**YEAR 8**

**End of Year Assessment**

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**Read the Extract below**

Joana, Florian, Emilia and Alfred are four young people from four different European nations ravaged by the Second World War. The book follows each character’s journey toward the Wilhelm Gustloff, an overcrowded ship that seems to be their only hope of escaping the Red Army. As each character fights for their survival and their stories converge, we discover how their lives have been shaped by tragedy and betrayal and how they are all still haunted by their pasts.

*The extract is taken from the moment where the group of refugees get to Geotenhafen, the port where they, along with thousands of refugees, hope to get a boat to safety.*

**joana**

We arrived in Gotenhafen at dusk, our faces red and chapped from the wind on the water. Emilia had been sick through most of the boat trip, but insisted she was fine. Her face was the colour of phlegm as we walked into the port. She held on to the sleeve of the German to steady herself. We needed to find a place for her to rest, something for her to eat.

For weeks we had trekked to get to the port. Nothing could have prepared us for what we found there. Horses and animals, lost or abandoned by their owners, roamed helpless in the streets. Gray naval supply trucks zoomed about. Crates, boxes, luggage, and provisions lined the quays.

“Meta!” a woman screamed, running toward us. She grabbed my arm.

“Please, have you seen my Meta? She’s only five years old.”

A lady with a blue bundle drifted by, crying. “His wet diaper’s frozen solid.

Should I tug it? Will it tear his skin off?”

People screamed out for food and lost family members.

“My God, look what this war has done,” said Eva.

The wandering boy clung to the leg of the shoe poet. Even the German seemed startled.

Poet looked around. “There are so many, it could take days to secure passage. We must stay together. Let’s agree that if we get separated, we shall meet under the large clock on that building.” He motioned to the distant clock with his walking stick.

Eva stopped a shawled woman pushing a baby buggy through the snow.

“What are the reports? What do you know?” she said.

“What do I know? They say Hitler’s in a bunker in Berlin.” The woman’s voice was deep, husky like a man’s. “And we’re here. Where are the bunkers for us?” She looked up at Eva. “Boy, you’re a big one, huh?”

Eva’s face clouded.

“Excuse me, is there any organized lodging?” I asked.

“Organized?” The woman laughed. “Take a look around. Nothing’s organized. It’s bedlam, stupid girl. Grab space where you can and fight for a boarding pass like the rest of us.”

The group moved closer to me. The wandering boy approached the baby carriage. His eyes widened.

“And how is your child faring?” I asked, peeking into the buggy. Tucked into the buggy was not a child. It was a goat.

“Don’t judge me,” said the woman, stepping in front of the buggy. “If I don’t take it, someone else will. I’ve got kids who are hungry.”

“I’m not judging. We’re all hungry.”

“Well, this goat’s mine. Find your own.” She then looked us over and motioned me closer. “I’m told the roof of the old movie house doesn’t have holes. Might be warmer there.”

“Thank you,” I said.

She stood, waiting. “I could have sold that information,” she told me. She snorted and shoved off, thrusting the buggy across broken stones and ice. The sound of a bleating goat echoed behind her. We stood silent in a circle, staring at one another.

Eva finally spoke. “I’m sorry, but that was the ugliest baby I’ve ever seen.”

“And for heaven’s sake, Joana, find your own goat,” Poet chimed.

“Movie house has no holes,” said the wandering boy, imitating the deep tone.

And then, from behind the group came his voice: “Careful, Klaus, you could

sell that information,” said the German.

I tried not to, but I couldn’t help it. I laughed. The wandering boy started to

giggle. Eva burst out laughing. And then the most amazing thing happened. The

German smiled and laughed. Hard.

“Let’s find the movie house,” said Eva once we had regained our composure.

We walked away from the harbour and the enormous ships. Would we be able to secure passage on one tomorrow? If so, which ship would ferry us to freedom?

Snow fell as we walked, piling atop our heads and shoulders. The German grabbed my hand and pulled me toward him.

“I’m sorry,” he whispered. “About Ingrid.”

I looked down. Before I could respond, he dropped my hand and walked away.

**Question 1.**

Re-read the first 2 paragraphs.

How has the writer used language to show how difficult the journey to Gotenhafen has been and how it will continue to be difficult for the group of refugees?

[4 marks]

We arrived in Gotenhafen at dusk, our faces red and chapped from the wind on the water. Emilia had been sick through most of the boat trip, but insisted she was fine. Her face was the colour of phlegm as we walked into the port. She held on to the sleeve of the German to steady herself. We needed to find a place for her to rest, something for her to eat.

For weeks we had trekked to get to the port. Nothing could have prepared us for what we found there. Horses and animals, lost or abandoned by their owners, roamed helpless in the streets. Gray naval supply trucks zoomed about. Crates, boxes, luggage, and provisions lined the quays.

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**Question 2**

Re-read the final section of the extract from: **“Movie house has no holes,” said the wandering boy, imitating the deep tone…”** to the end. How has the tone changed and why has the writer done this?

 [4 marks]

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**Question 4**

**Question 3.**

How does the writer capture the true chaos and horror of what it must have been like at Gotenhafen?

Remember to:

* comment on the writers choice of words / phrases / techniques
* support your ideas with quotations
* explain how the words / phrases / methods create chaos, reflect the true horror and what they make the reader feel

[8 marks]

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**Question 4**

Although there is much despair and horror in this extract it also highlights how humans can look after each other and show great kindness, love and compassion.

Find an example of this from the extract and explain how it shows great kindness, love and compassion.

 [4 marks]

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Section B: Writing Task

**Task:** The novel Salt to the Sea, shows how kindness, love, compassion and friendship can flourish in the darkest moments of peoples live. Write a story about someone doing a compassionate or great deed as suggested by the image below.

**Remember to plan your writing**

|  |  |
| --- | --- |
| **Tools for engagement and cohesion** **Connectives** **Time: (when)** meanwhile, eventually, soon after, later, suddenly, since, moments later, years before, now **Place: (where)** everywhere, somewhere, nearby here **Cause (how)** whether, even though, probably, unless, eventually, even, despite   | **Vocabulary I will use – similar to the extract** *
*
*
*
*

**Punctuation (tick off when included)** ;      :     …     “ “        Punctuation you are **expected** to use correctly ,   .    ‘   !   ? |
| **Tools/methods/devices** I could include:Powerful verbs, exaggeration, personification, emotive language, metaphors / simile, repetition, 5 senses (show, don’t tell), emotive language, repetition.  | **Sentence openers** Very short sentence  -ly (adverbs)   -ed (verb)  -ing (verb)   Preposition (in, over, beside)   Clausal (when, while…)  Transitional (above all, moreover…)  **Sentence types** Simple   Compound  Complex   Embedded clause   |

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