



Cambridge International AS & A Level

ENGLISH LANGUAGE

9093/32

Paper 3 Language Analysis

May/June 2024

2 hours 15 minutes



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **all** questions.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- The number of marks for each question or part question is shown in brackets [].

This document has **8** pages. Any blank pages are indicated.

Section A: Language change

Question 1

Read **Texts A, B and C**.

Analyse how **Text A** exemplifies the various ways in which the English language has changed over time. In your answer, you should refer to specific details from **Texts A, B and C**, as well as to ideas and examples from your wider study of language change. [25]

Text A

The beginning of a chapter from *Notes on Nursing – What it is and What it is Not* (1859). It was written by Florence Nightingale, who is considered to be the founder of modern nursing.

IV.—NOISE.

UNNECESSARY noise, or noise that creates an expectation in the mind, is that which hurts a patient. It is rarely the loudness of the noise, the effect upon the organ of the ear itself, which appears to affect the sick. How well a patient will generally bear, *e.g.*, the putting up of a scaffolding close to the house, when he cannot bear the talking, still less the whispering, especially if it be of a familiar voice, outside his door. 5

There are certain patients, no doubt, especially where there is slight concussion or other disturbance of the brain, who are affected by mere noise. But intermittent noise, or sudden and sharp noise, in these as in all other cases, affects far more than continuous noise—noise with *jar*¹ far more than noise without. Of one thing you may be certain, that anything which wakes a patient suddenly out of his sleep will invariably put him into a state of greater excitement, do him more serious, *aye*², and lasting mischief, than any continuous noise, however loud. 10

Never to allow a patient to be waked, intentionally or accidentally, is a *sine qua non*³ of all good nursing. If he is roused out of his first sleep, he is almost certain to have no more sleep. It is a curious but quite intelligible fact that, if a patient is waked after a few hours' instead of a few minutes' sleep, he is much more likely to sleep again. Because pain, like irritability of brain, perpetuates and intensifies itself. If you have gained a respite of either in sleep you have gained more than the mere respite. Both the probability of recurrence and of the same intensity will be diminished; whereas both will be terribly increased by want of sleep. This is the reason why sleep is so all-important. This is the reason why a patient, waked in the early part of his sleep, loses, not only his sleep, but his power to sleep. A healthy person who allows himself to sleep during the day will lose his sleep at night. But it is exactly the reverse with the sick generally ; the more they sleep, the better will they be able to sleep. 15

¹*jar*: something with a sense of being surprising or unexpected

²*aye*: conversational word meaning 'yes', often used to emphasise the truth of something

³*sine qua non*: an essential thing (original expression in Latin meaning 'without which it is impossible')

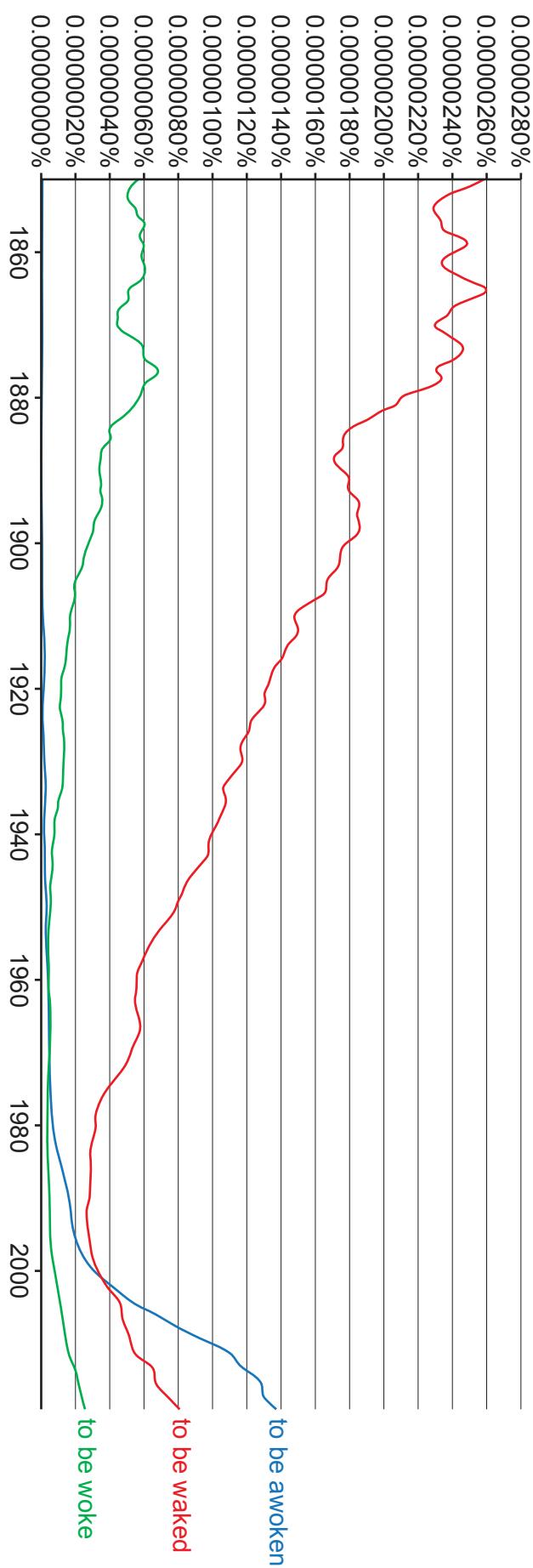
Text B

Five of the top nouns collocated with ‘excitement’ from the Google Books: British English corpus for the 1500s–1850s and for the 1990s–2000s.

‘excitement’ (1500s–1850s)	‘excitement’ (1990s–2000s)
agitation	enthusiasm
alarm	anticipation
exertion	adventure
curiosity	emotion
irritation	apprehension

Text C

n-gram graph for the phrases *to be awoken*, *to be waked*, *to be woke* (1850–2019)



Section B: Child language acquisition

Question 2

Read the following text, which is a transcription of a conversation at nursery school between Annie, Rohit, Rosie and Oscar (all age 3) and their teacher Miss Hope. They have been cutting out pictures and paper shapes and sticking them on a wall display in their classroom.

Analyse ways in which the teacher and children are using language in this conversation. In your answer, you should refer to specific details from the transcription, as well as to ideas and examples from your wider study of child language acquisition. [25]

Annie: where are we going today ↗ (.) to the garden ↗

Miss Hope: we might (.) we might go down to the garden (.) after this (1) yes (.) we'll go to the garden if we've got time

//

Rohit: ive got

//

Miss Hope: mrs travers and aya¹ are taking (1) have taken (.) the other children

//

Rohit: ive got sticky hands

5

10

Miss Hope: oh (.) so you have (.) so you have (1) are you going to stick the rest of your

//

Annie: all of the other children ↗

Miss Hope: mm hmm

15

Annie: why ↗

Miss Hope: well (.) cos its such a lovely day

//

Annie: are you (.) are both of you

//

Miss Hope: we've not been to the garden for a long time

20

Annie: both of you not (.) not coming ↗

//

Miss Hope: pardon ↗

25

Annie: are both of you not coming to the garden ↗

Miss Hope: miss hope can't go just now (1) mrs travers and aya have taken the other children over (1) we'll go over after we've finished here (.) all right ↗ (1) would you like to do that ↗ (.) just for a little while (.) its nice and sunny

//

Annie: look at my picture (.) of an animal

30

Rosie: look at my

//

Miss Hope: mm (.) its lovely (.) isn't it ↗

Rosie: [nods] 35

Annie: funny animal

Miss Hope: a funny animal↑

Annie: yes

Miss Hope: what kind of animal is that↓

Annie: its a monkey 40
//
Miss Hope: a monkey↑

Rosie: im cut (.) im cutting the number off

Miss Hope: oh (.) i see (.) gonna put it (.) gonna put it onto the picture↓ 45
//
Annie: im making a tail (1) see↑
//
Miss Hope: oh (.) oh YES
(1) yes (.) so you are (.) its nice

Annie: now im gonna (.) im going to do (.) this to it 50

Rohit: the scissors is sitting down there↓

Miss Hope: can you pick them up then↑ (1) i think theyre just under your chair (.) are they↑

Oscar: <bends down under Rohit's chair to pick up scissors> /hʌp/ (1) up they come

Miss Hope: rohit (1) do you think you should put something on (.) onto your (.) stick something onto your paper↑ (1) i think you should stick something onto it now (.) please (1) use the glue up (2) theres a good boy (2) then thats it↓ (.) thats everyone finished↓ 55

¹ mrs travers and aya: two of the adult classroom helpers

TRANSCRIPTION KEY

(1) = pause in seconds

(.) = micropause

underlined = stressed sound/syllable(s)

// = speech overlap

[italics] = paralinguistic features

<*italics*> = contextual information

UPPER CASE = words spoken with increased volume

°word° = words spoken with decreased volume

↑ = upward intonation

↓ = downward intonation

/wɪv/ = phonemic representation of speech sounds

**REFERENCE TABLE OF International Phonetic Alphabet (IPA) PHONEMIC SYMBOLS
(RECEIVED PRONUNCIATION)**

1 Consonants of English		2 Pure vowels of English	
/ f /	<u>f</u> at, <u>r</u> ough	/ iː /	<u>b</u> eat, <u>k</u> eep
/ v /	<u>v</u> ery, <u>v</u> illage, <u>l</u> ove	/ ɪ /	<u>b</u> it, <u>t</u> ip, <u>b</u> usy
/ ə /	<u>t</u> heatre, <u>t</u> hank, <u>a</u> thlete	/ e /	<u>b</u> et, <u>m</u> any
/ ð /	<u>t</u> his, <u>t</u> hem, <u>w</u> ith, <u>e</u> ither	/ æ /	<u>b</u> at
/ s /	<u>s</u> ing, <u>th</u> inks, <u>l</u> osses	/ ʌ /	<u>c</u> up, <u>s</u> on, <u>bl</u> ood
/ z /	<u>z</u> oo, <u>b</u> eds, <u>e</u> asy	/ aː /	<u>c</u> ar, <u>h</u> eat, <u>cl</u> alm, <u>a</u> unt
/ ʃ /	<u>s</u> ugar, <u>b</u> ush	/ ɒ /	<u>p</u> ot, <u>w</u> ant
/ ʒ /	<u>p</u> leasure, <u>b</u> eige	/ ɔː /	<u>p</u> ort, <u>s</u> aw, <u>t</u> alk
/ h /	<u>h</u> igh, <u>h</u> it, <u>b</u> ehind	/ ə /	<u>a</u> bout, <u>s</u> udden
/ p /	<u>p</u> it, <u>t</u> op	/ ɜː /	<u>w</u> ord, <u>b</u> ird
/ t /	<u>t</u> ip, <u>p</u> ot, <u>s</u> teep	/ ʊ /	<u>b</u> ook, <u>w</u> ood, <u>p</u> ut
/ k /	<u>k</u> eep, <u>t</u> ick, <u>s</u> care	/ uː /	<u>f</u> ood, <u>s</u> oup, <u>r</u> ude
/ b /	<u>b</u> ad, <u>r</u> ub		
/ d /	<u>b</u> ad, <u>d</u> im	3 Diphthongs of English	
/ g /	<u>g</u> un, <u>b</u> ig	/ eɪ /	<u>l</u> ate, <u>d</u> ay, <u>g</u> reat
/ tʃ /	<u>ch</u> urch, <u>l</u> unch	/ aɪ /	<u>t</u> ime, <u>h</u> igh, <u>d</u> ie
/ dʒ /	<u>j</u> udge, <u>g</u> in, <u>j</u> ury	/ ɔɪ /	<u>b</u> oy, <u>n</u> oise
/ m /	<u>m</u> ad, <u>j</u> am, <u>s</u> mall	/ aʊ /	<u>c</u> ow, <u>h</u> ouse, <u>t</u> own
/ n /	<u>m</u> an, <u>n</u> o, <u>s</u> now	/ əʊ /	<u>b</u> oat, <u>h</u> ome, <u>k</u> now
/ ŋ /	<u>s</u> inger, <u>l</u> ong	/ ɪə /	<u>e</u> ar, <u>h</u> ere
/ ɿ /	<u>l</u> oud, <u>k</u> ill, <u>p</u> lay	/ eə /	<u>a</u> ir, <u>c</u> are, <u>ch</u> air
/ j /	<u>y</u> ou, <u>b</u> eyond	/ ʊə /	<u>c</u> ure, <u>j</u> ury
/ w /	<u>o</u> ne, <u>w</u> hen, <u>s</u> weet		
/ r /	<u>r</u> im, <u>b</u> read		
/ ɿ /	uh-oh		

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