

A Level Component 3 Example Response Candidate A

[illegible]

Write in the white box how many answer books you have used

INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen only. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above and complete in BLOCK CAPITALS. Make sure you correctly copy the paper reference. This is provided on the question paper.
- Use both sides of the paper. Please only write within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer, for example 0
- If you make an error when filling in the question number boxes, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least a space of two lines between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- Check that you have written the information required on each book used.
- DO NOT ANSWER MORE THAN ONE EXAMINATION IN THIS PINK BOOKLET.
- Write the numbers of the questions you answer, in the order attempted, in the boxes under 'Question No.' provided above.



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AB 16



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In this extract of Andrea Ashworth's novel or "One in a House on Fire" violence is presented as a life threatening factor amongst Andrea's family. The hostile and aggressive ~~language~~ ^{Terny} declarative statement used by ~~Peter~~ ^{Terny} or "I'll fucking brain you!" conveys that Peter uses violence as a mental threat. The taboo language or "fucking" implies not one element of sensitivity towards Lorraine and that ultimately he doesn't care what actions he'll take next; "brain you" confirms this as Lorraine's brain is the only organ keeping her functioning, and although is verbal violence manipulates and damages her, ~~Peter~~ ^{Terny} is prepared to seriously abuse her.

Furthermore, ~~Peter~~ ^{Terny} is portrayed as uncontrollable through his level of violence and that perhaps his violence hides an element of mental health: "Dad's words were slathered in saliva as he lunged to whack the other side of my head". The sibilance and onomatopoeia or "slathered [...] saliva" implies that Terny's violence is always prepared but continuously uncontrollable. This due to the fact that the word "slathered" is used to prepare something which links to the fact his words are always intentional and meaningful. However, uncontrollable when "slathered in saliva" as it could imply Terny's violence has become mentally unstoppable as he produces saliva showing how angry and distressing his violence can be. Not only this, but, Terny's violence is conveyed as physically harmful to ~~you~~ not only Lorraine but also to Andrea: "[...] as he lunged to whack the other side of my head". The use of the forceful verbs or "lunged" and "whack" suggests again Terny's violence

is always prepared, similar to a sports. The use of the verb "whack" suggests there was no thought process in his actions as it can imply that when an individual "whack(s)" something it is deemed as careless or an accident. However, Terry's "lunge" implies his actions were all purposeful and therefore a move that is not only life threatening to Lorraine but also her innocent daughter, Andrea.

Within this extract it is deemed that perhaps Ashworth purposely presents violence as a factor that allows opportunity or bravery. As for Andrea's life she has had to live with the fear of violence within her home, which is meant to be a safe haven. Therefore, it is understanding and admirable when Andrea states "Do it, Dad!" in response to Terry's actions: "Instead of cowering and straining for peace and quiet, I felt so fearless it was scary"; the use of the exhausting adjectives of "cowering" and "straining" followed by "peace and quiet" infers that home life for Andrea is so unbearable because whilst coping with the violence she "strained" for quietness to block it out. However, the imperative language of "Do it, Dad!" suggests that she is in control of Terry's violence ~~leaves~~ for a split second and the adrenaline of that moment allows her to be "fearless". Following this, the exclamative punctuation added onto the mode of address of "Dad" implies that she means what she says to him - it could imply that she is shouting at him in response to his violence which conveys bravery amongst Andrea. This is because as an audience we know that by shouting at Terry, it would allow Terry to become angrier and Ashworth uses this imperative statement to imply that Andrea knows that too.

Alternatively, the effect of Andreas actions implies that Noreen has a phasing effect upon Terry: "Go on you bullying bastard! Treat yourself!"; The imperative language of "Go on" implies that ~~Now~~ Andreas wants Terry to hurt her and that Terry will because he feels that he has to prove this to Andrea. The alliteration and taboo mode of address of "bullying bastard!" ~~was~~ conveys that Terry is only ever known as an individual who controls and manipulates Andrea and her family through Noreen. Ashworth purposely uses this statement to imply how the Noreen has been going on for a long duration. As an audience we can infer this as "bullying" is a gradual abusing process over a long period of time. However, it is evident that the Noreen Terry ^{chooses to} ~~possesses~~ doesn't make him feel guilty, instead, Ashworth chooses to use hyperbolic language of "Treat yourself!" to imply that Terry has indulged when he uses Noreen and that it works as a reward.

Finally, although Noreen is conveyed only through Terry it is also used through Lorraine as a defensive tone. Not only this, but Ashworth purposely wants to make it clear how mental and physical Noreen can have an effect on individual's wellbeing: "E. The ~~hair~~ ~~hair~~ my mother gasped. Her nails digging into Dad's jumper." The use of the onomatopoeia of "gasps" presents a sense of worry within Lorraine and how she wants to stop the Noreen: "Her nails digging into Dad's jumper" confirms this as the use of the verb "digging" implies a continuous harmful action out of desperation to get him to stop. Therefore, Lorraine uses subtle Noreen as a defensive mechanism out of fear and desperation.

Further this, we learn how women can have a mental impact upon others within the novel: "he went for my mother, whose pills made her too sluggish to work out for herself." The use of the adjective "sluggish" implies that women has a mental impact upon Anne Lorraine that places her in a vulnerable situation. We know this as "sluggish" perhaps can be deemed as weak, fragile and vulnerable. Not only this but it also has a negative effect upon Andrea: "For a long time now, I had been harbouring fantasies of waking up in a white bed surrounded by nurses like Angels". The use of the language "for a long time now" implies the woman has been an unbearable constant amount of duration. Furthermore, the simile or "a white bed surrounded by nurses like Angels" perhaps, implies that she would rather be placed in hospital than be at home surrounded by women. The simile of "nurses like Angels" would mean that Andrea sees nurses as her escape who will take care of her, the ^{very} language of ~~that~~ or "Angels" confirms this as in Christianity Angels watch over an individual and take care of them.

- (ii) Ashworth presents domestic abuse in various ways throughout the novel. It is perceived as either mental, physical or verbal abuse mainly through the presentation of the stepfather Peter and Terry. However, it is evident that Ashworth intentions lie within presenting the importance of the effects domestic abuse had ^{on} others in a ^{era} where matters were "kept behind closed doors" and how ~~bravery~~ could be used to ~~hide~~ it. Women would lead to bravery and a sense of desperation to put a stop to it.

Domestic violence during the seventies and eighties was deemed as ultimately unimaginable. Social agents like the Police considered it as unimportant and should be kept behind closed doors: "Nothing I'm afraid we've wasted your time, nothing ought to see here." ~~At this particular moment~~ Peter has had a visit from the police considering his abuse and violence against Lorraine. ~~His~~ The declarative language or "Nothing to see here I'm afraid we've wasted your time" suggests that Peter doesn't view his abuse as important at all and it also portrays him as manipulative and controlling as he's the one to always speak first to authoritative figures. ~~To~~

~~Not~~ Furthermore, Peter uses physical abuse as a way of controlling Lorraine in which we learn through Andrea: "my father ~~looked~~ ^{looked} into my mother's eyes, grabbed the hair to slam ~~on~~ the side of her temple". The use of the verb and mode of address or "my ~~mother~~ ^{father} looked into my mother's eyes" suggests that to Andrea the physical violence within the household has become normalised. Andrea doesn't use any hateful language to describe her father when using mode of address, instead she just uses "my father". Perhaps ~~Andrea~~ Ashworth purposely uses this technique as a way of presenting to the audience that the physical violence is normalised. Contextually, during the seventies and eighties society was very much patriarchal and oppressive towards women, therefore it wasn't shocking that ~~domestic~~ various types of domestic violence was common. Men often upheld the instrumental role of working, whilst women took on expressive roles such as cooking and housework chores.

Furthermore, another element of domestic abuse is sexual abuse upon Andrea and how food is used by Peter to ^{distract} ~~tease~~ his niece: "He slid his hands under my blanket, I could feel something wet on my thigh". The verb used or "slid" indicates that Peter had every intention of abusing her and he wanted to do so in a sly way; we learn this when Peter "presses a milky way into [Andrea's] hands and murmurs 'not going to tell your mum are you?'" Here the use of food is used to distract Andrea from telling her mum about the ~~dom~~ sexual abuse she has faced. In context, working class families like Andrea's family commonly would only have "mashed potato and tomato ketchup with tinned food" as it was cheaper and all they could afford so Peter's tactics of using chocolate which was rare for Andrea "on the back of the lorry" would have been seen as a ^{mere} treat by Andrea.

Domestic violence doesn't just have an effect on Andrea and Lorraine but also upon other people external to the household: "why does your mum wear glasses all the time?" Here Andrea is questioned by one of her classmates. Ashworth has purposely chosen this interrogative language to show the extent of violence upon Lorraine. "Glasses" implies that ~~Ashworth~~ Lorraine has been abused so significantly that she has to wear glasses to cover her abuse and stop anyone finding out. Contextually, this is because it was seen as shameful by other families if it they were to find out.

Moreover, when Lorraine returns to Terry he also learn that he uses domestic violence upon the family. However, we learn the mental health

effects it has upon him and others internally around him: "things were far worse than that, ~~and~~ my little sister was damaging herself with pins, razors and burning cigarettes on her arm". Ashworth has purposely chosen to show how domestic violence effected children too. Her sister has to use "razors" to harm herself ~~rather~~ to cover up the pain of the violence upon her family. Not only this but Lorraine is also effected: "She fell into a bruised sleep". The use of "bruised" suggests that Lorraine has been physically hurt but also mentally that sleep isn't even enjoyable anymore.

Q 1

Text A, B and C all present the Second World War in various ways: Text A presents war as being a matter of confidence and importance. However, text B presents war as being a a risk or adventure and life threatening. Whereas Text C presents war as being a matter of urgency and frightening period. However they all present war as being important.

Text A is a speech given by Prime Minister Winston Churchill in 1940. This would mean that the script would have been prepared and rehearsed to give full authority and meaning within the text: "I have, myself, full responsibility considering ~~if nothing is neglected~~". The use of commas allows the speaker to take pauses, this is known as ~~prosodic~~ as paralinguistic non verbal features whereby the speaker can stress the importance of the language "myself" and

confidence. The Textures metaphorical ~~the~~
anthesis language: "To ride the storm or war"
to prove that Britain can win smoothly.
Whereas, Text B and C are both unrehearsed speeches
- only difference being that Text A was actually
during a moment of flying the D-dog and
Text C was twenty four years later from world
war two. Text B uses rising intonations to present
war as being unpredictable and life threatening:
"but suddenly". The ~~s~~ rising intonation of "suddenly"
stresses fear amongst the speaker and that
whatever has happened is unexpected. However,
Text A was a prepared speech that the speaker
had prepared before the war to declare it. Therefore,
the speaker could only guess what it would be like.
~~Similar~~

Similar to Text A, Text B also uses metaphorical
language as a way of describing what life was
like during the D-dog during the war: "(.) seemed
like a black bug on a white sheet (.)" The speaker
uses this metaphorical language show the effect
bombs had on their plane as it placed them
in life threatening danger as they were able
to be seen clearly by opposing enemies. However,
Text C presents war as dangerous but in a sense
of urgency through back channelling, him taking
and syndetic lists: "... they asked for volunteers
to fire the machine guns!" "so I climbed up
the ladder, just about 8 feet, to get in the stem,
strap yourself in". It is evident that the speaker
is describing his own actions but in response
back channelling his response to others: "to get
up the stem" and "strap yourself in". This creates
a sense of urgency as the speaker is attempting

to describe everything happening in the war at the same time. The speaker confirms this through the synecdoche lists used of "just about 8 feet to get up the stem, strap yourself in." The fact that 'and' hasn't been placed in the sentence stresses his urgency and frightfulness describing war. However, we have to take into account that the fictionalised interview was conducted twenty four years after the war and therefore his language relies upon the validity of it: "just about 8 feet". The use of the language "about" suggests that the speaker isn't certain how tall. To add to this, contextually, ~~the~~ Text C was a recorded interview and therefore it could have been perhaps recorded so the urgency portrayed was very much used as hyperbolic and for entertainment.

Furthermore, in Text A war is presented as important and that winning is key: "we shall fight in the fields, ~~fight in~~ we shall fight in the streets, we shall fight in the hills; we shall never surrender." The use of the oxymoron language of "field", ~~and~~ "streets" and "hills" shows that war is important no matter where it takes place to the speaker. Not only this but the anaphora of "we shall" and plural of "we" stresses the importance of war being a universalised matter. Moreover, the non-fluency markers of punctuation; commas are used to stress the further importance of war. Contrastingly, Text B is a radio transcript and therefore is a close representation of war being life threatening: "I didn't realize how far (H) you observed (L) there's a wife on the

dead ahead". The non Murray failures or
pauses used here and ~~humming~~ or back
chattering or two channels reacts upon
the dangers of driving the D-dog as their
interruptions or one another show their
iniquity.