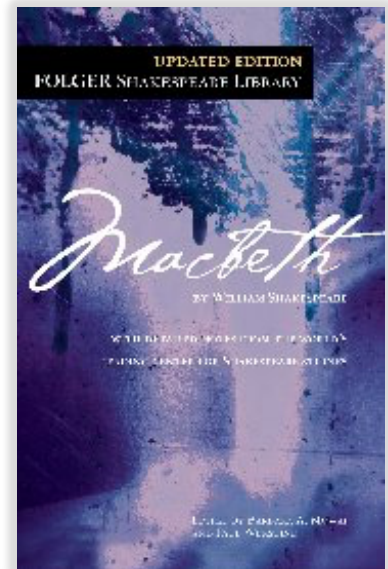
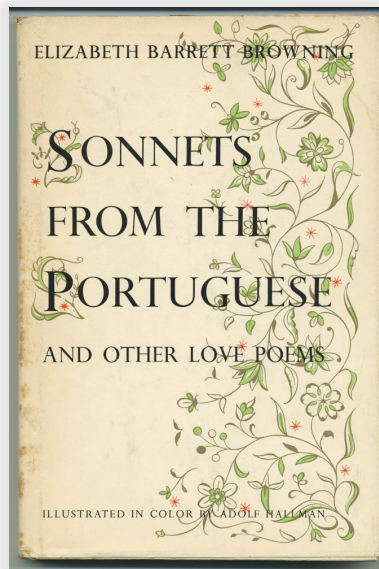
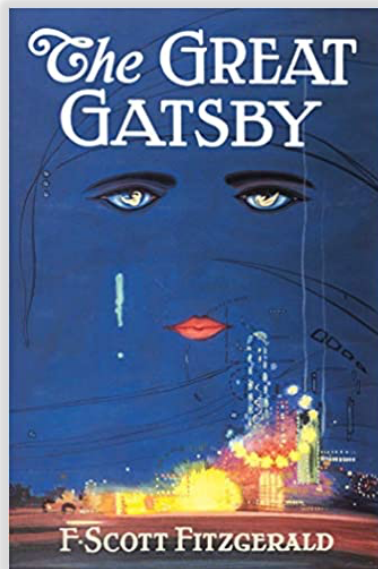




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

State • 2022



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University Interscholastic League
Literary Criticism Contest • State • 2022

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. The twentieth-century Nigerian novelist and critic of colonialism who wrote *Things Fall Apart* is
 - A) Chinua Achebe.
 - B) John M. Coetzee.
 - C) V. S. Naipaul.
 - D) Wole Soyinka.
 - E) Derek Walcott.
2. The eponymic term for an expression, often involving a pun, that gives a literal sense to a figurative statement, such as "'Simply remarkable,' said the teacher when asked her opinion about the new dry-erase board," is
 - A) Byronism.
 - B) Grundyism.
 - C) Malapropism.
 - D) Spoonerism.
 - E) Wellerism.
3. The nineteenth-century English Church reform movement led by John Henry Newman, and attracting the attention of various literary men and women, is
 - A) the Free Verse Movement.
 - B) The Movement.
 - C) the Oxford Movement.
 - D) the Pre-Raphaelite Movement.
 - E) the Spoken Word Movement.
4. The art and practice of writing metrical compositions, including the transformation of prose into a metrical composition, is known as
 - A) exegesis.
 - B) reception theory.
 - C) scansion.
 - D) typology.
 - E) versification.
5. The influential British playwright whose body of work, including his absurdist plays and his screenplay adaptations, earned him the 2005 Nobel Prize for Literature is
 - A) William Golding.
 - B) Seamus Heaney.
 - C) Harold Pinter.
 - D) Bertrand A. W. Russell.
 - E) George Bernard Shaw.
6. **Not** a type of poetry whose origins can be traced back to the Greeks is (the)
 - A) arcadian verse.
 - B) bucolic.
 - C) idyll.
 - D) jeremiad.
 - E) pastoral.
7. One of the Angry Young Men whose protagonists are good examples of the antihero, the twentieth-century British author who wrote *The Widower's Son*, *Saturday Night and Sunday Morning*, and *The Loneliness of the Long-Distance Runner*, is
 - A) Joyce Cary.
 - B) Aldous Huxley.
 - C) Alan Sillitoe.
 - D) J. R. R. Tolkien.
 - E) Evelyn Waugh.
8. A pantomime performance used in a play, particularly the silent acting as it appears in Elizabethan drama, is called
 - A) comic relief.
 - B) *dramatis personae*.
 - C) dumb show.
 - D) mock drama.
 - E) tableau.
9. The term applied—particularly by Wayne Booth—to the sense of a human agency presenting the materials of a literary work to the reader is
 - A) allonym.
 - B) implied author
 - C) *nom de plume*.
 - D) pen name.
 - E) putative author.
10. A figure of speech used so long that it is taken in its denotative sense only, without the conscious comparison to a physical object it once conveyed, is known as a(n)
 - A) archaism.
 - B) dead metaphor.
 - C) false etymology.
 - D) Hobson-Jobson.
 - E) silent correction.

11. The term in classical prosody denoting an instance of two coupled poetic feet serving as a unit, more specifically, the yoking together of terminal and initial consonants of consecutive words in a line of poetry, as in Hardy's "The land's sharp features seemed to be [. . .]," is (a/n)
- A) allelograph.
 - B) haplography.
 - C) haplology.
 - D) pararhyme.
 - E) syzygy.
12. The early twentieth-century imagist and recipient of the 1926 Pulitzer Prize for Poetry for her collection entitled *What's O'Clock* is
- A) Amy Lowell.
 - B) Phyllis McGinley.
 - C) Marianne Moore.
 - D) Anne Sexton.
 - E) Maryra Zaturenska.
13. A term applied to a nondidactic work—that is, one whose purpose lies within itself and does not depend on the achievement of objectives outside the work—is
- A) autotelic.
 - B) doctrinaire.
 - C) hagiographic.
 - D) scholiastic.
 - E) tautological.
14. An innocent, artless, often virginal young girl, common in many literary forms, as well as television, is called a(n)
- A) braggadocio.
 - B) *doppelgänger*.
 - C) *femme fatale*.
 - D) ingénue.
 - E) tritagonist.
15. **Not** a form of poetry considered to be a pattern poem is (the)
- A) altar poem.
 - B) *carmen figuratum*.
 - C) figure poem.
 - D) rebus.
 - E) shaped verse.
16. The name for certain young scholars, including Christopher Marlowe and Thomas Kyd, who came to London in the late 1580s, undertook careers as professional writers, and played an important part in the development of great literature is
- A) Inkhornists.
 - B) Literary Club.
 - C) Scriblerus Club.
 - D) Stationers' Company.
 - E) University Wits. 491
17. The prose genre that involves crime, detection, punishment, and corruption in high places, a genre that includes the thriller, is the
- A) Gothic novel.
 - B) novel of incident.
 - C) *roman à clef*.
 - D) *roman noir*.
 - E) underground press.
18. The rhetorical style, often in verse, characterized by what the Greeks called "a sort of madness" and what the nineteenth-century poet Matthew Arnold called "a sort of intoxication of style" is
- A) classicism.
 - B) hedonism.
 - C) medievalism.
 - D) pantheism.
 - E) Pindarism.
19. The playwright who took on social issues, including addiction and homophobia, and who received the 1996 Pulitzer Prize for Drama posthumously is
- A) Michael R. Jackson.
 - B) Jonathan Larson.
 - C) David Lindsay-Abaire.
 - D) David Mamet.
 - E) Donald Margulies.
20. **Not** a school, group, or movement of literary artists exclusively British in membership is the
- A) Bloomsbury Group.
 - B) Bluestockings.
 - C) Muckrakers.
 - D) Satanic Group.
 - E) Scriblerus Club.

21. The time period at the end of the seventeenth century in which the fashionable literature of the time reflects the British reaction against Puritanism, a reaction that gave rise to the dramatic expression known as comedy of manners, is called the
- Age of Johnson.
 - Augustan Age.
 - Realistic Period.
 - Restoration Age.
 - Romantic Age.
22. **NOT** an author who flourished during England's Elizabethan Age is
- John Donne.
 - Ben Jonson.
 - Christopher Marlowe.
 - William Shakespeare.
 - Jonathan Swift.
23. The group of faculty and students associated with Vanderbilt University that between 1922 and 1925 published a literary magazine of poetry and criticism to which John Crowe Ransom and Robert Penn Warren contributed, is
- the Free Verse Movement.
 - The Fugitives.
 - The Movement.
 - the Oxford Movement.
 - the Parnassians.
24. A surprising and usually unmotivated stroke in a drama that produces a sensational effect, and by extension, anything designed solely for effect, is a
- coup de théâtre*.
 - dénouement*.
 - deus ex machina*.
 - dolce stil nuovo*.
 - scène à faire*.
25. 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.
26. A name frequently applied to the last half of the eighteenth century in England, a name 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.
27. The twentieth-century Texan whose novel *Ship of Fools* and whose short stories continue to engage is
- Kate Chopin.
 - Carson McCullers.
 - Katherine Anne Porter.
 - Alice Walker.
 - Edith Wharton.
28. The author of *The Border Trilogy*, as well as *The Passenger* and *Stella Maris*, two new novels that will be published in late 2022, who received the 2007 Pulitzer Prize for Fiction for his novel *The Road* is
- William Kennedy.
 - Cormac McCarthy.
 - Larry McMurtry.
 - Philip Roth.
 - John Updike.
29. A term associated with Alfred Hitchcock for any pretext in itself not very important or relevant but necessary to get the plot moving is known as (a/n)
- aesthetic distance.
 - baring the device.
 - jumping the shark.
 - Macdonwald.
 - MacGuffin.
30. A term sometimes used in reference to the representation of an artwork of any kind in a literary work, such as Tom Buchanan's reference to Lothrop Stoddard's *The Rising Tide of Color* in F. Scott Fitzgerald's *The Great Gatsby*, is
- ekphrasis.
 - emendation.
 - enallage.
 - epideictic.
 - euphemism.

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 Shakespeare's *The Tragedy of Macbeth*, the philosophical observation "Nothing in his life / Became him like the leaving it. He died / As one that had been studied in his death / To throw away the dearest thing he owed / As 'twere a careless trifle" is delivered by
- Duncan regarding Cawdor.
 - Lady Macbeth regarding Banquo.
 - Malcolm regarding Cawdor.
 - Ross regarding Macdonwald.
 - Siward regarding Sinel.
32. Macbeth's "Thou sure and firm-set earth, / Hear not my steps, which way they walk, for fear / Thy very stones prate of my whereabouts [. . .]" is a(n)
- apostrophe.
 - aside.
 - harangue.
 - incantation.
 - soliloquy.
33. He "[w]hose absence is no less material to me / Than is his father's [and] must embrace the fate / Of that dark hour" is
- Donalbain.
 - Fleance.
 - Macduff's son.
 - Malcolm.
 - Young Siward.
34. "By the pricking of my thumbs, / Something wicked this way comes," heralds Macbeth's arrival; this observation is made by (the)
- Ray Bradbury.
 - Flitwick's Frog Choir.
 - Charles Halloway.
 - Second Witch.
 - Third Witch.
35. "Your son, my lord, has paid a soldier's debt. / He only lived but till he was a man" is Ross's account of
- Donalbain.
 - Fleance.
 - Macduff's son.
 - Malcolm.
 - Young Siward.
36. "Whither should I fly? / I have done no harm. But I remember now / I am in this earthly world, where to do harm / Is often laudable, to do good sometime / Accounted dangerous folly" are essentially the last words uttered by (the)
- Gentlewoman.
 - Hecate.
 - Lady Cawdor.
 - Lady Macbeth.
 - Lady Macduff.
-
37. In Fitzgerald's *The Great Gatsby*, Nick's recounting that "they conducted themselves [with] behavior associated with amusement parks" refers to the
- media at Gatsby's funeral.
 - officers who wished to date Daisy in Louisville.
 - rubberneckers at the car accident.
 - spectators at Jordan Baker's tennis matches.
 - uninvited party guests.
38. The imagery of Nick's fascination with Gatsby's story—"it was like skimming hastily through a dozen magazines"—turns on (a)
- chiasmus.
 - metaphor.
 - simile.
 - tautology.
 - volta.
39. "There was an unmistakable air of natural intimacy about the picture, and anybody would have said that they were conspiring together" is Nick's memory of
- Daisy and Tom Buchanan.
 - Myrtle Wilson and Tom Buchanan.
 - Daisy Fay and James Gatz.
 - Lucille and Chester McKee.
 - Myrtle and George Wilson.
40. Nick's recollection that "[i]t had seemed as close as a star to the moon" references the
- chance that Gatz could marry Daisy.
 - elevator lever and Chester's hand.
 - house Nick lives in and Gatsby's mansion.
 - light at the end of Daisy's dock.
 - yacht on which Gatsby traveled with Dan Cody.

41. "They're a rotten crowd [. . .] You're worth the whole damn bunch put together" is Nick's sentimentally hyperbolic assessment of
- A) Daisy.
 - B) himself.
 - C) Jay.
 - D) Jordan.
 - E) Tom.
42. Catherine convinced herself of her sister's innocence, and thus, according to Carraway, Wilson was reduced to a
- A) husband lost in self-pity.
 - B) man deranged by grief.
 - C) mechanic without the tools to cope.
 - D) person with no reason to live.
 - E) spouse without anyone to cook for him.

Items 43-48 refer to Elizabeth Barrett Browning's

To George Sand: A Desire

Thou large-brained woman and large-hearted man,
 Self-called George Sand! whose soul, amid the lions
 Of thy tumultuous senses, moans defiance
 And answers roar for roar, as spirits can: 4
 I would some mild miraculous thunder ran
 Above the applauded circus, in appliance
 Of thine own nobler nature's strength and science, 8
 Drawing two pinions, white as wings of swan,
 From thy strong shoulders, to amaze the place
 With holier light! that thou to woman's claim
 And man's, mightst join beside the angel's grace
 Of a pure genius sanctified from blame 12
 Till child and maiden pressed to thine embrace
 To kiss upon thy lips a stainless fame.

43. The first line of Elizabeth Barrett Browning's "To George Sand: A Desire" features
- A) feminine rhyme.
 - B) heteromerous rhyme.
 - C) leonine rhyme.
 - D) masculine rhyme.
 - E) pararhyme.
44. The auditory imagery of lines 3-6 is reinforced in lines 3 and 4 by the melopoetic quality defining
- A) cacophony.
 - B) dissonance.
 - C) heteroglossia.
 - D) onomatopoeia.
 - E) xenoglossia.
45. The species of forced multiple rhyme that characterizes the end rhyme in the sonnet's sixth and seventh lines is known as
- A) amphisbaenic rhyme.
 - B) heteromerous rhyme.
 - C) macaronic rhyme.
 - D) pararhyme.
 - E) rhyme royal.
46. The internal not-rhyme that occurs both within line 8 *and* before the end of line 8 is best understood as
- A) broken rhyme.
 - B) internal rhyme.
 - C) leonine rhyme.
 - D) mosaic rhyme.
 - E) simple repetition.
47. Elizabeth Barrett Browning's apostrophizing in the first line of her sonnet
- A) addresses two different people.
 - B) counters gender stereotypes.
 - C) describes Siamese twins.
 - D) explains the speaker's self-directed talk.
 - E) prepares the audience at the circus.
48. Browning's sonnet addresses
- A) Acton Bell.
 - B) Karen Blixen.
 - C) A. M. Branard.
 - D) Aurore Dupin Dudevant.
 - E) Gloria Jean Watkins.

Items 49-50 refer to Barrett Browning's

The Best Thing in the World

What's the best thing in the world?
 June-rose, by May-dew impearled;
 Sweet south-wind, that means no rain;
 Truth, not cruel to a friend;
 Pleasure, not in haste to end; 5
 Beauty, not self-decked and curled
 Till its pride is over-plain;
 Love, when, *so*, you're loved again.
 What's the best thing in the world?
 —Something out of it, I think. 10

The two items associated with Browning's "The Best Thing in the World" follow →

49. The sequential answer that follows EBB's opening rhetorical question is interrupted by phrases that qualify and define the elements of the sequence; these interruptions are

- A) antitheses.
- B) digressions.
- C) neologisms.
- D) parentheses.
- E) truncations.

50. The rhythm of Browning's lyric poem is not defined by a particular meter; rather, the poem's rhythm should be recognized as

- A) accentual.
- B) correlative.
- C) hovering.
- D) skeltonic.
- E) syllabic.

I can tell what I saw next; it was not a miracle. 25
 A beautiful villa stood in the sun
 and from its doors came the smell of hot coffee.
 In front, a baroque white plaster balcony
 added by birds, who nest along the river,
 —I saw it with one eye close to the crumb— 30

and galleries and marble chambers. My crumb
 my mansion, made for me by a miracle,
 through ages, by insects, birds, and the river
 working the stone. Every day, in the sun, 35
 at breakfast time I sit on my balcony
 with my feet up, and drink gallons of coffee.

We licked up the crumb and swallowed the coffee.
 A window across the river caught the sun
 as if the miracle were working, on the wrong balcony.

51. Elizabeth Bishop's closed-form poem is a fine example of the complex verse form, the

- A) bob and wheel.
- B) madrigal.
- C) *ottava rima*.
- D) pantoum.
- E) sestina.

52. The final stanza of this closed-form verse is called a(n)

- A) coda.
- B) envoy.
- C) triolet.
- D) trivium.
- E) versicle.

53. The repetition found in the pairing of the poem's first line with the second line is an example of

- A) anadiplosis.
- B) anastrophe.
- C) elision.
- D) symploce.
- E) zeugma.

54. The account of a "man [who] step[s] out on the balcony" (line 12) imagines a single man who distributes "the makings of a miracle, / consisting of one lone cup of coffee and one roll" (15-17) to "[e]ach man" (21), a description easily recognized as a(n)

- A) biblical allusion.
- B) historical allusion.
- C) literary allusion.
- D) mythical allusion.
- E) topical allusion.

Part 3: Ability in Literary Criticism

15 items (2 points each)

Items 51-59 refer to Elizabeth Bishop's

A Miracle for Breakfast

At six o'clock we were waiting for coffee,
 waiting for coffee and the charitable crumb
 that was going to be served from a certain balcony
 —like kings of old, or like a miracle.
 It was still dark. One foot of the sun 5
 steadied itself on a long ripple in the river.

The first ferry of the day had just crossed the river.
 It was so cold we hoped that the coffee
 would be very hot, seeing that the sun
 was not going to warm us; and that the crumb 10
 would be a loaf each, buttered, by a miracle.
 At seven a man stepped out on the balcony.

He stood for a minute alone on the balcony
 looking over our heads toward the river.
 A servant handed him the makings of a miracle, 15
 consisting of one lone cup of coffee
 and one roll, which he proceeded to crumb,
 his head, so to speak, in the clouds—along with the sun.

Was the man crazy? What under the sun
 was he trying to do, up there on his balcony! 20
 Each man received one rather hard crumb,
 which some flicked scornfully into the river,
 and, in a cup, one drop of the coffee.
 Some of us stood around, waiting for the miracle.

55. The contrast that comes into stark relief when the poem's speaker exclaims in the fifth stanza that "it was not a miracle" (line 25) is a contrast that sets the "beautiful villa [standing] in the sun / and [has coming] from its doors the smell of hot coffee" (26-27) with (the)
- "coffee and the charitable crumb" (line 2).
 - "first ferry of the day" (line 7).
 - "galleries and marble chambers" (line 31).
 - "long ripple in the river" (line 6).
 - "servant [and] the makings of a miracle" (line 15).
56. In Bishop's first stanza, the effectiveness of the imagery that has "the sun stead[ying] itself [on one foot] on a long ripple of the river" (lines 5-6) depends, in part, on
- catharsis.
 - hyperbole.
 - metonymy.
 - personification.
 - reification.
57. The poem's last line—the speaker's remembering that something in the way of a miracle did take place was observable "on the wrong balcony" summarizes the speaker's
- enchantment.
 - gullibility.
 - optimism.
 - resignation.
 - tenacity.
58. The melopoetic scheme that contributes to the poem's melody throughout is
- alliteration.
 - anaphora.
 - cross-alliteration.
 - heteroglossia.
 - syzygy.
59. The poem's only end rhyme—which occurs in six of the poem's seven stanzas is
- assonance rhyme.
 - consonance rhyme.
 - dissonance rhyme.
 - resonance rhyme.
 - rime riche*.

Items 60-63 refer to Christina Rossetti's

"[I loved you first: but afterwards your love]"

I loved you first: but afterwards your love
 Outsoaring mine, sang such a loftier song
 As drowned the friendly cooings of my dove.
 Which owes the other most? my love was long, 4
 And yours one moment seemed to wax more strong;
 I loved and guessed at you, you construed me
 And loved me for what might or might not be—
 Nay, weights and measures do us both a wrong. 8
 For verily love knows not "mine" or "thine;"
 With separate "I" and "thou" free love has done,
 For one is both and both are one in love:
 Rich love knows nought of "thine that is not mine;" 12
 Both have the strength and both the length thereof,
 Both of us, of the love which makes us one.

60. Line 2 of Christina Rossetti's "[I loved you first . . .]" includes in close proximity two words sharing the same root, which is a type of repetition known as
- hypallage.
 - interpolation.
 - polyptoton.
 - symploce.
 - zeugma.
61. The rhyme scheme of Rossetti's sonnet is
- abba baab dea dea.
 - abab bcbc dae dae.
 - abab bccb dea dae.
 - baba bccb ded eae.
 - baba cbc b dae dea.
62. Line 11's assessment "For one is both and both are one in love" is couched in (a)
- ambivalence.
 - chiasmus.
 - hyperbole.
 - litotes.
 - rhopalic line.
63. Rossetti's sonnet ends with a summation that she reinforces with
- anaphora.
 - epanalepsis.
 - pleonasm.
 - ploce.
 - polyptoton.

Item 64 refers to Catherine the Great's

Если вы не можете быть хорошим примером, вы просто должны быть ужасным предупреждением.

translation

If you can't be a good example, you just have to be a terrible warning.

64. Catherine the Great's concisely expressive remark is an example of a(n)

- A) acrostic.
- B) aphorism.
- C) clerihew.
- D) epigram.
- E) limerick.

Item 65 refers to Tom Arnone's

Mary and Frank

Mary Godwin—soon to be Shelley—
Writing with Percy, Byron and Polidori
To create the scariest horror story,
Gave life to a monster of immortal glory.

65. Tom Arnone's successful attempt at poetic humor is an example of a(n)

- A) aphorism.
- B) clerihew.
- C) epigram.
- D) limerick.
- E) proverb.

Required tie-breaking easy 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 Denise Levertov's "Making Peace," and offer a summation of the speaker's argument that both peace and poetry are made of words and that the poet can both affect the world and effect change.

Making Peace

A voice from the dark called out,
 "The poets must give us
imagination of peace, to oust the intense, familiar
imagination of disaster. Peace, not only
the absence of war." 5

 But peace, like a poem,
is not there ahead of itself,
can't be imagined before it is made,
can't be known except
in the words of its making, 10
grammar of justice,
syntax of mutual aid.

 A feeling towards it,
dimly sensing a rhythm, is all we have
until we begin to utter its metaphors, 15
learning them as we speak.

 A line of peace might appear
if we restructured the sentence our lives are making,
revoked its reaffirmation of profit and power,
questioned our needs, allowed 20
long pauses . . .

 A cadence of peace might balance its weight
on that different fulcrum;* peace, a presence,
an energy field more intense than war,
might pulse then, 25
stanza by stanza into the world,
each act of living
one of its words, each word
a vibration of light—facets
of the forming crystal. 30

*something that plays a central role; balancing point

ANSWER SHEET

Items 31-65 2 points each

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Items 1-30 1 point each

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____
- 8. _____
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- 62. _____
- 63. _____
- 64. _____
- 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

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

UIL Literary Criticism
State • 2022

line arrows up →

1.	A	584
2.	E	501
3.	C	344
4.	E	496
5.	C	601
6.	D	261
7.	C	584
8.	C	159
9.	B	249
10.	B	130
11.	E	471
12.	A	604
13.	A	47
14.	D	253
15.	D	401
16.	E	491
17.	D	418
18.	E	364
19.	B	608
20.	C	309
21.	D	408
22.	E	540
23.	B	212
24.	A	111
25.	C	267
26.	B	9
27.	C	585
28.	B	603
29.	E	283
30.	A	166

31.	C	1.4.8
32.	A	2.1.69
33.	B	3.1.155
34.	D	4.1.44
35.	E	5.8.44
36.	E	4.2.81
37.	E	41
38.	C	66; 445
39.	A	145
40.	D	93
41.	C	154
42.	B	164
43.	C	270
44.	D	337
45.	B	232
46.	E	244
47.	B	
48.	D	
49.	D	352
50.	E	465
51.	E	441
52.	B	441
53.	A	21
54.	A	14
55.	A	
56.	D	361
57.	D	
58.	A	13
59.	A	44
60.	C	372
61.	C	
62.	B	84
63.	A	24
64.	D	177
65.	B	92

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 Denise Lermontov's "Making Peace"

Literary concepts that **MIGHT** be used by the contestant in discussing the speaker's argument that both peace and poetry are made of words and that the poet can both affect the world and effect change include

- | | |
|----------------------|------------|
| alliteration, | imagery, |
| analogy, | metaphor, |
| anaphora, | sigmatism, |
| contrast, | simile, |
| controlling image, | speaker, |
| diction, | symbol, |
| figurative language, | theme, and |
| free verse, | tone. |

Noting that Lermontov's second stanza posits that the making of peace and the making of poems are both processes, the young literary critic might argue that the "different fulcrum" (line 23) that is "the restructur[ing of] the sentence our lives are making" (18) is, indeed, central to the comparison that Lermontov has set up in line 6's "But peace, like a poem [. . .]."

The contestant might focus on imagination (lines 3, 4, 8) as a conceptual notion underlying both the making of peace and the making of poetry.

The student might recognize that the last stanza's move from the ambiguity of peace having "weight" (line 22) toward the speaker's analogy that peace has/is a "presence" (23) and that "each act of living" is within a stanza comprised of words as "vibrations of light" (26-29)—a move that might be recognized as a move beyond the structured process of sentence construction that is reliant on grammar and syntax, even if of "justice" and "mutual aid," respectively (11-12), toward something with "an energy field more intense than war" (24) somehow symbolized—poetically—in a multi-faceted crystal.

The student looking for a connection might find it in John Lennon's "Imagine," in which the constructs nationhood, religion, and property rights are displaced by the imagination's ability to rewrite the world's sentence.