



# **Cambridge International AS & A Level**

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**ENGLISH LANGUAGE**

**9093/13**

Paper 1 Reading

**October/November 2025**

**2 hours 15 minutes**



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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**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 [ ].

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

**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

## 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.

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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.

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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.

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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.

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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.

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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.

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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.

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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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