



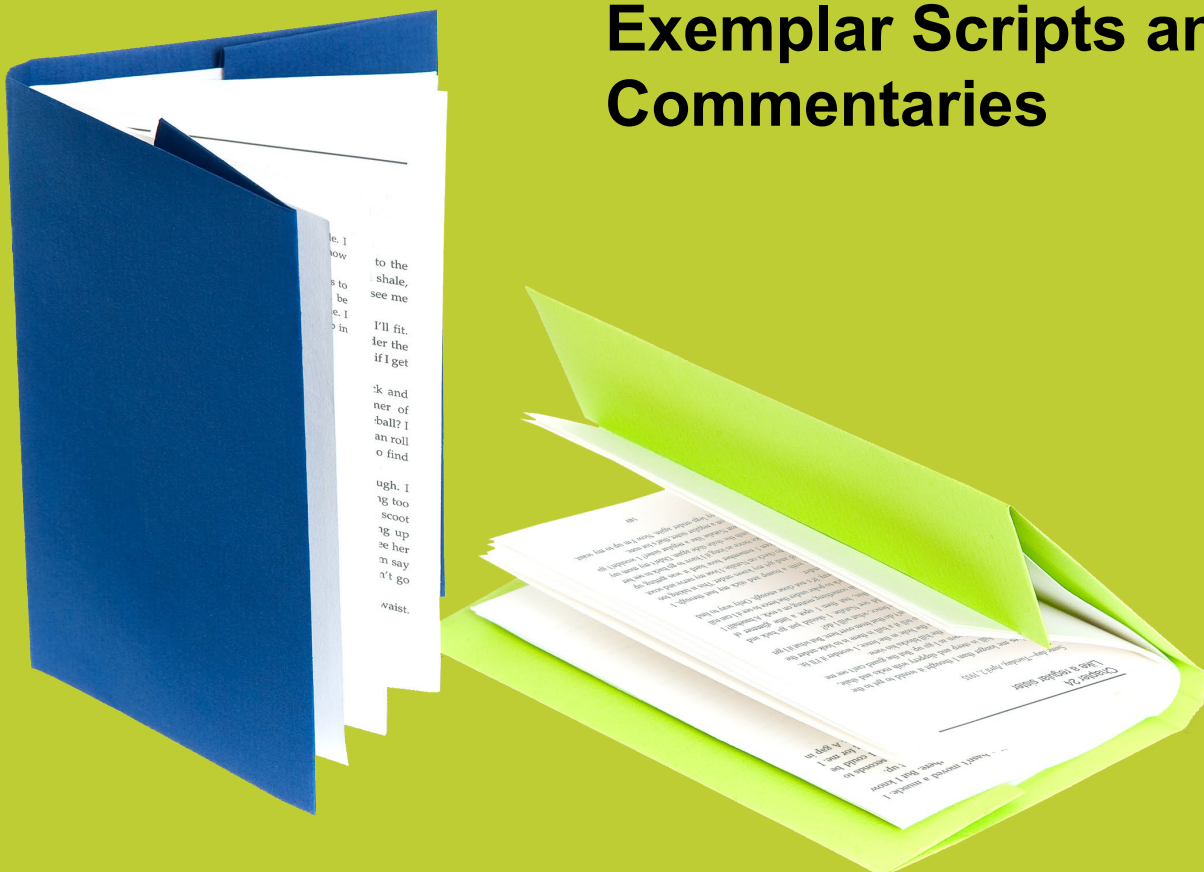
Pearson
Edexcel

GCSE (9-1) English Literature

Paper 2: Section B Poetry Anthology

Collection: **Belonging**

Exemplar Scripts and
Commentaries





Contents

	Page
Poem: <i>In Wales, wanting to be Italian</i>	2
Section B Question from SAMs Italian.....	3
Script 1	4
Script 1 Commentary.....	5
Script 2	6
Script 2 Commentary.....	7
Script 3	8
Script 3 Commentary.....	10



This booklet contains three scripts responding to the following question from the Sample Assessment Materials (SAMs).

Belonging

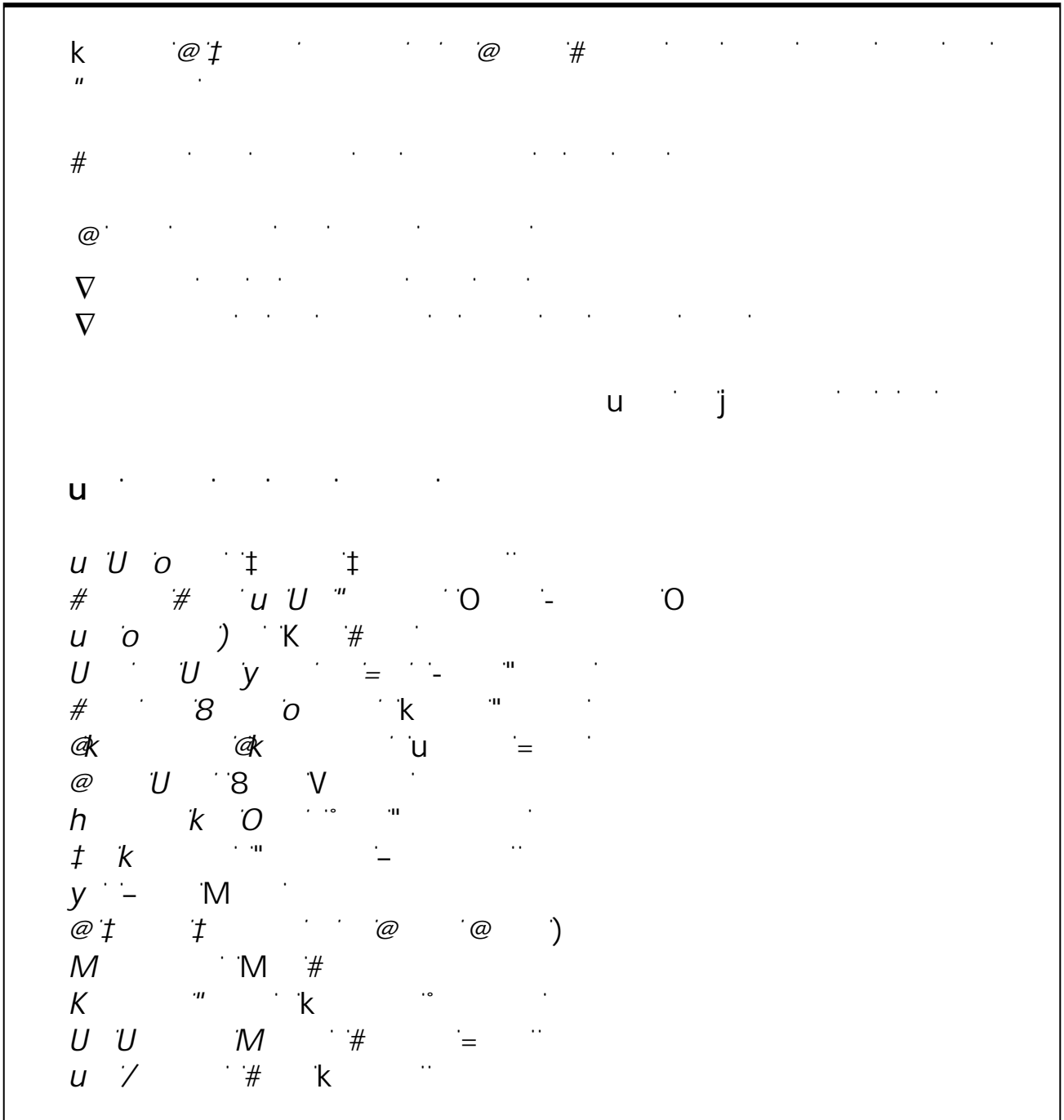
In Wales, wanting to be Italian

Is there a name for that thing
you do when you are young?
There must be a word for it in some language,
probably German, or if not just
asking to be made up, something like 5
Fremdlandischgehörenlust or perhaps
Einzumandererslandgehörenwunsch.

What is it called, living in Glasgow,
dying to be French, dying to shrug and pout
and make yourself understood 10
without saying a word?

Have you ever felt like that, being
in Bombay, wanting to declare,
like Freddy Mercury, that you are
from somewhere like Zanzibar? 15

What is it called? Being sixteen
in Wales, longing to be Italian,
to be able to say aloud,
without embarrassment, *Bella! Bella!*
lounging by a Vespa with a cigarette 20
hanging out of your mouth, and wear
impossibly pointed shoes?



The SAMs can be accessed through the following link:

https://qualifications.pearson.com/content/dam/pdf/GCSE/English%20Literature/2015/specification-and-sample-assesment/GCSE%20English%20Literature%20SAMs%20Booklet_web.pdf



Script 1

In this essay, I am going to compare the feelings that are presented in *In Wales, wanting to be Italian* and *I Remember, I Remember*.

In *In Wales, wanting to be Italian*, the writer says that she feels a bit disappointed and wants to live somewhere better. She uses a lot of questions and repetition, for example 'dying to be French, dying to shrug and pout' to make the poem more interesting. She talks about different places, like Zanzibar, and thinks these places are better than where she currently lives. The poems was written in 2014 by Imtiaz Dharker

On the other hand, in *I Remember, I Remember*, Hood feels nostalgic and is remembering how happy he was when he was a child. He feels miserable and says how he wants the night to take his 'breath away', which I think is sad. He repeats the words 'I Remember' and begins each stanza with it. The poem was written in 1826 by Thomas Hood.

Both poems are about feelings. One is about wanting to be somewhere else and the other is about a man wanting to be a child again.



Script 1: 7 marks (Level 2)

- In this short response, some comment is made about both poems. For each poem, there are two examples, but analysis is underdeveloped.
- Some understanding is demonstrated, but there is little close analysis of language, form and structure.
- Both poems are dealt with separately, but there is some underdeveloped comparative comment in the concluding paragraph.
- There is limited use of relevant subject terminology, but there is reference to the use of questions and repetition.
- The comments on the use of repetition can be considered as a structural point, but there is no explicit comment on how this is used in both poems. There are missed opportunities to develop comments and draw comparisons.
- Contextual points are brief and the information is given in the anthology.
- There is 'some' here and the response is working towards Level 3; however, the very brief comments and little contextual evidence keep this just below the borderline. Lev



Script 2

In both poems *In Wales, wanting to be Italian* and *To My Sister* the writers present their feelings about different things. Dharker's *In Wales* is about feelings of wanting to be in another place, whereas *To My Sister*, by William Wordsworth, is about the poet's appreciation for nature and his love for his sister.

In Wales, wanting to be Italian is written by Imtiaz Dharker who is a poet and filmmaker. Her poem reflects her feelings about different places from first hand experience. She was born in Pakistan and spends time in Wales and Bombay, which are places mentioned in the poem. On the other hand, *To My Sister* was written when Wordsworth was living with his sister, Dorothy, in Somerset with Edward, the child of a widowed friend who they were looking after. His sister is not named in the poem, just referred to as his sister. Dharker's poem is modern and humorous, whereas Wordsworth's poem is celebrating the beauties of nature and was written two hundred years earlier.

In *To My Sister*, Wordsworth wants his sister to stop cleaning the house and go with him for a walk. He urges her to 'make haste' because it is a beautiful mild day, 'the first mild day of March'. The poet talks about the 'redbreast' that sings as it stands near the door, which contrasts with the larch tree that is silent. The images give the reader a feeling of happiness, as we can imagine the setting. Wordsworth want his sister to join him and celebrate the 'sprit of the season'. However, *In Wales* is not as positive as Wordsworth's poem. Dharker expresses her negative feelings by saying that she wished she was someplace else, somewhere more exotic. The use of questions engage the reader, especially when we are asked 'Have you ever felt like that?' The second-person narrative and direct address to the reader makes us think about her situation and feelings and consider how we feel ourselves.

Wordsworth uses repetition and alliteration to convey his feelings. He stresses the bareness of the trees and mountains by repeating the word 'bare' and the alliterative and plosive 'grass in the green field' adds a sense of emphasis and delight of the view and nature. Wordsworth also repeats his request that his sister does not take her book with her and that they should simply relax for the day 'bring no book: for this one day / We'll give to idleness'. Similarly, Dharker repeats the verb 'dying' to make her feelings clear: 'dying to be French, dying to shrug and pout'.

Both poets use exclamations. Wordsworth shows his feelings of excitement when he urges his sister to join him on a walk, 'My sister!' and again, repeated later 'Then come, my Sister!'. Dharker uses exclamations to express her excitement with the Italian language, '*Bella! Bella!*', and uses italics when referring to words in another language, even inventing German words to create a sense of humour.

In conclusion, both poets show positive and negative feelings through the use of different techniques.



Script 2: 14 marks (Level 4)

- The response compares and contrasts a range of ideas and the comparison is integrated throughout the response.
- There is a recognition of some similarities and differences between the poems.
- There are some structural points, such as the use of contrast, repetition, narrative and direct address, although more could have been included.
- A range of language points have been made and relevant terminology is used appropriately, including the use of: questions, alliteration, plosives, verbs, italics and exclamations. There is comment about the positive and negative feelings in the poems.
- The effect on the reader is considered.
- Relevant context is included at the beginning of the response.
- There is sufficient here to place this response into Level 4, because the candidate offers some thoughtful commentary.
- More coverage of the poems and further development of ideas would have benefitted this response further.



Script 3

The poem *In Wales, wanting to be Italian* by Imtiaz Dharker is written in free verse. There are four stanzas of varying lengths that explore feelings of disappointment and the desire for new experiences. In the poem *The Émigrée* by Carol Rumens, the poem is in three stanzas and explores feelings of homesickness and is about a person thinking about their country of birth and a city that they know well. However, the exact location is not revealed and therefore the poem could be about the feelings of anybody who is displaced from their place of birth. As the location is not identified, it could be real or imagined. This contrasts with *In Wales*, as Dharker considers and explicitly names a range of different countries: Germany, Scotland, France, India, Zanzibar, Italy and Wales. The locations of the poem suggest that the poem is based on real-life experiences, as most locations are familiar places to Dharker, who was born in Pakistan and has lived lived in Glasgow, Bombay and Wales.

In the first stanza of *In Wales*, Dharker begins with a question that engages the reader, 'Is there a name for that thing you do when you are young? The second person narrative has the effect of inviting the reader to understand the feelings experienced by the writer. Similarly, the first-person narrative of *The Émigrée* introduces the reader to a country and a city that is remembered 'sunlight-clear' although it remains unidentified. The image of sunlight is repeated throughout the poem and a metaphor is used to emphasise the strength of happier, idealised memories: 'I am branded by an impression of sunlight'. Rumens considers how the country 'may be at war, sick with tyrants'. The use of the modal verb 'may' suggests the unknown and perhaps the speaker cannot return to this place. This idea is further developed and confirmed when the speaker makes reference to 'I left it as a child' and 'I don't have a passport, there's no way back at all'.

Rumens' city is personified as it is described as laying 'down in front of' her and how she 'loves its shining eyes ... My city takes me dancing ... hides behind me'. This clearly demonstrates the speaker's strong affection for her country of birth.

Both poems consider the use of different languages. *The Émigrée*, describes a 'child's vocabulary' that has been suppressed but is now remembered through the use of the simile, 'like a hollow doll, opens and spills a grammar'. She metaphorically says that she 'can't get it off my tongue', suggesting that her mother language will always be with her. In *In Wales, wanting to be Italian*, Dharker searches for a word to express her feelings and invents some German words '*Fremdlandishgehörenlust*' and '*Einzumandererslandhörenwunsch*' to suggest possible ideas. She also uses the stereotypical Italian phrase '*Bella Bella!*' to enable the reader to visualise the scene. Dharker's use of different languages not only provide rhythm, they add to the humorous feeling of the poem.

Both poems are about people thinking of being in different locations. In *In Wales*, the speaker longs for different experiences, such as living in Glasgow but 'dying to be French' or living in Bombay and wishing you could be from 'somewhere like Zanzibar'. The idea of the exotic location is linked to Freddie Mercury, the lead singer of the famous band, Queen, giving a sense of reality and mystery to



the poem. The stereotypical image of Italy, with the Vespa motorbike and image of someone ‘with a cigarette hanging out of your mouth’ conjures up idealised images of famous film stars wearing ‘impossibly pointed shoes’.

Whereas Dharker uses questions, repetition and exclamations, Rumens uses metaphors and similes to express ideas and feelings. Dharker uses a series of questions to engage the reader and the poem begins and ends with a question. The repetition of ‘dying’ emphasises the desire to be somewhere or somebody else and the repeated and exclaimed ‘*Bella! Bella!*’ demonstrates the excitement of the moment being imagined. Rumens uses the simile ‘close like waves’ when suggesting there are frontiers preventing her return and the metaphor ‘the bright paperweight’ suggests her original view or memories cannot be tarnished because she is ‘branded by an impression of sunlight’.

Both poems are structured in stanzas of various lengths. The *Émigrée* is presented in three stanzas – two with eight lines and the final third one with nine lines, perhaps suggesting that there are many more memories that could be included. The free-verse poem *In Wales*, begins and ends with two stanzas of seven lines with two quatrains between them, perhaps to reflect the feelings of disappointment and the longing for different experiences.

In conclusion, through a range of devices, both poets express feelings of disappointment, places, memories and the desire to be elsewhere.



Script 3: 20 marks (Level 5)

- Given the recommended time allocation of 35 minutes and this is a close book examination, there is much in this response. The poems are compared and contrasted and a varied range of similarities and differences have been included.
- There is balance of treatment of the two poems.
- Ideas are often fully developed and supported with relevant examples from the poems.
- All Assessment Objectives have been addressed and context is relevant to the points being made.
- Relevant subject terminology is integrated.
- Although not all examples for *The Émigrée* are accurately cited, the range of examples is extremely good. An assured and perceptive understanding of both poems is demonstrated.
- There is a cohesive evaluation of language, form and structure and consideration of the effect on the reader.

- Context is integrated into the response.