

Solutions

Each answer shows the steps, then the **result**.

2.1

- the development and relationship of ideas in a poem

2.2

- it affects readers' reactions and expectations by presenting relationships among ideas through their relative positions and placement in the whole

2.3

(a)

- what the line would mean without the break and what the break adds

(b)

- any defensible effect, e.g. making the reader wait, or joining two ideas across a gap

3.1 A

- placement within the whole

3.2 A

- the delay is the effect

3.3

(a)

- an idea suspended across the gap

(b)

- name the effect of the suspension and relate it to the poem's argument at that point

3.4

- *Row A — Thesis (1)*. A defensible interpretive claim tying **structure** to meaning. **Earns it:** "The poem gives its garden a single sentence and its loss four, so the sestet does not merely change the subject — it changes the speaker's capacity to sustain a thought." **Does not:** "The poem is a sonnet with an octave and a sestet, and this structure helps the poem's meaning." *Row B — Evidence and Commentary (0–4)*. Each structural feature must be named **and** interpreted. The unbroken octave enacts continuity: nothing in the garden is finished, so no sentence finishes. The volta at "*But*" is placed at the traditional turn, so the poem's rupture is also its most conventional gesture — the form absorbs the shock the speaker cannot. Four short sentences in six lines make the sestet arrive in pieces. The half-rhyme in the couplet withholds the closure a sonnet promises: the poem ends on time but not in tune. Responses that label octave, sestet and volta correctly but explain only that they "create contrast" cap at 2. *Row C — Sophistication (1)*. Earned by holding

the paradox that the poem's most disordered content arrives inside its most ordered form, and that the single failure of rhyme carries more weight than any image because everything else has obeyed. One sentence of insight in an otherwise plain essay does not earn the point