



Cambridge International AS & A Level

ENGLISH LANGUAGE**9093/11**

Paper 1 Reading

May/June 2025**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: Directed response**Question 1**

Read the following text, which is taken from an information leaflet about beekeeping.

- (a) You are a beekeeper who plans to visit a local school to give a speech to the school community about keeping bees. Write the opening of your speech. Use 150–200 words. [10]
- (b) Compare your speech opening with the leaflet, analysing form, structure and language. [15]

10 ways to help the honey bee

Honey bees are responsible for pollinating one-third of all the foods we eat.

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Why
not invite a local beekeeper to visit and tell you more about the facts and folklore that
surround this fascinating and ancient species?

Section B: Text analysis

Question 2

Read the following text, which is an extract from a non-fiction book about snow. The text explains an Icelandic word for snow.

Analyse the text, focusing on form, structure and language.

[25]

Hundslappadrífa

Snowflakes as big as a dog's paw (Icelandic)

One of the first Icelandic tourists, P C Headley, wrote of riding across the island on horseback 'in a sort of grave exhilaration, gazing as in a dream at the hills, and drinking in the sunlight, content with silence and the present'. More and more people have been journeying to Iceland, hoping to find silence away from the modern world in the great snowfields and frozen tongues of glacial ice. Yet the glaciers are vanishing. The first to melt away was Ok, in 2019, and scientists fear that of 400-plus glaciers, none will remain by 2200. The barely perceptible crackle of frost in the air has been replaced by throbbing bass, and the howling wind by elfin, high-pitched vocals. Today Iceland is as well known for its music as the ice from which it takes its name. In the 1990s the enigmatic singer Björk exploded onto the indie music scene, introducing many English native speakers to the concept of diacritics¹ – and then came a riot of Icelandic indie and post-rock bands, of which Sigur Rós remains the headliner. While Björk tactically chose to sing in English, Sigur Rós achieved success even with British and American audiences who could not understand the words.

Over time, Sigur Rós lyrics became impossible for Icelanders to understand too – some of the band's songs aren't sung in Icelandic either. The lead singer Jónsi began to apply his eerie falsetto to a newly invented language: 'Hopelandic', or 'Vonlenska' in Icelandic. This is not so much a language (since it has no vocabulary or grammar), but rather 'a form of gibberish vocals' that fits to the music and acts as another instrument. Many singers do this while composing, when they've decided on the melody but haven't yet written the lyrics, but the exercise rarely makes it into the final score. Hopelandic appears on the Sigur Rós albums *Von*, *Ágætis byrjun* and *Takk ...*, and throughout the enigmatic album *()*. The name *()* is suggestive – is hope beyond words?

It was probably only a matter of time before the human voice melted away from Jónsi's productions altogether. In 2019 he created a haunting ambient album, *Lost and Found*, with Alex Somers, which the pair dropped on the world just before a North American tour. 'It falls somewhere between what was, what is, and what will be,' Somers said, cryptically. 'Sound friends that you may have heard or seen before appear; familiar, but different.' One track is named *Hundslappadrífa*, which translates as 'snow as big as a dog's paws'. These large snowflakes cluster together, and fall swiftly and softly from clouds in calm weather, softening the bleak landscape. Children are glad when 'hundslappadrífa' blankets the grey city streets as it is ideal for making snowballs. According to Icelandic meteorologist Trausti Jónsson, the term first appeared in print in a newspaper report in 1898. Iceland has a rich vocabulary for snow: the default is 'snjór' (snow), while 'mjöll' is snow that has just fallen; there are variations like 'skæðadrífa' (bright snow) and 'logndrífa' (calm snow). But 'hundslappadrífa' has a particular magic of its own.

The song *Hundslappadrífa* elides the experience of precipitation and listening: musical notes and flakes falling, chords gradually accreting in the listener's memory. In the end this delicate, otherworldly orchestra fades to a soft and dusty patter, which can only be a real

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field recording of snowfall. The microphone is held up into swirling flakes, documenting them as other artists have angled a camera lens down upon them – and then there is silence.

¹*diacritics*: marks written above or below letters that change their original pronunciation

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