like the old age" is in the vein of the formula
- carpe diem*.
 - in medias res*.
 - in memento mori*.
 - ubi sunt*.
 - verbum infans*.
34. Toby's description of Andrew, "[I]f he were opened and you find so much blood in his liver as will clog the foot of a flea [. . .]," is a(n)
- indication of Elizabethan medical knowledge.
 - insult regarding his potential to act bravely.
 - observation regarding an internal infestation.
 - reference to an internal physical abnormality.
 - reference to Andrew's small feet.
35. The victim of Toby's plan to "have him in a dark room and bound. [. . .] for our pleasure and his penance, till [we] have mercy on him" is
- Andrew.
 - Antonio.
 - Feste.
 - Malvolio.
 - Sebastian.
36. The lines "So comes it, lady, you have been mis-took. / [. . .] / You would have been contracted to a maid. / Nor are you therein, by my life, de-ceived: / You are betrothed both to a maid and man" are spoken by
- Maria to Olivia.
 - Sebastian to Maria.
 - Sebastian to Olivia.
 - Sebastian to Viola.
 - Viola to Feste.
-
37. In Amy Tan's *The Joy Luck Club*, the reader learns early on that Jing-Mei Woo's father believes that his wife was killed by
- falling off a party boat into the lake.
 - her fear of losing at mah jong.
 - her own thoughts.
 - her twin daughters.
 - the Japanese.
38. The vignette entitled "Rules of the Game" makes direct reference to Waverly Jong's expertise in play-ing
- chess.
 - Chinese checkers.
 - Chinses torture.
 - go.
 - mah jong.
39. The *hulihudu*, the 'confusion,' lately characterizing her marriage shifts when Rose Hsu Jordan offers the un-signed divorce papers to her American husband
- Arnold.
 - Clifford.
 - George.
 - Rory.
 - Ted.
40. "[N]either of us able to speak to each other in our Chinese dialects, [w]e went to English class together, speaking to each other in those new words" describes
- An-mei and George.
 - Lindo and Tin.
 - Lindo and Tyan-yu.
 - Waverly and Marvin.
 - Ying-ying and Clifford.

41. "In two years' time, my scar became pale and shiny and I had no memory of my mother. That is the way it is with a wound. The wound begins to close in on itself, to protect what is hurting so much. And once it is closed, you no longer see what is underneath, what started the pain." Both the literal and the psychological scars belong to
- A) An-mei Hsu.
 B) Lindo Jong.
 C) Rose Hsu Jordan.
 D) Jing-mei Woo.
 E) Suyuan Woo.
42. The difficulties foreseen by the mother Ying-ying ("If the lips are gone, the teeth will be cold"), especially the one symbolized by "the marble end table collaps[ing] on top of its spindly black legs" involves
- A) Lena and Arnold.
 B) Lena and Harold.
 C) Rose and Ted.
 D) Waverly and Rich.
 E) Ying-ying and Clifford.
- And the pitiful face is shewn again
 For an instant ere they close;
 But it is not discovered to living men—
 Only to God and to those 24
- Who, being soulless, are free from shame,
 Whatever meat they may find.
 Nor do they defile the dead man's name—
 That is reserved for his kind. 28
43. In Kipling's "The Hyaenas" the transitions from the fifth to the sixth stanza and from the sixth to the seventh stanza are characterized by
- A) chiasmus.
 B) enjambment.
 C) metathesis.
 D) parenthesis.
 E) reduplication.
44. Line 2's "baffled kites" are
- A) confused carrion eaters.
 B) desert animal traps.
 C) Kipling nonce words.
 D) precursors to observation drones.
 E) young hyaenas.

Items 43-47 refer to Rudyard Kipling's

The Hyaenas

After the burial-parties leave
 And the baffled kites have fled;
 The wise hyaenas come out at eve
 To take account of our dead. 4

How he died and why he died
 Troubles them not a whit.
 They snout the bushes and stones aside
 And dig till they come to it. 8

They are only resolute they shall eat
 That they and their mates may thrive,
 And they know that the dead are safer meat
 Than the weakest thing alive. 12

(For a goat may butt, and a worm may sting,
 And a child will sometimes stand;
 But a poor dead soldier of the King
 Can never lift a hand.) 16

They whoop and halloo and scatter the dirt
 Until their tushes white
 Take good hold in the Army shirt,
 And tug the corpse to light, 20

45. Line 17's *whoop* and *halloo* are examples of
- A) consonance.
 B) dissonance.
 C) mythopoeia.
 D) onomatopoeia.
 E) sigmatism.
46. The poem's controlling image is the metaphorical comparison of
- A) burial parties with kite-flying parties.
 B) bushes with stones.
 C) humans with hyaenas.
 D) soldiers with kings.
 E) goats butting with snakes biting.
47. The word *tushes* (line 18) derives from an Old English word for
- A) buttocks.
 B) canines.
 C) claws.
 D) tails.
 E) touché.

Items 48-50 refer to Rudyard Kipling's

A Pict Song

Rome never looks where she treads.
 Always her heavy hooves fall
 On our stomachs, our hearts or our heads;
 And Rome never heeds when we bawl. 4
 Her sentries pass on—that is all,
 And we gather behind them in hordes,
 And plot to reconquer the Wall,
 With only our tongues for our swords. 8

We are the Little Folk—we!
 Too little to love or to hate.
 Leave us alone and you'll see
 How we can drag down the Great! 12
 We are the worm in the wood!
 We are the rot at the root!
 We are the taint in the blood!
 We are the thorn in the foot! 16

Mistletoe killing an oak—
 Rats gnawing cables in two—
 Moths making holes in a cloak—
 How they must love what they do! 20
 Yes—and we Little Folk too,
 We are busy as they—
 Working our works out of view—
 Watch, and you'll see it some day! 24

No indeed! We are not strong,
 But we know Peoples that are.
 Yes, and we'll guide them along
 To smash and destroy you in War! 28
 We shall be slaves just the same?
 Yes, we have always been slaves,
 But you—you will die of the shame,
 And then we shall dance on your graves! 32

We are the Little Folk, we, etc.

48. The theme of Kipling's "A Pict Song" is
 A) leprechauns do not appreciate empires.
 B) mistletoe, rats, and moths are evil.
 C) Picts are slaves with and without Roman masters.
 D) Picts triumph through song not wielding arms.
 E) resentment as a subversive response to empire.
49. The poem's only rhetorical question suggests a(n)
 A) angered pessimism.
 B) baffled individualism.
 C) fanciful idealism.
 D) Hibernian hedonism.
 E) purposeful fatalism.

50. The litany of metaphorical comparisons is found in
 A) stanza one.
 B) stanza two.
 C) stanza three.
 D) stanza four.
 E) stanza five.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-54 to Linda Pastan's

Prosody 101

When they taught me that what mattered most
 was not the strict iambic line goose-stepping
 over the page but the variations
 in that line and the tension produced 4
 in the ear by the surprise of difference,
 I understood yet didn't understand
 exactly, until just now, years later
 in spring, with the trees already lacy 8
 and camellias blowsy with middle age,
 I looked out and saw what a cold front had done
 to the garden, sweeping in like common language,
 unexpected in the sensuous 12
 extravagance of a Maryland spring.
 There was a dark edge around each flower
 as if it had been outlined in ink
 instead of frost, and the tension I felt 16
 between the expected and actual
 was like that time I came to you, ready
 to say goodbye for good, for you had been
 a cold front yourself lately, and as I walked in 20
 you laughed and lifted me up in your arms
 as if I too were lacy with spring
 instead of middle aged like the camellias,
 and I thought: so this is Poetry! 24

51. Linda Pastan's title "Prosody 101" refers to (a/the)
 A) counting-out rhyme.
 B) impressionistic criticism.
 C) locutionary act.
 D) the number of syllables in the poem.
 E) the principles of versification.
52. Pastan's poem recounts a(n)
 A) epiphany.
 B) fantasy.
 C) montage.
 D) proverb.
 E) rebuttal.

53. The persona's understanding of the lesson to which the poem refers is evidenced by his or her use of
- A) alliteration.
 - B) assonance.
 - C) feminine rhyme.
 - D) imagery.
 - E) masculine rhyme.
54. The line in Pastan's poem that best exemplifies the young poet's foundational understanding of the lesson is
- A) line 6.
 - B) line 11.
 - C) line 15.
 - D) line 21.
 - E) line 23.

**Items 55-60 refer to Percy Bysshe Shelley's
Song**

Rarely, rarely, comest thou,
Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?
Many a weary night and day 5
'Tis since thou art fled away.

How shall ever one like me
Win thee back again?
With the joyous and the free 10
Thou wilt scoff at pain.
Spirit false! thou hast forgot
All but those who need thee not.

As a lizard with the shade
Of a trembling leaf,
Thou with sorrow art dismayed; 15
Even the sighs of grief
Reproach thee, that thou art not near,
And reproach thou wilt not hear.

Let me set my mournful ditty 20
To a merry measure;
Thou wilt never come for pity,
Thou wilt come for pleasure;
Pity then will cut away
Those cruel wings, and thou wilt stay.

I love all that thou lovest, 25
Spirit of Delight!
The fresh Earth in new leaves dressed,
And the starry night;
Autumn evening, and the morn
When the golden mists are born. 30

I love snow and all the forms
Of the radiant frost;
I love waves, and winds, and storms,
Everything almost
Which is Nature's, and may be 35
Untainted by man's misery.

I love tranquil solitude,
And such society
As is quiet, wise, and good;
Between thee and me 40
What difference? but thou dost possess
The things I seek, not love them less.

I love Love—though he has wings,
And like light can flee,
But above all other things, 45
Spirit, I love thee—
Thou art love and life! Oh come,
Make once more my heart thy home.

55. Lines 19 and 21 of Shelley's "Song" comprise
- A) assonance rhyme.
 - B) consonance rhyme.
 - C) feminine rhyme.
 - D) leonine rhyme.
 - E) masculine rhyme.
56. The persona's addressing the Spirit of Delight as though he or she is expecting an answer is an example of
- A) apostrophe.
 - B) deification.
 - C) equivocation.
 - D) reification.
 - E) soliloquizing.
57. The persona's chastisement of the Spirit of Delight takes a turn in
- A) lines 7-8.
 - B) lines 11-12.
 - C) lines 16-18.
 - D) lines 19-20.
 - E) lines 40-42.
58. The *ababcc* rhyme scheme in each of Shelley's stanzas is characteristic of the
- A) septenary.
 - B) septet.
 - C) sestet.
 - D) sestina.
 - E) sextain.

59. The Spirit of Delight who has left the speaker "now / Many a day and night" is invested with wings because
- A) it comes and goes, seemingly, at will.
 - B) it is ethereal.
 - C) it, like birds, is colorful.
 - D) it represents the cruelty of Nature.
 - E) it represents the things the persona seeks.
60. Shelley's treatment of delight, pity, and love as concrete things is an example of
- A) emphasis.
 - B) imagery.
 - C) metaphor.
 - D) pantomime.
 - E) reification.
61. The speaker in Shakespeare's Sonnet 146 addresses his soul, here an undertaking recognized as
- A) apostrophe.
 - B) catharsis.
 - C) personification.
 - D) reification.
 - E) soliloquizing.
62. The turn in sonnet's logical thought, the volta, occurs at the beginning of
- A) line 3.
 - B) line 5.
 - C) line 7.
 - D) line 9.
 - E) line 13.
63. The strength of the sonnet's couplet is found in the speaker's use of
- A) allegory.
 - B) ambiguity.
 - C) hyperbole.
 - D) paradox.
 - E) syllepsis.

Items 61-65 refer to William Shakespeare's

Sonnet 146

Poor soul, the centre of my sinful earth,
 These rebel powers that thee array;
 Why dost thou pine within and suffer dearth,
 Painting thy outward walls so costly gay? 4
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? is this thy body's end? 8
 Then soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more: 12
 So shalt thou feed on Death, that feeds on men,
 And Death once dead, there's no more dying then.

64. Scansion of Sonnet 146 reveals something other than perfect iambic pentameter; indeed, some of the sonnet's lines begin with either a
- A) dactyl or a trochee.
 - B) dactyl or an anapest.
 - C) trochee or an anapest.
 - D) trochee or a pyrrhic.
 - E) trochee or a spondee.
65. The speaker asks his soul why it is that so much is spent on painting the fading mansion (lines 4-6), the building itself thus serving as the vehicle of a
- A) fable.
 - B) metaphor.
 - C) parable.
 - D) simile.
 - E) symbol.

Required tie-breaking essay prompt on the next page.

Part 4: Tie-Breaking Essay (required)

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

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

Read Rudyard Kipling's "The Power of the Dog," and offer a discussion of the poem's theme.

The Power of the Dog

There is sorrow enough in the natural way
 From men and women to fill our day;
 And when we are certain of sorrow in store,
 Why do we always arrange for more? 4
Brothers and Sisters, I bid you beware
Of giving your heart to a dog to tear.

Buy a pup and your money will buy
 Love unflinching that cannot lie— 8
 Perfect passion and worship fed
 By a kick in the ribs or a pat on the head.
Nevertheless it is hardly fair
To risk your heart for a dog to tear. 12

When the fourteen years which Nature permits
 Are closing in asthma, or tumour, or fits,
 And the vet's unspoken prescription runs
 To lethal chambers or loaded guns, 16
Then you will find—it's your own affair—
But . . . you've given your heart to a dog to tear.

When the body that lived at your single will,
 With its whimper of welcome, is stilled (how still!) 20
 When the spirit that answered your every mood
 Is gone—wherever it goes—for good,
You will discover how much you care,
And will give your heart to a dog to tear. 24

We've sorrow enough in the natural way,
 When it comes to burying Christian clay.
 Our loves are not given, but only lent,
 At compound interest of cent per cent. 28
 Though it is not always the case, I believe,
 That the longer we've kept 'em, the more do we grieve:
 For, when debts are payable, right or wrong,
 A short-time loan is as bad as a long— 32
So why in—Heaven (before we are there)
Should we give our hearts to a dog to tear?

**UIL Literary Criticism
Invitational A • 2017**

line arrows up →

1.	D	405
2.	A	554
3.	C	483
4.	E	449
5.	A	37
6.	C	129
7.	E	310
8.	C	233
9.	C	600
10.	A	43
11.	E	498
12.	B	167
13.	D	279
14.	B	174
15.	C	51
16.	E	362
17.	D	602
18.	C	537
19.	B	294
20.	A	556
21.	B	179
22.	E	261
23.	A	604
24.	D	345
25.	D	409
26.	D	403
27.	E	
28.	C	607
29.	B	393
30.	A	47

KEY

31.	C	1.5.240
32.	C	2.3.158
33.	D	2.4.53
34.	B	3.2.59
35.	D	3.4.144
36.	C	5.1.271
37.	C	19
38.	A	91
39.	E	196
40.	B	263
41.	A	47
42.	B	165
43.	B	174
44.	A	
45.	D	337
46.	C	
47.	B	
48.	E	
49.	E	
50.	B	
51.	E	
52.	A	178
53.	D	246
54.	B	
55.	C	196
56.	A	37
57.	D	
58.	E	481
59.	A	
60.	E	405
61.	A	37
62.	D	498
63.	D	349
64.	E	204
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 Simon & Schuster *Pygmalion*,

the Mariner-Houghton *The Things They Carried*,

and to Untermeyer's Frost 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 Rudyard Kipling's "The Power of the Dog"

Literary concepts that **MIGHT** be used in a discussion of the theme(s) of Joseph Rudyard Kipling's "The Power of the Dog" include

- alliteration,
- apostrophe,
- couplet,
- imagery,
- meter,
- metonymy,
- onomatopoeia,
- parenthetical,
- persona,
- polyptoton,
- quatrain,
- refrain,
- rhetorical question,
- rhyme,
- stigmatism,
- synecdoche,
- theme, and
- tone.

A fairly straightforward approach to a discussion of the theme of Kipling's lyric poem suffices. The poem sorts out as an admonition advising the listener to refrain from acquiring a pet, specifically a puppy—the reasoning forcefully introduced in the opening two lines: "There is sorrow enough" in our "natural" lives (lived with other humans) without our ensuring guaranteed additional sorrow—self-inflicted—brought on by the loss of a pet. The balance of the poem acts as logical support for the advice that is essentially philosophical.