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Cambridge Assessment International Education

Cambridge International AS & A Level

ENGLISH LANGUAGE **9093/13**

Paper 1 Reading **October/November 2025**

2 hours 15 minutes

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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.

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Section A: Directed response

Question 1

Read the following text, which is an advertisement for the climbing holiday company *Rock and Sun*.

(a) You have taken a holiday in Orpierre with the Rock and Sun company. Write the opening of an online review of your holiday. Use 150–200 words. [10]

(b) Compare the text of your review with the advertisement, analysing form, structure and language. [15]

Rock and Sun has an international team of professionally qualified Mountaineering and Climbing Instructors, represented by the Association of Mountaineering Instructors.

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Climbing Shoes

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Section B: Text analysis

Question 2

Read the following text, which is an article about the pleasure of re-reading books.

Analyse the text, focusing on form, structure and language. [25]

In praise of dog-eared pages: the joy, memories and gentle ghosts to be found in beloved books

Some find folding down the corners akin to literary vandalism. For Jane Howard, to revisit those paper scars is to be haunted by – and reminded of – a past self.

I've been re-reading lots of books lately. I saw *She Said* and wanted to revisit Jodi Kantor and Megan Twohey's original book. I decided to re-read *Fleishman is in Trouble* before watching the series. I hadn't picked up *How To Do Nothing* since it came out, and felt like I needed a refresher.

By then, the joy of re-reading had set in, and I went scouring my bookshelves for more.

There have been worlds I want to be immersed in again; stories I remember deeply enjoying in a way I want to recapture; memoirs which hit me profoundly that I needed to sink back into. It has been a pleasure to revisit them.

But the thing I wasn't expecting to love so much has been the dog ears I left behind the first time around. Every time I've picked up a book again, there is a gentle haunting of a previous version of myself and the pages I chose to mark.

Mostly these unfolded dog ears were to save my place: a deep bend in the upper corner of the page, which some readers would chide me for vandalising. I wonder now about why I chose to stop reading at that point. They're often at the beginning of new chapters, or in places where it makes natural sense to take a break – but other times there seems to be no rhyme nor reason.

I think of the past me figuring out how much longer she has: do I have the time to finish this chapter? Can I squeeze in a few more pages? Sometimes, it seems like I was interrupted, leaving off in the middle of a thought.

I notice the long gaps between folds, where I had time to really sit down with the book. I notice the small gaps, where I was clearly squeezing in reading where I could. The gaps between these dog ears are longer at the beginning and end of the book; I started with time to get into it, and at the end was carried along by the story, trying desperately to not put it down until it was finished.

I notice the tentative folds, not nearly as defined as others, where I thought I was going to stop reading – but crammed in just that little bit more.

A big dog ear, perhaps reaching an inch down the page, saves my place. But a small fold, only a centimetre down, saves pages with lines I want to mark and remember. Where two of these lines come on reverse pages, I've saved these pages with an accordion fold, first bending forward and then back.

I haven't marked up which sentences I wanted to save: there is no highlighting or pencil marks, just the small bend in the corner. When I reach these pages, then, it's an act of

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discovery to find what it was that captured me so much: what was it about *this* page – and who I was when I read this page – that I wanted to save for later?

These saved pages are echoes of a previous version of me. *How To Do Nothing* was a different read when I was in precarious employment – and before I deleted Facebook. The first time I read Bella Mackie's *Jog On*, a memoir about discovering running as a treatment for anxiety, I was a supremely anxious person who never ran; now I am a slightly less anxious person who runs several times a week. I find myself saving different lines when I'm re-reading these books again.

***

This spate of revisiting books has made me fall in love with the scars of dog ears past. I love the way the ghost of me lives on in these pages. The tactile proof I read these words, I saved these places, I was here – and now I'm here again.

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