

ADVANCED SUBSIDIARY GCE
ENGLISH LANGUAGE
The Dynamics of Speech

F651

Candidates answer on the answer booklet.

OCR supplied materials:

- 16 page answer booklet
(sent with general stationery)

Other materials required:

None

Monday 6 June 2011
Afternoon

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** question from Section A and **one** question from Section B.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for this paper is **60**.
- A list of phonemic symbols is included on the last page. You may use this if you wish, but it is **not** compulsory to use these symbols in your answer.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

Section A – Speech and Children

Answer **one** question from this section.

EITHER

- 1 This is a transcription of part of a conversation between Harry (age four years and two months) and his mother. Will is Harry's older brother.

How do mother and child use language here to communicate with each other? Support your answer by referring to specific examples from the transcription. [30]

Mother: when we moved up here we had Will first didnt we

Harry: yeah you did yeah

Mother: Will was in my tummy first and when he came out my tummy you went into my tummy and then i had you

Harry: yeah and um um um i be at nanny i can troke dogs (.) troke dogs (.) and Will cant 5

Mother: // you stroke the doggies

Harry: yeah and Will cant troke the doggies

Mother: why cant he

Harry: um um in your tummy

Mother: no (1) Will (.) um you and (.) um Will was out my tummy before you was (2) we used 10
to have [*inaudible*] for dinner

Harry: // um i be um um i um um Will out your tummy um um i be IN tummy

Mother: yeah (.) you were in my tummy and Will had come out my tummy

Harry: yeah and um Will can um i can troke the dogs um be in your tummy

Mother: // no you couldnt stroke them when you were in 15
my tummy (.) could you

Harry: go in there

Mother: hmm

Harry: can go in your tummy

Mother: who can 20

Harry: me and Will

Mother: you was in my tummy yeah (.) not no more now

Harry: um um how get in there

Mother: how did you get in there

Harry: yeah 25

Mother: hmm (.) um i tell you when youre older.

Harry: NO (.) NOW

Mother: you just got in there (.) little egg

Harry: egg

Mother: yeah and you were tiny tiny tiny (.) and then you got bigger and bigger and bigger 30
and come out

Harry: me need to get bigger first

Mother: yeah you had to get a bit bigger first (.) cause you were ever so little

Harry: [*inaudible*]

Mother: you were tiny like that (.) like my little finger nail (.) then you got bigger and bigger 35
and bigger and you were bigger than this dolly and then you come out my tummy

Harry: i not be this big um um um

Mother:   you wasnt as big as you are now (.) no (.) cause youre four

Harry:  yeah 40

Mother: that was four years ago

Harry: i be like like like THIS BIG

Mother: no you were a bit bigger than that you were about THAT BIG

Harry: like this big on my nail

Mother: yeah you was (.) at the beginning (.) and then you got bigger and bigger 45

Harry: bigger and bigger

Mother: how did we get on to this conversation

Harry: dont know

Mother: nor do i

TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

UPPER CASE = increased volume

underlining = stressed sound/syllable

[*italics*] = paralinguistic features

// = speech overlap

↗ = rising intonation

↘ = falling intonation

OR

- 2 This is a transcription of an interaction involving three children aged six to seven. They are watching the snails in their school 'snailery'.

How do the children here use language to engage with each other and to describe what they see? Support your answer by referring to specific examples from the transcription. [30]

Susan: yes look at this one its come ever /sə/ far (1) THIS ones stopped for a little rest

Jason: ITS GOING AGAIN

Susan: mmmm (.) GOOD

Emma: this ones (.) SMOOTHing (.) slowly

Jason: LOOK (.) theyve bumped into each other 5

[laughter]

Emma: its sort of (.) like (.) got four ANTlers

Susan: WHERE

Emma: LOOK (1) i can see their EYES

Susan: well (.) theyre not exactly EYES (.) theyre a second load of FEELers (.) REALLY (.) 10
arent they (.) NO (3) and they grow bigger /jə/ know (1) and at first /jə/ couldnt hardly
see the feelers and then they start to grow bigger (.) look

Emma: LOOK (.) look at this one (.) i:z/ really come out now

Jason: its got water on it when they move

Susan: yes (.) they make a trail (1) NO (.) /lerɪm/ move and we see the trail afterwards 15

Emma: i think its OIL from the skin

Jason: mmm (1) its probably MOISture (.) SEE (.) /i:z/ making a little trail where /i:z/ been
(2) they (1) walk very (.) slowly

Susan: yes jason (.) this ones doing the same (2) thats why they say (.) SLOW AS A SNAIL

Emma: oh LOOK (.) see if it can move the pot 20

Jason: doesnt seem /tə/

Susan: doesnt like it in the p (.) when it moves in the pot (1) LOOK (.) /gerɪm/ OUT

Jason: DONT YOU DARE pull its shell off

Emma: youll pull its thing off shell off (.) OOH its HORRible

Jason: OH LOOK (.) all this WATER 25

TRANSCRIPTION KEY:

(.) = micro-pause

(1) = length of pause in seconds

UPPER CASE = increased volume

underlining = stressed sound/syllable

[*italics*] = paralinguistic features

// = speech overlap

/gerɪm/ = phonemic representation of speech sounds

↗ = rising intonation

↘ = falling intonation

Section B – Speech Varieties and Social Groups

Answer **one** question from this section.

EITHER

- 3 This is the script for a scene from a popular television drama series set in a hospital. Here the surgical team are trying to deliver a baby, using the emergency procedure of a caesarean section.

Write about ways in which scripted speech may differ from spontaneous speech. Support your answer by referring to specific examples from the script below. [30]

[INTERIOR OF THE OPERATING THEATRE]

[The surgical team are midway through the c-section. Sunil looks up, concerned]

Sunil: Her BP's dropping fast. How much longer with the caesar? Can you speed things up?

[Owen shakes his head; then he speaks, focused]

Owen: There's a lot of scar tissue from previous abdominal surgery. It's difficult for me to get into the womb. 5

Sunil: Her BP's crashing. It's not good.

Meyer: *[to Adams]* Could you scrub up and cannulate the femoral artery please?

[Adams moves to scrub up]

Meyer: *[to scrub nurse]* Get a balloon pump and a perfusionist. 10

[the heart monitor flat-lines]

Sam: No output.

[Sam looks concerned at Meyer]

Meyer: *[to Owen]* How much longer?

Owen: Nearly there. 15

[Meyer watches impassively as the tension builds. Owen carries on with the c-section and finally removes the baby. He hands her over to Toni.]

Toni: Well done!

Owen: *[shakes his head]* She's not breathing.

Toni: Let's get her resuscitated! *[she moves the baby hurriedly to the resuscitaire]* 20

Meyer: *[urging]* Mister Davis?

Owen: *[checks on the mother]* I'm just delivering the placenta and there's no bleeding. She's all yours.

Meyer: *[looks over at Adams]* Mister Adams?

[Adams hurries back as the nurse comes in with the balloon pump] 25

Sunil: She's on maximum inotropic support. Her mean pressures are barely 40. I think she's gone into florid pulmonary oedema.

Meyer: *[to Adams]* Give me the intra-aortic balloon pump and get the thoracotomy kit for the LVAD.

Owen: *[to Meyer]* Is she going to make it? 30

Meyer: Her heart's not coping. *[to Adams]* We need to do this now!

[Sam has momentarily stopped what she's doing as she's looking across at Toni who's working on the baby. Meyer looks at her]

Meyer: Can we concentrate on the mother please Doctor Kennedy?

Sam: *[looks at the heart monitor and shakes her head]* No output except the pulsation of the balloon pump. 35

Meyer: Okay it's not working. Let's open her chest and put her on the LVAD.

[Meyer begins opening her chest as Sam hands him instruments]

Meyer: Chest spreader. Scissors. *[He opens the pericardium]*

[to scrub nurse] Purse string. Give me some heparin. 40

[He inserts the cannula into the aorta and another tube into the left atrial appendage]

Clamp.

[He divides the LVAD line between the two clamps.]

[to perfusionist] Start with 1.5. 45

OR

- 4 This is a transcription of part of a radio programme about dangerously high levels of lead being found in the water supplied to newly-built houses. Here Cameron and Meg are describing how their son Brandon was affected.

How do the two speakers use language here to describe the problems the family has faced? Support your answer by referring to specific examples from the transcription. [30]

Cameron: its a detached house (.) weve got a property to ourselves (.) it was a a (.) kind of (.) dream home (1) and weve also kind of worked hard to get to this stage

//

Meg: /ə/ knew right away (.) /ə/ wanted this house (.) /ə/ just walked in and the carpets had just been laid that day (.) practically (.) and we came in and (.) brandon just kind of went WOW (.) this house is BIG 5

Cameron: /i:z/ always been an active wee boy (.) he was always into something (.) just a normal young lad /ə/ would say (.) always up to mischief and the usual (.) but eh into that time he started becoming really nauseous and tired (.) and not wanting to play (.) very anaemic (.) sore heads (.) sick every night sort of thing (1) and it was constant (.) it wasnt getting any better 10

//

Meg: he had TERRible stomach cramps (.) and we actually had him in bed with us every night because we were so worried (.) we didnt want to leave him himself (.) because /i:/ was just being sick (.) constantly

Cameron: /i:/ was at the doctor practically every day (.) we had him at the doctors and tried (.) different antibiotics (.) tried different tests and things on him 15

//

Meg: we changed EVERYthing (.) we changed his toothpaste (.) didnt we (.) we changed his toothbrush (.) we tried different drinks with him (1) nothing worked (1) we were getting desperate

//

Cameron: we tried thinking (.) basically (.) what he done that we didnt (1) and after (.) /ə/ dont know how many hours (.) meg sort of said to me (.) what about the water (.) because she had mentioned that before (1) and the only thing we could come up with that he done that we didnt was (.) used the tap in the en suite toilet upstairs 20

Meg: we'd kind of made that into brandons bathroom (1) cameron had made him a wee step up to the sink (.) and /i:/ had a wee routine (.) at night (.) with his dad (1) /i:/ went in and brushed his teeth (.) and in the morning he brushed his teeth downstairs after his breakfast (.) and and (.) things 25

Cameron: he was more seriously ill at night (.) which led us to think it must be that particular tap 30

Meg: /ə/ stopped him using it THAT NIGHT (1) and the sickness stopped THAT NIGHT

Cameron: if we hadnt sat down ourselves (.) and tried to work out what the problem was (.)
and meg hadnt come up with the idea that it might have been the en suite toilet
(.) we would /neəvər/ have known (1) and we (.) /neəvər/ have known (.) and 35
we would still be drinking lead contaminated water years down the line

Meg: //
yeah (.) contaminated
water

Cameron: and if it had that severe an effect (.) on /mə/ wee boy and /mə/self (.) over a
short period of time (.) what would the damage have been after a long period (.) 40
a couple /ə/ years (.) ten years (1) we dont know (.) we would /neəvər/ (.) /eəvər/
(.) have known

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List of Phonemic Symbols and Signs (RP)

1. CONSONANTS OF ENGLISH

/f/	—	fat, rough
/v/	—	very, village, love
/ə/	—	theatre, thank, athlete
/ð/	—	this, them, with, either
/s/	—	sing, thinks, losses
/z/	—	zoo, beds, easy
/ʃ/	—	sugar, bush
/ʒ/	—	pleasure, beige
/h/	—	high, hit, behind
/p/	—	pit, top, spit
/t/	—	tip, pot, steep
/k/	—	keep, tick, scare
/b/	—	bad, rub
/d/	—	bad, dim
/g/	—	gun, big
/tʃ/	—	church, lunch
/dʒ/	—	judge, gin, jury
/m/	—	mad, jam, small
/n/	—	man, no, snow
/ŋ/	—	singer, long
/l/	—	loud, kill, play
/j/	—	you, pure
/w/	—	one, when, sweet
/r/	—	rim, bread

2. PURE VOWELS OF ENGLISH

/i:/	—	beat, keep
/ɪ/	—	bit, tip, busy
/e/	—	bet, many
/æ/	—	bat
/ʌ/	—	cup, son, blood
/ɑ:/	—	car, heart, calm, aunt
/ɒ/	—	pot, want
/ɔ:/	—	port, saw, talk
/ə/	—	about
/ɜ:/	—	word, bird
/ʊ/	—	book, wood, put
/u:/	—	food, soup, rude

3. DIPHTHONGS OF ENGLISH

/eɪ/	—	late, day, great
/aɪ/	—	time, high, die
/ɔɪ/	—	boy, noise
/aʊ/	—	cow, house, town
/əʊ/	—	boat, home, know
/ɪə/	—	ear, here
/eə/	—	air, care, chair
/ʊə/	—	jury, cure