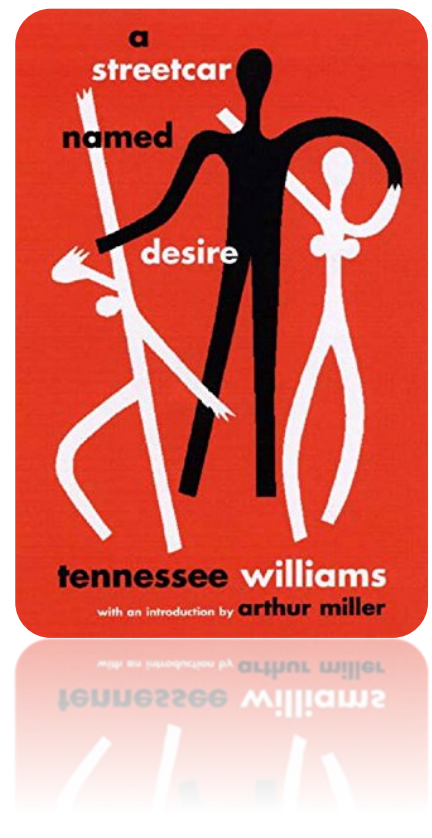
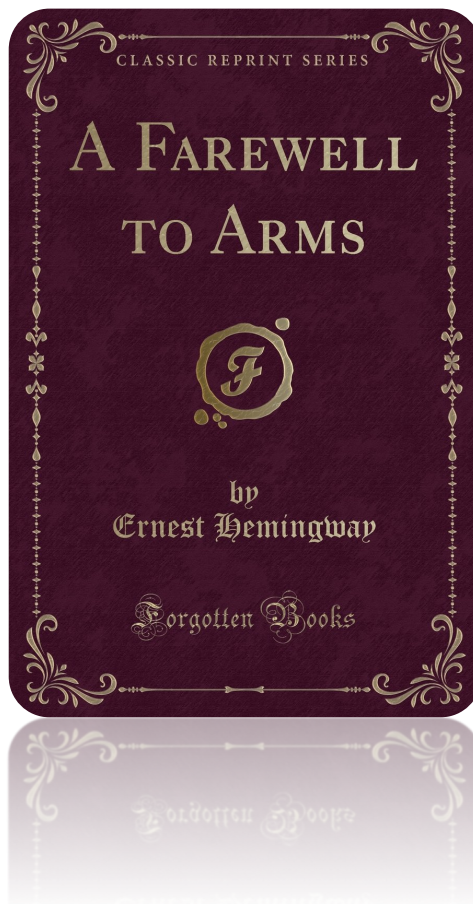
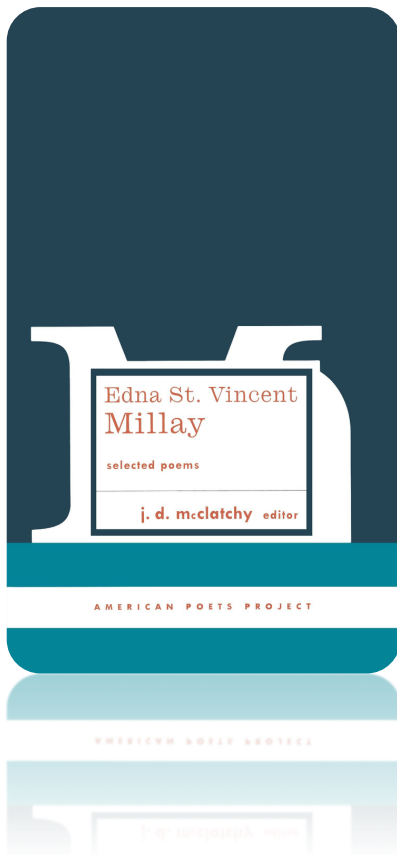




UNIVERSITY INTERSCHOLASTIC LEAGUE

Literary Criticism

Region • 2019



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University Interscholastic League
Literary Criticism Contest • Region • 2019

Part 1: Knowledge of Literary Terms and of Literary History

30 items (1 point each)

1. A sustained and formal poem setting forth meditations on death or another solemn theme is a(n)
A) elegy.
B) encomium.
C) eulogy.
D) paean.
E) threnody.
2. The stanzaic form, credited to Boccaccio, consisting of eight iambic pentameter (or hendecasyllabic) lines rhyming *abababcc* is the
A) octameter.
B) octapla.
C) octastich.
D) *ottava rima*.
E) oxytonic verse.
3. The name applied in general to the age of England's Charles I and in particular to the spirit of his court, including the literature of the time, is
A) Augustan.
B) Caroline.
C) Jacobean.
D) Restoration.
E) Tudor.
4. The nineteenth-century British author of novels of manners including *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Northanger Abbey*, *Persuasion*, and *Emma* is
A) Jane Austen.
B) Charlotte Brontë.
C) Emily Brontë.
D) Elizabeth Barrett Browning.
E) George Eliot.
5. A term applied to any book printed during the last part of the fifteenth century that resembles the conventional medieval manuscript in size, form, and appearance is
A) chrestomathy.
B) duodecimo.
C) folio.
D) incunabulum.
E) quarto.
6. The inversion of the usual, normal, or logical order of the parts of a sentence is known as
A) anastrophe.
B) caesura.
C) hiatus.
D) metathesis.
E) transposition.
7. The author of nineteenth-century British realistic novels, including *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, and *Middlemarch*, is
A) Charles Dickens.
B) George Eliot.
C) Walter Scott.
D) Robert Louis Stevenson.
E) William Makepeace Thackeray.
8. The recipient of the 1991 Nobel Prize for Literature and author of *The Conservationist*, *Burger's Daughter*, and *The Pickup* is
A) Nadine Gordimer.
B) Doris Lessing.
C) Beatrix Potter.
D) Muriel Spark.
E) Virginia Woolf.
9. **Not** one of Kenneth Burke's four master tropes whose "role in the discovery and the description of the 'truth'" places the four master tropes beyond "purely figurative use" is
A) irony.
B) metaphor.
C) metonymy.
D) synecdoche.
E) zeugma.
10. The term coined by Gerard Manley Hopkins for rhythm based on the stressed syllables in a line without regard to the number of unstressed syllables is
A) accentualism.
B) alliterative verse.
C) outride.
D) quantitative verse.
E) sprung rhythm.

11. The term designating a piece of notably fine writing, sometimes used derogatively, is
A) chrestomathy.
B) prosody.
C) purple patch.
D) sentimentalism.
E) touchstone.
12. The American poet laureate and ecoliteracy activist whose collection *Time and Materials* earned him the 2008 Pulitzer Prize for Poetry is
A) Robert Frost.
B) Robert Haas.
C) Galway Kinnell.
D) Ted Kooser.
E) James Tate.
13. The twentieth-century British author of *To the Lighthouse* and leader of the Bloomsbury Group is
A) Agatha Christie.
B) Beatrix Potter.
C) Stevie Smith.
D) Virginia Woolf.
E) Charlotte M. Yonge.
14. Writing marked by dialect, eccentric characters, and sentimentalized pathos or whimsical humor, and exploiting geographically specific speech, dress, mannerisms, and habits of thought, especially writing associated with late nineteenth-century American portrayal of a geographic setting, is known as (a)
A) dialectic.
B) local color.
C) melodrama.
D) provincialism.
E) scenic method.
15. The form of repartee developed in classical drama and later employed by many Elizabethan writers, especially those imitating the Senecan tragedies, in which a line-by-line verbal fencing match is exchanged between characters is (the)
A) amoebean verse.
B) flyting.
C) harangue.
D) repetend.
E) stichomythia.
16. The recipient of the 1988 Pulitzer Prize for Fiction for her novel *Beloved* is
A) Toni Morrison.
B) Nelly Sachs.
C) Carol Shields.
D) Elizabeth Strout.
E) Anne Tyler.
17. The overweening pride or insolence that results in the misfortune of the protagonist of a tragedy is called
A) catharsis.
B) hamartia.
C) hubris.
D) nemesis.
E) peripety.
18. **Not** a term for an author looking for some degree of anonymity is
A) allonym.
B) implied author.
C) *nom de plume*.
D) pen name.
E) putative author.
19. Recognized for introducing realism into American drama, the twentieth-century playwright and member of the American Theater Hall of Fame whose *Strange Interlude* and *Long Day's Journey into Night* earned him the Pulitzer Prize for Drama in 1928 and 1957, respectively, is
A) William Inge.
B) Archibald MacLeish.
C) Eugene O'Neill.
D) Neil Simon.
E) August Wilson.
20. The fixed nineteen-line form, originally French but used more by Anglophone poets, employing only two rhymes and repeating two of the lines according to the set pattern *abá aba abá aba abá*, concluding *abaá*, is the
A) cinquain.
B) pantoum.
C) rondeau.
D) *terza rima*.
E) villanelle.

21. The state of being on a threshold in space or time, including places in time where many social meanings congregate, is called
 - A) epiphany.
 - B) foregrounding.
 - C) liminality.
 - D) luminism.
 - E) perspectivism.
22. The authors John Barbour, Adam Smith, David Hume, Alexander Montgomerie, Robert Burns, John Knox, Walter Scott, and Hugh MacDiarmid represent the body of
 - A) African-American literature.
 - B) Irish literature.
 - C) Jewish-American literature.
 - D) Scottish literature.
 - E) Welsh literature.
23. The term used by Lionel Trilling for the kind of novel that deals with the experiences of a naïve, inexperienced visitor from a rural or agricultural region to a large city or metropolis is
 - A) adventure story.
 - B) *Bildungsroman*.
 - C) Hollywood novel.
 - D) lyrical novel.
 - E) young man from the provinces.
24. Often used in the sense of a remote goal—an ideal or a mysterious country, the term that means the farthest possible place is
 - A) *fin de siècle*.
 - B) *jeu d'esprit*.
 - C) *nihil obstat*.
 - D) *ultima thule*.
 - E) *verbum infans*.
25. The literary period during which appeared on the English stage Dryden's *All for Love*, Wycherley's *The Country Wife*, Etherege's *The Man of Mode*, Behn's *Oroonoko*, and Congreve's *Love for Love* and *The Way of the World* is called the
 - A) Early Tudor Age.
 - B) Early Victorian Age.
 - C) Edwardian Age.
 - D) Restoration Age.
 - E) Victorian Age.
26. **Not** one of the genres of performance literature associated with Medieval or Renaissance Europe is the
 - A) masque.
 - B) minstrel show.
 - C) miracle play.
 - D) morality play.
 - E) mystery play.
27. The twentieth-century British writer and philologist recognized for his fantasy novels, many of which are informed by medievalism, and who is often given credit for the term *prequel*, is
 - A) James Branch Cabell.
 - B) T. E. Lawrence.
 - C) J. R. R. Tolkien.
 - D) Manly Wade Wellman.
 - E) Austin Tappan Wright.
28. Literature in which literary elements—plot, character, and so forth—are subordinate to the direct formulaic expression of moral insight and truth is known as
 - A) comparative literature.
 - B) epistolary literature.
 - C) frontier literature.
 - D) popular literature.
 - E) wisdom literature.
29. A substantial, slow-moving novel that typically chronicles the lives of several generations is known as a
 - A) *roman à clef*.
 - B) *roman à thèse*.
 - C) *roman de geste*.
 - D) *roman-fleuve*.
 - E) *roman noir*.
30. A narrator, like those in George Eliot's *Adam Bede*, Leo Tolstoy's *War and Peace*, and Henry Fielding's *Tom Jones*, whose explanatory, interpretative, and qualifying contributions interrupt the flow of the storytelling is a(n)
 - A) intrusive narrator.
 - B) naïve narrator.
 - C) omniscient narrator.
 - D) putative author.
 - E) unreliable narrator.

Part 2: The UIL Reading List

20 items (2 points each)

Items 31-36 are associated with Tennessee Williams's *A Streetcar Named Desire*.

Items 37-42 are associated with Ernest Hemingway's *A Farewell to Arms*.

Items 43-50 are associated with Edna St. Vincent Millay's poetry (selected).

31. In Tennessee Williams's *A Streetcar Named Desire*, Blanche's reference to the "ghoul-haunted woodland of Weir" while talking to Stella about her place in Elysian Fields is also a reference to
 - A) Charles Brockden Brown.
 - B) Washington Irving.
 - C) Edgar Allan Poe.
 - D) Mary Wollstonecraft Shelley.
 - E) Horace Walpole.
32. Stanley's witticism following Blanche's turning down his offer of whiskey, "Some people rarely touch it, but it touches them often," constitutes
 - A) caesura.
 - B) chiasmus.
 - C) hiatus.
 - D) hyperbole.
 - E) litotes.
33. The inscription on Mitch's silver cigarette case is an excerpt from Blanche's favorite sonnet by
 - A) Elizabeth Barrett Browning.
 - B) Edna St. Vincent Millay.
 - C) John Milton.
 - D) William Shakespeare.
 - E) William Wordsworth.
34. The polka that reminds Blanche of dancing with her young husband is the
 - A) Curaçaoan.
 - B) Papago-Pima.
 - C) Polka Trablanka.
 - D) Slovenian.
 - E) Varsouviana.
35. His elation upon "drawing to an inside straight" leads Stanley to recall his being lucky, which in his words is "believing you're lucky," as he was when the odds were four out of five that he would not come through at
 - A) Caporetto.
 - B) Gorizia.
 - C) Laurel.
 - D) Salerno.
 - E) the Somme.
36. Stanley's response to the "pair of queens," Stella and Blanche, upon Stella's telling him to go wash up, "Every Man is a King!" is a campaign slogan associated with Louisiana's legendary
 - A) Louis Armstrong.
 - B) Jerry Lee Lewis.
 - C) Huey Long.
 - D) Huey P. Newton.
 - E) Phil Robertson.
37. In Hemingway's *A Farewell to Arms* the pun informing Henry's response to the Italians' query whether the US would declare war on Turkey fails because
 - A) Americans can't tell jokes.
 - B) Henry doesn't speak Italian well.
 - C) it doesn't translate well.
 - D) the howitzers are too loud.
 - E) Turkey is an ally of Italy.
38. "You have no shame and no honor and you're as sneaky as he is" is essentially a scolding from
 - A) Nurse Barkley.
 - B) Nurse Ferguson.
 - C) Nurse Gage.
 - D) Nurse Van Campen.
 - E) Nurse Walker.
39. Ettore says, "I always carry a rifle so that they can't tell that I'm a(n)
 - A) ambulance driver."
 - B) Austrian."
 - C) Italian."
 - D) medic."
 - E) officer."
40. The philosophical retort regarding the character of the originator of the aphorism "the coward dies a thousand deaths, the brave but one": "He was probably a coward" is delivered by
 - A) Catherine.
 - B) Emilio.
 - C) Helen.
 - D) Henry.
 - E) Rinaldi.

41. The uncertainty that arises while Henry sits in the Italian barbershop stems from the barber believing Henry to be (a/n)
- A) Austrian officer.
 - B) carrying an explosive.
 - C) German spy.
 - D) on the run.
 - E) Yankee diplomat.
42. "Oh, baby, how you've come back to me. You come back serious and with a liver" is the greeting
- A) Catherine offers Henry.
 - B) Henry offers Catherine.
 - C) the priest offers Henry.
 - D) Rinaldi offers Henry.
 - E) Rinaldi offers Valentini.
44. The concurrent response of two or more of the senses to the stimulation of one as occurs in line 12's "the sun rose dripping" is an occurrence of
- A) chiaroscuro.
 - B) mimesis.
 - C) synæsthesia.
 - D) synecdoche.
 - E) transferred epithet.
45. The metric pattern of the second line of each of the poem's stanzas is
- A) anapestic hexameter.
 - B) dactylic pentameter.
 - C) iambic pentameter.
 - D) spondaic tetrameter.
 - E) trochaic hexameter.

Items 43-48 refer to Edna St. Vincent Millay's

Recuerdo

We were very tired, we were very merry—
 We had gone back and forth all night on the ferry.
 It was bare and bright, and smelled like a stable—
 But we looked into a fire, we leaned across a table,
 We lay on a hill-top underneath the moon;
 And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry—
 We had gone back and forth all night on the ferry;
 And you ate an apple, and I ate a pear,
 From a dozen of each we had bought somewhere;
 And the sky went wan, and the wind came cold,
 And the sun rose dripping, a bucketful of gold.

We were very tired, we were very merry,
 We had gone back and forth all night on the ferry.
 We hailed, "Good morrow, mother!" to a shawl-cov-
 ered head,
 And bought a morning paper, which neither of us read;
 And she wept, "God bless you!" for the apples and pears,
 And we gave her all our money but our subway fares.

43. The repetition characterizing the beginning of many of the lines of Edna St. Vincent Millay's "Recuerdo," especially in the final stanza is called
- A) anadiplosis.
 - B) anaphora.
 - C) epanalepsis.
 - D) merism.
 - E) plocé.
46. The repetition of the two lines "We were very tired, we were very merry— / We had gone back and forth all night on the ferry" at regular intervals throughout Millay's poem marks these lines as (a)
- A) parallelism.
 - B) refrain.
 - C) repetend.
 - D) rhopalic lines.
 - E) rondeau.
47. The full effect the persona's remembering of the night's events depends on the persona's retelling as a(n)
- A) boustrophedon.
 - B) chronology.
 - C) obligatory scene.
 - D) rhapsody.
 - E) synchoreasis.
48. The emotional difference that echoes the back-and-forth of the couple's repeated ferry trips, the causal alternating between "very tired" and "very merry" (lines 1, 7, and 13), is emphasized by the ordinary, mundane, imagery with which most of the narrative's events, are described in
- A) line 3.
 - B) line 9.
 - C) line 12.
 - D) line 16.
 - E) line 18.

Items 49-50 refer to Edna St. Vincent Millay's

Dirge
from Memorial to D.C.

Boys and girls that held her dear,
Do your weeping now;
All you loved of her lies here. 3

Brought to earth the arrogant brow,
And the withering tongue
Chastened; do your weeping now. 6

Sing whatever songs are sung,
Wind whatever wreath,
For a playmate perished young, 9
For a spirit spent in death.

Boys and girls that held her dear,
All you loved of her lies here. 12

49. The metric pattern of Millay's "Dirge" is

- A) anacatalectic spondaic.
- B) anapestic dactylic.
- C) catalectic trochaic.
- D) catalytic converter.
- E) dialectic antithesis.

50. The repetition in close proximity of words that have the same root, as found in line 7 is known as

- A) anadiplosis.
- B) asyndeton.
- C) polyhyphenation.
- D) polyptoton.
- E) polysyndeton.

Part 3: Ability in Literary Criticism
15 items (2 points each)

Items 51-53 refer to Sharon Olds's

My Son the Man

Suddenly his shoulders get a lot wider,
the way Houdini* would expand his body
while people were putting him in chains. It seems
no time since I would help him to put on his sleeper,
guide his calves into the gold interior, 5
zip him up and toss him up and
catch his weight. I cannot imagine him
no longer a child, and I know I must get ready,
get over my fear of men now my son
is going to be one. This was not 10

what I had in mind when he pressed up through
like a
sealed trunk through the ice of the Hudson, snapped
the padlock, unsnaked the chains,
and appeared in my arms. Now he looks at me
the way Houdini studied a box 15
to learn the way out, then smiled and let himself
be manacled.

*famous escape artist

51. Sharon Olds's lyric poem "My Son the Man" is solidly based on a(n)

- A) allusion.
- B) cliché.
- C) paradox.
- D) tableau.
- E) vignette.

52. Lines 10-14 describe (the)

- A) boy's birth.
- B) environs in which the family lives.
- C) Houdini's escaping his captivity.
- D) ice and the padlocked box.
- E) zipped sleeper's replacement imprisoning box.

53. In the last line of the poem, the speaker describes her son allowing himself to be

- A) chained up.
- B) dressed for bed.
- C) embraced.
- D) kissed.
- E) tied with an apron string.

Items 54-55 refer to the following two poems.

Alan Turing*
Must have been alluring
To get made a don*
So early on.

*famous computer scientist

*a university teacher

The Art of Biography
Is different from Geography.
Geography is about Maps,
But Biography is about Chaps.

54. In the second poem, the repetition of *Geography* at the end of the second line and at the beginning of the third line is an example of

A) anadiplosis.
B) asyndeton.
C) enjambment.
D) pleonasm.
E) reduplication.

55. The form of light verse that both these short lyrics represent is (the)

A) acrostic.
B) clerihew.
C) doggerel.
D) lampoon.
E) limerick.

Items 56-60 refer to William Wordsworth's

To the Cuckoo

O blithe New-comer! I have heard,
I hear thee and rejoice.
O Cuckoo! shall I call thee Bird,
Or but a wandering Voice? 4

While I am lying on the grass
Thy twofold shout I hear;
From hill to hill it seems to pass,
At once far off, and near. 8

Though babbling only to the Vale
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours. 12

Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery; 16

The same whom in my school-boy days
I listened to; that Cry
Which made me look a thousand ways
In bush, and tree, and sky. 20

To seek thee did I often rove
Through woods and on the green;
And thou wert still a hope, a love;
Still longed for, never seen. 24

And I can listen to thee yet;
Can lie upon the plain
And listen, till I do beget
That golden time again. 28

O blessèd Bird! the earth we pace
Again appears to be
An unsubstantial, faery place;
That is fit home for Thee! 32

56. The auditory imagery in Wordsworth's "To the Cuckoo" includes, in lines 9 and 18,

A) amphigory.
B) assonance.
C) dissonance.
D) onomatopoeia.
E) syncopation.

57. Line 4's "wandering Voice" is an example of

A) affective fallacy.
B) pathetic fallacy.
C) synaeresis.
D) synathroesmus.
E) synecdoche.

58. The "twofold shout" (line 6) that the speaker hears while lying in the grass is a(n) / are

A) echo.
B) faeries.
C) locusts.
D) school boy.
E) visionary tale.

59. The use of more conjunctions than normal, as found in line 20, is an example of

A) anadiplosis.
B) asyndeton.
C) polyhyphenation.
D) polyptoton.
E) polysyndeton.

60. The formula that the final four stanzas—and especially line 28—represent is

A) *carpe diem*.
B) *memento mori*.
C) *ubi sunt*.
D) *vade mecum*.
E) *verbum infans*.

Items 61-65 refer to Sir Walter Raleigh's

What Is Our Life?

What is our life? The play of passion.
 Our mirth*? The music of division:
 Our mothers' wombs the tiring-houses* be,
 Where we are dressed for life's short comedy.
 The earth the stage; Heaven the spectator is, 5
 Who sits and views whosoe'er doth act amiss.
 The graves which hide us from the scorching sun
 Are like drawn curtains when the play is done.
 Thus playing post we to our latest rest,
 And then we die in earnest, not in jest. 10

*cheerfulness

*dressing rooms

61. The metaphor that runs through Raleigh's "What Is Our Life?" is its
- A) aesthetic distance.
 - B) controlling image.
 - C) dead metaphor.
 - D) diminishing metaphor.
 - E) metaphysical conceit.
62. The poem's fourth couplet relies on a
- A) kenning.
 - B) metaphysical conceit.
 - C) paradox.
 - D) simile.
 - E) tautology.
63. The last line of the poem features
- A) compound rhyme.
 - B) identical rhyme.
 - C) internal rhyme.
 - D) leonine rhyme.
 - E) triple rhyme.
64. The vehicle of the metaphor specific to line 3 is
- A) the earth.
 - B) mothers' wombs.
 - C) short comedy.
 - D) a stage.
 - E) tiring-houses.
65. The marked use of sibilant sounds in line 6 is known as
- A) balance.
 - B) consonance.
 - C) dissonance.
 - D) resonance.
 - E) sigmatism.

The required Tie-Breaking Essay prompt is found on the next page.

Part 4: Tie-Breaking Essay (required)

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

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

Read the nineteenth-century English romantic Percy Bysshe Shelley's "Ozymandias" and the medieval Persian poet Sheikh Sa'di's "[A Vision of the Sultan Mahmud]," and offer an analytical discussion of the shared theme.

Ozymandias

I met a traveller from an antique land
Who said:—Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd them and the heart that fed.
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye mighty, and despair!"
Nothing beside remains: round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

Percy Bysshe Shelley
1817

[A Vision of Sultan Mahmud]

Many famous men have been buried under ground
Of whose existence on earth not a trace has remained
And that old corpse which had been surrendered to the earth
Was so consumed by the soil that not a bone remains.
The glorious name of Nushirvan survives in good repute
Although much time elapsed since he passed away.
Do good, O man, and consider life as a good fortune,
The more so, as when a shout is raised, a man exists no more.

Sheikh Sa'di
1258
trans. Edward Rehatsek

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

UIL Literary Criticism

Region • 2019

line arrows up ➔

1.	A	167
2.	D	343
3.	B	75
4.	A	555
5.	D	251
6.	A	25
7.	B	563
8.	A	601
9.	E	509
10.	E	453
11.	C	393
12.	B	606
13.	D	61
14.	B	277
15.	E	455
16.	A	603
17.	C	239
18.	B	249
19.	C	607
20.	E	497
21.	C	273
22.	D	435
23.	E	508
24.	D	489
25.	D	408
26.	B	301
27.	C	378
28.	E	504
29.	D	418
30.	A	256

31.	C	12
32.	B	26; 84
33.	A	57
34.	E	141
35.	D	163
36.	C	131
37.	C	65
38.	B	214
39.	E	106
40.	A	122
41.	A	79
42.	D	147
43.	B	24
44.	C	469
45.	E	486; 233
46.	B	404
47.	B	89
48.	C	
49.	C	76; 486
50.	D	372
51.	A	14
52.	A	
53.	C	
54.	A	21
55.	B	92
56.	D	337
57.	E	470
58.	A	
59.	E	373
60.	C	489
61.	B	108
62.	D	445
63.	D	270; 71
64.	E	494
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*,

the New Directions
A Streetcar Named Desire,

the Simon and Schuster
A Farewell to Arms,
and

American Poets Project
St V Millay collection.

Part 4: Tie-Breaking Essay

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

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

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

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

Critical Notes on Shelley's "Ozymandias" and Sa'di's "[A Vision of Sultan Mahmud]"

Literary concepts that **MIGHT** be used by the contestant in a discussion of these poems include

- diction (word choice),
- didacticism,
- imagery,
- irony,
- simile,
- tone (word choice),
- explicit moral statement (Sa'di), and
- implicit moral statement (Shelley).

The prompt asks the contestant to address the poems' common theme, which involves a recognition that the power as well as the glory (empire in the case of Ozymandias; reputation in the case of Nushirvan) acquired during a person's time on earth are, indeed, as fleeting as any material goods.

The contestant's approach might be a simplistic comparison of the poems as vehicles to carry this theme, or the approach might recognize the difference between a Western traveler's physical journey to a point where the past speaks to the present (coincidentally, a geographic point in the East) and in the case of Mahmud's vision, a journey that is not actually physical but does involve specific imagery of the physical body's "surrender to the earth"—the past, in Mahmud's vision being less remote and the geography more immediate.

Additionally, a more sophisticated contrast (though generalized) might be drawn between the Westerner's need for an empirical, perhaps literal, vehicle for the transitory nature of man's endeavors (what we build falls down) and the Easterner's appreciation of the parable—the less literal (a dream vision sufficing).

Optimism characterizes both poems' messages: Shelley's is couched in the irony that feared strength suffers demise even though it speaks the strength of endurance ("Look on my works, ye mighty, and despair"), and Sa'di's optimism is proffered as a *raison d'être*: live a good life ("Do good, O man, and consider life as a good fortune").

ANSWER SHEET

Items 31-65 2 points each

UIL Literary Criticism Region • 2019



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