**R4UAE-General Advice**

**Read the whole passage**

You WILL be asked a question about the passage as a whole, so you need to read it as a full piece, rather than looking at corresponding lines for specific questions.

**Identify the question types**

Carefully read the questions before attempting them, and write a code at the side to say what type of question it is, e.g. IYOW beside an In Your Own Words question.

**Learn the formulas-and use them!**

We teach R4UAE by question type for a reason. The formulas will help you to answer the questions fully and give you the best opportunity to achieve high marks.

**Bullet point your answers**

This makes answering your questions easier, marking the assessments easier, and ensures you have written enough information to achieve the number of marks available.

**Check number of marks available**

Remember-one point=one mark!

**Answer every question**

Even an attempt, a quoted word, a piece of punctuation named could give you a mark.

**Review your responses**

Check-do they make sense? Have I written enough? Have I written the answer in the right style?

**Question Formulas**

In Your Own Words

* LOCATE-Find the words in the passage.
* TRANSLATE- put the word or phrase into your own words-DO NOT quote from the passage.

Summarising

* Locate main ideas in paragraphs
* Pick out key points (1 point=1 mark)
* Translate into own words-shortened

Imagery Questions

* (QUOTE)
* State the Technique **(simile/metaphor/personification)**
* Say what is being compared to what
* Say what they have in common- **just as…so too**

Word Choice Questions

* Identify the word or phrase.
* Explain the meaning (denotation) - **“\_\_\_\_ means…”**
* Explain the connotations and effect of word; what the writer thinks- **“this suggests…”**

Sentence Structure Questions

* Identify the Technique-punctuation or sentence type
* State what it is used for
* Explain why it has been used in this context

Tone Questions

* (Consider the author’s attitude throughout the text. Decide first whether it is positive of negative.)
* State the tone (humorous, persuasive, informal etc.)
* Give **evidence** for your answer-look for tonal markers.-**T.W.I.ST** (**T**one is established through: **W**ord choice, **I**magery, **S**entence structure and **T**ypography)

Linking Question

* Quote the part of the linking phrase which refers back- **“Quote Linking Phrase (QLP)”…**
* Explain what topic/ idea/ argument it refers back to- **…refers back to when the writer discusses...**
* Quote the part of the linking phrase which refers forward-“QLP”…
* Explain what topic/ idea/ argument it refers forward to**-… refers forward to when the writer goes on to discuss...**

Effectiveness Question

* **CONSIDER** no. of marks -2 marks=1 example + explanation
* **LOCATE**-(find the relevant info)
* **IDENTIFY**-aspects of **style** (how the writer writes)-imagery, sentence structure, tone, word choice
* **EXPLAIN**- in your own words, describe the effect this aspect has on the reader
* **EVALUATE**-how effective is this aspect in getting the writer’s point across?

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**

We don’t need Bono to tell us how to do Glamour properly

You might have expected the U2 frontman to politely decline Glamour magazine’s woman of the year award-but why miss an opportunity to patronise?

When I read the headline “Bono named as one of Glamour’s women of the year” I wondered if it was a joke. Women often wonder about jokes as we rarely understand them. Laughing at anything is also illegal if you are a feminist (but tittering isn’t, so I had a titter). Bono is apparently [Glamour’s first male woman of the year](http://www.bbc.co.uk/news/entertainment-arts-37845314). In these days of gender fluidity, this is the smallest of details. But guys, really?

The decision to give poor old Bongo an award – ever since I heard Dr John Cooper Clarke call him that, I have been unable to think of him as anything but Bongo – is apparently some sort of stab at equality. Awards ceremonies of all kinds have become increasingly unhinged. Everyone must have prizes, and hopefully goodie bags. too. Everyone must make forgettable speeches and be papped on the red carpet. No one ever really knows who else won or why. It’s all an absolute nonsense unless you win something yourself, in which case you step inside the madness by saying it’s a judgment of one’s peers.

Bono’s peers have given him all sorts: from a knighthood (honorary knight commander of the British empire) to a Philadelphia liberty medal, but according to the doublethink of Glamour’s editor-in-chief Cindi Leive, giving awards to actual women at the actual women of the year ceremony “might be an outdated way of looking at things. There are so many men who really are doing wonderful things for women these days.”

Finally, men doing things for women! It’s what the struggle has been all about. Give that man a round of applause for [“babysitting” his own children](http://www.theatlantic.com/sexes/archive/2013/01/dads-caring-for-their-kids-its-parenting-not-babysitting/267443/). A medal and a paper hat for any man who thinks things should be better for girls! I don’t doubt Bono has done loads of charity work that he does like to talk about: the [Poverty is Sexist campaign](https://www.one.org/us/take-action/poverty-is-sexist/); the work around girls’ education and HIV, for instance. He is described on [his Wikipedia page](https://en.wikipedia.org/wiki/Bono) not only as a rock star but as a philanthropist. There is, though, controversy both about some of his work in Africa and his band’s tax arrangements. U2 have been criticised for avoiding their full share of tax by channelling some of their income to a finance house in the Netherlands. Since Bono has been vocal about big companies such as ExxonMobil not being transparent about their taxes, with many African economies suffering as a result, this seems a tad hypocritical. But let that go. A lot of people are hypocritical about U2 because they used to like them and now it is not cool to do so.

Bono has basically irritated everyone by hanging out with popes and presidents but maybe his heart is in the right place even if his taxes are not. Maybe he could be offered a daft award and do the right thing: decline to line up with the likes of US Olympic gymnast [Simone Biles;](https://www.theguardian.com/sport/simone-biles) or [Nadia Murad](https://www.theguardian.com/law/2016/oct/10/iraqi-activist-nadia-murad-wins-human-rights-prize-for-yazidi-campaign), the Yazidi woman who got away from Isis; or Emily Doe, the student who was raped by Brock Turner and wrote a shattering [letter](https://www.theguardian.com/us-news/2016/aug/11/campus-sexual-assault-university-colorado-austin-wilkerson) about her experience. He could have politely declined but carried on his work on HIV, as so many of his colleagues do. He could have said that poverty is a key feminist issue and passed the prize on to one of the many brilliant female campaigners. But no, he said he is very grateful because this is a chance to say: “The battle for gender equality can’t be won unless men lead it along with women.”

Of course! This must be where women have gone so badly wrong. We need more men to show us how to do feminism properly. Bono is not alone in this patronising attitude. Most of the male voices on the left continue to see gender as some kind of afterthought and are not interested in the bodily politics of flesh and blood and women. The [new UN ambassador for women is Wonder Woman](https://www.theguardian.com/books/2016/oct/21/wonder-woman-un-ambassador-staff-protest), a bleedin’ cartoon. Everyone fell over themselves to celebrate [Caitlyn Jenner](https://www.theguardian.com/tv-and-radio/caitlyn-jenner)’s womanhood, ignoring her [dubious politics](http://time.com/4268422/caitlyn-jenners-politics/). The misogyny around Hillary Clinton is unmissable. Yet some of the most hard-won campaigns have been around rape, FGM, sexual violence, childbirth and HIV, where women’s experience is absolutely embodied.

Alongside this strange disappearance of womenhood has been the rolling back of tokenism: the assumption that everything is already a level playing field. Where many used to feel a public discussion should involve more than just white men, we are back to a position where it is now permissible to have all-male panels and comedy shows. Formats in which men thrive are too often seen as the only way to do things. This is a very simple and easy thing for men to address. When asked to take part in something, ask who else is involved. Ask who you will sit beside.

Otherwise, we go full circle, into hilarious gong-giving stupidity. Why bother with actual women when you can have a cartoon to represent us, or a man? Because however extraordinary a man [Bono](https://www.theguardian.com/music/bono) may be, he is not a leader I will follow.

**Bono Passage-Questions**

1. How does the writer indicate her disapproval of the decision for this award in paragraph 1? **(1 mark)**
2. Explain in your own words why the writer thinks that award ceremonies have “become increasingly unhinged” (paragraph 2). **(2 marks)**
3. Explain the function of the colon used in paragraph 3. **(2 marks)**
4. How does the writer use word choice to criticise Glamour editor Cindi Leive’s reasoning in paragraph 3? **(2 marks)**
5. Explain in your own words Glamour editor Cindi Leive’s reasoning behind awarding Bono. (paragraph 3)  **(2 marks)**
6. What tone is used by the writer in the opening section of paragraph 4? How is this expressed? **(2 marks)**
7. How does the writer’s word choice indicate criticism of Bono in paragraph 4? **(2 marks)**
8. Explain in your own words how Bono may be seen as a hypocrite (paragraph 4). **(2 marks)**
9. How does the writer use sentence structure in paragraph 7 to implore men to look at gender issues in their work? **(2 marks)**
10. Look at the passage as a whole. Summarise three reasons the writer gives for her final statement: “however extraordinary a man [Bono](https://www.theguardian.com/music/bono) may be, he is not a leader I will follow.” **(3 marks)**

**Total /20**

Honey G’s X Factor act isn’t funny. It’s modern-day blackface

[Lola Okolosie](https://www.theguardian.com/profile/lola-okolosie)

The delighted response to the novelty rapper’s parody of black culture reveals how race really operates in post-Brexit UK

“H to the O to the N to the E to the Y to the G; it’s Honey G,” bellowed the X Factor contestant Anna Gilford. Her performance of Tupac Shakur’s California Love was dedicated to her people in the “ends”. In case you’re wondering, that would be Harrow in north-west London, or as G calls it, “North Weezy”.

So what can Saturday night terrestrial TV tell us about race in the UK post-Brexit? Last weekend, Strictly Come Dancing was in full swing on BBC1 as contestants [cha-cha-chaed their way to a racism row](https://www.theguardian.com/tv-and-radio/2016/oct/10/bbc-defends-strictly-come-dancing-accusations-racism). ITV, on the other hand, had me slack-jawed at the modern-day minstrel show being so gleefully performed by Ms G.

Here were all the [hallmarks of the originals](http://twain.lib.virginia.edu/huckfinn/minstrl.html) from over 150 years ago; the appropriation of black cultural production; the demeaning obsession with black (in this case male) bodies exemplified by thrusting hips and grabbed crotches; and, last but by no means least, the raucous laughter.

From the judges to the studio audience and Twitter users who wanted to prove their individuality by liking something ironically, the amusement seemed to swell, becoming a “[new national craze among mums and nans](http://www.mirror.co.uk/tv/tv-news/x-factors-honey-g-sparks-9012398)”, as the Mirror reported. [The Sun declared](https://www.thesun.co.uk/tvandshowbiz/1938858/honey-g-wins-over-fans-with-surprisingly-entertaining-performance-of-california-love-on-x-factor/) that Honey G had “won over fans” with a performance that was “surprisingly entertaining”. “They saved the best for last! Honey G dazzles viewers as she closes first X Factor live show” [ran the Daily Mail’s headline](http://www.dailymail.co.uk/tvshowbiz/article-3828839/Honey-G-DAZZLES-viewers-closes-X-Factor-live-Tupac-cover-Simon-Cowell-admitted-loved.html). Dazzled is a synonym of stunned, I guess. At least music magazine NME spared some time in asking if “[The X Factor’s ‘Genuine Urban Artist’ Honey G is for real?](http://www.nme.com/blogs/nme-blogs/the-truth-about-the-x-factors-urban-honey-g)”

In all the coverage and reaction to this woman’s representation of blackness, there was no comment on how reductive her caricature is. Apparently Honey G is just funny and nothing else. Wrong.

Honey G is a symbol of how race operates in the UK. Taken at face value, she is a less-than-mediocre rapper whose subpar performances have nevertheless lobbed her into the limelight. Or she’s a recruitment manager who has decided to create a persona for entertainment’s sake. In the case of the former, I’d say that we’ll know when we’ve reached true equality when black and minority ethnic people can be successful on less-than-middling talent and effort.

Honey G’s tinfoil gold tracksuit, shades and florid hand gestures betray what the whole act is about.

If Honey isn’t just another hapless X Factor stock character, the novelty act retained as watercooler fodder because “she’s so terrible but people keep voting her in!”, then this is about a significant section of the viewing public enjoying playing a role in demeaning black culture. And no, that’s not the same as saying Eminem isn’t allowed to rap because he’s white. No one who has listened to that artist can say his place in hip-hop history isn’t deserved. But then what is audible in his work is humility and respect for the music. There’s no trace of either trait in Gilford’s act.

Before Saturday’s performance, Honey invited us into her home or what she called her “crib”. Get it? The parody continued, emphasising her level of wealth, not by showing us her Bugatti or Lamborghini, but instead her “two kettles … and an electric bin”. Honey G or the show’s producers may well want to ridicule the extravagant show of wealth many rappers who graced [MTV Cribs](http://www.mtv.co.uk/mtv-cribs) displayed, but perhaps they might think twice if they had [walked in their shoes as black men from the American underclass](http://www.azlyrics.com/lyrics/jayz/99problems.html).

Last week Donald Trump defended his “[lewd comments](https://www.theguardian.com/us-news/2016/oct/08/donald-trump-forced-into-apology-as-sex-boast-tape-horrifies-republicans)” (what others not busy mincing their words call sexual harassment) by playing the “it’s only bantz” card. “Just a little bit of harmless fun” is the go-to of those crossing a line predicated on the teller not being the butt of their own jokes.

Honey G’s tinfoil gold tracksuit, shades and florid hand gestures betray what the whole act is about: a caricature of blackness as stupid and dishonest. If it is not how Gilford herself intended it, it’s certainly the subtext of her affectations. In a [Sun exclusive quoting](https://www.thesun.co.uk/tvandshowbiz/1946000/the-x-factor-star-honey-g-has-been-branded-a-fake-amid-claims-she-dropped-her-posh-accent-and-dumbed-herself-down-for-the-show/) Stephanie Jones, a former university friend of Gilford’s, we can clearly hear the racist undertones of Honey’s performances coming through. Jones “reveals” that “the kind of persona [Gilford] is putting on on The X Factor is very dumbed down”. Gilford is actually “very well spoken” and “smart” and “comes from a decent background”, as though blackness is the antithesis of all listed above. Is that Gilford’s intent or merely her audience’s response to her act? Whichever it is, it remains offensive.

[The X Factor](https://www.theguardian.com/tv-and-radio/the-x-factor) judge Louis Walsh gushed that Tupac “would be happy” with Honey G’s performance. No, the son of Black Panther activists would not happy. Anyone caring to face facts would see this for what it is: modern-day blackface.

**Honey G Passage-Questions**

1. How does the writer’s word choice in paragraph 2 indicate her strong reaction to watching Honey G perform? **(2 marks)**
2. How does the writer use punctuation to explain to the reader comparisons between Honey G’s performance and traditional minstrel shows? (paragraph 3) **(2 marks)**
3. Explain in your own words why the writer believes many Twitter users have taken a liking to Honey G? (paragraph 4) **(1 mark)**
4. How does the writer’s use of word choice in paragraph 5 suggest she thinks Honey G is ridiculous? **(2 marks)**
5. Explain in your own words how Honey G’s portrayal of rap is different from Eminem’s (paragraph 8). **(2 marks)**
6. Explain in your own words why the writer believes the comments made by Honey G’s friend have “racist undertones”? (paragraph 11) **(3 marks)**
7. How does the writer use word choice in paragraph 12 to suggest that Louis Walsh’s response to Honey G’s performances have been positive? **(2 marks)**
8. How does the writer use sentence structure to make her final statement more powerful? **(2 marks)**
9. Consider the passage as a whole. Summarise the reasons why the writer finds Honey G’s performances offensive. **(4 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)**