

Solutions

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

2.1

- explain significance within a broader context; discuss alternative interpretations; use relevant analogies

2.2

- what the interpretation shows about how the poem works, or about a problem it shares with other texts

2.3

(a)

- claiming significance without connecting the reading to anything outside it

(b)

- ambiguity allows different readings, so alternatives are constantly available

3.1 A

- claimed, not established

3.2 A

- ambiguity

3.3

(a)

- discussing an alternative interpretation

(b)

- the essay's own reading must be established first so the comparison has something to weigh the rival against

3.4

- *Row A — Thesis (1)*. An interpretive, defensible claim. **Earns it:** “The poem’s tenses run backwards from the reader’s expectation — the photograph is present and the living woman is past — so the act of speaking the name is not a reunion but the moment the speaker accepts which of the two she has actually lost.” **Does not:** “The poem is about the speaker’s memories of her grandmother and her feelings of loss.” *Row B — Evidence and Commentary (0–4)*. The evidence must be **specific and interpreted**. The present-tense description grants the photograph the only continuing life in the poem. The switch to past tense at the turn is where the grandmother becomes a person rather than an image, and the poem pays for that with her death. The first name is the poem’s central evidence: it is intimate and, by the speaker’s

own admission, unearned — the intimacy is available only now that it cannot be received. The 4-point response ties the three together into one line of reasoning; the 3-point response reads each acutely but as three separate observations. *Row C — Sophistication (1)*. This row is the task’s purpose, so the key is what does **not** earn it. Naming several devices does not; a concluding generalisation about memory and photography does not; a single striking sentence does not. It is earned by complexity carried throughout — for example, holding the poem’s uncomfortable suggestion that the speaker prefers the photograph, and reading the direct address as an apology for that preference rather than as an act of love. The alternative reading must be genuinely weighed, not waved at