



National  
Qualifications  
2018

**X824/75/11**

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

MONDAY, 14 MAY

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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

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**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.**

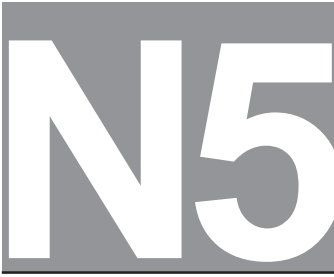
Write your answers clearly on your answer sheet.

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 65. 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 66 to 69 (‘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 75 to 83 (‘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 84 to 98. 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 96 to 106. Explain how **two** examples of language make it clear that the writer is defending cats here. **[4 marks]**
8. Read lines 107 to 136. 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 137 to 156. 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

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**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 C, Text 3 — Poetry 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 C — Poetry      Pages 3 to 5

Attempt ALL the questions for your chosen text.

**SECTION 2 — Critical Essay — 20 marks**

Attempt ONE question from the following genres — Drama or Prose.

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.

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 3 — Poetry

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

Read the extract below and then attempt the following questions.

*Memorial* by Norman MacCaig

Everywhere she dies. Everywhere I go she dies.  
No sunrise, no city square, no lurking beautiful mountain  
but has her death in it.

- The silence of her dying sounds through  
5 the carousel of language, it's a web  
on which laughter stitches itself. How can my hand  
clasp another's when between them  
is that thick death, that intolerable distance?

- 10 She grieves for my grief. Dying, she tells me  
that bird dives from the sun, that fish  
leaps into it. No crocus is carved more gently  
than the way her dying  
shapes my mind. — But I hear, too,  
15 the other words,  
black words that make the sound  
of soundlessness, that name the nowhere  
she is continuously going into.

- Ever since she died  
she can't stop dying. She makes me  
20 her elegy. I am a walking masterpiece,  
a true fiction  
of the ugliness of death.  
I am her sad music.

## Questions

45. Read the poem as a whole.

Using your own words as far as possible, explain **two** ways in which the woman's death has affected the speaker. **[2 marks]**

46. Read lines 1 to 8.

By referring to **two** examples of language, explain how the strong impact of the woman's death is made clear. **[4 marks]**

47. Read lines 9 to 15.

By referring to **two** examples of language, explain how the poet suggests that the woman still seems close. **[4 marks]**

48. Select an expression from lines 19 to 23 ('She makes me . . . sad music. '), and explain how it helps to contribute to an effective ending to the poem. **[2 marks]**

49. By referring to this poem and to at least one other by MacCaig, show how the poet uses language to explore important experiences. **[8 marks]**

**[END OF SECTION 1]**



SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following genres — Drama or Prose.

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.

PROSE

*Answers to questions in this part should refer to the text and to such relevant features as characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .*

3. Choose a novel or short story or a work of non-fiction which deals with a significant event or experience or issue.  
Give a brief account of the significant event or experience or issue. By referring to appropriate techniques, explain how it is important to the text as a whole.
4. Choose a novel or short story in which there is a character you feel strongly about.  
By referring to appropriate techniques, explain how the author creates this reaction in you.

[END OF SECTION 2]

[END OF QUESTION PAPER]