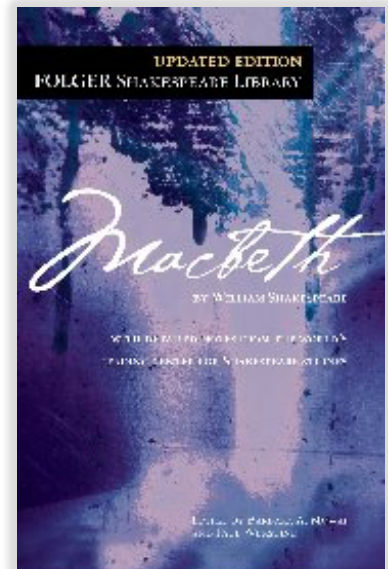
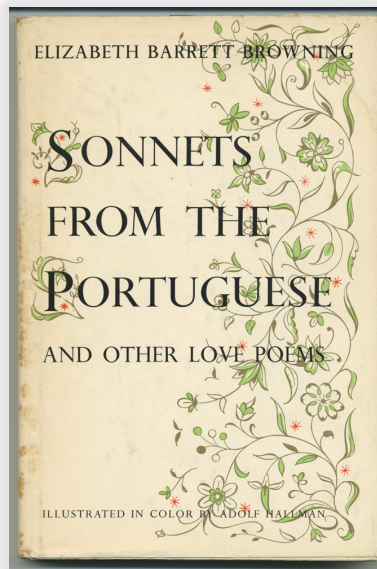
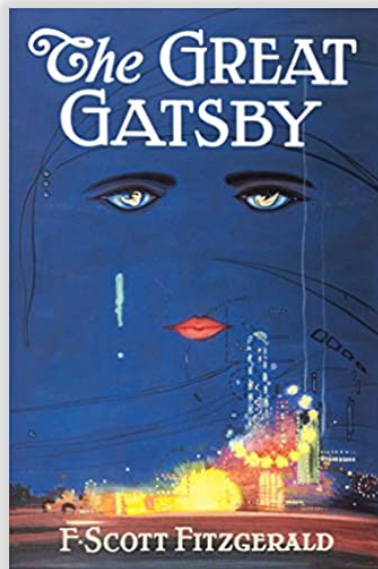




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Invitational B • 2022



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University Interscholastic League
Literary Criticism Contest • Invitational B • 2022

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A poem in which the lines are so arranged that they form a design on the page, taking the shape of the subject is called, among other terms, (a/n)
 - A) altar poem.
 - B) clerihew.
 - C) echo verse.
 - D) rebus.
 - E) square poem.
2. Writing that reads the same from left to right and from right to left is called a(n)
 - A) acrostic.
 - B) boustrophedon.
 - C) palindrome.
 - D) reversal.
 - E) telestich.
3. The variety of folk song developed in the southern United States at the end of the nineteenth century that is characterized by melancholy, repetition, and being sung slowly in a minor mode is known as
 - A) blues.
 - B) calypso.
 - C) rap.
 - D) reggae.
 - E) scat.
4. While the 2010 Nobel Prize for Literature went to a Latin American author known for his politically charged fiction, the 1982 Nobel went to an author known as an exemplar of magical realism; he is
 - A) Vicente Aleixandre.
 - B) José Echegaray.
 - C) Juan Ramón Jiménez.
 - D) Gabriel García Márquez.
 - E) Pablo Neruda.
5. **Not** one of Kenneth Burke's four major tropes that Burke aligns with perspective, reduction, representation, or dialectic is
 - A) irony.
 - B) litotes.
 - C) metaphor.
 - D) metonymy.
 - E) synecdoche.
6. A composition written as though intended to be sung out-of-doors at night under a window and in praise of a loved one is a(n)
 - A) aubade.
 - B) ballad.
 - C) charm.
 - D) lament.
 - E) serenade.
7. A character who develops or changes as a result of the actions of the plot is considered to be a
 - A) dynamic character.
 - B) flat character.
 - C) foil character.
 - D) round character.
 - E) static character.
8. 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.
9. The twentieth-century Jewish-American author of *Goodbye, Columbus*, *Portnoy's Complaint*, *The Dying Animal* and whose novel *American Pastoral* earned him the 1998 Pulitzer Prize for Fiction is
 - A) Saul Bellow.
 - B) John Cheever.
 - C) Norman Mailer.
 - D) Conrad Richter.
 - E) Philip Roth.
10. 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.

11. A name frequently applied to the last half of the eighteenth century in England, resulting from historians' seeing the interval between 1750 and 1798 as a seed field for emerging romantic qualities in literature, is the
- Age of Pope.
 - Age of Sensibility.
 - Early Restoration Period.
 - Early Victorian Period.
 - Late Victorian Period.
12. Verse that does not have set rhyme or rhythm is
- blank verse.
 - free verse.
 - projective verse.
 - quantitative verse.
 - shaped verse.
13. **Not** to have been found reading a hot-off-the-first-printing-press-in-England's copy of *Dictes and Sayings of the Philosophers*, Geoffrey Chaucer's *Canterbury Tales*, or Thomas Malory's *Le Morte Darthur* was
- William Caxton.
 - Geoffrey Chaucer.
 - Henry VII.
 - John Milton.
 - Richard III.
14. The early twentieth-century American author of *The House of Mirth*, *The Age of Innocence*, *The Marne*, and *Ethan Frome* is
- Willa Cather.
 - Harper Lee.
 - Ursula K. Le Guin.
 - Alice Walker.
 - Edith Wharton.
15. The group of Elizabethan dramatists, poets, and scholars, with, perhaps, some of the nobility, who studied natural sciences, philosophy, and religion and who were suspected of being atheists during a period of highly-charged religious politics, is
- the Della Crusicans.
 - the Fugitives.
 - The Movement.
 - the Parnassians.
 - the School of Night.
16. The early nineteenth-century New York literary society that includes Washington Irving, James Fenimore Cooper, and William Cullen Bryant, and which was based more on geography and chance rather than on close organization, is the
- Fireside Poets.
 - Hartford Wits.
 - Knickerbocker Group.
 - Muckrakers.
 - New York School.
17. The author of *The Lord of the Rings* trilogy is
- Isaac Asimov.
 - C. S. Lewis.
 - J. R. R. Tolkien.
 - Jules Verne.
 - T. H. White.
18. The recipient of the 1958 Pulitzer Prize for Drama and the New York Drama Critics' Circle Award for her stage adaptation of Thomas Wolfe's 1929 largely autobiographical novel *Look Homeward, Angel* is
- Mary Chase.
 - Ketti Frings.
 - Marsha Norman.
 - Suzan-Lori Parks.
 - Paula Vogel.
19. A pantomime performance used in a play, particularly the silent acting as it appears in Elizabethan drama, is called
- comic relief.
 - dramatis personae.
 - dumb show.
 - mock drama.
 - tableau.
20. Pure or serious comedy that appeals to the intellect and arouses thoughtful laughter by exhibiting the inconsistencies and incongruities of human nature and by displaying the follies of social manners is known as
- boulevard drama.
 - commedia dell'arte*.
 - high comedy.
 - low comedy.
 - satire.

21. Generally, a patterning of vowel sounds without regard to consonants is called
- acrostic.
 - assonance.
 - concordance.
 - consonance.
 - dissonance.
22. 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)
- carmen figuratum*.
 - kenning.
 - obelisk.
 - poem.
 - wiki.
23. The nineteenth-century American author of *Daisy Miller*, *The American*, *The Portrait of a Lady*, and *The Bostonians* is
- Stephen Crane.
 - Theodore Dreiser.
 - Henry James.
 - Jack London.
 - Frank Norris.
24. A scheme of great antiquity that divides history into a line or cycle of stages marking the chronology of human existence is known as the
- Five Points.
 - Four Ages.
 - Great Chain of Being.
 - Seven Cardinal Virtues.
 - Three Unities.
25. **Not** designated by Kenneth Burke in his *Grammar of Motives* as one of the four master tropes (master because of their role in the discovery and description of "the truth") is
- irony.
 - metaphor.
 - metonymy.
 - simile.
 - synecdoche.
26. A name that is significant to a narrative's meaning is called a(n)
- allonym.
 - anonym.
 - heteronym.
 - redende name*.
 - transferred epithet.
27. The period in English literary history that begins with the First World War and encompasses the Second World War and its aftermath and that is characterized by influential English-language novelists, poets, and playwrights who, while citizens of the British Commonwealth, are not actually English is the
- Modernist Period in English Literature.
 - Period of the Confessional Self.
 - Post-Modernist or Contemporary Period.
 - Realistic Period.
 - Romantic Period.
28. The recipient of the 2014 Pulitzer Prize for his collection of poems examining consciousness from birth to dementia, titled *3 Sections*, is
- Robert Lowell.
 - James Merrill.
 - Howard Nemerov.
 - Theodore Roethke.
 - Vijay Seshadri.
29. The poetic foot consisting of an accented followed by an unaccented syllable, one of the duple feet, is the
- choree.
 - iamb.
 - pyrrhic.
 - spondee.
 - trochee.
30. The nineteenth-century period during which the United States experienced its first great creative wave—the period of Hawthorne, Melville, Poe, Thoreau, and Emerson, among others—is the
- Colonial Period, 1607-1765.
 - Federalist Period, 1790-1830.
 - Realistic Period, 1865-1900.
 - Revolutionary/Early National Period, 1765-1830.
 - Romantic Period, 1830-1865.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with William Shakespeare's *The Tragedy of Macbeth*.

Items 37-42 are associated with F. Scott Fitzgerald's *The Great Gatsby*.

Items 43-50 are associated with Elizabeth Barrett Browning's poetry (selected).

31. In William Shakespeare's *The Tragedy of Macbeth*, Macbeth's observation to Banquo "So foul and fair a day I have not seen" constitutes a(n)
- aside.
 - hyperbole.
 - oxymoron.
 - paradox.
 - tautology.
32. Duncan's declaration to Banquo regarding Macbeth, "True, worthy Banquo. He is full so valiant, / And in his commendations I am fed; / It is a banquet to me.— Let's after him, / Whose care is gone before to bid us welcome. / It is a peerless kinsman," is an example of
- comic irony.
 - cosmic irony.
 - dramatic irony.
 - situational irony.
 - verbal irony.
33. The confessional "Had he not resembled / My father as he slept, I had done 't" is shared by
- Donalbain.
 - Lady Macbeth.
 - Macbeth.
 - Macduff.
 - Malcolm.
34. In Macbeth's soliloquy "To be thus is nothing," the self-comparison in "[U]nder him / My genius is rebuked, as it is said / Mark Antony's was by Caesar" is a
- biblical allusion.
 - historical allusion.
 - mythological allusion.
 - topical allusion.
 - tragic allusion.
35. The enigmatic imperative "Be bloody, bold, and resolute. Laugh to scorn / The power of man, for none of woman born / Shall harm Macbeth" is delivered by the
- First Apparition.
 - First Witch.
 - Second Apparition.
 - Second Witch.
 - Third Messenger.
36. "Let every soldier hew him down a bough / And bear 't before him. Thereby shall we shadow / The numbers of our host" is a command ordered by
- Duncan.
 - Macduff.
 - Malcolm.
 - Siward.
 - Young Siward.
-
37. In F. Scott Fitzgerald's *The Great Gatsby*, the narrator's surmise that some "wild wag of an oculist [hoping to] fatten his practice in the borough of Queens" is responsible for the object brooding over "the solemn dumping ground" describes
- Nick Carraway.
 - T. J. Eckleburg.
 - Jay Gatz.
 - George B. Wilson.
 - Meyer Wolfsheimer.
38. Rumors about Gatsby shared at the first party Nick attends do **not** include
- that he had attended the University of Oxford.
 - that he had been a German spy.
 - that he had been in the American army.
 - that he had killed a man.
 - that he had survived the 1918 flu pandemic.
39. In early twenty-first century lingo, not 1920s lingo, Gatsby purchases a house in the Long Island suburb home to the *nouveau riche* called West Egg because
- Daisy.
 - Jordan.
 - Lucille.
 - Myrtle.
 - Pammy.
40. While visiting Jay Gatsby's house in West Egg for the first time, Daisy Fay Buchanan begins "to cry stormily" because she
- had never played on such beautiful tennis courts.
 - had never seen so many exotic flower displays.
 - had not been in such a large house before.
 - hadn't expected to see newspaper clippings of her.
 - had not seen such beautiful shirts before.

41. "They were careless people [. . .] they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made" describes
- A) Daisy and Tom.
 B) Jordan and Nick.
 C) Lucille and Chester.
 D) Myrtle and George.
 E) Nick and Chester.
42. In response to Carraway's being lost for words, Jay Gatsby says Daisy's "voice is full of" (the)
- A) charm.
 B) devil.
 C) love.
 D) Midwest.
 E) money.
43. The fairly rare species of multiple rhyme found in the pairing of lines 11 and 13 wherein, in this case, three words—line 13's phrase *on the hill* is forced to rhyme with one end-line word, line 11's *accessible*—is known as
- A) compound rhyme.
 B) falling rhyme.
 C) heteromerous rhyme.
 D) macaronic rhyme.
 E) slant rhyme.
44. Using the negative *not* with *fewer* to affirm many, as found in line 12, is an example of
- A) litotes.
 B) metaphor.
 C) simile.
 D) synaesthesia.
 E) zeugma.

Items 43-48 refer to Elizabeth Barrett Browning's

Sonnet XXIV

Let the world's sharpness, like a clasping knife,
 Shut in upon itself and do no harm
 In this close hand of Love, now soft and warm,
 And let us hear no sound of human strife 4
 After the click of the shutting. Life to life—
 I lean upon thee, Dear, without alarm,
 And feel as safe as guarded by a charm 8
 Against the stab of worldlings, who if rife
 Are weak to injure. Very whitely still
 The lilies of our lives may reassure
 Their blossoms from their roots, accessible
 Alone to heavenly dews that drop not fewer, 12
 Growing straight, out of man's reach, on the hill.
 God only, who made us rich, can make us poor.

43. The melopoeic repetition in the first line of Elizabeth Barrett Browning's Sonnet XXIV is called
- A) assonance.
 B) consonance.
 C) heteroglossia.
 D) sigmatism.
 E) synaesthesia.
44. The sonnet's fifth line is dominated by
- A) onomatopoeia.
 B) resonance.
 C) solecism.
 D) syzygy.
 E) verisimilitude.
45. Line 8's "worldlings" are those who would bring to the speaker and the person to whom she speaks
- A) any harm.
 B) magic charm.
 C) mitigating love.
 D) raining dew.
 E) rooted blossoms.
46. The lilies' blossoms and their roots (line 11) represent a connection, through love, between that which
- A) is beautiful and that which is not.
 B) is dewy wet and that which is dirt dry.
 C) is growing straight and that which is curled.
 D) is hidden and that which is readily seen.
 E) is out of man's reach and that which can be cut.

Items 49-50 refer to Elizabeth Barrett Browning's

Sonnet XLIII

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight 4
 For the ends of Being and ideal Grace.
 I love thee to the level of every day's
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right. 8
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints,—I love thee with the breath, 12
 Smiles, tears, of all my life!—and, if God choose,
 I shall but love thee better after death.

Items 57-61 refer to William Wordsworth's

Nuns Fret Not Their Convent's Narrow Room

Nuns fret not at their convent's narrow room;
 And hermits are contented with their cells;
 And students with their pensive citadels;
 Maids at the wheel, the weaver at this loom, 4
 Sit blithe and happy; bees that soar for bloom,
 High as the highest Peak of Furness-fells,
 Will murmur by the hour in foxglove bells:
 In truth the prison, into which we doom 8
 Ourselves, no prison is: and hence for me,
 In sundry moods, 'twas pastime to be bound
 Within the Sonnet's scanty plot of ground;
 Pleased if some Souls (for such there needs must be)
 Who have felt the weight of too much liberty, 13
 Should find brief solace there, as I have found.

57. In having two rhyming couplets in its sestet, Wordsworth's sonnet fails to conform to the expectations of the classic
- A) curtal sonnet.
 - B) English sonnet.
 - C) Italian sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.
58. The sonnet's speaker is arguing that writing a sonnet, which is a very restricting form, can be
- A) enjoyed for this very reason.
 - B) hated for this reason.
 - C) like being in prison.
 - D) like being stung by bees.
 - E) like competing with nuns, hermits, and weavers.
59. Line 11's "Within the Sonnet's scanty plot of ground" refer to the
- A) "convent's narrow room."
 - B) fourteen lines that constitute a sonnet.
 - C) "highest Peak of Furness-fells."
 - D) Lake District where Wordsworth wrote poetry.
 - E) prison "into which we doom / Ourselves."
60. The figure of speech at work in lines 8-9, "the prison, into which we doom ourselves," is
- A) hyperbole.
 - B) metaphor.
 - C) metonymy.
 - D) synecdoche.
 - E) zeugma.

61. The speaker's description of the bees that "will murmur by the hour in the foxglove bells" (line 7) relies on the sound device
- A) assonance.
 - B) consonance.
 - C) dissonance.
 - D) onomatopoeia.
 - E) sigmatism.

Items 62-65 refer to Susan Wicks's

On Re-recording Mozart

When the throb of her voice was cut off, I drove
 through streets white with silence: no sound
 but my own engine, as if above or beyond
 the gear-change a knife glittered, and love 4
 itself were cut out its high vibrating tongue
 docked with a neat flick as the full reel
 still turned, clicking, lashing its little tail
 at nothing, and silence became her whole song. 8

Now I have re-recorded Mozart, my tape
 unwinding across chasms. Between one note
 and the next she still breathes. Her breath
 pulls me across the darkness, the last escape 12
 of bodies. Rising from her new throat
 it redeems and redeems us. I have erased death.

62. The volta in Susan Wicks's sonnet is found in
- A) line 4.
 - B) line 5.
 - C) line 7.
 - D) line 9.
 - E) line 13.
63. Susan Wicks's "On Re-recording Mozart" is essentially a poem
- A) appreciating classical music.
 - B) dealing with loss.
 - C) recalling the thrill of watching Adele sing in a car.
 - D) recounting an out-of-body experience.
 - E) reflecting on the quality of taped recordings.
64. In spite of the irregularity of the rhythm, the poem satisfies the broad parameters of a(n)
- A) Anglo-Norman sonnet.
 - B) Italian sonnet.
 - C) Miltonic sonnet.
 - D) Shakespearean sonnet.
 - E) Spenserian sonnet.

65. The describing of one kind of sensation in terms of another as is found in line 2's relatively overt "white with silence" and line 1's rather subtle "throb of her voice" is known as (a/an)
- A) ambiguity.
 - B) conceit.
 - C) heaping figure.
 - D) mosaic.
 - E) synæsthesia.

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 Elizabeth Barrett Browning's "[And therefore if to love can be desert]," and detail how the speaker's opening conditional, her "if-then" (lines 1-2), is followed by a litany of negative, essentially self-deprecating, comments, which is replaced by something of a positive certainty in line 11's turn.

Sonnet XI

And therefore if to love can be desert,*	deserved
I am not all unworthy. Cheeks as pale	
As these you see, and trembling knees that fail	
To bear the burden of a heavy heart,—	4
This weary minstrel-life that once was girt*	prepared
To climb Aornus*, and can scarce avail	difficult mountain to climb
To pipe now 'gainst the valley nightingale	
A melancholy music,—why advert	8
To these things? O Belovèd, it is plain	
I am not of thy worth nor for thy place!	
And yet, because I love thee, I obtain	
From that same love this vindicating* grace,	12 redeeming
To live on still in love, and yet in vain,—	
To bless thee, yet renounce thee to thy face.	

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

UIL Literary Criticism

Invitational B • 2022

line arrows up →

1.	A	16
2.	C	347
3.	A	61
4.	D	600
5.	B	275
6.	E	440
7.	A	159
8.	D	409
9.	E	603
10.	A	13
11.	B	9
12.	B	209
13.	D	535
14.	E	571
15.	E	433
16.	C	267
17.	C	194
18.	B	607
19.	C	159
20.	C	233
21.	B	43
22.	D	367
23.	C	565
24.	B	208
25.	D	445
26.	D	403
27.	A	305
28.	E	
29.	E	486
30.	E	422

31.	D	1.3.39
32.	C	1.4.61-65
33.	B	2.2.16-17
34.	B	3.1.60-62
35.	C	4.1.90-92
36.	C	5.4.6-8
37.	B	24
38.	E	44
39.	A	78
40.	E	92
41.	A	179
42.	E	120
43.	D	
44.	A	337
45.	C	232
46.	A	275
47.	A	
48.	D	
49.	A	24
50.	D	373
51.	A	
52.	C	
53.	E	337
54.	D	209
55.	C	438
56.	E	(438)
57.	C	260
58.	A	
59.	B	
60.	B	294
61.	D	337
62.	D	498
63.	B	
64.	B	260
65.	E	469

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*,

Folger Shakespeare *The Tragedy of Macbeth*,

Scribner *The Great Gatsby*,
and

Mint Editions *Sonnets from the Portuguese* and Reading List addendum

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 Elizabeth Barrett Browning's "[And therefore if to love can be desert]"

Literary concepts that MIGHT be used by the contestant in a discussion of the speaker's opening conditional, her "if-then" (lines 1-2), is followed by a litany of negative, essentially self-deprecating, comments, which is replaced by something of a positive certainty in line 11's turn include

- | | |
|--------------------|----------------------|
| alliteration, | meter, |
| allusion, | octave, |
| anaphora, | parallelism, |
| aphaeresis, | plce, |
| apostrophe, | rhetorical question, |
| enjambment, | rhyme scheme, |
| iambic pentameter, | sestet, |
| imagery, | simile, |
| internal rhyme, | sonnet, |
| litany, | speaker, |
| litotes, | theme, |
| masculine rhyme, | tone, and |
| metaphor, | volta. |

The young literary critic's approach to delineating the speaker's shift from what is essentially a question through to an answer should reflect upon the conditional offered in the first two lines of the sonnet: "And therefore if to love can be desert, / **[then]** I am not all unworthy." Instrumental in the framing of the speaker's litany of self-deprecation that follows and that makes up a good portion of the poem are both the litotes ("not all unworthy") found in line 2 and that which follows the volta that introduces the eleventh line of the sonnet: "because I love thee, I obtain / From that same love this vindicating grace" (lines 11-12), which proposes that in spite of and, indeed, because of the speaker's failings, she is worthy to love her beloved.

That the contestant follows the speaker's progress through the incremental self-deprecation—"Cheeks as pale as" (line 2); "trembling knees that fail" (line 3); her song-making (perhaps, her versification) no longer strong enough to outdo the nightingale's "melancholy music" (line 8), culminating with "I am not of thy worth nor for thy place!" (line 10)—reveals the contestant's understanding; however, the recognition that the speaker's argument opens with a figure of speech (litotes) that anticipates the redeeming turn in logic (the volta) serves as evidence that the contestant understands Barrett Browning's ploy.