**Revision-IYOW, WC, Imagery, SS**

**Black Panther review – Marvel's thrilling vision of the afrofuture**

4/5stars

The latest big-screen superhero story is a subversive and uproarious action-adventure, in which African stereotypes are upended and history is rewritten

Director Ryan Coogler and co-screenwriter Joe Robert Cole tackle the superheroes of colour question with this surreal and uproarious movie version of Marvel’s Black Panther legend, in which the sheer enjoyment of everyone involved pumps the movie with fun. It’s an action-adventure origin myth which plays less like a conventional superhero film and more like a radical war film. But it’s the futurism that gives [Black Panther](https://www.theguardian.com/film/black-panther) his distinctive power.

Chadwick Boseman plays T’Challa, a prince with a sensitive, handsome, boyish face and something introspective, vulnerable and self-questioning in his style. After the death of his father (shown in [Captain America: Civil War](https://www.theguardian.com/film/captain-america-civil-war), from 2016), T’Challa succeeds to the throne of the fictional African state of Wakanda, which lies west of Lake Victoria, on territory that is occupied in the real world by Uganda, Rwanda and northern Tanzania.

Wakanda is, on the face of it, dirt-poor as well as mountainous, jungly and inaccessible. But the point is that the Wakandans have deliberately cultivated the west’s [condescending stereotypes of Africa](https://www.theguardian.com/film/2018/feb/03/marvel-black-panther-chadwick-boseman-michael-b-jordan) as camouflage, to prevent outside interference. For beneath the foliage, Wakanda is a secret city state with more flying cars and suspended monorails than you can shake a stick at. It’s a hidden world of supermodernity – though it is nonetheless the land that democracy forgot. And all powered by the hidden element known as vibranium, which supplies limitless energy, and is harnessed by T’Challa in the armoured bodysuit he wears as Black Panther.

But there are problems in Wakanda, not all stemming from the film’s few white characters: CIA man Everett Ross (Martin Freeman) blunders like a careless elephant into Wakandan power politics, and white South African career criminal Ulysses Klaue (Andy Serkis) plots to steal their vibranium. The Wakandan exile Erik Killmonger (Michael B Jordan) wants to take over T’Challa’s throne and overturn his quietist approach, take advantage of Wakanda’s technological superiority, stand up for racially oppressed African Americans and black people everywhere, and establish a new Wakandan empire of righteousness on which the sun will never set. Our first view of Erik is when he is visiting an exhibition of looted African artefacts in the “Museum of Great Britain” in London.

This setup teases us with its resemblances to Thor and Asgard, as well as its inversions and theme-variants on the Lion King myth, yet it is very much not about a wicked uncle killing a noble king. The vibranium is vitally important; absurd, of course, but very much aligned with all those other natural resources that somehow only enrich people outside Africa: gold, diamonds, rubber and the coltan in the Democratic Republic of the Congo that we need for our smartphones. Deadpan, the film allows us to register the difference between T’Challa and Erik as an African and an African American – Erik being burdened by the traumas and injustices of American history in a way T’Challa is not.

And where do we go after this? Does Black Panther get to be another subordinate bit-part player in future Marvel ensemble movies? I hope not: I want stories where Black Panther takes on people outside Wakanda. The intriguing thing about Black Panther is that it doesn’t look like a superhero film – more a wide-eyed fantasy romance: exciting, subversive and funny.

**Questions**

1. How does the writer's word choice in paragraph 1 demonstrate that he has a positive view on the film? Pick two examples and explain. (4 marks)

2. How does the writer use sentence structure in paragraph 2 to provide context for the reader? (2 marks)

3. Explain in your own words the difficulties Wakanda pretends to face (Paragraph 3). (3 marks)

4. Explain in your own words what Wakanda is truly like (Paragraph 3). (2 marks)

5. How does the writer's use of imagery in paragraph 4 make clear his opinion on Martin Freeman's character? (3 marks)

14 marks

**Tone Practice**

I just couldn’t believe the nerve of the man, and my face reddens whenever I think about it. How dare he speak to me like that, in such a condescending way? Who gave him the right to treat anyone like that? He really made my blood boil.

1. **What tone is created here? Give a reason for your answer. (2 marks)**

Bring three pieces of identity with you, a letter of recommendation from your head teacher, a full CV, the form filled-in in triplicate and a cheque for £150. You have to admit it, they don’t ask much.

1. **What tone is created here? Give a reason for your answer. (2 marks)**

With more than 75 years in the travel business, we pride ourselves on our standing in the industry. 75 years of returning customers point to a service which is second-to-none. A reputation like ours is hard to come by, that’s why we go the extra mile to ensure that our customers keep coming back. With us, many happy returns are not just for birthdays!

1. **What tone is created here? Give a reason for your answer. (2 marks)**

The last time I saw legs that thin, there was a message tied round them. And talking of pigeons, his chest was so convex I fully expected to see feathers on it.

1. **What tone is created here? Give a reason for your answer. (2 marks)**

**Total=/8**

**Link Practice**

Question 1

Like its predecessors, One Direction has been compared to the Beatles, mostly owing to its remarkable chart success. But the comparison is misleading. IN a way that was not possible fifteen years ago, let alone 5o, tweens had access, via the internet, to the fresh faces of Harry Styles, Louis Tomlinson, Niall Horan, Zayn Malik and Liam Payne for months before their band’s album release. “We have to laugh it off because the Beatles were iconic,” Payne demurred once, slightly too accurately, when asked by Australia’s Sunday Telegraph about the resemblance.

**The internet isn’t the only change.** The nineties cohort of boy bands performed in music that was rooted in American R&B. IN contrast, One Direction and other chart topping bands are evenly spilt between guitar-heavy pop rock and club beats. This makes for a dramatic stylistic shift. ‘We’re five lads in a band,’ Payne said. ‘Boy bands aren’t all about dancing and being structured and wearing the same clothes.’

**With reference to the text, explain the part played by the sentence in bold in the structure of the writer’s argument. (2 marks)**

Question 2

The First Emperor's imprint on the lives of the inhabitants of his far-flung kingdoms was seen further. He unified the script, demanding that all states write the pictographs of ancient Chinese in the same way. So, although the words might be pronounced differently in different parts of the empire, once they were written down everyone who could read could understand each other, a particular advantage for traders.

But for the First Emperor, establishing complete control over his empire was not enough. He wanted to rule forever. If he couldn't have immortality in this world, the next best thing would be to rule in the nether world. We knew about his tomb mound because the ancient sources referred to it, and it has always been there.

**Explain how the sentence “But for the First Emperor, establishing complete control over his empire was not enough” works as a link between paragraphs at this point. (2 marks)**

Question 3

The problem here is political will rather than financial capacity. The pinch will come in other areas, such as health spending. People over 65 consume three times as many prescription items as other age groups. Nearly half of those with some measure of disability are over 70.

But the resource question, meeting the material needs of the old and elderly, is only half the story. The real problem lies elsewhere- in the imagination. What are the old for? Who are they, and do traditional divisions of human life into childhood, youth, middle-age and old-age still fit our experience?

**By referring closely to specific words and phrases, show the first sentence of the second paragraph performs a linking function. (2 marks)**

**Total=/6**

**Full Paper Practice**

Homeless people aren’t subhuman. One day that might be you sleeping rough

[Penny Anderson](https://www.theguardian.com/profile/pennyanderson)

Labour MP Simon Danczuk’s disdainful tweet treats those on the streets as outliers. But the biggest cause of homelessness is simply the end of a short-term tenancy

Whenever I see a homeless person begging on the street, my first thought is: “That could be me.” Former Tory MP Sir George Young, however was infamously claimed to have described the homeless as “[people you step over when you come out of the opera](https://www.theguardian.com/commentisfree/2016/dec/20/working-homeless-britain-economy-minimum-wage-zero-hours)”. Do you feel his pain? How irritating to have a night of high culture so hindered.

But the thwarted entertainment need not be grand. Labour MP Simon Danczuk recently [tweeted his vexation](http://www.manchestereveningnews.co.uk/news/greater-manchester-news/mp-simon-danczuk-branded-heartless-12452531) after encountering “beggars” close to a pub: “Begging – counted 4 beggars between Rochdale Exchange & Wheatsheaf entrances last Tuesday. Should at very least be moved on.”

Annoyance at finding your way blocked by people some regard as subhuman underpins the mental gymnastics required for those who believe that homeless people are outliers and that being without a roof to sleep under could never happen to them. In the UK the biggest single cause of homelessness is [a short-term tenancy ending](https://www.theguardian.com/society/2016/dec/01/shelter-homelessness-england-charity-poverty-social-housing), with no need for tenants to be at fault. Live under an assured shorthold tenancy? You could be served two months’ no-fault notice. Anyone defaulting on mortgage payments faces losing their home in a similarly short timescale. If your landlord insists on turfing you out and you have no guarantor while on low/no pay, the dreaded sofa-surfing will seem like a blessing.

If you are unable find another place to rent (or to buy? Please …) previously understanding friends soon tire of your downbeat presence in their spare room, imagining that you have control over your life and aren’t trying hard enough, when in fact even the prospect of life on the streets undermines even the bravest person’s ability to cope with ordinary everyday challenges. Add to this another myth: that emergency housing such as hostels (memorably described by a friend who had worked in one as “the closest thing to a Turkish prison”) are in truth positively luxurious, and if you avoid their charms you must be a fusspot.

Tenants are especially vulnerable if their relationship has broken down, after moving to another city while on low pay, or if they are ill (especially mentally ill, due to both prejudice and perhaps concomitant chaotic lifestyle). There exists a notion that some wonderful massive magic giant angel hand gathers homeless people to comfort them before making everything better. And so another wrong-headed idea arises: that it’s possible to “go to the council” who will supply a lovely home. Dream on.

I have on two occasions been moments away from actual, roofless homelessness, once when I was evicted without proper notice. Everyone I knew believed that since I have a chronic health condition I would be swiftly housed by the local authority. I knew better, but still applied. A kindly council officer jumped through logistical hoops to record me as vulnerable, but I was insufficiently ill, apparently. (Mercifully in Scotland, where I now live, being homeless is in itself considered vulnerable).

It is also necessary to demonstrate a “local connection”. Consequently, anyone who has, for example, moved recently to a new area to find short-term work could slip through fraying safety nets to find themselves sleeping outside. Add to this the fact that applicants must navigate councils who “gatekeep” – in other words, try their best to avoid responsibility for housing them because they have nowhere to place applicants, not even basic emergency accommodation. If you are poor and in arrears, you will be considered to have caused your own homelessness, which permits authorities to escape responsibility.

I was once homeless after a landlord sold my rented flat. Friends (including some who had enjoyed my hospitality prior to moving into the homes they were buying) grew intolerant of my frazzled presence in their spare room. I explained that I was struggling, but nobody grasped that my situation was serious, that the council wouldn’t house me and doubted my insistence that the private rental sector was closing its doors. Desperate and with nowhere else to go, eventually I found a cheap hotel, which devoured my dwindling resources. Just days from the pavement, I found a flat. I was saved, but it was a near miss. Otherwise you might have been stepping over me.

People such as Danczuk are misguided when they openly disdain the poor beggars enduring a cascade of problems of which homelessness is only the beginning. When you step over someone on the way to the pub, opera, shops or your own home, think about this for a while: there but for fate go all of us.

**Homelessness Article**

1. Identify the tone used by the writer in paragraph 1, and give evidence for your answer. **2 marks**
2. How does the writers word choice in paragraph 3 confirm that some consider homeless people as inferior to them?  **2 marks**
3. Explain in your own words what could happen if you fail to pay your mortgage in time (paragraph 2)?  **2 marks**
4. How does the writer use sentence structure in paragraph 4 to demonstrate her opinion on the housing market? **2 marks**
5. Explain in your own words 3 things that might make someone ‘vulnerable’ to homelessness (paragraph 5). **3 marks**
6. How does the writer use imagery in paragraph 7 to demonstrate the likely possibility of people who are new to a city/country becoming homeless? **3 marks**
7. How does the writer’s use of word choice in paragraph 8 suggest she was in a desperate situation? Give two examples and clearly explain them. **4 marks**
8. Referring to ideas or techniques used by the writer, how do they create an effective conclusion to this passage? **2 marks**

**20 marks**

A moment that changed me: being abused on the street about my weight

[Sofie Hagen](https://www.theguardian.com/profile/sofie-hagen)

It’s happened before and it will happen again – to me and other fat people. The difference now is that I don’t want pity from people, I want anger

Any centre of any city on any Friday or Saturday night has the same vibe. It’s as if there has been a fire at the idiot factory and everyone has escaped. I always try to stay away. If I have a standup gig in central London, I leave immediately after the show and get back to my safe bed as soon as I possibly can. Alcohol brings out the worst in some people – and no one has ever drunkenly told me something I really needed to hear.

This happened on a recent Saturday. I had rushed out of a gig and got the tube to Kennington, south London, where I was waiting for my bus. I’d forgotten my headphones so I was hyper-aware of all the drunk people walking the streets, getting on the tube, going into the city centre to seek shelter in nightclubs where the music, fortunately, is so loud that no one can hear them speak, which means they never have to develop personalities.

I cannot say it clearly enough: this happens on a daily basis to hundreds of thousands of fat people everywhere.

I saw four young men approach. I was not surprised when they spoke – I expected it. “Oi, you pig!” one of them said. “Oink oink,” said another. The rest is a blur because I focused on whatever was on my phone. It hurt, of course. As it would have hurt anyone.

Not having any idea what to do, I put it on Facebook, sharing it with my friends and followers. I just needed to do with that experience what I usually do when I do standup – take ownership of it and express myself. It felt a bit better.

I woke up the next day to see my post had been shared thousands of times. It was even in newspapers and on blogs. “Danish Comedian Sofie Hagen Says: They Shouted Abuse At Me” and “Men Shout At Danish Comedian – What Happens Next Will Shock You” and other such clickbaity headlines. People had posted such comments as, “I am really sorry that happened to you,” and “Those guys were massive idiots.”

It stopped hurting. The hurt immediately disappeared. And all I was left with was anger.

This is not a once-in-a-lifetime thing. This happens on a daily basis to hundreds of thousands of fat people everywhere. This is happening now, perhaps at this very moment, to a 14-year-old girl who has yet to realise that her body’s worth is not dependent on what the media tells her it is. It is happening to children. It will happen again. Maybe tonight when I am walking home from a gig.

This will happen online – some people will even be inclined to write it in response to this very article. People will tell me to stop promoting obesity and to just lose weight. People will tweet at me without having read the article and pretend that they are worried about my health. Some will even tell me I am making it up. Some fat people will say they have never experienced anything like that.

This will happen on TV, in movies and on the radio. As I am writing this, my fat friend told me that last week she was hit on the head with a kebab – and yes, that is a really funny sentence – I am but human, and “kebab” is a funny word and that is a funny image. It is, however, unforgivable.

It has always happened and it will continue to happen. But now it’s different. I no longer feel good when people pity or comfort me afterwards. I do not need people’s kind words. I need their fury. I need them to be angry with me. I need them to act.

I need everyone to realise the repercussions of making “fat” mean lazy, stupid, unattractive and unhealthy. Fat is not necessarily unhealthy, and skinny is not necessarily healthy. I need people to stop saying “You are not fat, you are beautiful,” as though they are mutually exclusive. I need people to feel angry – not at these four idiots at Kennington station – but at the society that created them.

I need people to demand change. Tweet companies who use fatphobia to promote their products, email TV shows portraying fat women as sexless, evil or motherly and goofy. Call out your friends, family and teachers.

If you won’t then OK. But keep your pity to yourself. I am a healthy, beautiful, intelligent, active and creative fat woman. I’m doing what I love for a living. I have friends and family who love me. I am good. I am no longer sad. I am just angry, and I wish you were too.

**A Moment That Changed Me Passage-Questions**

1. How does the writer use imagery to express their disgust for nightlife in cities at the weekend? (paragraph 1) **(2 marks)**
2. How does the writer use word choice to suggest she felt uncomfortable and on edge in paragraph 2? **(2 marks)**
3. How does the writer use sentence structure in paragraph 4 to express her emotions about what happened to her? **(2 marks)**
4. In your own words, explain why the writer chose to post the incident on Facebook? (paragraph 5) **(2 marks)**
5. How does the writer’s use of language reinforce that ‘fat-shaming’ is an issue that takes place every day, in paragraph 8? **(2 marks)**
6. Explain in your own words what the writer anticipates the reaction to her article will be? (paragraph 9) **(3 marks)**
7. Explain in your own words how the writer wants the public to change their reaction to reports of ‘fat-shaming’? (paragraph 11) **(3 marks)**
8. Explain in your own words what the writer means when they use the word “fatphobia” (paragraph 13)  **(1 mark)**
9. Consider the passage as a whole. Summarise in your own words the reasons why the writer feels fat shaming is something to be angry about, rather than sad. **(3 marks)**

**Total /20**

I can’t move past the Holocaust, that’s why I won’t become a German citizen

[Jake Goodwill](https://www.theguardian.com/profile/jake-goodwill)

The Brexit vote has made me consider claiming my German citizenship. But as a descendant of a Jewish refugee, I just can’t bring myself to do it

Hundreds of descendants of Jewish refugees, who fled to Britain to escape Nazi persecution, are [investigating the possibility of becoming German citizens](https://www.theguardian.com/world/2016/oct/30/uk-descendants-of-jewish-refugees-seek-german-citizenship-after-brexit-vote) in the wake of the Brexit vote. Under the legislation that states that any descendants of people persecuted by the Nazis are eligible for German citizenship, authorities report a twentyfold upsurge in inquiries. I am one of those who would be eligible. My Jewish family was all but destroyed by the Nazi regime bar my Opa (grandfather), who was sent to England by his parents as a 16 year old, never to see his family again.

And I, like many people my age, was devastated by the result of the EU referendum. If someone had told me the day after the Brexit vote that there was a way of accessing EU citizenship, I would have jumped at the chance. But yet, the very idea of taking on German identity feels wrong to me.

It’s difficult. Should I take advantage of what is essentially reparation for anyone persecuted under the Nazi regime and their descendants? It would feel like betraying the remnants of Jewish identity that my family holds on to. I have always rejected any notion of being German. When asked about my background I have described myself as “part-English part-Jewish”, despite my family living in [Germany](https://www.theguardian.com/world/germany) for centuries. The barbaric treatment the German state inflicted upon my relatives and the actions of the Nazi regime removed any positive association or connection to the country for me.

Opa, despite his choice to use the German name, continued to have a difficult relationship with Germany throughout his life. He would not teach his children German as the language evoked too much pain. He anglicised his name, took on a British identity and abandoned any connection to Germany. In the first few decades after his arrival in Britain it was unthinkable that his family would take on German citizenship. Opa’s views did soften slowly over time, and being made a freeman of the city of Frankfurt, where he grew up, was an important step in the rehabilitation process. Yet Germany remained a place where everything he held dear as a child was lost. He never forgot that. And nor did we.

Of course, I do understand that modern-day Germany must be separated from the Nazi regime. This summer I visited Frankfurt and did not feel the resentment towards the city that I expected, partly due the numerous efforts of the city to commemorate the [Holocaust](https://www.theguardian.com/world/holocaust) and its once-flourishing Jewish community. However, as I sat looking at the house my great-grandfather, great-grandmother and great uncle were deported from, I realised that despite all the city and the country had to offer, it would always remain to me the place that attempted to exterminate my family.

Of course, being part of the EU is tempting for a 20-year-old student like me. Freedom of movement around Europe, potential future employment across EU states, and furthering my education in [Europe](https://www.theguardian.com/world/europe-news) would all be up for grabs. Surely, I would be foolish to close that door?

And yet a nagging feeling of guilt persists. I do not have any family members alive who experienced the Nazi regime to provide advice. Perhaps they would want me to take advantage of this gesture of reconciliation. But what if they felt betrayed? I had perhaps underestimated what a raw issue the Holocaust remains for me. The feelings of anger and grief are overwhelming and inescapable when the Holocaust is mentioned.

Germany’s willingness to accept hundreds of thousands of Syrian refugees reminds me how far the country has come in a relatively short period. Its open policy, especially compared with Britain’s, warms me to the idea of joining these new residents. It is another example of post-unification Germany doing all it can to make up for the horrors of the past. However, while it promises progress, it does not undo the fundamental reservations I hold.

Of course, I am not suggesting that anyone who does choose to “become German” is betraying their Jewish roots – this is a very personal dilemma. And I am conscious that rejecting this opportunity is partly allowing the past to shape my future. But, in the words of historian Dalia Ofer, the Holocaust is a history of “the past that does not pass”. I cannot move past the Holocaust, and signing up for a German passport would suggest otherwise.

**German Citizenship Passage-Questions**

1. How does the writer’s word choice in paragraph 1 suggest there has been a huge increase in those applying for German passports? **(2 marks)**
2. Identify where parenthesis is used in paragraph 1, and explain why it has been used here.  **(2 marks)**
3. Explain in your own words why the writer would find it difficult to accept German nationality (Paragraph 3).  **(2 marks)**
4. Explain in your own words the reasons why the writer says his Opa had a ‘difficult relationship with Germany’ (paragraph 4). **(3 marks)**
5. How does the writer use sentence structure in paragraph 4 to express his family’s strong feelings over the way his grandfather was treated during WWII? **(2 marks)**
6. What language technique is used by the writer in paragraphs 6 and 7 to convey his confusion and indecision on this topic? Give an example. **(2 marks)**
7. How does the writer use word choice to suggest he is still wary about the idea of holding a German passport? (paragraph 8) **(2 marks)**
8. “…the Holocaust is a history of “the past that does not pass”.”

Explain what this expression means, and why it is an appropriate final statement for this article. **(2 marks)**

1. Consider the passage as a whole. In your own words, summarise why the writer feels uncomfortable with the idea of accepting German citizenship? **(3 marks)**

**Total /20**

**Making a Murderer: the Netflix documentary beating TV drama at its own game**

**The true-crime series about a man accused of murder, and a police department accused of framing him, tells a complex story without insulting viewers’ intelligence**

The point at which I knew I was indisputably hooked on Netflix’s true-crime saga Making a Murderer came at the end of the fourth episode.

The defence team representing Steven Avery, the Wisconsin man accused of killing photographer Teresa Halbach, were inspecting a piece of evidence: a vial of blood, taken several years before, around the time that Avery’s previous (and ultimately wrongful) conviction for a separate sexual assault was overturned. But something’s off: the seal on the vial appears to have been broken, and there’s a hole in the lid, suggesting someone may have inserted a needle and sucked some of the blood out.

To the defence team, this tallies with everything they already thought about the case: that the police have gone out of their way to frame Avery for the murder, in this instance by planting blood from the vial in Halbach’s car. “Game on!” defence attorney Jerry Buting shouts triumphantly. The credits roll. I immediately click on to the next episode, not even willing to wait the customary 10 seconds for the autoplay feature to kick in.

What’s perhaps most striking about that scene, aside from the monumental implications of Buting’s discovery, is how closely it resembles the techniques used in serialised drama: Buting’s sign-off, almost too perfect; the sudden smash cut to the blacked-out credits; the siren call of the dangling plotline, calling you in to watch “just one more episode”. None of it would have felt drastically out of place on, to use another Netflix example, House of Cards.

Which, of course, is the intention. Making a Murderer is the latest addition to a slow-burn documentary movement that takes its cues not from schlocky true-crime potboilers, but from cable-quality serialised drama. Judging by the rapturous response to Making a Murderer over the festive period, it is beating TV drama at its own game.

Like the best drama, these series share a desire to tell complex stories in a way that doesn’t insult the intelligence of its audience. There’s minimal hand-holding and an emphasis instead on letting viewers draw their own conclusions. There are other parallels, too: credit sequences filled with forboding, weather-beaten landscapes, artistic cutaways, storylines that hop back and forward in time, and the general sense – to use a bit of a TV cliche – of there being something “novelistic” about their telling.

Moreover, these true-crime series have advantages that scripted drama lacks. Their open-ended nature allows viewers to continue their sleuthing long after they’ve finished viewing. Their focus – the real stakes of real people – makes them more involving than fiction, where the fates of characters come down to the whims of a writer. And, of course, being rooted in reality, such shows don’t have to worry about appearing too far-fetched: each bizarre development in Making a Murderer merely makes it more engrossing, rather than less ..believable

At the same time, you do wonder just how deep the well of grisly, “stranger than fiction” stories goes. [While there are certainly enough miscarriages of justice](http://www.theguardian.com/commentisfree/2016/jan/06/making-a-murder-netflix-series-miscarriages-of-justice-are-not-at-all-rare) to fuel a channel’s worth of true-crime serials, whether there are enough that boast the particular lightning in a bottle of Making a Murderer is another matter.

Criminal investigations are often long and arduous, filled with knotty details. Not all of them will be suitable for chopping down into episodic chunks, and, in some cases, that might even do them a disservice. One persistent accusation levelled at Making a Murderer is that it omitted potentially damning evidence in order to paint Avery in a more positive light. Facts can sometimes be an impediment to good entertainment.

Another problem may be one of quality. Thus far, the current wave of serialised true crime has managed to distance itself from the common-or-garden one-case-per-episode true crime found on [Crime and Investigation](http://www.theguardian.com/tv-and-radio/2013/oct/28/24-hours-crime-and-investigation) or Discovery’s ID channel. The likes of The Jinx and Making a Murderer sell themselves as more rareified fare, boasting higher production values and airing on platforms associated with quality TV: HBO, Netflix, BBC2.

Yet the success of Making a Murderer makes imitations inevitable; Discovery’s own multi-episode true-crime series [Killing Fields](https://www.discovery.com/tv-shows/killing-fields/) aired its opening episode last night in the US. Might popularity mean a dip in quality? Might we eventually tire of the genre’s gimmicks – the ominous soundtracks, the True Detective-aping credit sequences – in the way that we have tired of glossy crime procedurals such as the recently cancelled CSI? And, crucially, might we become ill-at-ease with entertainment inspired by horrific and often deeply traumatic real-life events?

Those are perhaps questions for another time. For now, the genre is riding high, creating searching, intelligent and important television that doubles up as great entertainment. Time for one more episode?

**Making a Murderer N5 Practice Close Reading-Questions**

1. How does the writer’s use of language in the first paragraph indicate his interest in the programme? **(2 marks)**
2. How does the writer use punctuation in paragraph 3 to give a more detailed explanation about the case? **(2 marks)**
3. Explain in your own words, why the writer thinks the documentary is like a “serialised drama”. (Paragraph 4) **(3 marks)**
4. How does the writer use word choice in Paragraph 5 to show the level of interest in the documentary? **(2 marks)**
5. The writer states that this type of documentary does not “insult the intelligence of the audience” (Paragraph 6). Explain in your own words his reasons for this. **(3 marks)**
6. Explain in your own words the “advantages” the writer states that documentaries have over dramas (Paragraph 7). **(3 marks)**
7. “[While there are certainly enough miscarriages of justice](http://www.theguardian.com/commentisfree/2016/jan/06/making-a-murder-netflix-series-miscarriages-of-justice-are-not-at-all-rare) to fuel a channel’s worth of true-crime serials, whether there are enough that boast the particular lightning in a bottleof Making a Murderer is another matter.” (Paragraph 8)

Identify and explain the image used here, and explain what it tells us about the power of this programme. **(2 marks)**

1. “The likes of The Jinx and Making a Murderer sell themselves as more **rareified fare**” (Paragraph 10)

Explain what the writer means by this phrase, and what it suggests about the programme.  **(2 marks)**

1. “Another problem may be one of quality.” (Paragraph 10).

How does this sentence act as an effective link between the ideas in paragraph 9 and 10? **(2 marks)**

1. Explain the writer’s worries about popularity of this format in paragraph 11. Use your own words. **(3 marks)**
2. How does the writer use sentence structure for impact in the final paragraph? **(2 marks)**
3. Summarise the main points the writer makes about the success of ‘Making a Murderer’. **(4 marks)**

**Total= /30**

**Afar, far away**

*Matthew Parris describes the harsh conditions of life in North Africa, and suggests what may*

*be in store for the region and the nomadic* (*wandering*) *people who live there.*

At the beginning of this month I was in a hellish yet beautiful place. I was making a

programme for Radio 4 about one of the world’s most ancient trade routes. Every year,

since (we suppose) at least the time of the Ancient Greeks, hundreds of thousands of

camels are led, strung together in trains, from the highlands of Ethiopia into the Danakil

depression: a descent into the desert of nearly 10,000 feet, a journey of about 100 miles.

Here, by the edge of a blue-black and bitter salt lake, great floes of rock salt encrusting

the mud are prised up, hacked into slabs and loaded on to the camels.

Then the camels and their drivers make the climb through dry mountains back into the

highlands, where the slabs are bound with tape and distributed across the Horn of

Africa. The camels drink only twice on their journey, walking often at night, and

carrying with them straw to eat on the way back. Their drivers bring only dry bread,

sugar and tea.

Travelling with the camel trains in mid-winter, when temperatures are bearable, I found

the experience extraordinarily moving. But my thoughts went beyond the salt trade, and

were powerfully reinforced by the journey that followed it—to another desert, the

Algerian Sahara.

These reflections were first prompted by a chance remark that could not have been more

wrong. Our superb Ethiopian guide, Solomon Berhe, was sitting with me in a friendly

but flyblown village of sticks, stones, cardboard and tin in Hamed Ela, 300ft below sea

level, in a hot wind, on a hot night. An infinity of stars blazed above. The mysterious

lake was close, and when the wind changed you could smell the sulphur blowing from a

range of bubbling vents of gas, salt and super-heated steam. On the horizon fumed the

volcano, Hertale. With not a blade of grass in sight, and all around us a desert of

black rocks, the Danakil is a kind of inferno. How the Afar people manage to live in

this place, and why they choose to, puzzles the rest of Ethiopia, as it does me.

“But,” said Solomon, scratching one of the small fly-bites that were troubling all of us,

“if we could return here in 50 years, this village would be different. There will be

streets, electricity, and proper buildings. As Ethiopia modernises, places like this will be

made more comfortable for people. Hamed Ela will probably be a big town.”

And that is where Solomon was wrong. As Ethiopia modernises, the Afar will leave their

desert home. They will drift into the towns and cities in the highlands. Their voracious

herds of goats will die. Their camels will no longer be of any use. The only

remembrance this place will have of the humans it bred will be the stone fittings of their

flimsy, ruined stick huts, and the mysterious black rock burial mounds that litter the

landscape.

There is no modern reason for human beings to live in such places. Their produce is

pitiful, the climate brutal and the distances immense. Salt is already produced as

cheaply by industrial means. If market forces don’t kill the trade, the conscience of the

animal rights movement will, for the laden camels suffer horribly on their journey. The

day is coming when camels will go down there no more. In fifty years the Danakil will

be a national park, visited by rubbernecking tourists in helicopters. Camels will be

found in zoos. Goats will be on their way to elimination from every ecologically fragile

part of the planet.

Even in America, deserts are not properly inhabited any more. Unreal places such as

Las Vegas have sprung up where people live in an air-conditioned and artificially

irrigated bubble, but the land itself is emptier than before. Tribes who were part of the

land, and lived off it, have mostly gone, their descendants living in reservations. The

wilderness places of North America are vast and exceptionally well preserved; but they

are not part of many people’s lives, except those of tourists. We are becoming outsiders

to the natural world, watching it on the Discovery Channel.

Those who call themselves environmentalists celebrate this. “Leave nothing and take

nothing away,” read the signs at the gates of nature reserves. Practical advice, perhaps,

but is there not something melancholy in what that says about modern man’s desired

relationship with nature? Will we one day confine ourselves to watching large parts of

our planet only from observation towers?

I have no argument against the international development movement that wants to see

the Afars in clean houses with running water and electrical power, and schools, and a

clinic nearby—away, in other words, from their gruesome desert life. All this is

inevitable.

But as that new way of living arrives—as we retreat from the wild places, and the fences

of national parks go up; as we cease the exploitation of animals, and the cow, the camel,

the sheep, the chicken and the pig become items in modern exhibition farms, where

schoolchildren see how mankind used to live; as our direct contact with our fellow

creatures is restricted to zoos, pets and fish tanks; and as every area of natural beauty is

set about with preservation orders and rules to keep human interference to a

minimum—will we not be separating ourselves from our planet in order, as we suppose,

to look after it better? Will we not be loving nature, but leaving it?

They say there is less traffic across the Sahara today than at any time in human history,

even if you include motor transport. The great days of camel caravans are over. As for

the inhabitants, the nomads are on a path to extinction as a culture. Nomadic life does

not fit the pattern of nation states, taxes, frontiers and controls. And though for them

there is now government encouragement to stay, their culture is doomed. Amid the

indescribable majesty of this place—the crumbling towers of black rock, the scream of

the jackal, the waterless canyons, yellow dunes, grey plateaus and purple thorn

bushes—I have felt like a visitor to a monumental ruin, walked by ghosts. There are

fragments of pottery, thousands of cave paintings of deer, giraffe, elephant, and men in

feathers, dancing . . . but no people, not a soul.

In the beginning, man is expelled from the Garden of Eden. In the end, perhaps, we

shall leave it of our own accord, closing the gate behind us.

From *The Times,* February 25, 2006 (slightly adapted)

**QUESTIONS**

**1.** What is surprising about the writer’s **word choice** in the first sentence? **2**

**2.** The word “floes” (paragraph 1) usually refers to icebergs.

Explain how it is appropriate to use it as a metaphor to refer to the appearance of the

rock salt deposits. **2**

**3.** Explain how any **one** example of the writer’s choice of descriptive detail in paragraph 2

emphasises the hardships of the journey. **2**

**4.** Explain **in your own words** the contrasting impressions the writer has of the village

in Hamed Ela (see paragraph 4) **3**

**5.** Explain what the word “fumed” (paragraph 4) suggests about the volcano, apart from

having smoke coming from it. **2**

**6.** Explain why the sentence “And that is where Solomon was wrong” (line 30)

is an effective link between the paragraphs 5 & 6. **2**

**7.** The writer tells us “There is no modern reason for human beings to live in such places”

(paragraph 7). Explain **in your own words four** reasons why this is the case.

Look in the next three sentences for your answer. **4**

**8.** How does the writer use word choice effectively to describe the behaviour of tourists in paragraph 7? **2**

**9.** Explain in your own words, how the writer develops the idea of Las Vegas being “Unreal” (paragraph 8). **3**

**10.** What tone is created in paragraph 9? Use evidence to support your answer. **2**

**11.** How does the writer use sentence structure in paragraph 11 to clarify his argument?

 **2**

**12.** Explain **in your own words** why “the nomads are on a path to extinction as a

culture” (paragraph 12). **2**

**13.** Explain any reason why the final paragraph (lines 78– 79) works well as a

conclusion to the passage. **2**

**Total (30)**