



ADVANCED SUBSIDIARY GCE
ENGLISH LANGUAGE
 The Dynamics of Speech

F651

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Friday 15 May 2009
Morning

Duration: 2 hours



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Use black ink.
- Read each question carefully and make sure that 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.

Section A – Speech and Children

Answer **one** question.

EITHER

- 1 The following transcription is of a conversation taking place between Polly aged 9:1, Eve aged 1:7 and their mother, Lou. The two girls are painting pictures.

Write about ways in which the three speakers use language to communicate. Support your answer by referring to specific examples from the transcription. [30]

Note: underlining indicates where Polly and Lou are addressing Eve.

Lou: eve (.) paint it on the paper (.) look (.) paint it on the paper (.) eve (.) look (.) look eve

Polly: i'll paint it on your finger (.) i'll paint it (.) hey eve can do a fingerprint

Lou: yeah (.) put it on the paper well shes painting her fingers (.) quite effectively (1) we havent done painting for a while (1) what was the last painting you did

Polly: no idea 5

Lou: did you paint me a birthday card

Polly: it had (.) it was a garden (.) it was a green garden

Lou: NO (.) THANK YOU (.) not a good idea

Polly: it was a garden with little flowers on it and it said mothers day written on it and then inside it (.) it 10

Eve: aahh

Polly: NO

//

Lou: oh no lets put it down (5) thats it (5) oh look shes done it on the paper now

Polly: but theres nothing on it why dont you put it on there (1) put it on THERE

Lou: shes saying mind your own business 15

Polly: oh eve look

Lou: oo look at that bright blue eve thats a lovely colour

Polly: i'm going to pretend this picture is outside (.) eve stop it (1) stop painting the chair

Lou: we can wipe it off before we go

Polly: eve NO 20

Lou: just don't move it about

Polly: leave it

Lou: [*looking at Polly's picture*] very good (.) what do you think eve (.) is it good (.) no you cant climb up

Polly: look at that eve is it pretty eve no

25

//

Lou: no no do it on your paper eve (.) do it on your paper (.)

look eve (.) come here (.) look (.) eve

Polly: eve watch mama (.) are you watching mama (.) mamas showing you

Lou: eve

Polly: hold the brush

30

Lou: look (.) eve do it

TRANSCRIPTION KEY:

(.) micropause

(1) length of pause in seconds

// overlaps

— rising intonation

\ falling intonation

UPPER CASE stress/increased volume

[*looking at Polly's picture*] paralinguistic features

OR

- 2 In this transcription two seven year old boys are working at a table with Mrs Hanif at a summer activity centre.

Discuss ways in which Mohammed uses language to tell his story and the ways in which Antony, Mohammed and Mrs Hanif use language in their conversation. Support your answer by referring to specific examples from the transcription. [30]

Mohammed: we had this next door neighbour right (.) at our old house (.)

Mrs Hanif: did you

Mohammed: when we lived (.) when we lived in the old (.) where me and amin shared a room (.) yeah (.) and we and (.) we had this next door neighbour and our mum (.) oh what was it (.) we had some PLANTS in the garden 5

Antony: PLANTS

Mrs Hanif: yeah you had a nice garden didnt you

Mohammed: yeah

Mrs Hanif: i remember sitting in the garden with you when you were little

//

Mohammed: and we had these flowers 10

yeah and they were really big

Mrs Hanif: yeah

Mohammed: and aaliyah used to water them with the king can*

Mrs Hanif: and did you used to water them

Mohammed: yes 15

Mrs Hanif: what a helpful boy (.) my goodness (.) and what did you say about the neighbours

Mohammed: oh yeah (.) right (.) one day we went into the garden and all this (.) there was (.) it were (2) our neighbour (.) yeah (.) hed put all this stuff in our garden (.) and it were eid** and all our cousins were in the house and 20

Mrs Hanif: mohammed can you just pass me that box over there (.) no the big one (.) lets be putting all these shapes back in the box (1) antony can you help us too (.) thats a good boy

//

Mohammed: and there was all the flowers on the ground in the garden and that was our neighbour 25

Mrs Hanif: [laughs] was it (.) the neighbour chopped down all your flowers

Mohammed: yeah

Antony: i done it

Mrs Hanif: well done (.) youre very good boys mrs parkington will be VERY pleased

Antony: and i done the pens

30

//

Mohammed: our neighbour chopped them all down

Mrs Hanif: that sounds like a very unfriendly thing doesnt it antony

Antony: yeah

* *king can* – this is how Mohammed says ‘watering can’

** *Eid* – a Muslim religious festival

TRANSCRIPTION KEY:

(.) micropause

(1) length of pause in seconds

// overlaps

/ rising intonation

UPPER CASE stress/increased volume

[*laughs*] paralinguistic features

Section B – Speech Varieties and Social Groups

Answer **one** question.

EITHER

- 3 The following transcription is of a meeting between a dog behaviour expert, Diane, and a mother and daughter, Tony and Wendy. Tony and Wendy have been having problems with their two dogs who jump up and bite.

Discuss ways in which Diane uses language to give advice and signify her expertise and the ways in which Tony and Wendy respond to her. Support your answer by referring to specific examples from the transcription. [30]

Diane: just walk in just walk in dont look at him just ignore him (.) just ignore him right
now ive (.) got (.) now i want you to do what i'm doing (1) tony hes gone back into
the old routine

Tony: like i say he throws himself around

//

Diane: its all right its all right he can throw himself around but watch 5
what i (.) i dont get cross you MUST NOT get cross (.) its her as well ignore HER
too you see the other thing is you see down here its as much her

Tony: shes only just started doing that

//

Diane: yes i know dear but the point is theyre both doing it

Tony: mmm 10

//

Diane: if you dont deal with both dogs (.) yeah (.) it cant appen (.)

Tony: yeah

//

Diane: you cant deal with one dog on its own

Wendy: mmm

Diane: it must be both okay 15

Tony: [*addressing Wendy*] i was saying it bit you yesterday didnt it

//

Diane: mmm

Tony: when you ignored him

Wendy: yeah

Diane: yeah well thats because when you just do nothing hes saying speak to me speak 20
to me (.) hes gotta learn theres no value in what hes doing (.) none at all you
know (.) wheres it getting him you notice how i dont get cross

Tony: we do dont we

//

Diane: you mustnt do

Tony: well i mean YOU dont get all that cross 25

//

Diane: you mustnt

Wendy: no

//

Diane: look look we're back to kipling* here (.) if you can keep your head while those
about you are losing theirs** you see when youre so big (.) when youre as big as
he is (2) you see i will NOT get upset because how can you teach anybody (.) i'm 30
not hurting him HES hurting him (.) when i feel that hes actually relaxed (1) hes
going to be rewarded for that by me letting go THATS all (1) dont look at him he'll
come to you again just dont look (2) hes got to learn (1) now remember youve
only got to do it a couple of times

* *Kipling* – an English poet

** *'If you can keep your head while those about you are losing theirs'* – a quotation from one of Kipling's poems

TRANSCRIPTION KEY:

(.) micropause

(1) length of pause in seconds

// overlaps

／ rising intonation

＼ falling intonation

UPPER CASE stress/increased volume

[addressing Wendy] paralinguistic features

OR

- 4 This is a transcription from a television game show. The adult contestants are covering themselves in paint in order to paint a picture on a board.

How does the host use language to control and encourage the contestants? Support your answer by referring to specific examples from the transcription. [30]

- Host:** okay jill and rodney you have to use your bodies to recreate the daisies and tonights winner will win the big star prize (.) so theres a lot to play for (.) we are going to be against the clock so without further ado we should take our positions (.) so are you going to go over there /rodneə/
- Rodney:** right 5
- Host:** jill youve got to take your gown off take your gown off i promise i wont look
- Jill:** ive got to breathe in now
- Host:** breathe in breathe in (.) you look FABULOUS thank you very much put that down there (.) are we ready (.) okay lets (.) our time (.) starts NOW who hoo (1) right right (.) so white paint (.) slosh it on (1) thats it slosh it on now go on to thats RIGHT there we go thats right remember we are against the clock so we have to be quite speedy thats it /rodneə/ thats it /rodneə/ there we go do you need any ELP do you want me to help you (.) thats it (.) there we GO (.) do a bit o leg thats it do a bit o leg (.) gerra a bit of leg (.) ya ready (.) we're doin a birra leg now okay 10 15
- Jill:** okay
- Host:** okay now [laughing] (.) you do you do the speckling (.) thats it (.) you do the (.) thats it a bit of green on the leg (.) remember we ad we ad the brown speckling (.) the brown speckling (1) ooo thats LOVELY loving what youre doing there kid emBRACE the art there thats fabulous (2) are you all right (.) are (.) thats it (1) 20 what are you DOING (.) a bit of scenery a bit of scenery why dont we have a bit of scenery maybe a seagull or summat shall we put a seagull in
- Jill:** a seagull
- Host:** there we go (.) like that (.) a seagull now thats nice

TRANSCRIPTION KEY:

(.) micropause

(1) length of pause in seconds

／ rising intonation

＼ falling intonation

UPPER CASE stress/increased volume

[*laughing*] paralinguistic features

/rodneə/ use of phonemic symbols to indicate pronunciation

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List of Phonemic Symbols and Signs (RP)

1. CONSONANTS OF ENGLISH

/f/	—	fat, rough
/v/	—	very, village, love
/θ/	—	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