



# Cambridge International AS & A Level

---

## ENGLISH LANGUAGE

9093/32

Paper 3 Language Analysis

October/November 2022

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 Mother's Book*, a guide to bringing up children, which was published in 1831. It was written by American author Lydia Maria Child.

## C H A P. V I I I.

## POLITENESS.

\* \* \*

The aged, from the loneliness of their situation, the want of active employment, and an enfeebled state of health, are apt to look upon the world with a gloomy eye ; and sometimes their gloom is not unmixed with bitterness : hence arises the complaint of their harshness and asperity<sup>1</sup> towards the follies of youth. These evils, so naturally growing out of their isolated situation, would seldom gain power over the old, if they were accustomed to gentleness, attention, and deference from the young ; they would be softened by juvenile love, and cheered by juvenile gayety. Such intercourse sheds a quiet brightness on the decline of life, like sunshine on a weather-beaten tree, or a moss-covered dwelling. What is there on earth more beautiful than an aged person full of content and benevolence !

In some cultures, it is the custom for young people always to stand with head uncovered in the presence of their seniors. Perhaps this is carrying the outward forms of respect to an inconvenient excess ; but the *principle* is true to nature and goodness. The mere circumstance of being old should insure peculiar deference and attention even from strangers. It is considered a sign of a good heart to love little children ; I think spontaneous kindness for the aged is a much better proof. I have seen gentlemen, who, in mixed companies, always bestowed the largest share of attention upon the old and neglected. — Had I a beloved daughter, I would choose such a man for her husband.

The German custom of giving Christmas presents to parents, brothers, and sisters, has a happy influence upon the affections, and of course upon the manners. The enjoyment is entirely anti-selfish — it consists in the experience, that ‘it is more blessed to *give* than to *receive*.’ What can be purer than the eager pleasure of a group of children busy in preparing a gift for a parent, and anxious to keep their little secret, in order to produce a joyful surprise ? If their offerings are of their own manufacture, a double good is produced ; both ingenuity and love are excited, and the motive that excites them is holy. It has a good effect for parents to place a superior value upon whatever children make themselves — such as all the varieties of needle-books, pin-cushions, boxes, &c.

<sup>1</sup>*asperity*: roughness in manner or speech

**Text B**

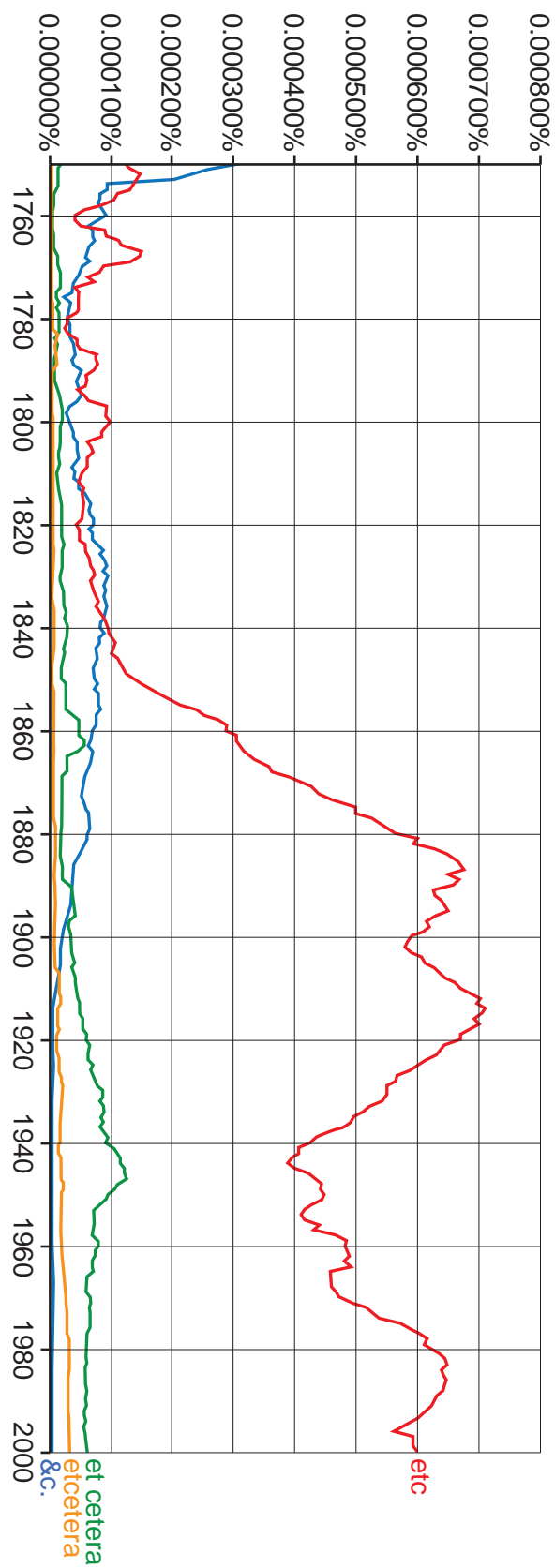
The top eight collocates for 'juvenile' from the British National Corpus (1980s–1993)

'juvenile'
crime
court
offenders
delinquency <sup>1</sup>
adult
labour
liaison
justice

<sup>1</sup>*delinquency*: minor crime or misconduct

## Text C

*n*-gram graph for &c., etc, etcetera, and et cetera (1750–2000)



**BLANK PAGE**

## Section B: Child language acquisition

## Question 2

Read the following text, which is a transcription of a conversation between Carter (age 3 years) and his mother. They are at home.

Analyse ways in which Carter 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:** did you have a birthday party↗ (.) what happened at your birthday party↘
- Carter:** erm (.) i win
- Mother:** you win↗
- Carter:** and i get /pezənts/
- Mother:** who came to your birthday party↘ 5
- Carter:** um my friends come over my house
- Mother:** yeah (.) what did everybody wear at your birthday party↘
- Carter:** i dont know
- Mother:** they dressed up like a super hero remember↗ (2) whats your favourite toy (1) whats your favourite thing to play with 10
- Carter:** um (1) er (1) um (2) /taiseətops/
- Mother:** triceratops thats a good idea (.) we dont have one do↗ we↘ (.) we need to get one
- Carter:** // baby /taiseətops/ 15
- like dan have
- Mother:** like dan has↗ a triceratops (2) do you go to preschool↗
- Carter:** /jep/
- Mother:** do you like it
- Carter:** i go throw er (.) throw er (.) my /paɪd/ [*mimes throwing a toy spider*]
- Mother:** oh dont do that (3) you go to preschool↗ 20
- Carter:** yep
- Mother:** yes↗ how do you like it there (.) is it fun↗ (.) what do you do at preschool↘
- Carter:** i /peɪ/ some er (.) toys
- Mother:** who are your friends at preschool

<b>Carter:</b>	max and oliver and olivia and	25
<b>Mother:</b>	(2) am I stressing you out	
<b>Carter:</b>	i want to watch a video	
<b>Mother:</b>	you want to watch a video↘	
<b>Carter:</b>	yep but i	
<b>Mother:</b>	whats in the sky	30
<b>Carter:</b>	walls	
<b>Mother:</b>	yes in our house it looks like theres walls (.) theres clouds and birds (2) wheres daddy right now	
<b>Carter:</b>	he at a work	
<b>Mother:</b>	why did he go to work	35
<b>Carter:</b>	because i miss him	
<b>Mother:</b>	oh i miss him <u>too</u> (.) do you want to play with him↗	
<b>Carter:</b>	it makes me sad	

### 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, 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 /	<u>a</u> bout, 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, lu <u>nc</u> h	/ 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>ry</u>	/ ɔɪ /	bo <u>y</u> , no <u>is</u> e
/ m /	<u>m</u> ad, ja <u>m</u> , sm <u>all</u>	/ aʊ /	co <u>w</u> , ho <u>u</u> se, to <u>wn</u>
/ n /	ma <u>n</u> , no <u>,</u> sn <u>ow</u>	/ əʊ /	bo <u>a</u> t, ho <u>m</u> e, kn <u>ow</u>
/ ŋ /	si <u>ng</u> er, lo <u>ng</u>	/ ɪə /	<u>ea</u> r, <u>he</u> re
/ l /	<u>l</u> oud, ki <u>ll</u> , pl <u>a</u> y	/ eə /	<u>ai</u> r, <u>ca</u> re, cha <u>ir</u>
/ j /	<u>y</u> ou, beyo <u>nd</u>	/ ʊə /	<u>c</u> ure, ju <u>ry</u>
/ 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		

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.