GCSE (9–1)

English Literature

J352/21: Poetry across time

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
	AO1 Knowledge	Left margin
	Personal response/interpretation	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin
	AO3 Context	Left margin
	Link to wider text (Section B) or comparison (Section A)	Left margin

Q	Relevance to question	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
BP	Blank Page	Middle of page

8. **Subject-specific Marking Instructions**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

2 The specific task-related indicative content for each question will help you to understand how the Level of Response band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.

2 Using 'best-fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/02, the AOs have different intended weightings in the different sections:

Component *Exploring poetry and Shakespeare* (J352/02)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Poetry across time Part a)	6.66	10			16.665
Poetry across time Part b)	8.33	8.33			16.665

Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- Further refinement can be made by using the intervening marks, if appropriate.

3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

1 Transfer the mark awarded to the front of the script.

2 The maximum mark for the paper is **40.**

Poetry across time

Component *Exploring poetry and Shakespeare* (J352/02)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Poetry across time Part a)	6.66	10			16.665

SKILLS:	***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.***

Level Descriptors: part (a): Poetry across time

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skillfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Achieves a sustained comparison of texts
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts
Level 1 (1–3 marks)	**A basic response to both text and task** • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts
0 marks	• No response or no response worthy of credit.

Question			Indicative content	Marks
1	a		**'Bright Star' by John Keats and 'The Orange' by Wendy Cope** **Compare how these poems present happy relationships.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • There is a sense of contrast in the language that the two poets use to describe their happiness: Keats describes the happiness he feels in love with language that has associations with the universal, the spiritual ("star…splendor…eternal"), while Cope uses language associated with the everyday to describe the transforming power of the love and happiness her speaker feels ("The shopping. A walk in the park.") • Both poets' use of words and phrases linked by a sense of happiness and security – Keats: "Pillow'd…soft…sweet…tender"; and Cope: "happy…peace and contentment…easy" • Both poets' use of literary devices to present their happiness in the relationship – the quatrain rhyme scheme capturing something of the natural sense of the relationship and the sense of aptness and completion; in Keats the oxymoron of "sweet unrest" and the alliterative "tender-taken" capture the happy ecstasy; in Cope, the enjambment capturing the headlong happiness and joy felt. **AO1:** • In both poems there is a sense of happiness in the relationship that is absolute and life-defining; the voice in Keats's poem sees life as meaningless without that relationship ("And so live ever – or so swoon to death"; in Cope, the love felt is linked to the very reason for existence itself ("I'm glad I exist") and is so powerful that it transforms ordinary things into something special; the similarity in tone: both could be described as happy to the point of reverential, with the use of religious language in Keats ("priestlike task") • In both poems, the speaker's expression is all to do with his or her own feelings, the feelings of the loved one being not mentioned, to the extent that the loved one's name is not mentioned, with the personal pronoun "I" dominating.	**20**

Question			Indicative content	Marks
2	a		***'Vergissmeinnicht'* by Keith Douglas and 'The Son' by Clifford Dyment** **Compare how these poems present the widespread effects of conflict.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poets use figurative language/extended metaphor to capture the widespread effects of conflict: Douglas uses the personification of the figure of "death" who had the "soldier singled out" but also done the lover "mortal hurt", emphasising the unexpected and widespread effect of conflict; Dyment uses the metaphorical notion of "luck being at the bottom of the sea" for the fallen in conflict, but also by implication those left behind – with all the unfairness associated with the idea of "luck" • Use of poetic techniques to convey the widespread effects of conflict: Douglas's sibilance expresses the shocked response of the soldier to the corpse "…on his skin the swart flies move…"; Dyment symbolically contrasts the world before the discovery of the letter: "The sun was hot…a radio…someone laughed" with the quiet room of knowledge where "I did not sing, or laugh, or love the sun" • Douglas's imagery suggests that in the manner of his death, the soldier's killers have assaulted the vulnerable, innocent, loved girl at the same time ("spoil…dishonoured…"); the half-rhyme of "heart" and "hurt" captures the dissatisfaction felt and expressed over how conflict has affected others. **AO1:** • Both poems make their point by conveying a strong sense of outrage and protest at the widespread effects of conflict: in Douglas, there is the heartfelt recognition that the soldier was also a "lover", and that his lover had been done "mortal hurt" at the moment of his death; in Dyment, there is understanding that his father was not alone in dying away from his loved ones, and that he is not alone in being a son for whom the world loses its happiness, joy and relevance • The speakers' different perspectives on conflict had an impact upon understanding of its widespread effect. In Douglas, there is a guilty acceptance that the speaker and his colleagues "see him almost with content, Abased…", before admitting that his love would "weep" to see him as he is today, mocked by the durability of his equipment; in Dyment, however, there is no ambiguity of feeling or guilt around the widespread impact of conflict, just understanding of its universality and unfairness ("…and all the other men, Whose luck was at the bottom of the sea").	**20**

Question			Indicative content	Marks
3	a		**"Farther" by Owen Sheers and "My Angels" by Sara E Faircloth** **Compare how these poems present relationships between parents and children.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poems use various linguistic devices to explore feelings about parents and children: in Sheers lexical references to togetherness and being close ("…you are with me again…together we climbed…joining you"); in Faircloth, comfortable conversational metaphors of "…lift me up" and "fix my wings" • There is a strong sense of the nature of the relationship captured, for example, in Sheers through the "choosing the long way round" with its suggestions of familiarity and the wish to spend time together, through the image of the "wall, its puzzle solved by moss" with its metaphorical implications of problems solved; in Faircloth through a relationship defined by comforting language ("safe…warmness…protected…understanding and compassion"), and a succession of lines structured by the sense of recovery from illness or damage (" then blind, but now I finally see") • Both poems use extensive figurative language to capture the sense of fulfilment: Sheers has the extended metaphor/symbol of the climb – that for all its undeniable difficulty (caught, for example, in the sibilant description of how they found "the slope steeper") is mastered ("you are with me again…together we climbed to the top"); and Faircloth has an extended metaphor of the angelic parents who stand firm against the life challenges presented by the harsh alliteration of the "cold careless world" **AO1:** • Both poems present an understanding of a parent/child relationship, given from the perspective of a child now grown up. With Sheers, there is a complex mixture of difficulties and happiness, with the father now growing old and the son "reaching for some kind of (metaphorical) purchase" at the "intersection of ages". With Faircloth, similarly, there is that realistic appreciation that any long relationship will have "trials and tribulations" but there is also the happiness that with the exchanging of roles "…if ever you should fall…" • Both poems are conversational in tone, both coming close to the rambling nature of memory, explored with fondness for the parent and happiness in the parental relationship – created by enjambment and a strong narrative strand in Sheers, and the gentle tones of Faircloth. Although both conclude with a definite sense of happiness and togetherness (despite all), both, and especially Sheers are equally realistic about the challenges within the relationship past and present.	**20**

Level Descriptors part (b): Poetry across time

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Poetry across time Part (b)	8.33	8.33			16.665

SKILLS:	***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.***

Level Descriptors: part (b): Poetry across time

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	**A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)
0 marks	• No response or no response worthy of credit.

Indicative Content part (b): Poetry across time

Question			Indicative content	Marks
1	b		**Explore in detail how one other poem from your anthology presents feelings of joy in love.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Robert Browning, "Now"; Emily Bronte, "Love and Friendship"; Charlotte Mew, "Fin de Fete"; Derek Walcott, "Love after Love"; Sylvia Plath, "Morning Song"; Liz Lochhead, "I Wouldn't Thank You for a Valentine"; James Fenton, "In Paris with You". **AO1:** • Critical overview of how another poem expresses ways in which love can create feelings of joy: e.g. Browning's passionate commitment to that "Sweet…moment eternal" regardless of the negative worries about "time future, time past"; Bronte's joyous celebration of the value of friendship at the expense of love, revelling in its "garland green"; Mew's willingness to accept that "it's all to pay" if that willingness leads to the unrestrained joy of "such a day". • Textual reference and quotation may demonstrate appreciation of both surface meaning and deeper implications, e.g. the encouragement in Walcott to celebrate and be joyful at the rediscovery of self, the "elation", through the extended religious imagery around "Give wine. Give bread"; Plath's joyful metaphorical conclusion as the speaker's new child's voice "will rise like balloons", with intimations of celebration, despite the earlier reservations voiced in the mentions of "…drafty museum…Shadows…blankly…"; Lochhead's encyclopedic listing of romantic clichés and denials of their effect, until the final declaration of joyful, metaphorically clichéd helplessness ("…I'd melt".) **AO2:** • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. how the complex and contrived rhymes of James Fenton's *In Paris With You* convey his complex mixture of emotions - the conscious mix of bitterness over an old relationship and joyful, playful excitement over this new one; Browning's sensual alliteration ("…rapture of rage…soul and sense…Merged in a moment") that captures his relish, enjoyment and utter focus on the moment of "Now", when "eyes shut and lips meet". • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on feelings of joy: e.g. Bronte's relentlessly logical and unarguable iambic quatrains that capture the joy of knowing the argument is simple and undeniable when it comes to the value of friendship; Walcott's enjambment suggesting the elation and joy of the moment when the love and regard for self is realised, with the monosyllabic imperatives of "Sit. Feast on your life" suggesting the plain truth and simple joy of that discovery.	**20**

Question			Indicative content	Marks
2	b		**Explore in detail one other poem from your anthology which presents conflict damaging the lives of people not directly involved.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Mary Lamb, "Envy"; Lord Byron, "The Destruction of Sennacherib"; Emily Dickinson, "There's a Certain Slant of Light"; Thomas Hardy, "The Man He Killed"; Wilfred Owen, "Anthem for Doomed Youth"; Gillian Clarke, "Lament"; Seamus Heaney, "Punishment"; John Agard, "Flag"; Sujata Bhatt, "Partition". **AO1:** • Critical overview of how another poem involves damaging the lives of people not directly involved: e.g. Lamb's appeal to "All envious persons" to look for that figurative "pretty flower" or "Some talent" that will save them from the envious discontent and fretting that is illustrated in the conflict between rose-tree and other plants; Byron's broadening of his perspective in the last stanza from the dead on the battlefield to those profoundly affected in different ways (…widows of Ashur…idols…the Gentile") all of whose power/love has "melted like snow" in the collateral damage of the destruction of Sennacherib. • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Heaney's repeated use of the first person pronoun "I" to indicate his own feelings of complicity, along with the spiteful sibilance of "stones of silence" that suggests that that complicity can involve just doing and saying nothing; Clarke's seemingly endless repetition of the lamenting word, "For….", to suggest how so many things not directly involved are damaged, with the things affected and lamented growing increasingly significant and alarming "…sun…earth", with the final metaphorical suggestion of the death of truth itself with the reference to "the ashes of language". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Hardy's conversational lilting iambic quatrains that capture in their simplicity the poem's universal message about the quaint and curious impact of conflict; Owen's use of the formal shape of a sonnet along with iambic pentameter to express his feeling of helplessness at how the conflict damages the lives of those not directly involved – with the movement in the sestet to consideration of those left at home ("glimmers of goodbyes…pallor of girls' brows…drawing down of blinds") • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on how conflict can damage the lives of those not directly involved: e.g. the sense of generational impact in Bhatt's poem, with its multiple references to time passing and yet the damage of the conflict unaltered and wide-reaching (…nineteen-years-old then…each day…tells me this at midnight…seventy-years old…older than that") Agard's use of imaginary dialogue, almost a litany, to suggest the legitimate questioning by others of nationalistic fervour, and the bleakly pessimistic answers that sum up the speaker's sense of desperate helplessness at the universality of the potential damage.	**20**

Question			Indicative content	Marks
3	b		**Explore in detail one other poem from your anthology which presents happy feelings within a relationship between youth and age.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Arthur O'Shaughnessy, "Ode"; Sylvia Plath, "You're"; Sharon Olds, "My First Weeks"; Kate Clanchy, "Love". **AO1:** • Critical overview of how another poem presents happy feelings within a relationship: e.g. Plath's use of strange and unexpected images to try to capture some of the overpoweringly positive feelings towards the new-born baby and to defy traditional poetic clichés around positive feelings – "…our traveled prawn…Jumpy as a Mexican bean…A clean slate"; Clanchy's recognition that in the moment of meeting her new-born, her whole existence was made invalid and meaningless, and that she "started there" • Relevant use of textual reference and quotation to demonstrate understanding of surface meaning and perhaps deeper implications: e.g. O'Shaughnessy's celebration of the constant and positive relationship that musicians and creative artists have with their culture and the positive impact they have, despite their seeming isolation and separateness from others ("…siting by desolate streams"), and despite the size and the force of the opposition ("…conquer a crown…trample an empire down") in order to express "a dream that is dying/Or one that is coming to birth'; Olds' figurative descriptions of the positivity felt in the "First Weeks" – the sense of metaphorical "heaven" created with the mother and the world by the soft alliteration of "window…wagged" and "by night the nurses", and the metaphors of "drenched with happiness" and "have the world in my mouth". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. O'Shaughnessy's use of rhythm and rhyme to add a sense of musicality and happiness that the poem possesses; Plath's complex metaphor of "O high-riser, my little loaf" – with its multiple happy associations with fast growth, with warmth and security, with sustenance, with basic needs, with the food of life • Evaluation of the impact of language, poetic form and structure and the poet's choice of images to encourage the reader to reflect on happy feelings within a relationship: e.g. Olds' monosyllabic, single-word sentences suggesting the simple yet glorious structures within a normal day – "Sleep. Milk. Heat. Every day…"; Clanchy's choice of images that have associations with majesty or splendour – "I thought he was an emperor…on silk cushions…vellum…rare snowcreature…".	**20**

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