



National
Qualifications
2018

X824/75/11

English
Reading for Understanding,
Analysis and Evaluation
Text

MONDAY, 14 MAY

Read carefully the passage which follows overleaf. It will help if you read it twice. When you have done so, answer the questions.

Why do cats love bookshops?

When I walk into my local bookshop, the first thing I do (after saying hi to the owners) is look for the shop cat, Tiny the Mini Master. Tiny is the photogenic spirit of the place who gives you approximately five seconds to impress him, otherwise he goes right back to sleep on that pile of nineteenth-century novels.

I understand the idea of people being either more for dogs or cats, I do. I also get the weird looks I've received for proudly stating that I'm for both, that I can relate to dogs and their wonderfully dumb, but fiercely loyal attitudes, as well as appreciate the way cats keep you in check by making you work for their love. But I can say without any doubt that bookshop cats represent the apex of domesticated pets.

If a bookshop is so fortunate as to have a cat on the premises during opening hours, you can bet that feline is co-owner, manager, security, and the abiding conscience of the place. Cats generally seem above it all — that's what I tend to like about them. Personally, I'm more like a dog, all stupid and excited about the smallest things, easy to read and always hungry. Cats, on the other hand, look right through you, force you to contemplate things; they just seem smarter than they're letting on, as if they know everything but won't tell. So it makes sense to see so many of them navigating the stacks of dusty old hardcovers at used bookshops. But there's another, deeper reason cats make so much sense in bookshops — it's in their DNA.

'One cannot help wondering what the silent critic on the hearth-rug thinks of our strange conventions — the mystic Persian, whose ancestors were worshipped as gods, whilst we, their masters and mistresses, grovelled in caves and painted our bodies blue,' the famous novelist Virginia Woolf wrote in the essay 'On a Faithful Friend'. Cats held a special place in ancient Egyptian society, to the point where if you even accidentally killed a cat, you'd be sentenced to death. Cats were often adorned with jewels, and fed meals that would make today's tinned cat food look like, well, tinned cat food. They were sometimes mummified (the grieving owners shaved off their eyebrows as an act of mourning). Bastet, the deity representing protection, fertility, and motherhood, could turn herself into a cat, hence the popular idea that Egyptians worshipped them.

It's pretty obvious that cats haven't really moved on from the sort of treatment they received in the time of Pharaoh. They carry themselves in a stately manner and demand that you treat them with a certain amount of reverence, letting you know if you're doing a good job of petting them, when they're ready for their meal, and making you aware of what they like and what displeases them. My cats certainly do. They love their comfy spots, and often give me a hard time when I try to make them move, shooting me a look, letting out a sad meow, and then instigating a showdown which almost always ends with me picking them up. And their favourite place in my house? Among my books.

Egypt, where cats are believed to have been first domesticated, is also where the relationship with bookshops can be traced. While mainly used to keep rodents away from homes and crops, cats were trained to keep pests away from papyrus rolls which contained texts. Without cats, in fact, it's hard to imagine how Egyptian civilisation could have so successfully weathered the diseases and famine caused by vermin — but also imagine the knowledge that might have been lost were it not for those four-legged protectors guarding the temples from tiny intruders.

Today, when we think of a cat chasing a mouse it's usually in some cartoonish, Tom and Jerry sort of way. The dumb cat is always foiled by its tiny adversary, like we're supposed to forgive the little pests for gnawing on our possessions and spreading disease. It's unfair.

So how did they end up in bookshops? Look to Russia and a decree issued by Empress Elizabeth in 1745 for the 'best and biggest cats, capable of catching mice' to be sent to the Museum of St Petersburg to protect the treasures contained within from rats (the tradition lives on to the present day, with dozens of strays living in the basement of the museum). Not long after, in the early 1800s, with Europeans still sure that rats caused the Black Death (this idea has been recently debunked, with scholars now believing that giant gerbils might be to blame), and rat catchers unable to stop rodents from overrunning filthy urban centres, the British government started to encourage libraries to keep cats in order to bring down populations of book-loving vermin. It made sense that bookshop owners would also employ the four-legged security guards to keep their shops free of pests. Cats were easy to find, and all you had to do was feed them as compensation. And once cats were invited into bookshops, they never really left.

Cats are quiet and want to be left alone for the bulk of the day; they're animals that long for solitude, much like readers and writers. It began as a working relationship, but became something more than that, something deeper. Cats ultimately became integral to the bookshop experience, a small part of why you would rather go to your local shop than buy online. Sure, not every bookshop has a cat prowling around; but in the ones that do, the cats are a big part of what makes these stores great (along with, you know, the booksellers and the comfortable places to sit and read).

Of course, if you asked a cat, he'd say he was the main attraction, but that's what you get from a species which once reached god-like status.

Jason Diamond, Literary Hub

[END OF TEXT]



National
Qualifications
2018

X824/75/11

**English
Reading for Understanding,
Analysis and Evaluation
Questions**

MONDAY, 14 MAY

INSTRUCTIONS TO CANDIDATES

Candidates should enter their surname, forename(s), date of birth, Scottish candidate number and the name and Level of the subject at the top of their first answer sheet.

Total marks — 30

Attempt ALL questions.

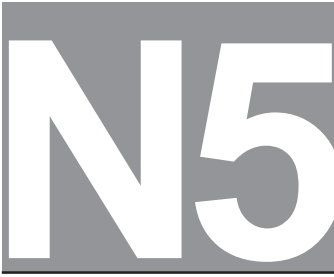
Write your answers clearly on your answer sheet.

Marks are shown in square brackets at the end of each question or part question.

An OW in the margin indicates a new question.

1. Read lines 1 to 9. Explain **in your own words** why ‘the first thing’ the writer does when he visits his local bookshop is to ‘look for the shop cat, Tiny.’ You should make **two** key points in your answer. **[2 marks]**
2. Read lines 10 to 41. Identify, **in your own words** as far as possible, **five** positive points the writer makes about cats. **[5 Marks]**
3. Read lines 42 to 64. Identify, **in your own words** as far as possible, **four** ways in which cats ‘held a special place’ in the ancient world. **[4 marks]**
4. By referring to the sentence in lines 65 to 68 (‘It’s pretty obvious . . . of Pharaoh’), explain how it helps to provide a link between the writer’s ideas at this point in the passage. **[2 marks]**
5. Read lines 74 to 82 (‘My cats . . . my books.’). Explain how **one** example of the writer’s use of sentence structure makes it clear what cats prefer. **[2 marks]**
6. Read lines 83 to 97. Explain how **two** examples of the writer’s word choice makes it clear that cats played a very important part in preserving Egyptian writing. **[4 marks]**
7. Read lines 98 to 105. Explain how **two** examples of language make it clear that the writer is defending cats here. **[4 marks]**
8. Read lines 106 to 133. Summarise, **in your own words** as far as possible, how cats ended up in bookshops. You should make **five** key points in your answer. **[5 marks]**
9. Read lines 134 to 153. Select any expression from these lines and explain how it contributes to the passage’s effective conclusion. **[2 marks]**

[END OF QUESTION PAPER]



X824/75/12

**English
Critical Reading**

MONDAY, 14 MAY

INSTRUCTIONS TO CANDIDATES

Candidates should enter their surname, forename(s), date of birth, Scottish candidate number and the name and Level of the subject at the top of their first answer sheet.

Note: for Section 1 — Scottish Text only Part B, Text 5 — Prose is provided in this paper.

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

Read an extract from a Scottish text you have previously studied.

Choose ONE text from

Part B — Prose Pages 3 to 6

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Attempt ONE question from the following genres — Drama, Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

Write your answers clearly on the answer sheet provided. On your answer sheet you must clearly identify the question number you are attempting.

Marks are shown in square brackets at the end of each question or part question.

An OW in the margin indicates a new question.

PART B — SCOTTISH TEXT — PROSE

Text 5 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

Away in a Manger by Anne Donovan

‘Naw. Are you cauld?’

‘Just ma nose.’

She covered it wi her white mitt.

A vision of warmth, a fire, a mug of hot tea rose afore Sandra’s eyes.

‘We could come back and see the lights another night.’

‘Naw, Mammy, naw, we cannae go hame noo, we’re nearly there, you promised . . .’

‘All right, we’ll go. Ah just thought you were too cauld.’

Amy had been gaun on about the lights for weeks; at least this would get it ower and done wi. God, she was sick of it all, specially the extra hours in the shop. Every Christmas they opened longer and longer. Late-night shoppers, trippin ower wan another tae buy presents that’d be returned on Boxin Day, everybody in a bad mood, trachled wi parcels. And those bloody Christmas records playin non-stop. The extra hours meant extra money, right enough, and it wouldnae be so bad if they’d only tell you in advance, but see if that old bag of a supervisor sidled up tae her once more wi her ‘Could you just do an extra couple of hours tonight, Sandra?’ Wannay these days she’d hit her ower the heid wi a gift-wrapped basket of Fruits of Nature toiletries.

No the night, though.

‘Awful sorry, Linda. Ah’m takin Amy tae see the lights in George Square. Ma neighbour’s gaun late-night shoppin so she’ll bring her in tae meet me.’

‘Amy’ll love that.’

Sandra was foldin a shelf of red sweaters when Amy came intae the shop, wearin her new coat. She adored that coat, specially the hood, which had a white fur-fabric ruff round the edge. When she’d first got it she walked about the hoose in it wi the hood up and Sandra could hardly persuade her tae take it off at bedtime. It had been dear, too much really, but Sandra always wanted Amy tae have nice things, she looked so good in them. She was a beautiful child, everybody said so; even the old bag.

‘What a pretty wee girl you are. Oh, she’s got gorgeous curls, Sandra.’

She pressed a coin intae Amy’s haund.

‘That’ll buy you some sweeties, pet.’

‘What do you say, Amy?’

‘Thank you very much.’

Amy placed the coin carefully inside her mitt.

They turned the corner and the cauld evaporated. The square shimmerin wi light, brightness sharp against the gloomy street. Trees frosted wi light. Lights shaped intae circles and flowers, like the plastic jewellery sets wee lassies love. Lights switchin on and off in a mad rhythm ae their ain, tryin tae look like bells ringin and snow fallin. Reindeer and Santas, holly, ivy, robins, all bleezin wi light. Amy gazed at them, eyes shinin.

Questions

32. Read lines 1 to 13.

By referring to **one** example, explain how the writer's use of language makes it clear that Sandra is not very enthusiastic about the trip to see the lights. **[2 marks]**

33. Read lines 14 to 34.

By referring to **two** examples, explain how the writer's use of language makes clear Sandra's feelings about the Christmas season. **[4 marks]**

34. Read lines 35 to 64.

Using your own words as far as possible, explain Sandra's attitude towards her daughter, Amy, at this point in the story. You should make **two** key points in your answer. **[2 marks]**

35. Read lines 65 to 79.

By referring to **two** examples, explain how the writer's use of language creates a magical atmosphere. **[4 marks]**

36. By referring to this extract and to at least one other story by Donovan, show how important relationships are explored. **[8 marks]**

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following genres — Drama, Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

DRAMA

Answers to questions in this part should refer to the text and to such relevant features as characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .

1. Choose a play in which the writer creates an interesting character.
By referring to appropriate techniques, explain how the writer makes this character interesting.
2. Choose a play which explores an important theme.
By referring to appropriate techniques, explain how this theme is explored.

POETRY

Answers to questions in this part should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas . . .

5. Choose a poem which explores an aspect of human experience.
By referring to poetic techniques, explain how this aspect of human experience is explored.
6. Choose a poem which makes effective use of setting.
By referring to poetic techniques, explain how the setting adds to your appreciation of the poem as a whole.

FILM AND TELEVISION DRAMA

Answers to questions in this part should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

7. Choose a film or TV drama* which has a memorable character.

By referring to appropriate techniques, explain how the director makes the character memorable throughout the film or TV drama.

8. Choose a scene or sequence from a film or TV drama* in which setting is an important feature.

By referring to appropriate techniques, explain how the director presents the setting in this scene or sequence.

* 'TV drama' includes a single play, a series or a serial.

LANGUAGE

Answers to questions in this part should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

9. Choose an example of language which aims to persuade you to agree with a particular point of view, or to buy a product, or to influence your behaviour.

By referring to specific examples, explain how persuasive language is used effectively.

10. Choose an example of language used by a group of people from the same place, or with the same job, or of the same age, or who have shared similar experiences.

By referring to specific examples, explain the features of this language.

[END OF SECTION 2]

[END OF QUESTION PAPER]