

Candidate 1 evidence

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A "Sticklebacks" by John Burnside uses a number of aspects such as the natural world to engage the reader in the central thematic concerns of the poem. These concerns include themes of time and distance.

Natural world:

At the start of the poem, Burnside describes the sticklebacks using enjambement to initially engage the reader's interest. He describes them colourfully, by saying "males, electric blue and crimson, females silver on the flank and wall-eyed," which shows the beauty of the fish. Burnside draws the reader in at this moment through his stark comparison of the fish, as he expresses the beauty of "the males, and lack there of" in the females. Furthermore, Burnside maintains the interest of the viewer by describing a beautiful landscape "the colours of everything, grassweed

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	<p>and Himalayan balsam, butterflies and lily beetles flailing, the word choice and long sentences here creates curiosity in the reader and allows them to further consider the central and deeper meaning of the poem. This exemplifies Burnside's ability to romanticise the natural world and draw in those whom would otherwise be uninterested in the text.</p>
	<p><u>Time:</u></p> <p>Due to Burnside's use of aspects of the natural world, we are able to look further into the central themes of the poem, such as time. The poem begins on a bright, positive note, setting the tone for the text. The bright tone is expressed when it states, "id - "summers were always for hunting," showing that it is the beginning of the summer and hunting season. This suggests that the poem is taking us</p>

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	<p><u>Distance</u></p> <p>Again, Burnside creates a central concern of distance and loss through the use of aspect of the natural world through sharp imagery. The writer talks of the "sticklebacks by quoting "when they slipped through our fingers" emphasizing the idea of fleeting time as the fish are gone forever within the blink of an eye. This suggests to the reader that change is a difficult experience to process, and the summer is a metaphor for the that.</p> <p>Furthermore, the concept of distance is portrayed through the quotation, "distant nameless seas that paled to nothing." This creates a far darker tone, as the suggestion that as time passes, the distance grows, and the more irrelevant solid names become is a hopeless outlook on change.</p>	

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	<p>This connotes the idea that nothing will ever become of them as they are 'paled' to nothing. Thus meaning that they have no attachments which is symbolic of the writer himself who feels disconnected and lost through times of change.</p>	
	<p>In conclusion, Burnside used colourful and beautiful aspects of the natural world to draw in interests among the reader about the central thematic concerns of the poem, nature, time, distance and change; which he has successful in doing.</p>	

Candidate 2 evidence

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C	Prose Non-fiction	
	Discuss some of the ways by which the writer makes	
	clear their attitude towards these 'Minor Venetians',	
	and towards Venice itself.	
	In Jan Morris' "Minor Venetians", they describe	
	the environment and culture in which Venetian	
	children are raised, going on to describe	
	Venetians' love for animals and her more specifically	
	cats. Throughout the piece the writer uses	
	vivid imagery and comprehensive lists and to	
	convey their sympathetic stance towards these	
	"Minor Venetians". This is achieved through	
	use of simile, alliteration, humour and other	
	literary techniques with vary degrees of effectiveness.	
	The Morris describes the Venetian upbringing of	
	children, in what they describe as an	
	'inescapably urban' city. This description	
	est. establishes a sympathetic stance as	
	'inescapable' suggests that the Venetian populace	
	is unable to escape this environment, even	
	describing a trip to the park ÷ something	

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	Typically seen as mundane - as "indulgent" which emphasises the lack of greenery in Venice.	
	Morris also creates a lighthearted tone from the first paragraph by employing humour, such as: "Instant cardiac crisis if little Giorgio ventures within six feet of the water." By using a stereotypical, 'cutesy' name like "Giorgio" the writer relates their description to the reader's own ideas of Venetian culture, creating a humorous tone. The alliteration in his paragraph ("tinsel tawdry", "cardiac crisis") emphasises the lighthearted tone and grabs the reader's attention. This all works together to support Morris' description of Venetian parents as both "engaging" and "inducious".	
	The writer also gives their descriptions a sense of realism by repeatedly relating back to their own children, making it more believable and supporting their sympathetic, endearing viewpoint.	
	They go on to make the point that the children lack the childish naivete one might expect, calling them "frankly well	

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informed". - going on to give the example of
Moris Saudo.

Moving away from the upper class children, Morris
then focuses on working class children; again
giving ~~the~~ an example of their discipline
from his own children. Describing these
kids as chaotic and playful with a fond tone:
"Rumbustious gangs of boys" and "racing about on
roller-skates" they paint a vivid image for
the reader of the working class kids being
more liberated, having the freedom to play as
kids should. This fondness is made clear
as the writer says: "I remember with
affection," making clear that he appreciates his
freedom.

Morris goes on to justify his affinity for the
wild children in the lower classes, as
it reminds him of his own children;
referencing him by name: "you may imagine
yourself home... hopelessly surviving them"
This personal relation endears the reader, both
to the children in voice and to the
writer ~~themselves~~.

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Morris moves on from the humor 'Minor Venetians,' now focusing on the animals who live here. They describe the history of Venetians caring for animals, with the examples of Roman distaste for the circus and the many depictions of animals in Venetian art, using a list to emphasize the range of fauna portrayed. Repetition of "all" also emphasizes the extent of devotion one artist gave to a cat as their muse. This somewhat effectively leads into a long segment about the cats of Venice.

The vast quantity of cats living here is expressed effectively through use of a short sentence: "It is a metropolis of cats." They then describe the city's futile attempts to decrease the feline population, focusing on the sympathy that most Venetians have for the cats which prevents their culling.

Using ~~the~~ humor to keep the reader

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	<p>engaged, Morris adds in some brackets that the cats "seasonably swell" during the festive season, the alliteration of which furthers the the comic effect and adds to the lighthearted tone present throughout. Despite this warm tone, Morris employs a fairly formal register throughout, avoiding contractions and using clear language.</p>
	<p>Morris adds to their depiction of Venice itself through the example of Nini - a famous white cat from the 1890s - who was "skillfully exploited by his owner" to attract visitors. This adds to the commercialized, urban depiction of the city itself, despite its endearing residents. The writer then assigns "dead-pan satirism" as a definitive trait of the city - a trait seen in ^{over-the-top} the <u>reaction</u> to Nini's death (with tributes, tributes, sculptures, "a gloomy funeral" and ^{music} music) which, due to the absurd solemnity of the city's response, creates humour which is acknowledged via the "distant</p>

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	<p>the flicker of amusement "described in the barman's eye.</p>	
	<p>Morris then sums up their own love for the cats through Styloke's definition as "necessary and harmless" Before describing the beauty of a "soothing" Venetian garden - which contrasts their previous description of Venice as "inescapably urban." However, they return to the idea of a static built-up environment as they move down a building's "confusion of windows" describing the residents. This progression down the building is seen as they start each new sentence with: "On the top..." then "from a lower window" and finally "In the door on the ground floor." But This makes the description flow, engaging the reader easily. Positive imagery emphasising the writer's love for Venice, despite its flaws, is emphasized by alliteration: "polished pass", "buzz of boats", ending with the satisfying, balanced "brush in one</p>	

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hardly coffee cup in the other." to This	
is then followed by a return to focus	
of on the cuts: "statuesque and	
contested" which is similar to their	
description of the ^{human} inhabitants - showing	
the reader that they are alike.	