

X270/101

NATIONAL
QUALIFICATIONS
2011

FRIDAY, 13 MAY
1.00 PM – 2.00 PM

ENGLISH
INTERMEDIATE 1
Close Reading

Answer all questions.

30 marks are allocated to this paper.

Read the passage carefully and then answer **all** the questions, **using your own words where asked to do so**.

The questions will ask you to show that:

you understand **what** the writer has said (main ideas and supporting details) (**Understanding—U**);

you can identify **how** the writer has said it (techniques of structure and style) (**Analysis—A**);

you can comment on **how well** the writer has achieved his purpose (using appropriate evidence) (**Evaluation—E**).

A code letter (U, A, E) is used alongside each question to identify its purpose for you.



IN THE DRIVING SEAT

In this article Lucy McDonald looks into the world of women lorry drivers.

Think of long-distance lorry driving and the images that spring to mind are of burger stands in lay-bys, Yorkie bars and hairy male drivers. But next time you are on the motorway, take a second look at who is behind the wheel of that juggernaut in the slow lane. You may be surprised.

- 5 Once a rare sight on British roads, women lorry drivers are increasing in number. Better technology has made the driving easier and, along with female-friendly policies from companies, is helping to erode what was once the sole preserve of men.

10 According to industry experts, demand for qualified drivers currently outstrips supply and there is a deficit of up to 80,000. Although drivers say that the recession means there is less work, attracting more women to the job could solve a potential long-term recruitment problem. And more professional women are finding the prospect of life on the road appealing.

15 Kaz Horrocks is a long-distance lorry driver. “I was bored in my old job,” she says, “and I enjoy the solitude of driving. Every day is different—sometimes I see amazing sunsets and lambs playing in the fields. I love it when you see the year’s first hawthorn blossom and know that spring is near.”

20 Neither hawthorn nor lambs are in evidence when I meet Kaz at six o’clock one dismal June morning in a lorry park. About 100 lorries have overnighted here. They are in lines, slumbering giants on the asphalt, their cab curtains drawn tightly as the drivers sleep inside.

25 As much as 99 per cent of Britain’s freight is delivered by road, so next time you are stuck behind a lorry remember that without this workforce there would be no food on the table. This morning Kaz is taking me to deliver frozen meat. Inside her 40-tonne lorry, the cab is almost militarily neat with bunk beds, lots of ingenious storage and a kettle.

30 We sail around the M25 with a mighty view for miles ahead. “Chelsea tractors” have nothing on us—the windscreen is almost cinematic in its scope. Radio 2 is burbling in the background as we glide along. I am just a tourist, of course—for full-time female truckers the reality of work has its downsides, too. Until recently many truck stops had only male loos, and sleeping overnight in the cab alone would deter many women.

“I’ve never felt unsafe, though,” says Kaz. “There is a certain amount of curiosity from the men about why I’m driving a truck instead of working at a desk but, apart from the occasional snide remark, most of the guys are really friendly.”

35 The lifestyle is solitary by nature, but even more so for women. “There is a male camaraderie that I am excluded from,” Kaz says. “It takes a particular kind of woman to drive a truck. It isn’t something that a supermodel is going to do—you have to be a tough cookie.”

40 Personally, I enjoy the open road. I feel free when I’m alone in the car, driving far away with nothing for company but my CD collection and talk radio. The journey appeals more than the destination: no bickering children or phone calls, nothing that must be dealt with. And how much more glorious that detachment would feel if you were 6 ft above other road users . . .

45 The only way to test this happy vision against the other realities that Kaz describes—traffic jams, tight deadlines, aggressive drivers and machismo—is to hit the road myself, although as someone who failed her driving test four times years ago I approach the challenge of HGV training with no little trepidation.

The HGV training normally takes five days, but my instructor has just a morning to show me the rudiments. I climb the ladder into a shiny 17-tonne lorry and feel a shiver as I turn on the ignition. The roar as its engine awakens sends vibrations through my whole body. The lorry is 27 ft (8.2 m) long and 12 ft 6 in (3.8 m) high. My little car would fit quite comfortably in its cabin—possibly twice over. It has 350 horsepower (I am not really sure what this means but it certainly sounds impressive). There are eight gears and no dual control, which does not seem to worry my instructor in the slightest, even when I reveal my chequered driving-test record.

I thrust the giant gearstick into first and ease my foot tentatively off the clutch. In principle it is just like in a car, but in practice the difficulty of everything required—effort, concentration, even aim—has been multiplied many times. I start moving and, for the first time in 20 years, remember why I never go on rollercoasters. The excitement is tremendous but so is the fear of something so powerful. I am not only in the grip of a monster but, supposedly, in control of it.

Within 30 minutes I am soaring around the training ground, doing nifty turns and even managing to reverse into a tight parking space. “Despite all the jokes, women are far better drivers than men,” my instructor says. “That’s why they are cheaper to insure. It’s because they can multi-task. I know it’s a cliché but it’s true. They are better pupils, too—they don’t think they know it all as soon as they sit behind the wheel.”

The national pass rate for the HGV test is 34 per cent, and although there are no gender-specific statistics available he reckons that the pass rate for women is more like 70 per cent. Improved technology, in particular power steering, has made it easier for women to drive such large vehicles.

Yet the driving itself is only one battle in the war to win female hearts and minds—and the easiest. The industry has been male-dominated for so long that life on the road can still be difficult for women, even though equal opportunities legislation has helped.

Adapted from an article by Lucy McDonald in *The Times*

QUESTIONS

Marks Code

1. Look at lines 1–7 and then explain **in your own words as far as possible** why we “may be surprised” nowadays when on a motorway. 2 U
2. Look at lines 8–12, and then explain fully **in your own words** what the “recruitment problem” (line 11) is. 2 U
3. Look at lines 13–16, and then explain why what Kaz says helps to make clear why she prefers lorry-driving to her old job. 2 A
4. Explain why the sentence in lines 17–18 works well as a link between paragraphs. 2 A
5. Look at the sentence in lines 21–23, and then explain how any feature of this sentence helps to get across the writer’s argument.
Your answer may concentrate on **content** or on any other feature such as **word choice, structure** or **tone**. 2 A/E
6. Comment on the effectiveness of the expression “militarily neat” (line 24) as an **image** or **metaphor**. 2 E

QUESTIONS (continued)

Marks Code

7. Look at the lines 26–30.
- (a) Explain the writer’s use of inverted commas round the expression “Chelsea tractors” (line 26). 1 A
- (b) Explain the appropriateness of “burbling” in line 27. 1 A
- (c) Explain why the writer calls herself “just a tourist” (line 28). 1 U/A
8. In line 31, Kaz Horrocks says that she has “never felt unsafe”.
Explain **in your own words** why this is the case. 2 U
9. We read in line 34 that “The lifestyle is solitary by nature, but even more so for women”.
Explain **in your own words** why this is so. 2 U
10. In line 38, the writer tells us that she feels “free” on the open road.
Write down the expression from later in the paragraph that sums up her feeling about the experience of driving. 1 U
11. Why does the writer use dashes in lines 43–44? 1 A
12. Look at lines 43–54, and then explain what the writer means when she refers to her “chequered driving-test record” (line 54). 2 U
13. Look at lines 55–60.
Identify **one** example of **contrast** in the writer’s word choice. 2 A
14. Look at lines 61–62, and then show how **one** example of the writer’s **word choice** illustrates a point about how her driving improved. 2 A
15. The driving instructor claims that women “are better pupils” (lines 64–65).
What piece of evidence in the *next* paragraph goes some way towards proving his point? 1 A
16. Think about the passage **as a whole**.
Explain with reference to the text which of these you think is the main purpose of this article:
- (a) to entertain and inform;
- (b) to argue or persuade. 2 E
- Total (30)**

[END OF QUESTION PAPER]

[Open out for Questions]

ACKNOWLEDGEMENT

Close Reading Text—Article is adapted from “No life for a girl? Get out of the slow lane...” by Lucy McDonald, taken from *The Times*, 11th June 2009 © The Times, June 2009.

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FRIDAY, 13 MAY
2·20 PM – 3·05 PM

ENGLISH
INTERMEDIATE 1
Critical Essay

Answer **one** question only.

Each question is worth 25 marks.



Answer ONE question only, taken from any of the Sections A to E.

In all Sections you may use Scottish texts.

Write the number of the question in the margin of your answer booklet.

The following will be assessed:

- **the relevance of your essay to the question you have chosen**
- **your understanding of the main points of the text(s) through some reference to the relevant areas of content**
- **your explanation of the ways in which aspects of structure/style/language contribute to the meaning/effect/impact of the chosen text(s)**
- **your personal reaction to the content or style of the text(s) supported by some textual reference**
- **the quality and technical accuracy of your writing.**

Each question is worth 25 marks.

SECTION A—DRAMA

Answers to questions in this section should refer to such relevant features as: conflict, character, key scene(s), theme, plot . . .

1. Choose a play in which there is conflict between two characters.
Say what caused the conflict and show how the writer develops it throughout the play.
2. Choose a play in which there is an important incident which acts as a turning point.
Describe the important incident and show how it affects the rest of the play.

SECTION B—PROSE

Answers to questions in this section should refer to such relevant features as: content, key incident, character, theme, imagery, setting . . .

3. Choose a novel **or** a short story which you enjoyed because of your interest in an important character.
Say how the writer makes the character interesting for you throughout the novel or short story.
4. Choose a novel **or** a short story **or** a piece of non-fiction which appealed to you because of its theme or topic.
Say what the theme or topic is and show how the writer makes it appealing.

SECTION C—POETRY

Answers to questions in this section should refer to such relevant features as: content, word choice, theme, imagery, sound . . .

5. Choose a poem which creates a particular feeling in the reader such as fear, sadness, anger, joy . . .
Say what the feeling is and go on to show how the poet creates this feeling.
6. Choose a poem which describes an important incident.
Say what the important incident is and show how the poet uses words and phrases to describe it effectively.

SECTION D—FILM AND TV DRAMA

Answers to questions in this section should refer to such relevant features as: character, use of camera, key sequence(s), editing, sound/music, plot, setting . . .

7. Choose a film **or** TV drama* in which a character has to face a problem.
Describe the problem, and explain how the film **or** programme makers show the character dealing with it.
8. Choose a film **or** TV drama* in which there is an exciting ending.
Describe briefly the exciting ending, and explain how the film **or** programme makers create the excitement.

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

SECTION E—LANGUAGE

Answers to questions in this section should refer to such relevant features as: vocabulary, accent, dialect, tone, abbreviation, register . . .

9. Consider the language used by a particular group of people.
Give examples of the special words and phrases used by the group, and explain why they are useful and interesting.
10. Consider the language of any advertisement **or** group of advertisements that you have studied.
Give examples of the language used in your choice of advertisement(s) and say why you think these examples are effective.

[END OF QUESTION PAPER]

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