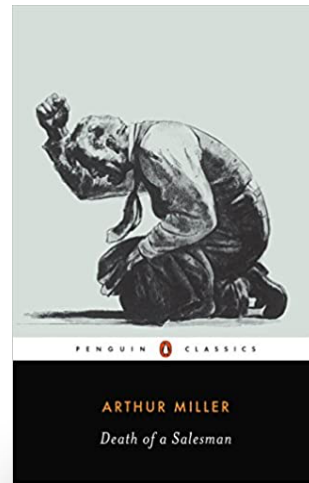
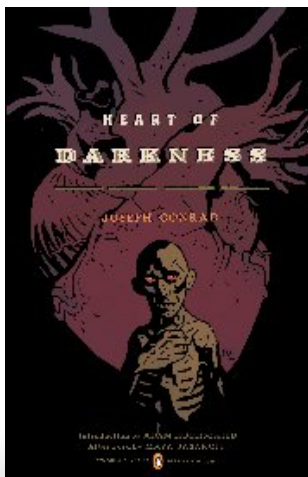
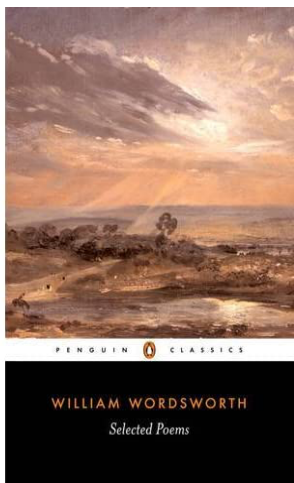




UNIVERSITY INTERSCHOLASTIC LEAGUE

# Literary Criticism

State • 2021



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**University Interscholastic League**  
**Literary Criticism Contest • State • 2021**

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

**30 items (1 point each)**

1. 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.
  - C) hagiography.
  - D) lampoon.
  - E) miracle play.
2. In modern use, any poet; however, historically, the term referring to poets who recited verses glorifying the deeds of, especially, early Celtic heroes and leaders is
  - A) balladeer.
  - B) bard.
  - C) jongleur.
  - D) minstrel.
  - E) troubadour.
3. The French philosopher, critic, and author of self-exploratory fiction who received the 1947 Nobel Literature Prize is
  - A) Henri Bergson.
  - B) Anatole France.
  - C) André Gide.
  - D) Frédéric Mistral.
  - E) Romain Rolland.
4. **Not** a term describing one of the several narrative vantage points from which the author presents a story is
  - A) interior monologue.
  - B) naïve narrator.
  - C) panoramic.
  - D) self-effacing author.
  - E) Stanislavski Method.
5. The twentieth-century group of American poets, including Robert Creeley and Denise Levertov, associated with an experimental college in North Carolina and with projective verse is known as the
  - A) Agrarians.
  - B) Black Mountain School.
  - C) Fugitives.
  - D) New York School.
  - E) Parnassians.
6. The name of an actual person other than the author that is signed by the author of a literary work is
  - A) allonym.
  - B) anonym.
  - C) eponym.
  - D) heteronym.
  - E) pseudonym.
7. 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.
8. The eighteenth-century English trader, journalist, author, and spy, who wrote *Robinson Crusoe*, *A Journal of the Plague Year*, and *Moll Flanders* is
  - A) James Boswell.
  - B) Edmund Burke.
  - C) Daniel Defoe.
  - D) Henry Fielding.
  - E) Oliver Goldsmith.
9. The name applied in derision to a group of nineteenth-century English novelists who emphasize gentility and etiquette in their novels is
  - A) Satanic School.
  - B) Saturday Club.
  - C) Scriblerus Club.
  - D) Silver-Fork School.
  - E) *Sturm und Drang*.
10. The internationally known American playwright who wrote her first play in high school and whose *Ruined* (2009) and *Sweat* (2017) have earned her two Pulitzer Prizes for Drama is
  - A) Ketti Frings.
  - B) Lynn Nottage.
  - C) Suzan-Lori Parks.
  - D) Paula Vogel.
  - E) Wendy Wasserstein.

11. An emergent interdisciplinary field that approaches literature from viewpoints related, implicitly or explicitly, to environmental responsibility and whose interests and themes are found in the literary works of, among many others, Daniel Defoe, John Ruskin, Henry David Thoreau, Herman Melville, Edward Abbey, and Leslie Marmon Silko, is
- ecocriticism.
  - frontier literature.
  - naturalism.
  - pastoralism.
  - vorticism.
12. **Not** a novel written by the twentieth-century American novelist Thomas Pynchon is
- Against the Day*.
  - The Crying of Lot 49*.
  - Gravity's Rainbow*.
  - Mason & Dixon*.
  - Rabbit, Run*.
13. The French verse form, of which the number of stanzas and the number of lines to the stanza are unlimited, each stanza being made up of an indefinite number of tercets, is the
- arabesque.
  - ballade*.
  - chant royal*.
  - sestina.
  - virelay.
14. The term designating a piece of notably fine writing, often suggesting a self-conscious literary effort, a term sometimes used derogatively, is
- chrestomathy.
  - prosody.
  - purple patch.
  - sentimentalism.
  - touchstone.
15. The transitional age in British literary history, the interval between 1750 and 1798, during which Neoclassicism yielded towards Romanticism, is known as the
- Age of Johnson.
  - Age of the Romantic Movement.
  - Augustan Age.
  - Edwardian Age.
  - Restoration Age.
16. The name used by the nineteenth-century long-term poet laureate Robert Southey to designate the members of the literary group made up of Percy Bysshe Shelley, Lord Byron, Leigh Hunt, and others, whose irregular lives and radical ideas, defiantly flaunted in their writings, suggested the name, is
- Cockney School.
  - Frankfurt School.
  - Geneva School.
  - Satanic School.
  - Spasmodic School.
17. The first Black author to win any Pulitzer, the 1950 recipient of the Pulitzer Prize for Poetry is
- Gwendolyn Brooks.
  - Rita Dove.
  - Louise Glück.
  - Lisel Mueller.
  - Natasha Trethewey.
18. A sailors' song marked by a strong rhythm and, in the days of sail, used to accompany certain forms of repetitious labor performed by seamen working as a group is known as a(n)
- aubade.
  - chantey.
  - dirge.
  - encomium.
  - limerick.
19. The form of heroic couplet characterized by the absence of caesura and often without end-stopped lines is called
- blank verse.
  - englyn.
  - free verse.
  - projection verse.
  - riding rhyme.
20. A term associated with highly affected styles of writing that exhibit stylistic extravagances including neologism, innovations in grammar, bombast, paradoxes, conceits, puns, and obscurity is
- barbarism.
  - Gongorism.
  - Malapropism.
  - Spoonerism.
  - Wellerism.

21. The group formed in London in 1764 at the suggestion of Sir Joshua Reynolds and with the cooperation of Samuel Johnson and which included, variously, in its membership Alfred, Lord Tennyson, Adam Smith, and James Boswell among others, is
- The Literary Club.
  - the School of Night.
  - the Silver-Fork School.
  - the Transcendental Club.
  - the Tribe of Ben.
22. The author of the novels *Nostramo*, *The Secret Agent*, *Almayer's Folly*, *Typhoon*, *Victory*, and *Chance* is
- G. K. Chesterton.
  - Joseph Conrad.
  - Ford Madox Ford.
  - Rudyard Kipling.
  - H. G. Wells.
23. One of the founders of New Criticism, the author of the *roman à clef* entitled *All the King's Men* and the recipient of the 1947 Pulitzer Prize for Fiction and the 1958 and 1979 Pulitzer Prizes for Poetry is
- James Agee.
  - Ralph Ellison.
  - Ernest J. Gaines.
  - Walker Percy.
  - Robert Penn Warren.
24. The term used by composers and writers since the seventeenth century that enjoys ambiguity both as a fanciful piece of whimsey (sometimes perverse or morbid) and as a thing that will grow into something beautiful is
- kitsch.
  - maggot.
  - nexility.
  - scat.
  - threnody.
25. The group of British writers in the 1950s and the 1960s who demonstrated a particular bitterness in their attacks on outmoded, bourgeois values is known as the
- Angry Young Men.
  - Cockney School.
  - Lake School.
  - Scriblerus Club.
  - Spasmodic School.
26. The movement begun in 1848 by Dante Gabriel Rossetti, Holman-Hunt, John Everett Millais, and others and whose major literary contributions include the poems of Christina Rossetti, Dante Gabriel Rossetti, and William Morris is called
- barbarism.
  - classicism.
  - Gallicism.
  - Pre-Raphaelitism.
  - Scholasticism.
27. **Not** a term suggesting, in any way, hidden or disguised authorship is
- allonym.
  - anonym.
  - heteronym.
  - nom de plume.
  - pseudonym.
28. The twentieth-century American author of *My Ántonia*, *The Song of the Lark*, *Death Comes for the Archbishop*, *O Pioneers!* and *One of Ours* (for which she received a Pulitzer) is
- Maya Angelou.
  - Pearl S. Buck.
  - Willa Cather.
  - Sandra Cisneros.
  - Maxine Hong Kingston.
29. The term given to publications, especially since the mid-1960s, published by either clandestine groups or universities and often limited in circulation, the content of which is either avant-garde or politically radical is
- bad quartos.
  - op-ed pages.
  - pulp magazines.
  - underground press.
  - yellow journalism.
30. The military metaphor applied to new writing—and other art genre—that shows striking (and usually self-conscious) innovations in style, form, and subject matter is
- avant-garde.
  - objective correlative.
  - orphism.
  - recension.
  - vorticism.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Arthur Miller's *Death of a Salesman*.

Items 37-42 are associated with Joseph Conrad's *Heart of Darkness*.

Items 43-50 are associated with William Wordsworth's poetry (selected).

31. In Arthur Miller's *Death of a Salesman*, the assertion "I can outbox, outrun, and outfit anybody in that store, and I have to take orders [ . . . ] till I can't stand it anymore" is proclaimed by
- A) Biff.
  - B) Charley.
  - C) Happy.
  - D) Howard.
  - E) Willy.
32. The deeply symbolic and lamentable irony characterizing Willy's relationships with The Woman and with his wife involves
- A) both Happy and Biff.
  - B) refrigerator repair bills.
  - C) road trips in the Studebaker.
  - D) sample cases.
  - E) silk stockings.
33. The gentle metaphorical rebuke "a man is not a bird, to come and go with the springtime" is offered by
- A) Charley to Linda.
  - B) Happy to Biff.
  - C) Linda to Happy.
  - D) Linda to Biff.
  - E) Willy to Happy.
34. To Biff Linda recounts having gone "down to the cellar. And behind the fuse box—it happened to fall out—" found a
- A) copy of the mortgage papers.
  - B) life insurance policy.
  - C) pair of stockings.
  - D) photo of The Woman.
  - E) short length of rubber pipe.
35. Howard's reason for not letting Willy go to Boston for the company is Howard
- A) believes Willy is asking for too much.
  - B) cannot afford to pay for Willy's hotel rooms.
  - C) does not want Willy representing the company.
  - D) is afraid that Willy will have an auto accident.
  - E) knows that Willy has been stealing silk stockings.
36. Charley's response to Linda's questioning, "I can't understand it. At this time especially. First time in thirty-five years we were just about free and clear. He only needed a little salary," is that
- A) he didn't want you to know he lost his job.
  - B) he loved and appreciated you, Linda.
  - C) he should have gone to Alaska with Ben.
  - D) no man only needs a little salary.
  - E) your sons had disappointed him, Linda.
- 
37. In *Heart of Darkness* Marlow learns that the reason there was a job opening is that his predecessor had been killed in a misunderstanding involving
- A) copper wire.
  - B) fossilized ivory.
  - C) ivory.
  - D) rivets.
  - E) two black hens.
38. "I had to deal with a being to whom I could not appeal in the name of anything high or low" describes
- A) Marlow's approaching the lead cannibal.
  - B) Marlow's confronting Kurtz.
  - C) Marlow's discovery of his own condition.
  - D) Marlow's encountering Kurtz's African mistress.
  - E) Marlow's engaging Kurtz's Intended.
39. In response to his aunt's belief that the Company was involved in "weaning those ignorant millions from their horrid ways," Marlow decides to
- A) ascribe good intent to all colonial efforts.
  - B) beg his aunt not to be so naïve.
  - C) describe some of the more horrific customs.
  - D) improve his aunt's understanding of the millions.
  - E) suggest that the Company was run for profit.
40. Having "a mature capacity for fidelity, for belief, for suffering" is Marlow's assessment of
- A) the accountant.
  - B) Kurtz.
  - C) Kurtz's Intended.
  - D) Marlow himself.
  - E) the Russian.

41. Marlow's comparison, "To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe" is a
- A) conceit.
  - B) hyperbole.
  - C) metaphor.
  - D) simile.
  - E) tautology.
42. The imagery coloring Marlow's remembering that he "would just as soon have expected restraint from a hyena prowling amongst the corpses of a battle-field" speaks to the restraint exhibited by
- A) the cannibals.
  - B) European colonizers.
  - C) Kurtz's native people.
  - D) the Pilgrims.
  - E) river crocodiles.

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

**Expostulation and Reply**

"Why, William, on that old grey stone,  
Thus for the length of half a day,  
Why, William, sit you thus alone,  
And dream your time away?" 4

"Where are your books?—that light bequeathed  
To Beings else forlorn and blind!  
Up! up! and drink the spirit breathed  
From dead men to their kind." 8

"You look round on your Mother Earth,  
As if she for no purpose bore you;  
As if you were her first-born birth,  
And none had lived before you!" 12

One morning thus, by Esthwaite lake,  
When life was sweet, I knew not why,  
To me my good friend Matthew spake,  
And thus I made reply: 16

"The eye—it cannot choose but see;  
We cannot bid the ear be still;  
Our bodies feel, where'er they be,  
Against or with our will." 20

"Nor less I deem that there are Powers  
Which of themselves our minds impress;  
That we can feed this mind of ours  
In a wise passiveness." 24

"Think you, 'mid all this mighty sum  
Of things for ever speaking,  
That nothing of itself will come,  
But we must still be seeking?" 28

"—Then ask not wherefore, here, alone,  
Conversing as I may,  
I sit upon this old grey stone,  
And dream my time away." 32

43. In line 5 of William Wordsworth's "Expostulation and Reply," the light that is bequeathed is (a)
- A) eyesight.
  - B) first-born birth.
  - C) knowledge.
  - D) sunshine.
  - E) wise passiveness.
44. The command "drink the spirit breathed / From dead men to their kind" (lines 7-8) expects the speaker to
- A) address the passing of his ancestors.
  - B) delve into his predecessors' writings.
  - C) examine his genealogy.
  - D) look around the Esthwaite countryside.
  - E) sit and drink alone for half of every day.
45. The arrangement of sentence elements to accommodate rhyme and rhythm as found in line 15 is
- A) deconstruction.
  - B) inversion.
  - C) ornamentalism.
  - D) redaction.
  - E) truncation.
46. Stanza 6's *Powers* are the speaker's assessment of a person's
- A) ability to impress others with his mind.
  - B) intuitive understanding beyond the empirical.
  - C) knowledge of exponential functions.
  - D) speaking about what he is seeking.
  - E) strength to counter Matthew's questioning.
47. The speaker's "wise passiveness" (line 24) underscores that a person's ability to understand
- A) depends on a willingness to perceive.
  - B) entails dreaming his time away.
  - C) means having a good friend like Matthew.
  - D) requires reading the classics.
  - E) takes sitting on an old grey stone.

Items 48-50 refer William Wordsworth's

**Matthew**

If Nature, for a favourite child,  
In thee hath tempered so her clay,  
That every hour thy heart runs wild,  
Yet never once doth go astray, 4

Read o'er these lines; and then review  
This tablet, that thus humbly rears  
In such diversity of hue  
Its history of two hundred years. 8

—When through this little wreck of fame,  
Cipher and syllable! thine eye  
Has travelled down to Matthew's name,  
Pause with no common sympathy. 12

And, if a sleeping tear should wake,  
Then be it neither checked nor stayed:  
For Matthew a request I make  
Which for himself he had not made. 16

Poor Matthew, all his frolics o'er,  
Is silent as a standing pool;  
Far from the chimney's merry roar,  
And murmur of the village school. 20

The sighs which Matthew heaved were sighs  
Of one tired out with fun and madness;  
The tears which came to Matthew's eyes  
Were tears of light, the dew of gladness. 24

Yet, sometimes, when the secret cup  
Of still and serious thought went round,  
It seemed as if he drank it up—  
He felt with spirit so profound. 28

—Thou soul of God's best earthly mould!  
Thou happy Soul! and can it be  
That these two words of glittering gold  
Are all that must remain of thee? 32

48. The verse form of William Wordsworth's lyric poem "Matthew" is the
- A) common measure.
  - B) hymnal measure.
  - C) long measure.
  - D) Poulter's measure.
  - E) short measure.
49. Lines 10 and 12 exhibit
- A) eye rhyme.
  - B) half rhyme.
  - C) leonine rhyme.
  - D) perfect rhyme.
  - E) slant rhyme.

50. The Matthew of all the poet's "Matthew" poems is a
- A) chimney sweeper.
  - B) cryptographer.
  - C) moirologist.
  - D) schoolmaster.
  - E) waggoner.

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**Part 3: Ability in Literary Criticism**

**15 items (2 points each)**

**Items 51-55 refer to Charles Lamb's**

**The Old Familiar Faces**

I have had playmates, I have had companions,  
In my days of childhood, in my joyful school-days,  
All, all are gone, the old familiar faces. 3

I have been laughing, I have been carousing,  
Drinking late, sitting late, with my bosom cronies,  
All, all are gone, the old familiar faces. 6

I loved a love once, fairest among women;  
Closed are her doors on me, I must not see her—  
All, all are gone, the old familiar faces. 9

I have a friend, a kinder friend has no man;  
Like an ingrate, I left my friend abruptly;  
Left him, to muse on the old familiar faces. 12

Ghost-like, I paced round the haunts of my childhood.  
Earth seemed a desert I was bound to traverse,  
Seeking to find the old familiar faces. 15

Friend of my bosom, thou more than a brother,  
Why wert not thou born in my father's dwelling?  
So might we talk of the old familiar faces— 18

How some they have died, and some they have left me,  
And some are taken from me; all are departed;  
All, all are gone, the old familiar faces. 21

51. The lines of Charles Lamb's "The Old Familiar Faces" are not **purely** accentual-syllabic; they exhibit
- A) accentualism.
  - B) merism.
  - C) phonocentrism.
  - D) poikilomorphism.
  - E) syllabism.
52. The rhyme scheme of Lamb's poem models
- A) blank verse.
  - B) free verse.
  - C) heroic verse.
  - D) rhymed verse.
  - E) shaped verse.

53. Charles Lamb's lyric poem is made up of seven stanzas called
- A) tercets.
  - B) triads.
  - C) tribrachs.
  - D) triolets.
  - E) triplets.
54. The longing for friends and others of years past fits the
- A) *carpe diem* formula.
  - B) *in medias res* formula.
  - C) *memento mori* formula.
  - D) *ubi sunt* formula.
  - E) *verbum infans* formula.
55. Line 8's "[c]losed are her doors on me" is a
- A) hyperbole.
  - B) kenning.
  - C) metaphor.
  - D) simile.
  - E) tautology.

**Items 56-60 refer to Louis Untermeyer's  
The Victory of the Beet-Fields**

Green miles of leafy peace are spread  
Over these ranks, unseen and serried;  
Screening the trenches with their dead  
And living men already buried. 4

The rains beat down, the torrents flow  
Into each cold and huddling cave;  
And over them the beet-fields grow,  
A fortress gentle as a grave. 8

*"Morose, impatient, sick at heart,  
With rasping nerves and twitching muscles,  
We cannot even sleep; we start  
With every twig that snaps or rustles. 12  
Sought always by an unseen foe  
Over our heads the bullets fly;  
But more than these, we fear the snow,  
The silent shrapnel of the sky. 16*

*"Yonder our colonel stalks and grieves,  
Meeting the storm with thoughts more stormy;  
But we, we sit and watch the leaves  
Fall down, a torn and crumpled army. 20  
We mourn for every leaf that lies,  
As though it were a comrade slain;  
Each was a shelter from the eyes  
Of every prying aeroplane . . ." 24*

And in its cloudy uniform,  
Stilling the cannon's earthly thunder,  
The huge artillery of the storm  
Plows through the land and pulls it under. 28  
The rain beats down, until the slow  
And slipping earth resists no more . . .  
And over them the beets will grow  
Ranker and redder than before. 32

56. The poetic measure dominating Louis Untermeyer's "The Victory of the Beet-Fields" is
- A) heptameter.
  - B) hexameter.
  - C) octometer.
  - D) pentameter.
  - E) tetrameter.
57. Line 12's imagery is strengthened by
- A) cacophony.
  - B) heteroglossia.
  - C) onomatopoeia.
  - D) sigmatism.
  - E) xenoglossia.
58. The melopoeic qualities reinforcing line 32's visual imagery is
- A) alliteration and assonance.
  - B) assonance and consonance.
  - C) consonance and dissonance.
  - D) dissonance and alliteration.
  - E) onomatopoeia.
59. The soldiers voice a concern for the "torn and crumpled army / [. . .] mourn[ing] for every leaf that lies, / As though it were a comrade slain" (lines 20-22) because the leaves
- A) absorb the rainfall.
  - B) act as cushion against the slipping earth.
  - C) deaden the sound of twigs snapping.
  - D) grieve and stalk like their colonel.
  - E) serve as camouflage.
60. The beet-fields' victory of which the poem's title speaks depends on
- A) clouds shading the fields.
  - B) plowing during war.
  - C) rain beating down on the slipping earth.
  - D) soldiers' deaths.
  - E) snowfall melting.

Congratulations on advancing to State!



Items 61-65 refer to Ralph Waldo Emerson's

**Brahma**

If the red slayer think he slays,  
Or if the slain think he is slain,  
They know not well the subtle ways  
I keep, and pass, and turn again. 4

Far or forgot to me is near;  
Shadow and sunlight are the same;  
The vanished gods to me appear;  
And one to me are shame and fame. 8

They reckon ill who leave me out;  
When me they fly, I am the wings;  
I am the doubter and the doubt,  
I am the hymn the Brahmin sings. 12

The strong gods pine for my abode,  
And pine in vain the sacred Seven;  
But thou, meek lover of the good!  
Find me, and turn thy back on heaven. 16

- Brahma is the Hindu god of creation
- Brahma is the speaker in the poem
- the red slayer is any entity that kills
- the sacred Seven are holy persons
- Brahmins are the caste from which Hindu priests are drawn

61. The second stanza, especially, of Ralph Waldo Emerson's "Brahma" focuses on
- A) hypallages.
  - B) hyperboles.
  - C) oxymorons.
  - D) paradoxes.
  - E) tautologies.

62. Line 1's repetition, in close proximity, of words having the same root—*slayer* and *slay*—is an example of
- A) anaphora.
  - B) epanalepsis.
  - C) pleonasm.
  - D) ploce.
  - E) polyptoton.
63. Line 2's repetition of the same word, in close proximity, used in different ways, in this case first *slain* as a noun and then *slain* as a verb, is an example of
- A) anaphora.
  - B) epanalepsis.
  - C) pleonasm.
  - D) ploce.
  - E) polyptoton.
64. The final two lines of Emerson's poem present Brahma's speaking to an audience from whom no response is expected, which is an example of
- A) apostrophe.
  - B) aside.
  - C) harangue.
  - D) invocation.
  - E) soliloquy.
65. The reverse-balancing pattern characterizing lines 13 and 14 is an example of
- A) caesura.
  - B) chiasmus.
  - C) parallelism.
  - D) reduplication.
  - E) zeugma.

**Required Tie-Breaking Essay Prompt  
on the 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.

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Read Elinor Wylie's "Pretty Words," and offer a discussion of the speaker's use of words to express her love of words.

**Pretty Words**

Poets make pets of pretty, docile words:  
I love smooth words, like gold-enamelled fish  
Which circle slowly with a silken swish,  
And tender ones, like downy-feathered birds: 4  
Words shy and dappled, deep-eyed deer in herds,  
Come to my hand, and playful if I wish,  
Or purring softly at a silver dish,  
Blue Persian kittens fed on cream and curds. 8

I love bright words, words up and singing early;  
Words that are luminous in the dark, and sing;  
Warm lazy words, white cattle under trees;  
I love words opalescent, cool, and pearly, 12  
Like midsummer moths, and honied words like bees,  
Gilded and sticky, with a little sting.

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**UIL Literary Criticism**  
**State • 2021**

*line arrows up* →

1.	C	225
2.	B	50
3.	C	600
4.	E	298; 371
5.	B	59
6.	A	14
7.	D	324
8.	C	544
9.	D	445
10.	B	609
11.	A	163
12.	E	584
13.	E	498
14.	C	393
15.	A	9
16.	D	427
17.	A	604
18.	B	82
19.	E	417
20.	B	219
21.	A	275
22.	B	568
23.	E	602
24.	B	284
25.	A	29
26.	D	378
27.	C	232
28.	C	572; 602
29.	D	490
30.	A	47

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

12 **FOLD**  
26; 95 along the **three**  
39 longitudinal  
43 lines for ease  
→ in grading. →

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

**Simply adjust ranking.**

86 The thirty items in Part 1  
34; 445 are worth one point each.

47 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;  
279 mark the answer **NUMERAL**.

191

466

209

474

489

294

475

337

13; 43

349

372

366

37

84

Page numbers refer  
to the *Handbook 12e*,

Penguin Books  
*Death of a Salesman*,

Penguin Classics Deluxe  
*Heart of Darkness*,  
and

Penguin Classics  
*Wordsworth: Selected Poems*

#### Part 4: Tie-Breaking Essay

These notes are not intended to be understood as a key for the Tie-Breaking Essay prompt; rather, they should serve the judge(s) as a presentation of critical ideas that might appear in an essay responding to the prompt.

Criteria for judging the Tie-Breaking Essay **SHOULD** include

- the degree to which the instructions have been followed,
- the quality of the critical insight offered in response to the selection,
- the overall effectiveness of the written discussion, and
- the grammatical correctness of the essay.

Note well that the quality of the contestant's critical insight is more important than the contestant's prose style. In short, the Literary Criticism contest is one that promotes the critical analysis of literature. The quality of the writing, which should never go unappreciated, does not trump evidence of critical analysis.

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#### Critical Notes on Elinor Wylie's "Pretty Words"

Literary concepts that **MIGHT** be used by the contestant in a discussion of the speaker's use of words to express her love of words in Elinor Wylie's "Pretty Words" include

- |                    |                  |
|--------------------|------------------|
| alliteration,      | personification, |
| apostrophe,        | reification,     |
| assonance,         | rhyme scheme,    |
| controlling image, | sestet,          |
| feminine rhyme,    | simile,          |
| imagery,           | speaker,         |
| melopoeia,         | synæsthesia,     |
| Miltonic sonnet,   | sigmatism,       |
| metaphor,          | theme, and       |
| octave,            | tone.            |
| onomatopoeia,      |                  |

The contestant might approach this discussion, this analysis, in one of several ways. Each approach has its merits, and because this essay has not been written for the Ready Writing contest, the judges' attention should be paid to content and not to the level of refinement. An appreciation of the essay's organization, for example, should not outweigh the consideration of the essay's analysis of the speaker's use of words. Not all aspects of the speaker's use of words to express her love of words can be covered in a brief essay: the essay's thesis should reflect the writer's particular focus.

The writer's analysis might focus on the speaker's comparisons, which appear as similes (fish, line 2; birds, line 4; and moths and bees, line 13) and metaphors (deer in herds, line 5; kittens, lines 6-8; cattle, line 11), each of which is couched in imagery—visual or tactile or auditory or gustatory.

The writer might chose to focus on the words' melopoeic qualities: the alliteration, the assonance, the sigmatism; the onomatopoeia; and in their use in this poem, synæsthesia (lines 2 and 9), personification (line 9), and reification (lines 1 and 4)—all inseparable from the melopoeic-charged imagery.

The young LitCritic's *point de depart* might be the imagery found throughout the sonnet, or the focus might be the controlling images, short though they be: the octave's kittens and the sestet's bees.

The contestant might recognize that the speaker's comparisons involve the natural world, specifically the animals, only one of which is domesticated—the kittens, words she can make playful (line 6).

# ANSWER SHEET

Items 31-65 2 points each

## UIL Literary Criticism State • 2021



Items 1-30 1 point each

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
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- 65. \_\_\_\_\_

Part 3  
↓

# 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

$$\begin{array}{r} \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\ + \\ \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\ \hline = \quad \boxed{\hspace{2cm}} \end{array}$$

initials

SECOND GRADER

$$\begin{array}{r} \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\ + \\ \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\ \hline = \quad \boxed{\hspace{2cm}} \end{array}$$

initials

THIRD GRADER

$$\begin{array}{r} \text{number correct} \times 1 \quad \underline{\hspace{2cm}} \\ + \\ \text{number correct} \times 2 \quad \underline{\hspace{2cm}} \\ \hline = \quad \boxed{\hspace{2cm}} \end{array}$$

initials