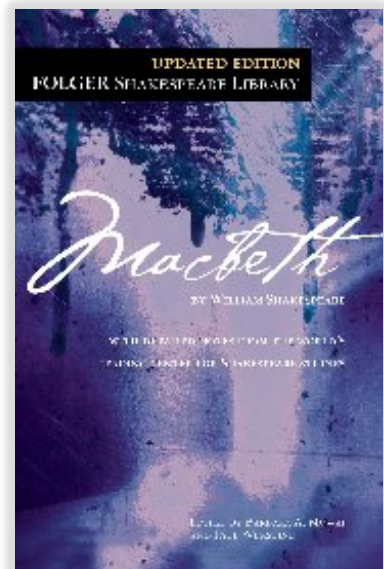
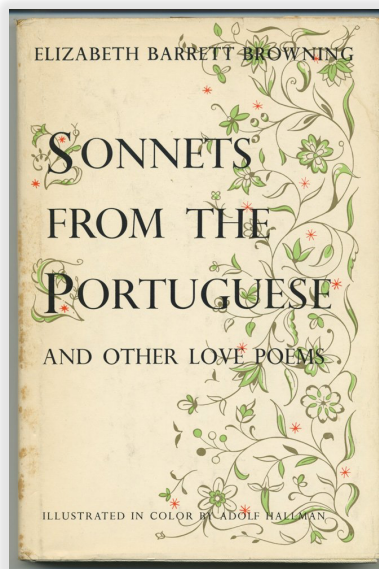
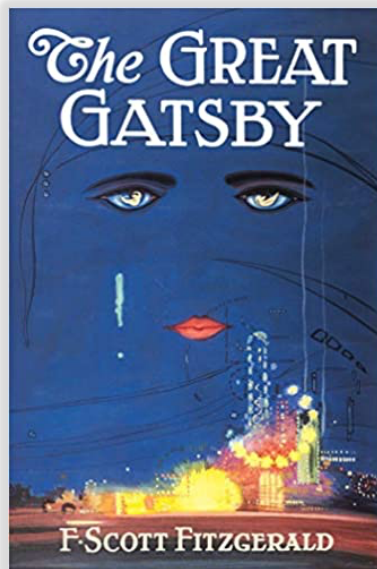




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Region • 2022



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University Interscholastic League
Literary Criticism Contest • Region • 2022

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A composition imitating another, usually serious, piece—one that is designed to ridicule a work or its style or author—is known as a
A) burlesque.
B) farce.
C) hoax.
D) parody.
E) satire.
2. 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.
3. 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.
4. The class of literature that flourished during the late Renaissance and that deals with the training of the "courtly" person, a genre to which writers returned during the seventeenth century and beyond, is known as (the)
A) allusion book.
B) courtesy book.
C) emblem book.
D) incunabulum.
E) jest book.
5. The derogatory title applied by *Blackwood's Magazine* to a group of nineteenth-century British writers including William Hazlitt and John Keats because of their alleged poor taste in diction and rhyme is the
A) Cockney School.
B) Fleshly School of Poetry.
C) Martian School.
D) Satanic School.
E) Spasmodic School.
6. The final unraveling, or unknitting, of a plot, the solution of a mystery, or an explanation or outcome of a narrative or drama is the
A) climax.
B) *débat*.
C) *dénouement*.
D) epiphany.
E) peripety.
7. The writer, physician, and Modernist poet who received the 1963 Pulitzer Prize for Poetry for his *Pictures from Brueghel* is
A) W. H. Auden.
B) W. S. Merwin.
C) Robert Penn Warren.
D) C. K. Williams.
E) William Carlos Williams.
8. **NOT** a group of authors whose membership, as described in the *Handbook*, is exclusively British is
A) the Cavalier Lyricists.
B) the Martian School.
C) The Movement.
D) the Parnassians.
E) the School of Donne.
9. The Tanzanian-born novelist living in the UK who received the 2021 Nobel Prize for Literature for his "uncompromising and compassionate penetration of the effects of colonialism and the fate of the refugee in the gulf between cultures and continents" is
A) Chinua Achebe.
B) John M. Coetzee.
C) Abdulrazak Gurnah.
D) V. S. Naipaul.
E) Derek Walcott.
10. The simple element that serves as a basis for expanded narrative; or, less strictly, a conventional situation, device, interest, or incident, often recurring, especially in art and music, is (a/n)
A) emblem.
B) motif.
C) objective correlative.
D) theme.
E) thesis.

11. The species of writing that owes something to, among others, H. L. Mencken, Ernest Hemingway, and Daniel Defoe and is founded on conventional coverage of events or phenomena but gives up the traditional impersonality and invisibility of the writer and offers, instead, a subjective style and voice, suggesting a human witness, is/are known as
 - A) little magazines.
 - B) New Criticism.
 - C) periodical essays.
 - D) The New Journalism.
 - E) yellow journalism.
12. A concise statement (usually with specific authorship and concise, telling expression) of a principle or precept given in pointed words is called a(n)
 - A) aphorism.
 - B) euphemism.
 - C) idiotism.
 - D) malaporphism.
 - E) neologism.
13. The followers of England's Charles I, including Sir John Suckling, Thomas Carew, and Richard Lovelace, who composed lighthearted poems thematically concerned with love, war, chivalry, and loyalty to the king, are known collectively as (the)
 - A) Cavalier Lyricists.
 - B) Fleshly School of Poetry.
 - C) Goliardic Poets.
 - D) Lake Poets.
 - E) Pre-Raphaelites.
14. The three sisters of Greek and Roman mythology who control the birth, life, and death of humans are
 - A) the Belles-Lettres.
 - B) The Fates.
 - C) The Graces.
 - D) the Humours.
 - E) The Muses.
15. The British (Irish) novelist and philosopher who wrote *A Severed Head*, *The Black Prince*, *Nuns and Soldiers*, and *The Good Apprentice* is
 - A) Isabella Augusta, Lady Gregory.
 - B) Elizabeth Bowen.
 - C) Sinéad McCool.
 - D) Iris Murdoch.
 - E) Edna O'Brien.
16. The multi-lingual playwright and novelist who received the 1938 Pulitzer Prize for Drama for his *Our Town* and the 1943 Pulitzer Prize for Drama for his *The Skin of Our Teeth*, as well as the 1928 Pulitzer Prize for Fiction for his philosophically-driven novel *The Bridge of San Luis Rey*, is
 - A) Edward Albee.
 - B) Horton Foote.
 - C) David Mamet.
 - D) Neil Simon.
 - E) Thornton Wilder.
17. A poem ostensibly about farming and the practical aspects of rustic life, named after a collection of poems written by the Roman poet Virgil is
 - A) *chanson d'adventure*.
 - B) *chanson de geste*.
 - C) georgic.
 - D) idyll.
 - E) madrigal.
18. The period between the formation of the United States national government and the "Second Revolution" of Jacksonian Democracy during which time the U.S. emerged as a world force and enjoyed a rapid literary development is the
 - A) Colonial Period.
 - B) Federalist Age.
 - C) Realistic Age.
 - D) Revolutionary Age.
 - E) Romantic Period.
19. **NOT** one of four elements associated with early cosmologies and later theories of physiology is
 - A) æther.
 - B) air.
 - C) earth.
 - D) fire.
 - E) water.
20. The nineteenth-century American poet and important producer of outsider art, the majority of whose poems were published posthumously, is
 - A) Louisa May Alcott.
 - B) Maya Angelou.
 - C) Emily Dickinson.
 - D) Edna St. Vincent Millay.
 - E) Anne Sexton.

21. The twentieth-century author of *This Side of Paradise*, *Tender Is the Night*, and *The Last Tycoon* is
 - A) William Faulkner.
 - B) Francis Scott Key Fitzgerald.
 - C) Ernest Hemingway.
 - D) J. D. Salinger.
 - E) John Steinbeck.
22. The military metaphor that is applied to new writing or artistic expression in general that shows striking (and usually self-conscious) innovations in style, form, and subject matter, is
 - A) avant-garde.
 - B) baring the device.
 - C) objective correlative.
 - D) suspension of disbelief.
 - E) transumption.
23. A term used, often narrowly, to suggest a certain complacency, hypocrisy, or squeamishness assumed to characterize the attitudes of the last half of the nineteenth century in Britain, all of which are apparent in the cautious manner with which writers treat such matters as profanity and sex, is
 - A) dandyism.
 - B) hedonism.
 - C) meliorism.
 - D) Puritanism.
 - E) Victorian.
24. The term that denotes a fanciful notion usually expressed through an elaborate analogy pointing to a striking parallel between two ostensibly dissimilar things is
 - A) apologue.
 - B) conceit.
 - C) euphemism.
 - D) kenning.
 - E) simile.
25. The twentieth-century British author and founder-member of the Bloomsbury Group who wrote the novels *Mrs. Dalloway*, *To the Lighthouse*, *Orlando*, and the essay "A Room of One's Own" is
 - A) Nadine Gordimer.
 - B) P. D. James.
 - C) Doris Lessing.
 - D) J. K. Rowling.
 - E) Virginia Woolf.
26. **Not** a literary form that either praises or celebrates a person, an object, or an occasion is the
 - A) dirge.
 - B) encomium.
 - C) epithalamium.
 - D) eulogy.
 - E) ode.
27. The repetition of sound common in Old Germanic and Old Celtic poetry and among some moderns in which alliteration occurs in patterns of *abab* or *abba* arrangement in one line of verse is called
 - A) discordia concors.
 - B) negative capability.
 - C) successive patterning.
 - D) transverse alliteration.
 - E) Wardour-Street English.
28. The international tendency in the graphic and literary arts, especially painting and prose fiction, in which the frame or surface of the work may be conventional, but contrasting elements—such as the supernatural, myth, dream, fantasy—invade and change the whole basis of the art is known as
 - A) magic realism.
 - B) modernism.
 - C) orphism.
 - D) sentimentalism.
 - E) surrealism.
29. The group of literary and scientific people in the Cambridge and Boston area in the mid-nineteenth century who came together for social intercourse and good conversation, at irregular intervals, is
 - A) the Brahmins.
 - B) The Literary Club.
 - C) the Roundheads.
 - D) the Saturday Club.
 - E) the Transcendental Club.
30. The author of the short story "A Worn Path," recipient of a Presidential Medal of Freedom, and recipient of the 1973 Pulitzer Prize for Fiction for her novel *The Optimist's Daughter* is
 - A) Shirley Ann Grau.
 - B) Harper Lee.
 - C) Katherine Anne Porter.
 - D) Jean Stafford.
 - E) Eudora Welty.

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*, the repetition in close proximity of words that have the same root, as found in the Captain's recounting of Macbeth and Banquo's battlefield exploits, "As cannons overcharged with double cracks, / So they doubly redoubled strokes upon the foe," is known as
 - A) hyperbole.
 - B) parataxis.
 - C) polyhyphenation.
 - D) polyptoton.
 - E) tautology.
32. The soliloquizing "Make thick my blood. / Stop up th' access and passage to remorse, / That no compunctious visitings of nature / Shake my fell purpose, nor keep peace between / Th' effect and it" is uttered by
 - A) Banquo.
 - B) Lady Macbeth.
 - C) Macbeth.
 - D) the Thane of Cawdor.
 - E) the Third Murderer.
33. "The spring, the head, the fountain of your blood / Is stopped; the very source of it is stopped" refers to
 - A) Banquo.
 - B) Duncan.
 - C) Macduff.
 - D) Siward.
 - E) Young Siward.
34. The controlling imagery informing Macduff's response "Did you say 'all'? O hell-kite! All? / What, all my pretty chickens and their dam / At one fell swoop?" is
 - A) avian.
 - B) bovine.
 - C) reptilian.
 - D) simian.
 - E) ursine.
35. Siward's question "Had he his hurts before?" concerns
 - A) autopsy protocol.
 - B) battlefield triage.
 - C) bravery and cowardice.
 - D) chronological sequencing.
 - E) Birnam Wood camouflage mishaps.
36. The **tone** of Lennox's observations that "The gracious Duncan / Was pitied of Macbeth; marry, he was dead. / And [. . .] valiant Banquo walked too late. [. . .] Men must not walk too late. / [H]ow monstrous / It was for Malcolm and for Donalbain / To kill their gracious father?" is one of
 - A) cautious questioning.
 - B) poetic exuberance.
 - C) salutary approval.
 - D) suspicious rebuke.
 - E) xenophobic reprehension.
37. In Fitzgerald's *The Great Gatsby*, the poignant exclamation "I'm glad it's a girl. And I hope she'll be a fool—that's the best thing a girl can be in this world, a beautiful little fool" is expressed by
 - A) Daisy.
 - B) Jay.
 - C) Jordan.
 - D) Myrtle.
 - E) Tom.
38. "Don't ask me. I know very little about driving— [The accident] happened, and that's all I know," said
 - A) Daisy.
 - B) Lucille.
 - C) Michaelis.
 - D) Nick.
 - E) Owl Eyes.
39. "[T]here was a jauntiness about her movements as if she had first learned to walk upon golf courses on clean, crisp mornings" is
 - A) Daisy's description of Jordan.
 - B) Jay's description of Daisy.
 - C) Nick's description of Jordan.
 - D) Tom's description of Daisy.
 - E) Tom's description of Myrtle.
40. "[T]hat voice was a deathless song" is
 - A) Daisy's characterization of Pammy's baby talk.
 - B) George's description of Myrtle's voice.
 - C) Jordan's styling of Lucille's voice.
 - D) Nick's portrayal of Daisy's voice.
 - E) Tom's assessment of Klipspringer's singing.

41. "By God, I may be old-fashioned in my ideas, but women run around too much these days to suit me" is a sexist opinion expressed by
 A) George regarding Myrtle's going to New York.
 B) Jay regarding Daisy's wishing to drive the car.
 C) Nick regarding Baker's being a competitive athlete.
 D) Tom regarding Gatsby's having met Daisy.
 E) Wolfshiem regarding the female partygoers.
42. "She wanted her life shaped now, immediately—and the decision must be made by some force—of love, of money, of unquestionable practicality—that was close at hand, [and t]hat force took shape [. . .] with the arrival of "
 A) Tom Buchanan.
 B) Nick Carraway.
 C) Jay Gatsby.
 D) George Wilson.
 E) Meyer Wolfshiem.
43. The repetition characterizing the beginning of the first two lines of EBB's Sonnet III is known as
 A) anaphora.
 B) epanalepsis.
 C) merism.
 D) polyptoton.
 E) symploce.
44. The "unlike" in the first line is an indicator of (a)
 A) hyperbole.
 B) litotes.
 C) simile.
 D) synæsthesia.
 E) zeugma.
45. The speaker is speaking to someone or something from whom she does not expect an answer, which constitutes a(n)
 A) anthropomorphic riff.
 B) apostrophe.
 C) aside.
 D) dramatic monologue.
 E) soliloquy.
46. If—in the expectations of an Italian sonnet—lines 2 and 3 should rhyme and lines 6 and 7 should rhyme, the species of rhyme occurring within each of the enclosed rhymes that characterize the sonnet's octave is
 A) broken rhyme.
 B) eye rhyme.
 C) feminine rhyme.
 D) *rime riche*.
 E) slant rhyme.

Items 43-50 refer to Elizabeth Barrett Browning's

Sonnet III

Unlike are we, unlike, O princely Heart!
 Unlike our uses and our destinies.
 Our ministering two angels look surprise
 On one another, as they strike athwart 4
 Their wings in passing. Thou, bethink thee, art
 A guest for queens to social pageantries,
 With gages from a hundred brighter eyes
 Than tears even can make mine, to play thy part 8
 Of chief musician. What hast thou to do
 With looking from the lattice-lights at me,
 A poor, tired, wandering singer, singing through
 The dark, and leaning up a cypress tree? 12
 The chrism is on thine head,—on mine, the dew,—
 And Death must dig the level where these agree.

47. Line 8's "than" is an indicator of a(n)
 A) allusion.
 B) analogue.
 C) metaphor.
 D) paradox.
 E) simile.
48. The continuance of both the sense and the grammatical construction of the line that continues from the octave to the sestet as found in Browning's Sonnet III is an example of
 A) boustrophedon.
 B) enjambment.
 C) fused rhyme.
 D) reduplication.
 E) truncation.
49. Line 11's repetition in close proximity of words that have the same root constitutes
 A) asyndeton.
 B) epanalepsis.
 C) interpolation.
 D) pleonasm.
 E) polyptoton.
50. Line 13's "chrism" is a
 A) crown.
 B) garland of cypress twigs.
 C) mixture of oil and balsam used in religious rites.
 D) mixture of yew sap and cypress bark as a curative.
 E) tiara.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-55 refer to Edna St. Vincent Millay's

Autumn Chant

Now the autumn shudders In the rose's root. Far and wide the ladders Lean among the fruit.	4
Now the autumn clambers Up the trellised frame, And the rose remembers The dust from which it came.	8
Brighter than the blossom On the rose's bough Sits the wizened* orange, Bitter berry now;	12 <i>wrinkled</i>
Beauty never slumbers; All is in her name; But the rose remembers The dust from which it came.	16

51. Scansion of Edna St. Vincent Millay's "Autumn Chant" reveals that the second and fourth lines of each of the lyric poem's stanzas is
 - A) anapestic dimeter.
 - B) catalectic trochaic trimeter.
 - C) iambic pentameter.
 - D) pyrrhic hexameter.
 - E) trochaic pentameter.
52. The speaker's treatment of an abstraction as a concrete thing, as seen in her summative argument regarding Beauty (lines 13-14), is known as (an)
 - A) allegory.
 - B) intentional fallacy.
 - C) metonymy.
 - D) objectification.
 - E) reification.
53. If the first line's *shudder* suggests an awareness of the decay associated with autumn, the "rose's root" (line 2) might well represent an awareness of (the)
 - A) botanical structure.
 - B) inevitability of decomposition.
 - C) nature's affinity for alliteration.
 - D) spring's potential, if not promise, of rebirth.
 - E) summer's certain fading beauty.

54. The theme of Millay's lyric poem is that there is a(n)
 - A) chance that roses have extraordinary memories.
 - B) chant for each of the seasons.
 - C) interdependence of living and dying things.
 - D) purpose in life symbolized by each part of a rose.
 - E) wizened orange for each rose's root.
55. The first line's *shudder* is an example of (a)
 - A) cacophony.
 - B) heteroglossia.
 - C) nonce word.
 - D) onomatopoeia.
 - E) xenoglossia.

Items 56-57 refer to Elizabeth Barrett Browning's

Sonnet III

Unlike are we, unlike, O princely Heart! Unlike our uses and our destinies. Our ministering two angels look surprise On one another, as they strike athwart Their wings in passing. Thou, bethink thee, art A guest for queens to social pageantries, With gages from a hundred brighter eyes Than tears even can make mine, to play thy part Of chief musician. What hast <i>thou</i> to do With looking from the lattice-lights at me, A poor, tired, wandering singer, singing through The dark, and leaning up a cypress tree? The chrism is on thine head,—on mine, the dew,— And Death must dig the level where these agree.	4 8 12
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56. The two individuals in Elizabeth Barrett Browning's Sonnet III to whom the poem, in part as apostrophe, refers are—literally—the
 - A) chief musician and the wandering singer.
 - B) chrism and the dew.
 - C) ministering angels in flight.
 - D) royals, including the prince and the queen.
 - E) speaker and her new lover.
57. In the final line of Barrett Browning's sonnet, the speaker concedes that only in death can the two individuals central to her self-assessment find
 - A) angelic musicianship.
 - B) equality.
 - C) love.
 - D) peace.
 - E) social pageantry.

Items 58-61 refer to Dorothy Parker's

One Perfect Rose

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet—
One perfect rose. 4

I knew the language of the floweret;
"My fragile leaves," it said, "his heart enclose."
Love long has taken for his amulet
One perfect rose. 8

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose. 12

58. Parker's nod to traditional romantic poetic conventions can be found in line 1's *flow'r*, an example of

A) apocope.
B) ellipsis.
C) metathesis.
D) syncope.
E) zeugma.

59. The effect of the truncated fourth line of each stanza complements both the theme and the tone of the poem, a poem whose dominant metric pattern is

A) anapestic trimeter.
B) dactylic trimeter.
C) iambic pentameter.
D) iambic tetrameter.
E) trochaic pentameter.

60. The poem's tone, while humorous, is ultimately

A) cynically materialistic.
B) deep-heartedly pure.
C) perfectly rosy.
D) romantic actually.
E) sentimentally risqué.

61. Line 2's arrangement of sentence elements to accommodate meter and rhyme scheme is an example of

A) abridgment.
B) chiasmus.
C) inversion.
D) reversal.
E) truncation.

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

Tie the white fillets* then about your hair ribbons
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 power shall never establish,
It is so frail. 12

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

62. The theme of Ransom's "Blue Girls" focuses on

A) beautiful blue skirts, ribbons, birds, and eyes.
B) girls aspiring to become teachers.
C) old teachers having terrible tongues.
D) practicing beauty and twirling skirts.
E) the transitory nature of beauty.

63. The type of rhyme exemplified by line 1's *sward* (grassland) and line 4's *word* is

A) alliterative rhyme.
B) assonance rhyme.
C) consonance rhyme.
D) dissonance rhyme.
E) resonance rhyme.

64. The third stanza's explicit formulaic message is

A) *carpe diem*.
B) *in media res*.
C) *memento mori*.
D) *ubi sunt*.
E) *verbum infans*.

65. The overall visual imagery finds expression in the shockingly didactically, admonitory truth of

A) lines 3-4.
B) line 10.
C) line 12.
D) line 14.
E) line 15.

Items 62-65 refer to John Crowe Ransom's

Blue Girls



Required Tie-Breaking Essay Prompt

on next page

Required Tie-Breaking Essay

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

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

Read Deborah Warren's "Mole," and address the speaker's comparison of a mole's success to a poet's (line 10's "my habitat is thought") endeavor.

Mole

Earth is his occupation, and the mole
works the turf in his native breaststroke, swimming
hallways into the sod*—a geonaut
supreme, and connoisseur of worms; I've heard him
breaking roots an inch beneath my sole
and seen how the subterranean specialist
carves out for himself a single, simple role.

4
turf

I envy the expertise he brings to bear
on dirt, the narrow office* he was given;
as for me, my habitat is thought,
where I grope and sweat and scabble out a living
forced to prove—up here in a windy lair
as invisible as the mole's—that there exists
an animal who can dig a hole in air.

8
duty; responsibility
12

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

UIL Literary Criticism

Region • 2022

line arrows up ➔

1.	D	353
2.	E	449
3.	C	347
4.	B	112
5.	A	94
6.	C	135
7.	E	605
8.	D	352
9.	C	
10.	B	309
11.	D	323
12.	A	34
13.	A	78
14.	B	195
15.	D	588
16.	E	607
17.	C	217
18.	B	195
19.	A	167
20.	C	344; 567
21.	B	578
22.	A	47
23.	E	496
24.	B	104
25.	E	575
26.	A	146
27.	D	484
28.	A	284
29.	D	429
30.	E	603

31.	D	1.2.41
32.	B	1.5.50
33.	B	2.3.115
34.	A	4.3.255
35.	C	5.8.53
36.	D	3.6.8
37.	A	17
38.	E	54
39.	C	50
40.	D	96
41.	D	103
42.	A	151
43.	A	24
44.	C	445
45.	B	37
46.	B	191
47.	E	445
48.	B	174
49.	E	372
50.	C	
51.	B	76;486
52.	E	405
53.	D	
54.	C	
55.	D	337
56.	E	
57.	B	
58.	D	469
59.	C	
60.	A	
61.	C	257
62.	E	
63.	C	107
64.	A	75
65.	E	

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 Deborah Warren's "Mole"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's comparing herself—as a poet—to a mole include

- | | |
|--------------------|---------------|
| alliteration, | polysyndeton, |
| allusion, | rhyme scheme, |
| coined word, | simile, |
| feminine ending, | sonnet, |
| iambic pentameter, | stigmatism, |
| imagery, | speaker, |
| masculine ending, | synecdoche, |
| metaphor, | theme, and |
| meter, | tone. |
| parallelism, | |

Deborah Warren's fourteen-line poem should be recognized as a sonnet, a sonnet consisting of two stanzas characterized by their parallel structure: line-by-line syllable count, meter, and the (loose) rhyme scheme.

The young LitCritic will, following the prompt, discover the thematic parallel, beyond the stanzas' similar structure, that has the speaker identifying herself in the second stanza in terms of the mole of the first stanza.

The contestant might rely on the poem's invitation—inherent in its structure—to go point by point through the speaker's comparison.

The mole, the speaker coins, is a geonaut (line 3) that swims "hallways into the sod" (2-3), "carv[ing] out for himself a single, simple role" (7), while the speaker-as-poet—(line 10's "my habitat is thought")—"grope[s] and sweat[s] and scrabble[s] out a living" (11) that includes—is, apparently, predicated on—proving that the poet can "dig a hole in air" (14) . . . an interesting metaphor for versification. That both the mole's tunneling and the poet's "windy lair" (12) are invisible to pedestrian perspectives finalizes the speaker's comparison. The student might make something of the lack of parallel regarding line 4's "connoisseur of worms," arguing that the mole's interest in *worms*, in the structural and the thematic balance of the two stanzas, suggests the poet's interest in *words*—an interest that might be underscored by the speaker's interjecting *scrabble* (11) into the description of the "windy lair" (12).

Were the contestant given ample time to contemplate the autobiographical nature of this lyrical expression, she or he might enjoy the epiphanic moment embracing the significance of the poet's surname relative to her comparison of the mole's hallways and the poet's own habitat threading through the sonnet.

ANSWER SHEET

Items 31-65 2 points each

UIL Literary Criticism Region • 2022



Items 1-30 1 point each

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Part 3
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A-

contestant number

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

Simply adjust ranking.

SCORE:

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

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

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

FIRST GRADER

number correct x 1 _____

+

number correct x 2 _____

=

initials

SECOND GRADER

number correct x 1 _____

+

number correct x 2 _____

=

initials

THIRD GRADER

number correct x 1 _____

+

number correct x 2 _____

=

initials