

SECTION A: 40 marks

Read carefully the passage below. Then answer all the questions which follow it.

Pat stood nervously at the door, reading the names underneath the buttons until she saw the name she was looking for: *Anderson*. That would be Bruce Anderson, the property surveyor, the person to whom she had spoken on the telephone. He was the one who collected the rent on the flat and paid the bills. He was the one who had said that she could come and take a look at the place and see whether she wanted to live there. She really wasn't sure. 'And we'll take a look at you now,' he had added. 'If you don't mind'.

So now, she thought, she would be under inspection, assessed for suitability for a shared flat, weighed up to see whether she was likely to play music too loud or have friends who would damage the furniture. Or, she supposed, whether she would get on anyone's nerves.

She pressed the bell and waited. The door was rather shabby, needing a coat of paint to cover the scratches. Well, this street was on the edge of the fashionable part of Edinburgh. With a sense of anxiety at having to do this every day, she climbed up four flights of stairs to reach the top landing where there were two flats, one with a dark green door and another painted blue.

As she stepped onto the landing, the blue door opened and she found herself face-to-face with a tall young man, probably three or four years older than herself and wearing a rugby jersey. 'I'm Bruce,' he said. 'And I take it you're Pat.'

He smiled at her and gestured her to come into the flat. That was encouraging.

'I like the street,' she said. 'I like this part of town. It's central and it seems quiet.'

He nodded.

She followed him into the living room, a large room with a marble fireplace on one side and a rickety bookcase against the opposite wall. She glanced with distaste at the sofa, which was covered with a faded material stained with spills of tea or coffee. It was typical of the sofas which one found in shared flats; sofas that had been battered and humiliated and which would, on cleaning, disgorge copious sums in change and ballpoint pens and other bits and pieces dropped from generations of pockets.

Bruce then showed Pat the vacant room in the flat and it brought home to him how messy and lazy Anna had been. He had asked her to clean the room before she left – he had asked at least twice – and she had assured him, twice, that it would be done. But he should have known that she did not mean it, and now, looking at the room with a visitor's eyes, he saw what she had done. The middle of the carpet had been vacuumed and looked clean enough, but everywhere else looked dirty and neglected. The bed had large balls of dust under it as well as a collapsed stack of magazines. A glass of water, with lipstick stains on the rim, had been left on the bedside table. She had moved out a week ago and he should have checked, but he had always hated going into the room when she was there and her presence somehow lingered. So he had left the door closed and tried to forget she had ever lived there.

Pat stood still for a moment. There was a musty odour in the room. She moved over to the wardrobe and reached out to open it. Bruce drew his breath. Anna had probably left it full of her dirty washing. That was just the sort of thing she would do; like a child really, leaving clothes on the floor for an adult to pick up.

'That's a wardrobe,' he said, hoping she would not try to open it. 'I'll clean it out for you. It might have some of her stuff in it.'

Pat hesitated. 'She didn't keep the place very clean, did she?' she said. Bruce laughed. 'You're right. We were all pleased when she moved to Glasgow. I encouraged her. I said the job she had been offered sounded just fine. A real opportunity.'

'And was it?' Pat asked.

Bruce shrugged. 'She fancied herself getting into television journalism. She had been offered a job making tea for some producer. Great job. Great tea possibilities.'

It was settled. Pat agreed to move in and would pay rent from the following Monday.

The room was not cheap, in spite of the musty smell and the general dinginess.

50 'You have got a job, haven't you?' Bruce asked tentatively. 'The rent...'
She assured him she would pay in advance, and he relaxed. He showed Pat to the door and gave her a key. 'You can bring your things over anytime.' He paused. 'I think you are going to like this place.'

55 Pat smiled, and she continued to smile as she made her way down the stairs. The flat was exactly what she wanted. And Bruce seemed fine. In fact he reminded her of a cousin who had also been keen on rugby and who used to take her to pubs on international nights and sing loudly and kiss her beerily on the cheek. Men like that were very unthreatening. They tended not to be moody or make emotional demands. Not that she envisaged ever becoming involved with someone like that, no matter how good-looking he was.

60 He was not sure about this new girl. She was not going to be any trouble. She could pay the rent and he knew she would keep the room clean. He had seen her look of concern about the state of the room and that had been a good sign. But she was a bit young and that might be a problem. The four years that separated them were crucial ones, in Bruce's mind. It was not that he had no time for twenty-year-olds. It was just that they talked about different things and listened to different music. He had decided that Pat was not his type. She was attractive

65 enough, he reflected, although she would not necessarily turn his head in the street. Comfortable, perhaps, was the word. Undisturbing. Average. Perhaps she would be worth a little attention. He was, after all, between girlfriends now that Laura had gone to London. They had agreed he would go to London every month but it had not

70 worked out. He had been unable to find the time and she had been most unreasonable about it, he thought. 'If you cared anything about me, you would have made the effort,' she had said. 'But you don't and you didn't.'

75 He had been appalled by the unfairness of this attack. There had been very good reasons why he could not go to London, apart from the expense, of course. There was a rugby international that weekend and if she thought he was going to miss that just to go to London for a weekend then she was going to have to think again. Which she did.

Bruce turned and, as he did so, he caught a glimpse of himself in the mirror, and smiled. 'Terrific!' he said, unbuttoning his rugby shirt. 'That looks just terrific!'

80 It was a favourite mirror of his, full length, which made it possible for him to inspect the benefits of his regular sessions at the gym. Very satisfactory, he thought.

From '44 Scotland Street' by Alexander McCall Smith, Birlinn Limited

Read lines 1-13.

- A1.** List five reasons why Pat feels nervous in these lines. [5]

Read lines 14-25.

- A2.** How does the writer show you Pat's feelings about the flat in these lines? [5]

You must refer to the text to support your answer, using relevant subject terminology where appropriate..

Read lines 26-47.

- A3.** What impressions do you get of Anna in these lines? How does the writer show you what she is like? [10]

You must refer to the text to support your answer, using relevant subject terminology.

Read lines 48-67.

- A4.** How does the writer show you what Pat and Bruce think about each other in these lines? [10]

You must refer to the text to support your answer, using relevant subject terminology where appropriate.

To answer this question you should read lines 68-81 but also consider the passage as a whole.

- A5.** "In the final part of this passage, the writer encourages us to dislike Bruce."
To what extent do you agree with this view? [10]

You should write about:

- your thoughts and feelings about Bruce as he is presented here and in the passage as a whole
- how the writer has created these thoughts and feelings

You must refer to the text to support your answer.

Mark Scheme

Read lines 1-13

A1. List five reasons why Pat feels nervous in these lines.

[5]

(AO1 1a and b)

This question tests the ability to identify explicit and implicit information and ideas.

Award **one mark** for each point and/or inference identified by the candidate, **to a maximum of five**:

- she really "wasn't sure" if she wanted to live there
- she was going to be "under inspection"
- she would be assessed for her "suitability" as a flatmate
- she would be "weighed up" to see if she was likely to play loud music
- or whether she had friends who would damage the furniture
- or whether she would get on people's nerves
- the door was shabby
- she was not sure about climbing the stairs every day

No mark should be awarded for unabridged quotation of whole sentences.

Read lines 14-25

A2. How does the writer show you Pat's feelings about the flat in these lines? [5]

You must refer to the text to support your answer, using relevant subject terminology.

AO2 (1a and 1c)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1 mark to those who identify and begin to comment on Pat's feelings.

Give 2 marks to those who identify and give straightforward comments on Pat's feelings. These responses may simply identify language for effect and some relevant subject terminology.

Give 3 marks to those who explain Pat's feelings and how language and structure are used to achieve effects and influence the reader. These answers should begin to show some understanding of language and structural features and begin to use relevant subject terminology accurately to support their comments.

Give 4 marks to those who make accurate comments about Pat's feelings and begin to analyse how language and structure are used to achieve effects. Relevant subject terminology is used accurately to support comments effectively.

Give 5 marks to those who make accurate and perceptive comments about Pat's feelings and analyse how language and structure are used to achieve effects. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- the writer states 'that was encouraging' when she meets Bruce and he smiles and gestures her to enter the flat (she feels reassured/pleased)
- the dialogue with Bruce reveals that she likes the street and the area (central and quiet)
- the bookcase is described as 'rickety' which suggests she is not impressed
- the noun 'distaste' reveals her feelings about the sofa
- she thinks it is 'typical' of sofas in shared flats (battered and humiliated)
- she thinks cleaning would reveal a range of things dropped from various pockets
- the writer uses dialogue and language choices but also **tells** the reader what Pat is thinking/feeling

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 26-47

- A3. What impressions do you get of Anna in these lines? How does the writer show you what she is like? [10]**

You must refer to the text to support your answer, using relevant subject terminology.

(AO2 1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some impressions of Anna in this part of the text.

Give 3-4 marks to those who identify and give straightforward comments on some impressions of Anna. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who identify some impressions of Anna and begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who identify a range of impressions of Anna and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who identify a range of impressions of Anna and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- the state of the room suggests she is 'messy and lazy' (seen through Bruce's eyes)
- she is unreliable/untrustworthy (Bruce had asked her twice to clean the room and she had promised to do it/she just vacuumed the middle of the carpet)
- she is selfish/shows no consideration for others (she has left large balls of dust under the bed and a glass of water stained with her lipstick)
- she is not popular with Bruce (he 'hated' going into her room and had tried to forget she ever lived there/he thinks she could have left a pile of dirty washing in the wardrobe)
- she is like a spoilt child (thoughtless and irresponsible)
- she is ambitious/has a high opinion of herself (she 'fancied herself' as a television journalist)
- she is possibly deluded (Bruce dismisses her job as just an opportunity to make tea)
- we never see Anna but we see the room she has vacated
- the author uses a lot of physical evidence to reveal her character
- we get views of her from Bruce and Pat
- the language choices are significant

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

Read lines 48-67

- A4. How does the writer show you what Pat and Bruce think about each other in these lines? [10]**

You must refer to the text to support your answer, using relevant subject terminology.

(AO2 1a, b, c and d)

This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effect, using relevant subject terminology to support their views.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some examples of what Pat and Bruce think about each other in this part of the text.

Give 3-4 marks to those who identify and give straightforward comments on some examples of what Pat and Bruce think about each other. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explain how a number of different examples show what Pat and Bruce think about each other and begin to show some understanding of how language and the organisation of events are used to achieve effects and influence the reader. These responses will begin to use relevant subject terminology accurately to support their comments.

Give 7-8 marks to those who make accurate comments about how a range of different examples show what Pat and Bruce think about each other and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively.

Give 9-10 marks to those who make accurate and perceptive comments about how a wide range of different examples show what Pat and Bruce think about each other and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer's technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively.

In addition to the examples given above, details candidates may explore or comment on could be:

- Bruce asks "tentatively" if Pat has a job and can pay the rent (use of dialogue)
- he "relaxes" when she assures him that she can pay the rent
- Pat smiles, and continues to smile, as she leaves the flat (actions shows her thoughts/feelings)
- the omniscient author tells us that she thinks "Bruce is fine"
- she thinks he is "unthreatening" (he reminds her of a cousin who is also keen on rugby)
- she thinks men like Bruce tend not to be "moody" or make "emotional demands"
- the author uses irony when Pat tells herself that she would never become "involved" with someone like Bruce
- she clearly thinks he is good looking though
- the author tells us that Bruce is "not sure" about Pat (as a possible conquest?)
- he thinks she has good points (she will not be "any trouble"/she can pay the rent/she will keep the place clean)
- he thinks her youth might be a problem
- he thinks the age gap of four years is "crucial"
- he thinks "young people" talk about different things and have different tastes in music
- he decides she is not his type
- he thinks she is "attractive enough" but not a "head turner"
- he thinks she is "comfortable", "undisturbing" and "average"
- he has very patronising thoughts about her
- structure is important here as the author gives us an internal monologue from each character in turn (Pat's view of him then his view of her)
- language choice and tone are significant

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

To answer this question you should read lines 68-81 but also consider the passage as a whole.

A5. "In the final part of this passage, the writer encourages us to dislike Bruce."

To what extent do you agree with this view? [10]

You should write about:

- **your thoughts and feelings about Bruce as he is presented here and in the passage as a whole**
- **how the writer has created these thoughts and feelings**

You must refer to the text to support your answer.

(AO4)

This question tests the ability to evaluate texts critically and support this with appropriate textual references.

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who express a simple personal opinion with linked, basic textual reference.

Give 3-4 marks to those who give a personal opinion supported by straightforward textual references. These responses will show limited interaction with the text as a whole.

Give 5-6 marks to those who give an evaluation of the text and its effects, supported by appropriate textual references. These responses will show some critical awareness of the text as a whole.

Give 7-8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text.

Give 9-10 marks to those who give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful textual references. These responses will show engagement and involvement, where candidates take an overview to make accurate and perceptive comments on the text as a whole.

Areas for possible evaluation:

- he seems welcoming and pleasant at first (he smiles at Pat when she arrives at the flat)
- he is scathing about Anna (but possibly with some justification)
- he is concerned about the rent but again that may be reasonable enough
- Pat's thoughts about him (mostly favourable in a "laddish" way)
- his thoughts about Pat (another side to his character)
- he thinks Pat might be "worth a little attention" (arrogant/patronising)
- he thinks he is "between girlfriends" (not short of self-confidence!)
- he had been "unable" to find time to visit Laura in London once a month
- he blames her for being "unreasonable"
- she had accused him of not caring enough to make any effort to see her (a lot of truth in that)
- he is aggrieved and self-righteously indignant at the "unfairness" of her attack
- he thought the expense was a good reason
- and he clearly thought more about the rugby international than he did about Laura
- he smiles at his own image in the mirror
- he thinks he is "terrific"
- he is proud of his physique

Personal response/evaluation:

- some positive first impressions perhaps
- he emerges as arrogant
- he is also vain/self-satisfied
- he is patronising
- he is selfish
- he is insensitive
- he is sexist

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.