



## Question 1: Reading

You should spend about 45 minutes on Question 1.

Remind yourself of the passage, **The Last Night**, from the London Examinations Anthology, and then answer Question 1 which is printed on page 3 of this examination paper.

### **The Last Night** (from *Charlotte Gray*)

*André and his brother Jacob are two orphaned boys in France in the 1940s. They are waiting to be taken to a concentration camp.*

André was lying on the floor when a Jewish orderly came with postcards on which the deportees might write a final message. He advised them to leave them at the station or throw them from the train as camp orders forbade access to the post. Two or three pencils that had survived the barracks search were passed round among the people in the room. Some wrote with sobbing passion, some with punctilious care, as though their safety, or at least the way in which they were remembered, depended upon their choice of words.

A woman came with a sandwich for each child to take on the journey. She also had a pail of water, round which they clustered, holding out sardine cans they passed from one to another. One of the older boys embraced her in his gratitude, but the bucket was soon empty.

When she was gone, there were only the small hours of the night to go through. André was lying on the straw, the soft bloom of his cheek laid, uncaring, in the dung. Jacob's limbs were intertwined with his for warmth.

The adults in the room sat slumped against the walls, wakeful and talking in lowered voices. Somehow, the children were spared the last hours of the wait by their ability to fall asleep where they lay, to dream of other places. It was still the low part of the night when two men came into the room with coffee. Many of the adults refused to drink because they knew it meant breakfast, and therefore the departure. The children were at the deepest moments of their sleep.

Then there went through the room a sudden ripple, a quickening of muscle and nerve as a sound came to them from below: it was the noise of an engine – a familiar sound to many of them, the homely thudding of a Parisian bus. Five white-and-green municipal buses had come in through the main entrance, and now stood trembling in the wired-off corner of the yard. At a long table, the commandant of the camp himself sat with a list of names that another policeman was calling out in alphabetical order. In the place where its suburban destination was normally signalled, each bus carried the number of a wagon on the eastbound train.

Many of the children were too deeply asleep to be roused, and those who were awake refused to come down when the gendarmes were sent up to fetch them. In the filthy straw they dug in their heels and screamed.

André heard his name and moved with Jacob towards the bus. From the other side of the courtyard, from windows open on the dawn, a shower of food was thrown towards them by women wailing and calling out their names, though none of the scraps reached as far as the enclosure.

André looked up, and in a chance angle of light he saw a woman's face in which the eyes were fixed with terrible ferocity on a child beside him. Why did she stare as though she hated him? Then it came to André that she was not looking in hatred, but had kept her eyes so intensely open in order to fix the picture of her child in her mind. She was looking to remember, for ever.



40 He held on hard to Jacob as they mounted the platform of the bus. Some of the children were too small to manage the step up and had to be helped on by gendarmes, or pulled in by grown-ups already on board.

André's bus was given the signal to depart, but was delayed. A baby of a few weeks was being lifted on to the back, and the gendarme needed time to work the wooden crib over the passenger rail and into the cramped interior.

Eventually, the bus roared as the driver engaged the gear and bumped slowly out through the entrance, the headlights for a moment lighting up the café opposite before the driver turned the wheel and headed for the station.

Sebastian Faulks

1. In this passage there are adults and children waiting very nervously to be taken away to a concentration camp.

How does the writer build up feelings of fear and uncertainty?

You should write about:

- the adults, who are to be taken away, and their reactions
- how André behaves and thinks
- the other characters in the passage
- the use of language, including special or vivid details.

You should refer closely to the text to support your answer. You may use **brief** quotations.

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**Question 2: Writing**

**You should spend about 45 minutes on Question 2.**

2. Write on **ONE** of the following:

**Either**

- (a) You have been asked to speak to younger students at your school or college, giving advice on how to cope with examinations.

Write the text for the talk you would give. Your talk should refer to topics such as how to revise, examination techniques, fitting in social and family duties, and any other points you think are relevant.

**Or**

- (b) In some countries it is against the law for adults, including parents and teachers, to punish children by hitting or smacking them.

Argue **either** in favour **or** against adults being allowed to smack children.

**Or**

- (c) Write about an occasion when you felt afraid or alone, exploring your thoughts and feelings at the time and showing what you learnt from the experience.

**Indicate which question you are answering by marking the box (☒). If you change your mind about your answer, put a line through the box (☒) and then indicate your new question with a cross (☒).**

Chosen question number: **Question 2(a)** ☒ **Question 2(b)** ☒ **Question 2(c)** ☒

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