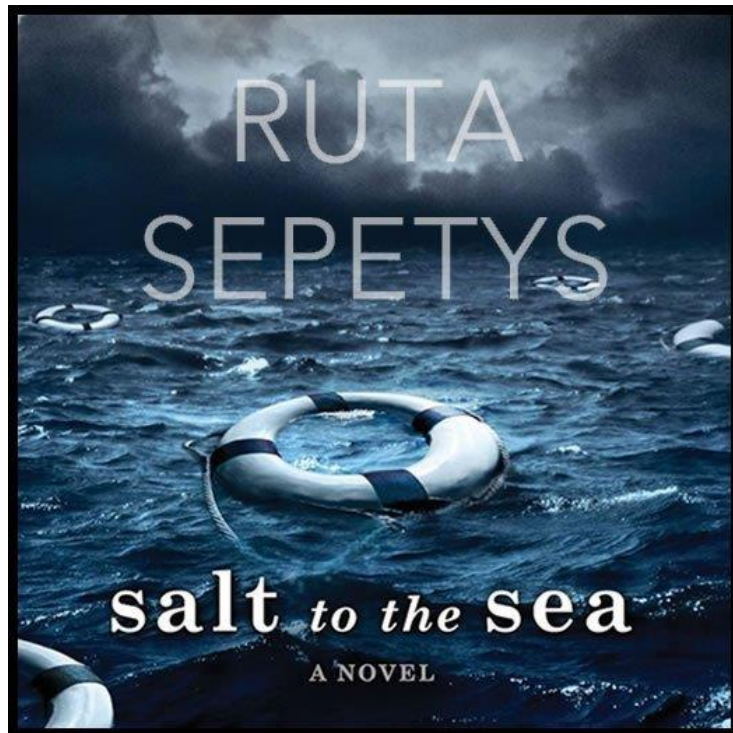


Year 8 Support Booklet



Salt to the Sea

Valid: 2023-2024

Dear parent/carer,

Your child has been selected to receive this support pack for English in order to ensure that they make accelerated progress this year.

On behalf of the English department at Dormston School, I recognise that you may not have hours to devote to helping your child with English. However, research proves that every child benefits from parental involvement in their learning and from one-on-one support, so any time that you can spare to aid them in their studies will be gratefully received.

This booklet has been compiled to help you if you wish to support your child further at home. It is by no means compulsory, but does include a number of activities, information and suggestions, both for the busy parents and those that have lots of time to offer. It is not homework and is not an extended learning project and therefore, will not be marked by English staff.

Please use it at your leisure and I hope that it gives you an insight into your child's learning. If you have any questions, please feel free to contact me via the school's main contact number.

A note for pupils: This is not a replacement for homework; homework must take first priority with pupils as it is compulsory.

Yours faithfully,

Miss B Timmins

Acting KS3 co-ordinator of English

Assessment Question:

You will be given an extract taken from 'Salt to the Sea' to analyse. The assessment is broken into two parts.

Part A – Short answer questions based upon an extract taken from 'Salt to the Sea'.

Part B – Analysis of a selected relationship in 'Salt to the Sea'. Students should use the extract and their knowledge of the wider text to answer this question.

For example:

Write about the way the relationship between Joana and Florian is presented at different points in the novel.

You should use the extract and your knowledge of the whole novel to answer this question.

Part A – You will be **marked out of 15** for your ability to respond to short answer questions on the selected extract taken from 'Salt to the Sea'.

Part B - You will be **marked out of 15** for your ability to analyse a relationship using the selected extract and your knowledge of the whole novel. Students should show their understanding of characters and events in the novel.

Assessment time: 50 minutes

Extra Materials to Support Learning:

3 things to read:

Between Shades of Gray – Ruta Sepetys

The Book Thief – Markus Zusak

Goodnight Mr Tom – Michelle Magorian

Things to watch:

‘Hitler’s circle of Evil’ on Netflix (12)

‘Red Joan’ on Amazon Prime (12)

Hitler, a career on Netflix (12)

‘Titanic’ for sinking of the ship

<https://www.youtube.com/watch?v=C8sROvInDBk>

<https://rutasepetys.com/books/salt-to-the-sea/>

3 things to visit:

Wilhelm Gustloff website: <https://www.wilhelmgustloffmuseum.com/>

The Black Country Museum in Dudley <https://bclm.com/>

HMS Belfast website (Also available to see in real life):

<https://www.iwm.org.uk/>

Imperial War Museum: <https://www.iwm.org.uk/>

Brief Summary of 'Salt to the Sea'

In 1945, World War II is drawing to a close in East Prussia and thousands of refugees are on a desperate trek toward freedom, almost all of them with something to hide. Among them are Joana, Emilia, and Florian, whose paths converge on route to the ship that promises salvation, the Wilhelm Gustloff. Forced by circumstance to unite, the three find their strength, courage, and trust in each other tested with each step closer toward safety. Just when it seems freedom is within their grasp, tragedy strikes. Not country, nor culture, nor status matter as all ten thousand people aboard must fight for the same thing: survival.

A tribute to the people of Lithuania, Poland, and East Prussia, Ruta Sepetys unearths a shockingly little-known casualty of a gruesome war, and proves that humanity can prevail, even in the darkest of hours.

Please follow the links below for a detailed summary of 'Salt to the Sea'

<https://www.litcharts.com/lit/salt-to-the-sea/summary>

<https://www.gradesaver.com/salt-to-the-sea/study-guide/summary>

Year 8 Marking Criteria: Salt to the Sea

Spring Term

Band	AO1	Achieved:	Targets:	AO2	Achieved:	Targets:
5	You continually refer back to the question.	15		You analyse and appreciate the author's words		
	You approach the task with sensitivity and thought .	14		You use precise subject terms when writing about the novel.		
	You show a perceptive understanding of characters and events from the extract and the wider novel.	13		You make perceptive references to the meaning and effect of words.		
	You include a range of judicious quotations from across the novel.			You use evaluative language when analysing		
4	You continually refer back to the question in your answer and write in some detail.	12		You zoom in on particular words and offer more than one interpretation when analysing.		
	You write in a critical and formal way.	11		You make thoughtful comments about the meanings and effects of techniques used by the writer.		
	You show a thoughtful understanding of characters and events in the extract and wider novel.	10		You increasingly analyse structure.		
	You use a range of well-chosen and appropriate quotations to support your ideas.			You use appropriate subject terminology		
3	You refer back to the question in your answer (focus)	9		You comment on and begin to analyse the language and structure.		
	You mostly write in a formal way.	8		You have made some suggestions as to the effect of your chosen quotations.		
	You show an understanding of the extract and wider text.	7		You make comments relating to the effect on the reader .		
	You include appropriate quotations to match the points made.			You use relevant subject terminology (language of English).		
2	You sometimes refer back to the question in your answer. (focus)	6		You make limited comments on the language and structure.		
	You sometimes write in a formal way.	5		You make limited comments on the writer's meanings and effects.		
	You show some understanding of key moments in the extract and sometimes the wider text.	4		You refer to the reader.		
	You explain the response using some quotations to support your ideas.			You may use relevant subject terminology (language of English).		
1	You occasionally refer back to the question in your answer.	3		You make general comments on the language and structure.		
	You sometimes write in a formal way.	2		You make simple reference to the writer's meanings.		
	You show a basic understanding of the extract.	1		You may use some subject terminology , but not always accurately.		
	To might use a quotation or reference to the text.			You may attempt to explain a quotation.		

Structuring a Response:

Essay Plan

Overview: A couple of sentences using the words of the question, making a statement about the relationship that you have been asked about, think about why Sepetys has chosen to present their relationship in this way.

4/5 paragraphs: analysing quotations about that relationship.

Conclusion: Summarise what you have said about the relationship. Use the words of the question.

Example Plan:

Question: Write about the way the relationship between Joana and Florian is presented at different points in the novel.

You should use the extract and your knowledge of the whole novel to answer this question.

Overview – refer to the relationship and how it develops throughout the novel

Paragraph 1 – Start of the extract

Paragraph 2 – Middle of the extract

Paragraph 3 – End of the extract

Paragraph 4 and 5 – two other places in the novel where their relationship is presented

Conclusion – summary of how the relationship is shown and how the reader's perception of this may change throughout the novel.

What do you already know about each relationship throughout the novel?

Relationship	Quotes from the novel	Points about the relationship
Florian and Emilia		
Florian and Joana		
Joana and Emilia		
Alfred and Florian		

Over to you:

Plan responses for the following tasks:

- Write about the way the relationship between **Florian** and **Emilia** is presented at different points in the novel.

We had barely crawled out of the potato cellar when the Polish girl began to cry. She knew I was going to leave her.

I had no choice. She would slow me down.

Hitler aimed to destroy all Poles. They were Slavic, branded inferior. My father said the Nazis had killed millions of Poles. Polish intellectuals were savagely executed in public. Hitler set up extermination camps in German-occupied Poland, filtering the blood of innocent Jews into the Polish soil.

Hitler was a coward. That had been one thing Father and I agreed upon.

“*Proszę . . . bitte,*” she begged, alternating between Polish and broken German.

I couldn’t stand to look at her, at the streaks of dead Russian splattered down her sleeve. I started to walk away, her sobs flapping behind me.

“Wait. Please,” she called out.

The sound of her crying was painfully familiar. It had the exact tone of my younger sister, Anni, and the sobs I heard through the hallway the day Mother took her last breath.

Anni. Where was she? Was she too in some dark forest hole with a gun to her head?

A pain ripped through my side, forcing me to stop. The girl’s feet quickly approached. I resumed walking.

“Thank you,” she chirped from behind.

The sun disappeared and the cold tightened its fist. My calculations told me that I needed to walk another two kilometers west before stopping for the night. There was a better chance of finding shelter along a field road, but also a better chance of running into troops. It was wiser to continue along the edge of the forest.

- Write about the way the relationship between **Florian** and **Joana** is presented at different points in the novel.

I watched as the nurse girl moved from person to person, treating each one with items she carried in a brown leather case. I had a fever and knew I had to get rid of it to continue. The wound extended too far beyond my side for me to see or reach. I didn't need to trust her. I would never see her again. She looked my way and I nodded.

"Reconsidered?" she asked.

"When everyone's asleep," I whispered.

It didn't take long. The cold barn was soon full of twitching muscles and nasal whinnies. The nurse girl cooked a potato over the fire and ate it. She ate slowly, neatly, placing small bites in her mouth, patient despite her hunger. She was highborn.

She then brought her bag over to me.

"Bullet wound?" she whispered.

I shook my head. I slowly pulled off the sleeve of my coat, biting back the wince. I lay on my side, my head turned away from her. She peeled my sticky shirt from the mass of congealed blood.

She didn't gasp or cry like other girls did when they saw something gruesome. She didn't make a sound. Maybe nurses were used to it. I looked over my shoulder to see if she was still there. Her face was an inch from the wound. She examined it intently and then leaned forward and whispered in my right ear.

"Shrapnel. About two days ago. You stopped the bleeding by applying pressure but that pushed the fragments deeper, causing more pain. It's infected. You poured liquid on it at some point."

"Vodka."

Her voice resumed in my ear. "There are a couple of pieces. I want to take them out. I don't have any anesthetic."

"Do you have anything to drink?" I asked.

"Yes, but I'll need the alcohol to clean the wound before I dress it." I felt her hand on my shoulder. "I should do this now, before the infection becomes too advanced."

Small boots appeared in front of my face. The Polish girl knelt in front of me with snow wrapped in a handkerchief. She swept my hair aside and pressed the cold compress to my forehead.

- Write about the way the relationship between **Emilia** and **Joana** is presented at different points in the novel.

Inside, the ship was a floating city. A warm one. Enormous would be an understatement. It appeared that amidst the chaos outside, the Germans were preparing and insisting on a very orderly boarding process. Signs were in place to direct passengers. Once we reached B deck we were told to proceed to the promenade deck where a makeshift maternity ward had been established.

Sailors and authorized personnel darted every which way as we progressed through the corridors. "Step aside, please." Two sailors ran past us with a stack of blankets. Announcements squawked through the public address speaker. We arrived on the promenade deck. Emilia dropped my hand.

"I want to leave. Want to be outside," she whispered.

"Let's get you settled. You'll feel better in a moment," I assured her.

I found Dr. Richter. He directed us to what would be the maternity ward. Cots with crisp white linens sat in uniform rows.

"You are the very first mother to arrive," Dr. Richter told Emilia. "We're hoping to have another doctor on board but we haven't received confirmation yet."

Emilia said nothing.

"It's all quite overwhelming for her," I explained. "Her condition, the trek, the language barrier, being separated from her . . . husband."

"Of course," said the doctor. "But I can solve one of the problems. Many of the passengers will be multilingual. Once boarding begins I'll find someone who speaks Latvian." Dr. Richter patted Emilia's shoulder. "Don't you worry. Soon you can tell us absolutely everything." He turned and walked out of the maternity ward.

Emilia's nails dug into my arm.

- Write about the way the relationship between **Florian** and **Alfred** is presented at different points in the novel.

“Say there, sailor. Hold up a minute.” I clapped him on the shoulder and he turned. I pulled him aside from our group, allowing the blistering noise to cover our conversation.

“You strike me as a man of confidence,” I told him.

“Well, yes.”

“What I really mean is, a man of discretion,” I clarified. “As the nurse mentioned, some of us are on important missions.” I lowered my voice. “Perhaps even for the Führer himself.” I removed the folded sheet of paper from my interior coat pocket.

“Oh, yes, I am quite discreet,” he assured me, looking curiously at the paper.

“Then I can trust you to read this letter and speak of it to no one.” I handed him the letter and he began to read. The tops of his hands were baked in crusty red blisters. Just the sight of them made me itch. I scratched the back of my neck.

The sailor looked up and started to salute.

“Don’t do that. You’ll draw attention.”

“Oh, yes, Herr Beck. I understand. Yours is a secret mission.” His face glowed with conspiratorial excitement.

“I can’t be diverted with other work or inquiries,” I told him. “I have to board a ship and preferably somewhere out of sight. But some of these officers, they might want to recruit me for their own efforts, to pull me off my assignment. The others here, you can take them to registration. But if you can assist me with a discreet registration, I will recommend you to Gauleiter Koch for commendation and even—to the Führer.”

I had his attention.

“I see that the Reich has very efficient and organized practices here, sailor, but perhaps a man of your talents can provide options?”

His lips twitched into a grin. “I might have some extra boarding passes. Taken only as mementos of course.”

“Very smart of you,” I assured him. “And you have these passes with you?”

“Alas, I do not. But I can get them. They are under my bunk.”

“Then take these important people and get them registered for the nurse. Come find me at the movie house just into town. Knock three times, twice, and I’ll open the door.”

His fingers began to flutter. “Knock three times, twice. Yes, Herr Beck. I’ll do it.”

I gave him my best serious look and lowered my voice to a whisper. “Heil Hitler, sailor.”

“Heil Hitler, sir.”

Self-Assessment

Assess your response

Tick what you have done well.

Highlight the points you should aim to include next time.

- A clear focus on the question.
- Include short, apt quotations.
- Analyse the language using terminology.
- Analyse the structure using terminology.
- Comment on the effect.
- Comment on reader response.
- Proofread SPAG

Assess your response

Tick what you have done well.

Highlight the points you should aim to include next time.

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- Comment on the effect.
- Comment on reader response.
- Proofread SPAG

Text Mapping:

Characters:

Character:	Start of novel	Middle of novel	End of novel
Florian			
Quote			
Emilia			
Quote			
Alfred			
Quote			
Joana			
Quote			

Skill 1: Choosing relevant evidence

In English, pupils must be able to make points about the book and choose quotations (the exact words from the text) to prove those points.

Things to note:

- The point and evidence must match up closely
- The evidence must be the exact words from the book
- The evidence must have quotation marks “ ” surrounding it

Skill 2: Inference and Deduction

Inferring and deducing is an important skill in English; it basically means that pupils must look for clues in the texts and from those clues, come up with interpretations. The best inferences or deductions are those that read between the lines, rather than state the obvious.



Skill 3: Creating What, How, Why paragraphs

What	<ul style="list-style-type: none">• Make a clear point about the novel• Have <i>your own</i> idea about the novel and Ruta Sepetys' choices
How	<ul style="list-style-type: none">• Include a quotation from the novel• Explain why it is effective• Identify a technique/method• Include multiple quotations to support your ideas
Why	<ul style="list-style-type: none">• Clearly explain <i>why</i> your point is effective• <i>Why</i> is the novel effective?• <i>Why</i> do you think the book was written?

Language Terminology

(You **need to know these terms** for both your **English Language** and **English Literature** exams.) The examples are all taken from Macbeth (A GCSE text you will study in Year 11).

adjective	A word which describes a noun. (‘So foul and fair a day, I have not seen’)
adverb	A word which describes a verb. They often end in ly . (‘What thou wouldst highly /That wouldst thou holily .’)
concrete noun	This type of noun denotes something that is a material or tangible object, person, place or thing. (‘That my keen knife see not the wound it makes.’)
abstract noun	Names an abstract concept or idea rather than a concrete object. (‘And fill me from the crown to the toe topfull /Of direst cruelty .’)
personal pronoun	A pronoun (which replaces a noun) that refers to a specific person. (<i>I, you, he, she, it, we, they, me, him, her, us, and them</i>)
verb	A verb describes an action. (‘...his brandished steel/Which smoked with bloody execution.’)
personification	Giving a non-human thing living characteristics. (‘Stars hide your fires/Let not light see my black and deep desires’)
metaphor	A direct comparison where one thing is said to be another that it could not possibly be. ‘ The instruments of darkness tell us truths ...’
simile	A comparison which uses the words like or as. (‘ As thick as hail /Came post with post...’)
determiner	A word that determines or modifies a noun. (<i>a, an, the, this, that, all, your, my, its etc</i>) (‘He was a gentleman on whom I built/ An absolute trust.’)

Character List:

Character	Description
Joana	<i>Joana is a young Lithuanian woman, who repatriated to Germany from Lithuania in 1941, when Soviet forces threatened to overtake the country.</i>
Florian	<i>Florian is a Prussian artist, who for many years worked with Erich Koch and Dr. Lange to restore European art that (unbeknownst to Florian) had been stolen by the Nazis.</i>
Alfred	<i>Alfred begins the book as a pompous, if misunderstood German soldier, and as the story progresses reveals himself to be increasingly racist, bigoted, delusional, and possibly psychopathic. He has no friends, and very little loyalty to anyone but himself, and Hitler.</i>
Emilia	<i>Emilia is Polish, but has spent the past several years in the German village of Nemmersdorf with the Kleist family. Her mother, Halina, died during the birth of Emilia's younger brother, and Emilia's father was killed by Nazis during her time in Nemmersdorf.</i>
Hannelore	<i>A German girl who lived next door to Alfred Frick. She never appears during the novel; instead, Alfred composes numerous letters to her, and often revisits his memories of her.</i>
Eva	<i>A German refugee in her fifties who travels with Joana, the Poet, Ingrid, Klaus, and others. She is exceptionally tall, and exceptionally rude, often making offensive statements and attempting to mitigate their effects by adding "sorry" to the end.</i>
Ingrid	<i>A blind German refugee traveling with Joana, Eva, the Poet, and others.</i>
The Shoe poet	<i>The Poet is an older German man who is fleeing East Prussia along with Joana, Ingrid, Eva, and Klaus. A former shoemaker, he pays close attention to</i>

	<i>everyone's footwear, and believes that shoes hold secrets about the past and personality of the wearer</i>
Dr Lange	<i>A German art restorer with whom Florian apprentices</i>

Subject Terminology

Essential Subject Terminology

Building on Essential Subject Terminology

Challenging Subject Terminology

Language

- nouns – place, person or thing
- verbs – action words
- adjectives – describe nouns
- adverbs – describe verbs
- pronouns – replaces a noun
- similes - a comparison using like or as
- metaphors – a direct comparison between two things
- personification - giving an inanimate object human qualities
- alliteration – same sounds at the beginning of words
- hyperbole - exaggeration
- prepositions – indicate the position of something
- determiners – determines a noun (the/a/numbers/some, etc.)
- oxymoron – opposite words directly next to each other

Structure

- juxtaposition – contrasting ideas
- simple sentences – one main clause
- compound sentences – main clauses joined by a conjunction
- complex sentences – at least one subordinate clause
- punctuation
- repetition – repeating a word or phrase
- Declarative – a statement
- Interrogative – a question
- Imperative – a command
- Exclamatory – an exclamation
- Blank verse – unrhymed iambic pentameter
- Prose – normal continuous writing (like in speech)