



# Cambridge International AS & A Level

ENGLISH LANGUAGE

9093/32

Paper 3 Language Analysis

October/November 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

An extract from *THE GREAT FROST. Cold doings in London. A Dialogue*, written in 1608. It was so cold in London that the River Thames had frozen solid.

- |           |  |  |                     |
|-----------|--|--|---------------------|
| <p>5</p>  | <p><i>Citizen.</i> I am glad that I haue met with an olde man that hath not ftood ftill in his life (like a poole) but like a Riuer hath runne through the world to get experience. But I pray tell me, of what Country are you?</p>   | <p>again in the fift yeare of our good King <i>Iames</i>, &amp; that is (in a few cold words) the Thames frozen ouer.</p>  | <p>30</p>           |
| <p>10</p> | <p><i>Country-man.</i> Of Rippon<sup>1</sup> in Yorkefhire<sup>2</sup>.</p> <p><i>Citizen.</i> And (if it be not too much beyond the rule of good manners.) let me be bold to inquire what drew you, dwelling fo farre off, to trauell to London?</p>  | <p><i>Citizen.</i> Yea Father, and frozen ouer and ouer.</p> <p><i>Country-man.</i> But I beféech you tell me; Is that goodly Riuer of yours, (I call it yours, becaufe you are a Citizen, and that Riuer is the Nurfe that giues milke &amp; hony to your citie): But is that Lady of fresh waters all couered ouer with ice?</p>   | <p>35</p> <p>40</p> |
| <p>15</p> | <p><i>Country-man.</i> Marry fir I will tell you, euen that drew me to London, which drawes you out of your houfes: that which makes you cry out in London, <i>Wee haue cold doings</i>, and to leaue your fhops to catch you heate</p>  | <p><i>Citizen.</i> All ouer I affure you Father: the Froft hath made a floore vpon it, which fhewes like gray Marble, roughly hewen out: it is a very pauement of glaffe, but that it is more ftrong. The Thames now lies in, or rather is turned (as fome thinke) bankrupt, and dares not fhew her head; for all the water of it floates vp and downe now like a fpring-tide in a celler.</p> | <p>45</p> <p>50</p> |
| <p>20</p> | <p>in the ftréetes, nay to leaue your new beautifull walks in Moore-fields<sup>3</sup>, (for thofe I haue féene at my entring into the Citie) and to make newer and larger walkes (though not fo fafe) vpon a field of glaffe as it were. That flippery world which I beheld (as I remember) in the fift yeare of the raigne of <i>Queéne Elizabeth</i>, (or I am fure I am not much wide) doe I come thus far to behold</p> | <p><i>Country-man.</i> God helpe the poore Fifhes; it is a hard world with them, when their houfes are taken ouer their heads, they vfe not to lye vnder fuch thicke roofes.</p>   | <p>55</p>           |

<sup>1</sup> *Rippon*: a city

<sup>2</sup> *Yorkefhire*: an area in the north of England

<sup>3</sup> *Moore-fields*: an open space in London, which was known for its marshy conditions

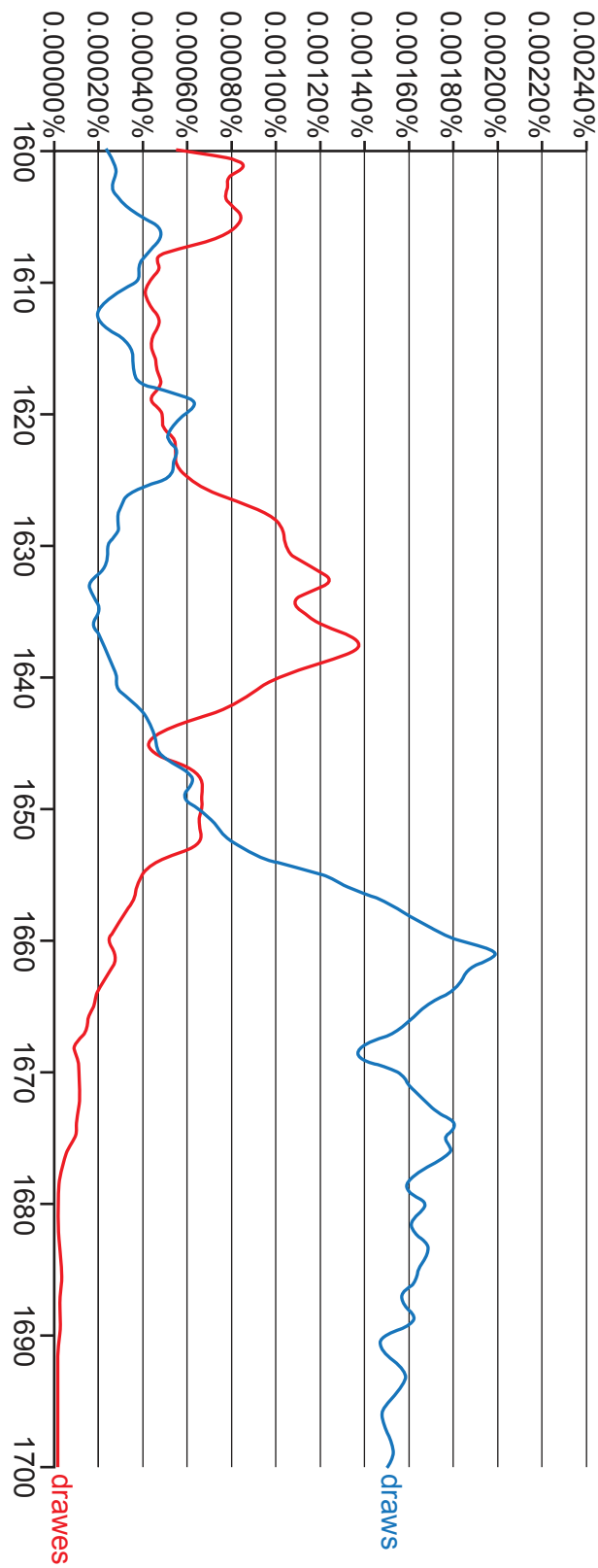
**Text B**

Five of the top collocates preceding 'doings' from the Early English Books Online corpus (1560–1690) and the Corpus of Contemporary American English (1990–2019)

<b>'doings'</b> <b>(1560–1690)</b>	<b>'doings'</b> <b>(1990–2019)</b>
wicked	wrong
evil	evil
euill	strange
evill	illegal
ill	shady

## Text C

*n*-gram graph for the spellings *drawes* and *draws* (1600–1700)





**Section B: Child language acquisition****Question 2**

Read the following text, which is a transcription of a conversation between Joshua (age 5 years) and his mother Nadia. They are looking out of their window at a breakdown truck which is moving a car belonging to one of their neighbours.

Analyse ways in which Joshua and his mother 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]

**Mother:** does that sound like it driving off now↗

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**Joshua:**      pretending

im

**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, rou <u>gh</u>	/ iː /	be <u>a</u> t, kee <u>p</u>
/ v /	<u>v</u> ery, <u>v</u> illage, lo <u>v</u> e	/ ɪ /	b <u>i</u> t, t <u>i</u> p, bu <u>s</u> y
/ ə /	<u>t</u> heatre, <u>th</u> ank, ath <u>l</u> ete	/ e /	b <u>e</u> t, ma <u>n</u> y
/ ð /	<u>th</u> is, <u>th</u> em, with, e <u>ith</u> er	/ æ /	ba <u>t</u>
/ s /	<u>s</u> ing, think <u>s</u> , loss <u>e</u> s	/ ʌ /	cu <u>p</u> , so <u>n</u> , bloo <u>d</u>
/ z /	<u>z</u> oo, be <u>d</u> s, eas <u>y</u>	/ aɪ /	ca <u>r</u> , hea <u>r</u> t, ca <u>l</u> m, au <u>n</u> t
/ ʃ /	<u>s</u> ugar, bu <u>sh</u>	/ ɒ /	po <u>t</u> , wa <u>n</u> t
/ ʒ /	plea <u>s</u> ure, be <u>i</u> ge	/ ɔɪ /	po <u>r</u> t, sa <u>w</u> , ta <u>k</u>
/ h /	<u>h</u> igh, <u>h</u> it, be <u>h</u> ind	/ ə /	a <u>b</u> out, sudd <u>e</u> n
/ p /	<u>p</u> it, to <u>p</u>	/ ɜɪ /	wo <u>r</u> d, bi <u>r</u> d
/ t /	<u>t</u> ip, po <u>t</u> , ste <u>p</u>	/ ʊ /	bo <u>o</u> k, wo <u>o</u> d, pu <u>t</u>
/ k /	<u>k</u> ee <u>p</u> , ti <u>ck</u> , sca <u>r</u> e	/ uː /	fo <u>o</u> d, so <u>u</u> p, ru <u>d</u> e
/ b /	<u>b</u> ad, ru <u>b</u>		
/ d /	ba <u>d</u> , <u>d</u> im	3 Diphthongs of English	
/ g /	<u>g</u> un, bi <u>g</u>	/ eɪ /	la <u>t</u> e, da <u>y</u> , gr <u>ea</u> t
/ tʃ /	<u>ch</u> urch, lun <u>ch</u>	/ aɪ /	ti <u>m</u> e, hi <u>gh</u> , di <u>e</u>
/ dʒ /	<u>j</u> udge, gi <u>n</u> , ju <u>r</u> y	/ ɔɪ /	bo <u>y</u> , noi <u>s</u> e
/ m /	<u>m</u> ad, ja <u>m</u> , sm <u>a</u> ll	/ aʊ /	co <u>w</u> , ho <u>u</u> se, to <u>w</u> n
/ n /	ma <u>n</u> , n <u>o</u> , sn <u>o</u> w	/ əʊ /	bo <u>a</u> t, ho <u>m</u> e, kn <u>o</u> w
/ ŋ /	si <u>ng</u> er, lon <u>g</u>	/ ɪə /	ea <u>r</u> , he <u>r</u> e
/ l /	<u>l</u> oud, ki <u>ll</u> , pl <u>a</u> y	/ eə /	a <u>ir</u> , ca <u>r</u> e, cha <u>ir</u>
/ j /	<u>y</u> ou, beyo <u>nd</u>	/ ʊə /	cu <u>r</u> e, ju <u>r</u> y
/ w /	<u>o</u> ne, <u>w</u> hen, <u>s</u> weet		
/ r /	<u>r</u> im, br <u>ea</u> d		
/ ʔ /	uh_ <u>o</u> h		

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