



2016 specification
first exams in 2018

Kindertransport

Pearson Edexcel International GCSE
Activity Pack

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Teacher's Introduction

This Activity Pack supports a reading of the play *Kindertransport* by Diane Ackland for Pearson Edexcel International GCSE. This is a compulsory examination and this guide is published by Nick Hern Books (ISBN: 978-1-85459-527-0).

To begin, there are a few pre-reading activities for context. Next, for each act there is a plot summary and a series of questions, starting with core questions and extending to extension questions. Specific vocabulary is highlighted, and cultural references are explained. There are also further activities exploring the dramatic features of the play, including characterisation questions and cloze exercises. Drama and spoken language activities are interspersed throughout. Suggested activities should not be seen as prescriptive and teachers should feel free to adapt and extend the activities to suit their particular teaching groups. Some activities are deliberately left open-ended.

The pack then goes on to explore the text as a whole with sections on image and characterisation and dramatic techniques.

The Essay Guidance section consists of the following sections:

Tip	Guidance
Exam-style questions	Two questions in Pearson Edexcel International GCSE are provided.
Making a plan (AO1, AO2)	Guidance is given on essay planning, helping students to plan effectively.
Writing an introduction	Tips are given as to what makes a good introduction.
Making the point (PEE)	The Point/Example/Explain technique is explained to help students gain higher marks.
Integrating quotations	A guide is given on how to use quotations in an essay.
Writing a conclusion	A question and answer exercise helps students to write a conclusion.

At the end of the pack there is a glossary of key literary terms and some sample questions.

Specification Information

As mentioned above, this guide applies to the following component:

Component 2: Modern Drama and Literary Heritage Texts (examined)

Component 2 is worth 40% of the total qualification. In this component candidates must study one modern Drama text and one Literary Heritage text.

Exam questions for Pearson Edexcel iGCSE will test the following assessment objectives:

- AO1:** Demonstrate a close knowledge and understanding of texts, making informed judgements and engagement
- AO2:** Analyse the language, form and structure used by a writer to create meaning

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Pre-Reading Activities

Historical Background

While knowledge of context isn't required by the assessment objectives relevant to the iGCSE exam, it would be hard to study a play so rooted in the issues of World War II without some knowledge of the atrocities that occurred under Hitler.

Task: As a class, create a thought shower of everything you already know about World War II.

To help you think of ideas, you could provide prompts such as 'who, what, when, where, how'.



The Nazi Party

Concentration

Hitler



If you feel that collectively your class may struggle with the above, you could try the following cloze exercise:

In 1932, _____ became the largest political party in Germany.

In 1933, Hitler became the Chancellor of Germany. On 1st April there was a boycott of Jewish shops and businesses. In 1935, the Nuremberg Laws were passed which deprived German Jews of their citizenship.

In 1935, the Nuremberg Laws were passed which deprived German Jews of their citizenship.

In 1941, a German diplomat was assassinated by a Jew. Germany declared war on the United States. The 'Night of Broken Glass' was the result: this involved the destruction of Jewish businesses, homes and synagogues.

Many Jews were murdered and thousands were sent to concentration camps. It is estimated that over 6 million Jewish men, women and children were killed, whether by being gassed or shot.

Efforts were made to evacuate Jewish children from Germany. Children were sent to various countries which could be found to accept them. Britain was one of the few countries to accept these children and took about 10,000 after appeals were made by Jewish families.

In 1939, Germany invaded Poland and after refusing to stop their invasion, Britain and France declared war on them.

Most of the Jewish population became involved in the conflict.

The war ended in 1945 with the total victory of the Allies over the Axis powers.

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party	Nuremberg Laws	Poland	synagogues
2.8 million	the BBC	the Nazis	gas chambers
1938	Chancellor	1945	Kristallnacht

Further Context

The word 'Kindertransport' refers to the movement of children to England during World War II. When the Nazis came to power in the 1930s there was a huge increase in anti-Semitic activity in Germany and several laws were passed which excluded Jews from public life. The Nuremberg Laws, in particular the Reich Citizenship Act, deprived Jews of German citizenship. The Law for the Protection of German Blood and German Honour prohibited marriage or sexual relations between 'Jews and nationals of German or allied blood' in order to 'guarantee the survival of the German race'.

Later laws required that all Jewish children were marked with the letter J on their chests. Jewish places of public entertainment and their driving licences taken away from them. Jewish property was confiscated and they were often forced to live together in communal Jewish homes.

When a young Jew killed a German diplomat in Paris in November 1938 the Nazis used this as a pretext to destroy thousands of Jewish businesses and murder Jews. 30,000 were hurt. This became known as Kristallnacht (the Night of the Broken Glass). In response the League of Nations Care of Children was formed and almost 10,000 unaccompanied children were sent to England in an outbreak of war nine months later.

Timeline

- 1932** The Nazis became the largest political party in Germany.
- 1933** Hitler became Chancellor. On 1st April there was an official one-day boycott of shops and businesses. About 200,000 Jews left Germany during the first six years of the Nazi regime.
- 1935** The Nuremberg Laws were passed which deprived German Jews of citizenship and the right to marry non-Jews.
- 1938** Austria was annexed by the German Reich. Anti-Semitism grew. A German Jew, Ernst Fischer, was assassinated by a Jew. Germany declared the state of war and Kristallnacht involved acts of violence against Jewish businesses, homes and synagogues. Thousands were murdered and thousands were sent to concentration camps. Efforts were made to rescue Jewish children from Germany. Children were allowed to leave only if accompanied by a parent. Britain was one of the few countries who agreed to accept Jewish children. About 10,000 after appeals were made by the BBC for foster families.
- 1939** After Germany had invaded Poland, Britain and France declared war on Germany.
- 1945** Allied troops stormed their way into Belsen concentration camp. The war ended with the total victory of the Allies over Germany and the Holocaust.

The Author

Diane Samuels was born in 1960 in Liverpool, England. She studied history and then trained as a drama teacher. She taught in London schools for five years before leaving the profession to dedicate her time to writing and has written plays for both adults and children from a Jewish background.

Important Jewish Customs

Haggadah: This is a Jewish text recited at the Seder ceremony. The word means 'story' and tells the story of the Exodus of the Israelites from Egypt. It also contains blessings and prayers to be said before the meal.

Halva: A traditional Jewish sweet.

Israelites: The Hebrew people who lived in ancient Israel.

Passover: A Jewish festival celebrating the freeing of the Israelites from slavery in Egypt.

Pogrom: An organised mass murder of Jews, the word comes from the Russian word for 'to destroy'.

Seder: A ceremonial dinner held at the start of Passover.

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Extension Tasks:

1. Further background to the play would be enhanced by watching the DVD *Stories of the Kindertransport*, Warner Bros 2000.
2. Watching the film *Schindler's List* would also provide useful background on Jews treated during the war, as would a reading of *The Diary of Anne Frank*.
3. There are several Holocaust memoirs; a short, accessible one was published recently (2010): 'Paula Littauer's diary'. Go to www.m.s.co.uk/memoir
4. **Kindertransport** – http://www.youtube.com/watch?v=WAdNq_o8
Watch this video which is a short interview with Otto Deusch, a gentleman from Germany as a child during the war. He gives a poignant account of how emotive it was for him losing his parents, and gives a sense of the dehumanisation.
5. **Memoir of Kindertransport** – <http://www.youtube.com/watch?v=>
Watch this BBC interview with Axel, who still has all the possessions he had when he was evacuated from Germany in 1938.
6. **Lucy Worsley, The One Show report on the Kindertransport evacuated from Nazi Germany** – <http://www.youtube.com/watch?v=JN9qusCxU98>
Watch this clip from a *The One Show* special on Kindertransport, with **Holocaust Memories of Kristallnacht and the Kindertransport** – <http://www.youtube.com/watch?v=YoEvWU4saQs>
Watch this video from 6:47 to 15:54. Kindertransport survivor Ken Wilder talks about his feelings. He also explains how he went on to join the army and reunited with his parents in Berlin after seven years of separation.
7. Conduct further research to add more key events to your own timeline.

The Story of the Pied Piper of Hamelin

The character of the Ratcatcher in the play is based on the story of the Pied Piper of Hamelin. In 1284 the town of Hamelin in Germany suffered from an infestation of rats. A man with a multi-coloured garment (pied) appeared, claiming to be a Ratcatcher. He promised to solve the problem. The townspeople promised to pay him. The man agreed to lure the rats into the nearby river, where they all drowned. He was successful but did not keep to their promise and refused to pay him. As revenge he returned with a pipe again. This encouraged the children to follow him and they were never seen again. The story says that the children all drowned in the river; others say that they were taken to a land of giants.

The Pied Piper has come to be seen as a symbol of death and it is possible that this is why he is used in the play.

Task: Take a look at the stop-motion clay animation of 'The Pied Piper of Hamelin' Part 1 – <http://www.youtube.com/watch?v=IRr0RRC8f8>

The Pied Piper of Hamelin PBS Part 2 – <http://www.youtube.com/watch?v=JN9qusCxU98>

The Pied Piper of Hamelin PBS Part 3 – <http://www.youtube.com/watch?v=eFuj1VroQWM&feature=related>

Task: Robert Browning wrote a famous poem about the story 'The Pied Piper of Hamelin'. Read the poem and discuss the symbolism of the Ratcatcher.

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'The Pied Piper of Hamelin' by Robert Browning

I.

1 Hamelin Town's in Brunswick,
2 By famous Hanover city;
3 The river Weser, deep and wide,
4 Washes its wall on the southern side;
5 A pleasanter spot you never spied;
6 But, when begins my ditty,
7 Almost five hundred years ago,
8 To see the townsfolk suffer so
9 From vermin, was a pity.

II.

10 Rats!
11 They fought the dogs and killed the cats,
12 And bit the babies in the cradles,
13 And ate the cheeses out of the vats,
14 And licked the soup from the cooks' own ladles,
15 Split open the kegs of salted sprats,
16 Made nests inside men's Sunday hats,
17 And even spoiled the women's chats,
18 By drowning their speaking
19 With shrieking and squeaking
20 In fifty different sharps and flats.

III.

21 At last the people in a body
22 To the Town Hall came flocking;
23 'Tis clear,' cried they, 'our Mayor's a noddie;
24 'And as for our Corporation — shocking
25 'To think we buy gowns lined with ermine
26 'For dolts that can't or won't do a thing!
27 'What's best to do us from vermin!
28 'You hope, because you're old and obese,
29 'To find in this civic robe ease?
30 'Rouse up, sirs! Give your brains a racking
31 'To find the remedy we're lacking,
32 'Or, sure as fate, we'll send you packing!
33 At this the Mayor and Corporation
34 Quaked with a mighty consternation.

IV.

35 An hour they sat in council,
36 At length the Mayor broke silence:
37 'For a guilder I'd my ermine gown sell;
38 'I wish I were a mile hence!
39 'It's easy to bid one rack one's brain —
40 'I'm sure my poor head aches again,
41 'I've scratched it so, and all in vain
42 'Oh for a trap, a trap, a trap!
43 Just as he said this, what should
44 At the chamber door but a noise
45 'Bless us,' said he, 'what's that?'
46 (With the Corporation as he sat,
47 Looking little enough wondrous fat;
48 Nor brighter was his eye, nor moister
49 Than a too-long-opened oyster,
50 Save when at noon his paunch grew mutinous
51 For a plate of turtle green and glutinous)

52 'Only a scraping of soles
53 'Anything like the soles
54 'Makes my heart go

V.

55 'Come in!' — the Mayor
56 And in did come the
57 His queer long coat
58 Was half of yellow and
59 And he himself was
60 With sharp blue eyes
61 And light loose hair,
62 No tuft on cheek nor
63 But lips where smile
64 There was no guess
65 And nobody could e
66 The tall man and his
67 Quoth one: 'It's as n
68 'Starting up at the T
69 'Had walked this wa

VI.

70 He advanced to the
71 And, 'Please your hon
72 'By means of a secr
73 'All creatures living
74 'That creep or swim
75 'After me so as you
76 'And I chiefly use my
77 'On creatures that d
78 'The mole and toad
79 'And people call me
80 (And here they notic
81 A scarf of red and ye
82 To match with his co
83 And at the scarf's en
84 And his fingers, they
85 As if impatient to be
86 Upon this pipe, as lo
87 Over his vesture so
88 'Yet,' said he, 'poor
89 'In Tartary I freed th
90 'Last June, from his
91 'I eased in Asia the
92 'Of a monstrous bro
93 'And as for what you
94 'If I can rid your tow
95 'Will you give me a t
96 'One? fifty thousand
97 Of the astonished M

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VII.

98 Into the street the Piper stept,
 99 Smiling first a little smile,
 100 As if he knew what magic slept
 101 In his quiet pipe the while;
 102 Then, like a musical adept,
 103 To blow the pipe his lips he wrinkled,
 104 And green and blue his sharp eyes twinkled,
 105 Like a candle-flame where salt is sprinkled;
 106 And ere three shrill notes the pipe uttered
 107 You heard as if an army muttered,
 108 And the muttering grew to a rumbling;
 109 And the rumbling came to a mighty rumbling;
 110 And out of the ground the rats came tumbling,
 111 Great rats, small rats, lean rats, brawny rats,
 112 Brown rats, black rats, grey rats, tawny rats,
 113 Grave old plodders, gay young friskers,
 114 Fathers, mothers, uncles, cousins,
 115 Cocking tails and pricking whiskers,
 116 Families by tens and dozens,
 117 Brothers, sisters, husbands, wives ——
 118 Followed the Piper for their lives.
 119 From street to street he piped advancing,
 120 And step for step they followed dancing,
 121 Until they came to the river Weser
 122 Wherein all plunged and perished!
 123 —— Save one who, stout as Julius Caesar,
 124 Swam across and lived to carry
 125 (As he, the manuscript he cherished)
 126 To Rat-land home his commentary:
 127 Which was, 'At the first shrill notes of the
 128 'I heard a sound as of scraping
 129 'And putting apples on a grating;
 130 'Into a ditch the rats were
 131 'And a mighty row of pickle-tub-boards,
 132 'And a leaving ajar of conserve-cupboards,
 133 'And a drawing the corks of train-oil-flasks,
 134 'And a breaking the hoops of butter-casks:
 135 'And it seemed as if a voice
 136 '(Sweeter far than by harp or by psaltery
 137 'Is breathed) called out, 'Oh rats, rejoice!
 138 'The world is grown to one vast drysaltery!
 139 'So munch on, crunch on, take your nuncheon,
 140 'Breakfast, supper, dinner, luncheon!
 141 'And just as a bulky sugar-puncheon,
 142 'All ready staved, like a great sun shone
 143 'Glorious scarce an inch before me,
 144 'Just as methought it said, 'Come, bore me!
 145 ' —— I found the Weser rolling o'er me.'

VIII.

146 You should have heard the Piper on his pipe
 147 Ringing the bells till he cracked the steeple
 148 'Go,' cried the Piper, 'and get long poles,
 149 'Poke out the nests and block up the holes!
 150 'Consult with carpenters and builders,
 151 'And leave in our town not even a trace
 152 'Of the rats!' —— when suddenly, up the face
 153 Of the Piper perked in the market-place,
 154 With a, 'First, if you please, my thousand guilders!'

IX.

155 A thousand guilders
 156 So did the Corpora
 157 For council dinners
 158 With Claret, Moselle
 159 And half the money
 160 Their cellar's bigger
 161 To pay this sum to
 162 With a gipsy coat of
 163 'Beside,' quoth the
 164 'Our business was
 165 'We saw with our e
 166 'And what's dead o
 167 'So, friend, we're n
 168 'From the duty of g
 169 'And a matter of m
 170 'But as for the guil
 171 'Of them, as you ve
 172 'Beside, our losses
 173 'A thousand guilders

X.

174 The Piper's face fe
 175 'No trifling! I can't
 176 'I've promised to v
 177 'Bagdad, and acce
 178 'Of the Head-Cook
 179 'For having left, in
 180 'Of a nest of scorp
 181 'With him I proved
 182 'With you, don't thi
 183 'And folks who put
 184 'May find me pipe

XI.

185 'How?' cried the M
 186 'Being worse treat
 187 'Insulted by a lazy
 188 'With idle pipe and
 189 'You threaten us, fo
 190 'Blow your pipe the

XII.

191 Once more he step
 192 And to his lips aga
 193 Laid his long pipe
 194 And ere he blew th
 195 Soft notes as yet m
 196 Never gave the en
 197 There was a rustlin
 198 Of merry crowds ju
 199 Small feet were pat
 200 Little hands clappin
 201 And, like fowls in a
 202 Out came the child
 203 All the little boys a
 204 With rosy cheeks a
 205 And sparkling eyes
 206 Tripping and skippi
 207 The wonderful mus

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XIII.

208 The Mayor was dumb, and the Council stood
 209 As if they were changed into blocks of wood,
 210 Unable to move a step, or cry
 211 To the children merrily skipping by,
 212 — Could only follow with the eye
 213 That joyous crowd at the Piper's back.
 214 But how the Mayor was on the rack,
 215 And the wretched Council's bosoms beat,
 216 As the Piper turned from the High Street
 217 To where the Weser rolled its waters,
 218 Right in the way of their children's daughters!
 219 However he turned, he went South to West,
 220 And to Knecht's Hill his steps addressed,
 221 And after him the children pressed;
 222 Great was the joy in every breast.
 223 'He never can cross that mighty top!
 224 'He's forced to let the piping drop,
 225 'And we shall see our children stop!'
 226 When, lo, as they reached the mountain-side,
 227 A wondrous portal opened wide,
 228 As if a cavern was suddenly hollowed;
 229 And the Piper advanced and the children followed,
 230 And when all were in to the very last,
 231 The door in the mountain-side shut fast.
 232 Did I say, all? No! One was lame,
 233 And could not dance the whole of the way;
 234 And in after years, if you would blame
 235 His sadness, he was used to say, —
 236 'It's dull in our town since my playmates left!
 237 'I can't forget that I'm bereft
 238 'Of all the pleasant sights that I once met.
 239 'Which the Piper also brought me.
 240 'For he led me to a joyous land,
 241 'Joining the waters and just at hand,
 242 'Where waters gushed and fruit-trees grew,
 243 'And flowers put forth a fairer hue,
 244 'And everything was strange and new;
 245 'The sparrows were brighter than peacocks here,
 246 'And their dogs outran our fallow deer,
 247 'And honey-bees had lost their stings,
 248 'And horses were born with eagles' wings;
 249 'And just as I became assured
 250 'My lame foot would be speedily cured,
 251 'The music stopped and I stood still,
 252 'And found myself outside the hill,
 253 'Left alone against my will,
 254 'To go now limping as before,
 255 'And never hear of that country more!'

XIV.

256 Alas, alas for me!
 257 There came to me many a burgher's pate
 258 A text which says that heaven's gate
 259 Opes to the rich at as easy rate
 260 As the needle's eye takes a camel in!
 261 The mayor sent East, West, North and South,
 262 To offer the Piper, by word of mouth,
 263 Wherever it was men's lot to find him,

264 Silver and gold to him
 265 If he'd only return
 266 And bring the children
 267 But when they saw
 268 And Piper and dance
 269 They made a decree
 270 Should think their
 271 If, after the day of
 272 These words did not
 273 'And so long after
 274 'On the Twenty-second
 275 'Thirteen hundred
 276 And the better in
 277 The place of the
 278 They called it, the
 279 Where any one
 280 Was sure for the
 281 Nor suffered they
 282 To shock with mirth
 283 But opposite the
 284 They wrote the
 285 And on the great
 286 The same, to make
 287 How their children
 288 And there it stands
 289 And I must not
 290 That in Transylvania
 291 Of alien people who
 292 The outlandish way
 293 On which their
 294 To their fathers and
 295 Out of some subtle
 296 Into which they were
 297 Long time ago in
 298 Out of Hamelin town
 299 But how or why, they

XV.

300 So, Willy, let me
 301 Of scores out with
 302 And, whether they
 303 If we've promised

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Glossary Task

Make sure you know what these words mean. Look them up and make a new definition in your own words.

Abyss (line 1)	
Scrutinising (line 92)	
Irrelevant (line 157)	
Vacillation (line 167)	
Star of David (line 248)	
Mire (line 369)	
Councillor (line 374)	
The Hook of Holland (line 434)	
Chiselled (line 457)	

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Symbolism

The objects that appear on the stage are not simply stage props. How does to add meaning to the play? Can you think of what each one might symbolise that they are naked might symbolise the Jews who were forced to undress in the concentration camps.

The needle and thread



The chipped glass

The mouth organ



The book *The Ratcatcher*

The watch



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Character Worksheet

What characters appear in the first scene? Make a list and add a few notes or opinions with quotations from the text. The first one has been done for you.




Character	Characteristics/Actions	My opinions
Helga	<p>She is wearing 1930s clothes.</p> <p>She is well-dressed.</p> <p>She is an older woman.</p> <p>She is teaching her daughter how to sew.</p>	<p>She appears to be well-off by the quality of her clothing.</p> <p>She is fussing over her daughter. She wants her to be independent, shown by her teaching Eva how to sew.</p> <p>She is trying to be a good parent by sending her child away.</p> <p>She tries to reassure Eva.</p> <p>She wants to maintain her standard of living by trying to smuggle out some gold objects.</p>
Eva		
Faith		

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Character	Characteristics/Actions	My opinions
Evelyn 		
The Ratcatcher 		
The Officer 		

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Themes Worksheet

Set out below are some suggested themes. Which do you think might be relevant? Write down some quotations, either from what the characters say, or from the stage directions.

You could use a table like this:

Theme	Quotations from Act One
Children	
Parent-child relationship	
Deception	
Separation	
Love	
Hate	
Conflict	
Class	
Status	
Displacement	
Survival	

Extension

Using one of the points you have made above, write a PEE paragraph.

Using PEE will help you to pick up marks in your essays. It shows you understand. ©

Essay Technique: Point. Evidence. Explain.

This is a very important technique that makes your point in an essay, you provide evidence from the text and an explanation of how that evidence backs up your point. For example:

One of the key themes of *Kindertransport* is separation. The children who were transported were children separated during World War II. It is introduced slowly in Act One, as Helga says 'There's no "later" left, Everyone has to separate from one another soon. Diane Samuels' story, where children are drawn away from their families suggests that separation is going to be a key theme.

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Separation in *Kindertransport*

Now, I remember very well preparing to come over to England. My mother didn't fully understand about Hitler, but I just understood we had to get my paternal grandmother because the scene she would have made would she would have tried to stop me leaving, so we had to keep up a charade going and I would be seeing her the next week. And my mother and I packed two, and into one she packed the family linen... And I was able to take toys and she helped me as best she could, and prepared me as best she could a little bit of English, but not very much, I only knew one or two phrases. I

An anonymous account of a child leaving Germany

At its heart, the play is about the universal and timeless experience: the separation of a child from its parent. Everyone, whatever their age, can relate to that. *Diane Samuel*

Kinderterror, Kindertransports, Kindertrauma – one sees a chain of events in the odyssey of the children who came in 1938–39. The terror caught up in... Kristallnacht, the Night of Broken Glass and broken lives, precursor of the transports. The transports themselves that marked the frantically arranged wrench... of a child gone from his normal world and temporary separation from a family that for many children would last. The trauma of re-establishing some infrastructure or normality in a strange, however sympathetic and kind, world. The child enjoying a dubious status as guest, nor adopted, in a twilight world of not knowing where he or she would stay, for some, all their lives. *A personal account*

Core Questions

1. How does the first account differ from Eva's experiences? Highlight key differences.
2. Do you think Diane Samuel's statement is true? Can you relate any of your own experiences to this?
3. How well do you think Fred Barschack describes what the Kindertransport was like?

Extension Questions

1. Consider the use of the following words/phrases in Fred Barschack's account. How do they have upon this short extract?
 - 'odyssey' (of children)
 - 'frantically'
 - 'twilight world'

Creative Writing

Imagine you are Helga. Try to write down your true feelings, thinking that one day you will be able to share them with Eva.

Odyssey: a long journey in which many things happen (of children)
Precursor: one thing that comes before another
Infrastructure: the basic foundations of a country or organisation
Dubious: questionable
Twilight: soft dim light

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Act One, Scene Two

Plot Summary

The 1930s	The Present Day
Eva is in England reading a letter from her mother. An Englishman tries to tell Eva that her English family have been delayed. Eva misunderstands the Englishman and believes nobody is coming for her and gets upset. Lil arrives and they make their way to the train. Time passes. Next we see Faith writing a letter to her parents, and she is waiting for her. Her English is a lot better. Eva is helping her parents get to England, even going behind their back going door to door to find them jobs.	Faith is still in the attic room. Evelyn's mother Lil is around at all those old times. Faith finds a copy of <i>The Ratcatcher</i> in the story when she was young. Faith knows that Lil had been in the war, but doesn't know. Finding a photo, Faith writes to Evelyn and begins to question her. Faith confronts Evelyn and Evelyn doesn't want to talk. Faith is very angry with one another.

Eva and Evelyn speak to one another. Evelyn tries to comfort Eva, who is worried that

Core Questions

1. How does the author let you know that the opening of the scene is set in the 1930s?
2. Does the author portray England as safe? Why, or why not?
3. What impressions do you get of the Englishman?
4. What aspects of Jewish life are there in this scene?
5. What is the significance of the letter Faith is reading?
6. How does the audience learn that Eva is Jewish?
7. Why is Evelyn reluctant to talk about the book, *The Ratcatcher*?
8. How does Faith come to realise that Eva is her mother?

Extension Questions

1. Consider the tone of Eva's first lines in this scene. What tone of voice is spoken in?
2. What is the significance of the Englishman 'barking at [Eva] as if to a dog'?
3. How does this contrast with the letter Eva is reading?
4. What is the importance of Eva's number, and its removal?
5. Think about the watch in Eva's shoe and her comment: 'What good's a watch on a face.' Discuss why you think the author made it that she couldn't get it.

Spoken Language Activity

Two groups: one hot-seats Lil, the other, Evelyn. The rest of the group ask questions.

Here are some ideas to get you started on hot-seating Evelyn:

1. What did you miss most about Germany when you came to England?
2. What possessions did you have with you?
3. How did you learn English?
4. What were your first impressions of Lil?
5. Why did you change your name?

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Character Worksheet

The Organiser

Compare and contrast his actions with the Nazi Border Official in the first scene.

Lil

We learn much more about Lil in this scene.

Consider the following elements and say whether you think they are true or false. Write your answers in the table.

- ✧ Lil is a Jewish woman.
- ✧ Lil wants someone to run her errands for her.
- ✧ Lil wants to protect Eva.
- ✧ Lil wants to protect Faith.
- ✧ Lil has a bad relationship with Faith.
- ✧ Lil has a good relationship with Faith.
- ✧ Lil admires Eva.
- ✧ Lil wants to help Eva to find jobs for her parents.
- ✧ Lil wants Eva to forget her life in Germany.
- ✧ Lil doesn't want Faith to stir up the past.
- ✧ Lil wants Faith to know the truth about her mother.

Evelyn

In this scene, particularly towards the end (from line 523), the audience sees Evelyn's character and we learn more about the mother-daughter relationship.

Think about the author's use of language to convey character and the mood.

Consider the following and the effect they have:

- ✧ Use of questions
- ✧ Use of endearments
- ✧ Use of short sentences
- ✧ Use of ellipsis
- ✧ Use of accusations
- ✧ Use of swear words

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Themes Worksheet

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Identity 1: Use of German

There is extensive use of German in this scene, particularly line 141. As the Organiser, what would your feelings be when you are talking to Eva?

Eva's use of German, so strong at the beginning, is overtaken by her lack of competence in English. How is this revealed? What is the author trying to convey here?



Identity 2: Jewish Life

The Star of David, Eva's label, the precious jewels in the heel of one of her shoes, the issue of not eating ham all make an appearance in this scene. How does the author use these aspects of being a Jew to show a shift in Eva's adaptation to English life?

What do we learn about Eva's standard of living as a Jew in Germany before the war in this scene?



Identity 3: Conflict

Consider how the author presents issues of identity in this scene. Eva's old possessions, why do you think she values them so? What were the implications of her name and birth date?



Identity 4: Symbols

The mini scene with the cigarettes (from line 141) is significant. What do you think the author is trying to convey here?

Extension

Using one of the points you have made above, write a PEE paragraph. Using the following marks in any assessments you undertake.

- ✧ Point
- ✧ Evidence
- ✧ Explain



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Cloze Exercise

To help your understanding of this scene fill in the blanks in this exercise and write the words below.

The 1930s

When the English organiser comes to Eva speaks in _____, which
_____ Eva is _____ and he gives her a hanky. Eva tries
and the _____ out of her shoe. Eva is collected by _____
_____ of _____. On the train Lil starts _____.

The Present Day

Faith finds the _____ book. Lil learns that the book is in German.
_____. Finally Faith realises that Eva is her _____. When
why she didn't throw away her _____. Evelyn wants her to forget
to know about Eva and her _____. Evelyn and Faith runs away
_____.

star

understand

attic

parents

dolls

Ratcatcher

watch

crying

smoking

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Close Reading 1

Close reading is a vital skill for all students of English Literature and Language. It involves breaking down a text into manageable and suitable chunks to make it easier to analyse. You should identify the important parts of a text, including themes, symbols, imagery,

- LIL (speaking slowly). My name is Mrs Miller. *Mrs Miller.*
- EVA. Angenehm. *(I'm pleased to meet you.)*
- LIL. I'm sorry, love. I don't speak German. You'll have to learn English. *Points to EVA's name tag and gestures 'out'.*
- EVA. *LIL takes her case.*
- EVA picks up her case, puts on her coat and stands ready.
- LIL (pointing at the label with the number and Star of David on it). What?
- EVA. Ich muss es tragen. Ich hasse es. *(I have to wear it. I hate it.)*
- LIL. Why don't we get rid of it?
- EVA hesitates.
- LIL. You don't need it on now I've come.
- EVA. Und wenn ich meine Nummer vergesse? *(What if I forget my number?)*
- LIL takes the label off.
- LIL. All gone.
- EVA. Sind Sie sicher? *(Can you do that?)*
- LIL (gesturing). Over. Finished. Done. *Claps hands.* Yes. That's the word.
- EVA. Ich verstehe. *(I understand.)*
- LIL takes her case.
- LIL. *LIL takes her case.* Come on. Better get to Manchester now. D'you like singing?
- LIL sings a snatch of 'Runaway Train'.
- Sit down there. And don't put your feet on the seats. Doing alright?
- LIL takes out a packet of cigarettes and starts to light up.
- EVA looks horrified.
- [...]
- EVA. Wie ist das wenn man raucht? *(What's it like when you smoke?)*
- LIL. That can be the first English you learn.
- EVA (pointing at the cigarette). Darf ich? *(Can I have a go?)*
- LIL. Didn't your mam ever tell you it's bad for children to smoke?
- EVA. Bitte. *(Please.)*
- LIL. You're a naughty girl.
- EVA. Nur einmal. *(Just once, please, try.)*
- LIL (handing the cigarette out to her). A quickie then.
- EVA draws on the cigarette. She likes it.
- Away from home, out in the world two minutes and already you

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Close Reading 1 Instructions

1. Highlight words and phrases you think are important. Think about the ones you have chosen.
2. Compare what you've highlighted with a partner and explain your choices.
3. Answer the following questions:
 - What ideas are prominent in this extract? Use quotes to back up your answers.
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4. Link the extract to what you've already read of the play. Below are some questions to get you started.
 - What themes have been explored elsewhere already in the play?
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Act Two, Scene One

Plot Summary

The 1930s

Flashback: Helga and Eva bond with one another.
Eva, now in England, gets a parcel from a Postman, who imitates Hitler as he walks up the drive as he has not 'er' he's delivering a German package. Eva's mother has sent her a Haggadah and *The Ratcatcher*.
Eva is evacuated away from her mother during the Blitz. Eva pretends to be a girl from the train back to Lil.
Eva is waiting at the train station for her German parents' arrival. Her parents haven't arrived and Eva is heartbroken that they've broken their promise. A guard is suspicious of her.
Lil and Eva go to the cinema and they show a newsreel of the liberation of the Belsen concentration camp before the main feature. Lil is worried it will affect Eva.
Eva talks of selling her possessions.
Eva reunites with Helga and everything is different. Helga wants her to move to America with her but she is reluctant.

The Present Day

Faith and Evelyn are angry about the situation by talking to Lil. Faith is still very upset.
Evelyn doesn't want to go to the attic but offers to help her go through the house. Faith is disturbed at having to talk to her mother. She accuses Lil of making her feel like this.
Together, Lil and Evelyn find the Haggadah and documents from the attic.
Faith tries to get into the attic but she is let in she apologises to her mother. She says her mother has destroyed her life.
Evelyn tells her everything and Faith gets her to drop the subject.

Core Questions

1. What is the significance of the Jewish references?
2. Why has Evelyn locked herself in the attic?
3. Why is Lil reluctant to tear up the letter?
4. Why does Evelyn want to get rid of her possessions?
5. Why is Faith so upset when she finds that the letter, documents and pictures are gone?
6. What do you notice about Helga's use of English?
7. Evelyn says she is a terrible mother – do you agree? Discuss this with your partner.

Extension Questions

1. Who is the 'German woman'? Why is it important that Evelyn uses this name?
2. What do you notice about Eva's language throughout this scene?
3. What does the following line make you think of? Pick out the key words: 'Where's the body for these feet? The hand for these fingers? Now the head for these eyes?'
Why does Diane Samuels do this?
5. Evelyn accuses Lil of being a 'murderer and a child stealer'. Why?

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- ✧ **Stagecraft:** Consider the following devices and how they are used in the text.
 - Stage directions
 - Sounds
- ✧ **Creative Writing:** Describe Eva's meeting with Helga from either Eva's or Helga's point of view.
- ✧ **Research Task:** Find out what you can about the Bergen concentration camp.
 - http://www.historylearningresources.co.uk/bergen_belsen.htm
 Why do you think the author uses it in this scene?
- ✧ **Drama Activity 1:** Act out the scene where Evelyn tells Lil that she has been sent to the camp. How could you emphasise her sorrow and regret?
- ✧ **Drama Activity 2:** Divide this scene into mini scenes. How many small groups choose one mini scene and re-enact it. Explain to the class why you chose that particular section.
- ✧ **Speaking and Listening Activity 1:** Consider how the last line of the scene is read. Read it aloud in different ways to a partner. Discuss how each makes you feel. Which do you think it should be read?
- ✧ **Speaking and Listening Activity 2:** From line 99 Eva is 'reading' the letter. It is presented as a conversation. In fact Helga is 'speaking' her letter and the student could read Helga's part without Eva's interjections and the rest of the class could read the letter on the gist of it. Discuss what the author is trying to achieve with this.

Glossary

Seig Heil	
Boche Land	
Passover	
Haggadah	
Seder	
Israelites	

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Symbolism

What do the following symbols represent?

- Jewels



- Abyss

- Sewing

- The watch



- Whitewash

Can you find any more symbols in this scene?



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Character Worksheet

More than in any other scene in the play the main characters in Act Two, Scene 1, undergo a kind of transformation.

Think about any changes you can detect and make notes about how they play and what they are like at the end of this scene. Some ideas to help you:

Character	Beginning of Scene	Change
 Isaac	Wants Eva to cut off links with her past.	
Eva/Evelyn	Keen to hold onto memories of the past, shown by keeping Jewish valuables.	
 Faith		Becomes curious, almost to the point of obsession about her family history.
Helga	Young mother. Mother and daughter very close.	Old lady. Evelyn reluctant to hug her.

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Minor Characters

A postman and a guard make an appearance in this scene. What is the function of each?

Which of the following words best describe him? Give reasons for your answers.

Sympathetic

A bore

Sinister



Annoying

Friendly

The Guard starts off by being friendly to Eva. How does he change during the scene? What does his attitude towards her change?



Themes Worksheet

Some suggested themes are set out below, with some further questions for

Guilt	Evelyn feels she is a bad mother. How does she show this?
Betrayal	'You made me betray her.' What is Evelyn referring to here?
Conflict	How is conflict shown between Fred and Evelyn? Look carefully at the language to show conflict.
Separation	When Fred is about to suffer a second separation how does he feel? How is the situation resolved?
Change	What are the agents for change in this scene?
Growing Up	Who grows up in the play? How is this shown?
Identity	What is the significance of papers, passports and photographs?
Suffering	How does the author portray suffering?

Extension

Using one of the points you have made above, write a PEE paragraph. Use the marks in any assessments you undertake. ☺

- ✧ Point
- ✧ Evidence
- ✧ Explain

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Act Two, Scene Two

Plot Summary

The 1930s	The Present Day
Eva and Helga are at port preparing to board a boat to America. Eva is sick before her mother leaves and we learn that she has told Helga she will follow her later, but is afraid to go straightaway to America. Helga accuses her of 'losing herself'.	Faith is actually moving out of her attic, going through things and is reluctant to take things from her mother. Evelyn tells Faith how she feels that she was baptised at a young age and is less insensitive than before.
Helga and Eva go on to argue another and accuse each other over and over again in different ways. Evelyn begins to cry.	Faith comes in as her mother is going to find their mother's attic. The play ends.

Core Questions

1. 'I have a background, a context.' What does Faith mean by this and why?
2. Why would Evelyn rather die than go back?
3. What is Evelyn best at, according to Faith?
4. What objects does Faith take with her?

Extension Questions

1. Think about the ending of the play. Do you think it is a satisfying ending?
2. What is the importance of Faith wanting to keep Faith's dolls?
3. Where else have we seen a mother figure wanting to hold on to the past?
4. The 'Sewing Button' (from Act One, Scene One) is referred to as a reference to the biblical story of how difficult it is to get through life. It is interesting to note that Eva tells Lil that she was never good at sewing (624). Why do you think Diane Samuels refers to sewing again in the play?
5. Considering the whole play, do you think there is something wrong with the ending? If you don't know what it means, look up post-traumatic stress disorder. The play might be a study of it.

✧ Stage Directions:

- What do we learn from the detailed stage directions at the beginning of the scene?
- What is the significance of Lil wearing a coat (line 8)?

✧ Sounds: If you were the producer what sounds would you introduce to the scene? How would you know that the scene was at a canteen?

✧ Drama Activities: In groups decide what actions could accompany Helga's arrival. How would you act it on stage?

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Glossary Task

Make sure you know what these words mean. Look them up and make a new definition in your own words.

Crockery (line 69)	
Quayside (line 123)	
Razor (line 170)	
Leagues (of water) (line 201)	
Monumental (line 215)	

Cloze Exercise

This is a summary of the final scene between Eva/Evelyn and Helga.

To help your understanding of this scene fill in the blanks, choosing a word

Helga asks Eva where she has been. Eva says that she has been in the _____ being sick. Helga wants her daughter to come with her to _____. But Eva says 'My name is _____'. She is not ready to go with her mother, missing the _____ chance to start a new _____.

Helga talks about losing her _____. He was put in line for the _____ camp and died.

Helga is very distressed by her daughter's rejection of her and says that it is _____ fingers and pulled out her _____ one strand at a time. She declares _____ is personal while her suffering is _____.

Evelyn then turns the tables on her mother and accuses her of abandoning her. Evelyn wanted to live without her and feels that she is being punished for _____. She shows the dilemma of children who never want to be abandoned by their parents who want to keep their child at all costs.

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monumental	surviving	lavatory	hunger
Evelyn	New York	showers	

Character Worksheet

Match the following quotations to the characters. What do they reveal about speaking about?

The first one has been done for you.

Person speaking	Quotation	About which character?	Reveal inform
Faith	Was she still alive when I was born?	Helga	Reveal inform
	She was a very strong woman.		
	What about being German?		
	This is what you're best at.		
	Why are you so cold to me?		
	We must be together.		
	He was sick and they put him in line for the showers.		
	I wish you had died.		
	He started the job and you finished it.		
	What right have you got to accuse me?		
	My suffering is monumental. Yours is personal.		
	You should have hung on to me.		
	Stay my little girl for ever.		
	I'm sure they'd love to see me too.		
	I have nothing in common with them.		
	You might change your mind.		

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Times Worksheet

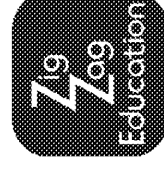
With this exercise you will practise the PEE technique (Point, Evidence, Explain). Fill in the gaps

Point (Theme)	Evidence (Quotation)	Notes
Suffering	My suffering is monumental. Yours is personal. (line 215)	This shows the anguish Helga is feeling.
Survival	I lost him. But I did not lose myself. Nearly, a million times over, right on the edge of life, but I held on. (line 177) I had to let go to float. (line 204)	
Moving on	Evelyn: _____ _____ Faith: Yes we are. (line 259)	The only way Evelyn could survive was to Faith has learnt about her past, so she is not
Home and belonging	Home is inside you..... (line 161) I danced and sang when I got my first British passport. I was so proud of it. My certificate of belonging. (line 96)	This shows the different meanings mother
Separation	I never wanted to live without you and you made me. (line 223)	

me have been done for you.

ome.

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Close Reading 2

Close reading is a vital skill for all English students. It is the ability to break and suitable chunks to make it easier to analyse. It also helps you to identify including themes, symbols, imagery, language use, etc.

- HELGA.** ...Why have you lost yourself?
Ship horn sounds in the distance.
I am trying to start again. I want my daughter Eva with me. Please, send her over to find me.
HELGA embraces EVA who stands stock-still.
HELGA picks up her case and starts to walk away.
- EVELYN.** Don't look at the razor eyes. Whatever you do.
She looks at HELGA.
Why do you only ever stare at me like that? Are those the ones you have others once? I wish you had died.
- HELGA.** I wish you had lived.
- EVELYN.** I did my best.
- HELGA.** Hitler started the job and you finished it. You cut off my first one strand at a time.
- EVELYN.** You were the Ratcatcher. Those were his eyes, his face...
- HELGA.** You pulled me out of the window by my ears and broke my nose.
- EVELYN.** You threw me into the sea with all your baggage on my shoulders.
- HELGA.** You can never excuse yourself.
- EVELYN.** How could I swim ashore with so much heaviness on me? I swam leagues of salty water.
- HELGA.** I have bled oceans out of my eyes.
- EVELYN.** I had to let go to float.
- HELGA.** Snake. Slithering out of yourself like it was an unwanted skin.
- EVELYN.** What right have you got to accuse me? You kept saying something and over? Yes. 'No,' you said. 'No,' you said. 'No. I won't help you manage on your own. Take the needle. Sew the button and the thread. See. It's good. You were really so very good, Mutti? Was it?

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Close Reading 2 Instructions

1. Highlight words and phrases you think are important. Think about the ones chosen.
2. Compare what you've highlighted with a partner and explain your choices.
3. Answer the following questions:
 - What ideas are prominent in this extract? Use quotes to back up your answers.
 - How is 'misunderstanding' important in this extract?
4. Link the extract to the rest of the play. Below are some pointers to get you started.
 - What themes have been explored elsewhere already in the play?
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Imagery

The author uses a lot of imagery in the play. Below is a list of some of the to analyse what each means, in the context of the play.

She would have handed me back like a borrowed package. (line 45)	
It's an ab,  (line 65)	
There's lots of empty cupboards (line 79)	
I was cleansed that day. (line 89)	
Why are you so cold to me? (line 143)	
Razor eyes. (line 184)	
 You hung me out of the window by my ears. (line 195)	
You threw me into the sea. (line 197)	
I was drowning in leagues and leagues of salty water. (line 201)	
I have bled oceans out of my eyes. (line 203)	
Snake. Sl  out of yourself like it was an unwanted skin. Worm. (line 205)	

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Symbolism

Think about the objects in the whole play. Could they all/some have a hidden meaning?

The silver cutlery	
The Royal Crescent chip	
The television	
The toys	
The book	
The dolls	
The lamp without a bulb	
The mouth organ	
The passport	

Suggested Extension Activity: Dominoes

Put the class into two groups. The groups write the symbol on a card with the meaning in two and shuffled. Each group matches the two sides up in a game of dominoes.

The name of the dolls	Jews going to
-----------------------	---------------

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Mirroring and Contrast

Mirroring can be seen when an author creates characters or situations that produce a certain effect. In many Shakespeare tragedies it is used to introduce to show the errors of the more serious characters' ways.

There are aspects of *Kindertransport* that mirror one another. It is a particular *Kindertransport* as, due to the way Diana Fanning uses the two time frames, mirrored moments often occur at the same time in the text. (These mirrored moments directly follow one another.)

Examples:

Eva leaves her parents in Germany to live in England	Faith is planning on leaving Germany
Before she leaves, Eva's mother tries to help provide some skills for her by getting her to sew by herself	Before she leaves, Faith's mother provides some items for her to live in a flat
Eva and the Kinder arrive in England	The Ratcatcher leads them to a flat

Contrast is simply when two things are different to one another; it becomes contrast in a drastic way. Juxtaposition is a good word to use when describing contrast.

Juxtaposition is when two contrasting things are placed close together in a text. A good example of juxtaposition in *Kindertransport* can be seen when Eva first arrives in England, and when we see her for the first time on shore in England:

The excitement Eva shows upon crossing the border into England at the beginning of Act One, Scene Two is juxtaposed with the reality shown at the beginning of Act One, Scene Two. 'like sponge buttered with greasy salt' and the English tea 'taste[s] like

Taking the point further, you could add:

It is particularly striking because Eva imagines eating and drinking lots of food 'herself, very happy', when in reality what she gets to eat and drink is poor. 'try[ing] to put on a brave face'.

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Mirroring in *Kindertransport*

Observation...	Mirrored by...
Eva leaves her parents in Germany to live in England	Faith is planning on leaving her mother's home
Before she leaves, Eva's mother tries to help her with some skin cream by getting her to see a doctor herself	Before she leaves, Faith's mother tries to help by providing some items for Faith to use in her new flat
Eva and the Kinder arrive in England	The Ratcatcher leads the children into the abyss

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Extension

Write one of the above into a suitable paragraph using PEE.

Contrast in *Kindertransport*

Observation...	Contrasted against...
Eva is excited about crossing the border into England	Once she has arrived, Eva's excitement is shattered by the reality of England, as it isn't what she hopes it would be. She tries to 'put on a brave face'.

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Extension

Write one of the contrasts from the previous page into a suitable paragraph.

- Write a diary entry for Faith dealing with the following aspects:
 - What Faith has learnt about her mother
 - Why she feels ready to move on now, when she was reluctant to leave the play
- Some of the characters change more than others in the play. Choose one and write how they have changed by the end of the play. Consider:
 - Their relationships
 - How they are seen by other characters
- Compare the mother-daughter relationships in the play. You could choose two to write a diagram or write about two or three as an essay. The mother-daughter relationships are Faith/Evelyn, Helga/Eva and/or Evelyn/Lil.
- Write an essay answering the following question: What issues have been raised in the play?
 - Remember to use the PEE technique when giving your answer.
- Write an essay answering the following question: 'Consider the use of German in the play.'
 - Who uses it, when, and with what effect?
 - Are there more instances when the use of German is effective or ineffective?
 - Remember to use the PEE technique when giving your answer.

Spoken Language Activities

Choose an example of imagery that Diane Samuels uses that you find particularly powerful. Write a presentation on your particular example, giving reasons for your choice.

When Helga gets to New York she confides in Onkel Klaus what has happened. Write a presentation on your particular example, giving reasons for your choice.

Discuss the author's use of *The Ratcatcher* as a backdrop for this play. Consider:

- The plot
- It's moral/meaning
- The effect it has
- Who plays the character of the Ratcatcher
- Who else could be considered for the role of Ratcatcher

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Characterisation

Think about the key characters in the play. How does the author reveal them in the table below for a character of your choice.

Character's name – what does it mean?	
The character's physical appearance	
What other characters say about the character	
What does the character say or do?	
Own view of the character	



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Dramatic Techniques

The **denouement** of the play (the way the play ends) is very dramatic. Some of the techniques the author uses to create heightened dramatic effect are:

Eulogy	Evelyn is full of praise for 'England' (line 93). To achieve this effect the author uses many positive words in this scene: <i>dance, singing, proud, belonging</i> .
 Soliloquy	This is when there is only one actor speaking on the stage. Evelyn on the stage after Eva exits and it is here that her agony is felt. She accuses her mother of abandoning her. The dramatic effect is created by using rhetorical questions and the second person (you), although she is not on the stage.
Language effects	The author uses the technique of alliteration to emphasise the hissing 's' sound. For example she puts these words into Helga's mouth: <i>yourself like it was a unwanted skin</i> (line 205). Read this and you will feel the impact of the hissing 's' sound.
Ghostly effect	The very last stage direction before 'Curtain' is: <i>'The screen covers the stage'</i> .
Foreshadowing	The play is cyclical. This is another technique the author uses to create a sense of drama of the play. What does it mean by cyclical? This means that the events of the first act foreshadow the events of the last act. Helga is trying to get Eva to sew a new dress so she can be more independent. In this last scene Evelyn repeats Helga's exact words from Scene One: <i>'You have to be independent'</i> .
 Irony	The irony of the above is that Helga has been too successful in managing on her own. So successful, in fact, that, not only does she not want her mother any more she really does not want her either.
Repetition	Also in Act One, Scene One the stage directions state: <i>she takes out a glass. She polishes it</i> (line 78). At the beginning of Act Two, Scene One we have a very similar stage direction: <i>'Evelyn has opened the door with a tea towel.'</i>
	What is the effect of these repeated mini scenes? What do you think Samuels is trying to do here?

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Full Text Quiz

1. The author of *Kindertransport* is...

- ☐ a) Sam Daniels ☐ b) Arnold Schwarzenegger

2. Where does Lil live?

- ☐ a) Manchester ☐ b) Sheffield

3. Evelyn is...

- ☐ a) Lil's daughter ☐ b) Lil's mother

4. Who calls Eva her 'jew'?

- ☐ a) Lil ☐ b) Helga

5. What is the name of the Germany called in the text?

- ☐ a) Führer Land ☐ b) Heaven

6. What items does Eva have hidden in the heels of her shoes?

- ☐ a) A watch, two rings, a charm bracelet and a Star of David ☐ b) A diamond, a gold cross and cigarettes

7. Who might 'bleed forever' with 'just one prick'?

- ☐ a) Lil ☐ b) Helga

8. What is Eva's last name?

- ☐ a) Wedding-singer ☐ b) Schlesinger

9. What happened to Eva's father?

- ☐ a) He was gassed in Auschwitz ☐ b) He died at an old age

10. Who promises Eva they won't let the Ratcatcher catch her?

- ☐ a) Evelyn ☐ b) Helga

11. Why wouldn't Eva eat her husband's sandwiches?

- ☐ a) They contain pork and cheese ☐ b) They got crushed

12. Why is Lil sick at the quayside?

- ☐ a) She is pregnant ☐ b) It isn't revealed in the text

13. How many times does Faith change her mind about moving in the text?

- ☐ a) She doesn't ☐ b) Once

14. What does Helga try to teach Eva?

- ☐ a) How to sew ☐ b) How to tie her shoelaces

15. What is the German for 'father'?

- ☐ a) Pater ☐ b) Vati

16. Why does Evelyn hide her watch in her sock drawer?

- ☐ a) So she can't hear it ticking ☐ b) So it doesn't get stolen

17. How old is Eva at the beginning of the novel?

- ☐ a) Six ☐ b) Eleven

18. What is Eva's number when she travels to England?

- ☐ a) 999 ☐ b) 3362

19. What does Helga change her name to?

- ☐ a) Faith ☐ b) Evelyn

20. Which is the correct quotation?

- ☐ a) My suffering is monumental. ☐ b) My suffering is personal.

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Essay Guidance

Exam-Style Questions

1. One reviewer of *Kindertransport* wrote that in the play 'the audience see the past and the present colliding in her'.

In your answer you should consider language, form and structure.



2. How does Samuels present ideas of trauma in *Kindertransport*?

In your answer you should consider language, form and structure.

Tip!

Remember the exam board uses **assessment objectives** to show how you will be marked. This includes understanding the play and how responses will be marked. This includes understanding how to write about the characters, themes and issues in the play.

Here are the assessment objectives that will be examined in these questions:

- **AO1:** Demonstrate close knowledge and understanding of texts, making informed personal engagement.
This means you need to respond to the text in a critical and knowledgeable way.
- **AO2:** Analyse the language, form and structure used by a writer to convey ideas and feelings.
This means you will need to be able to explain how the language, form and structure contribute to the writer's ideas.



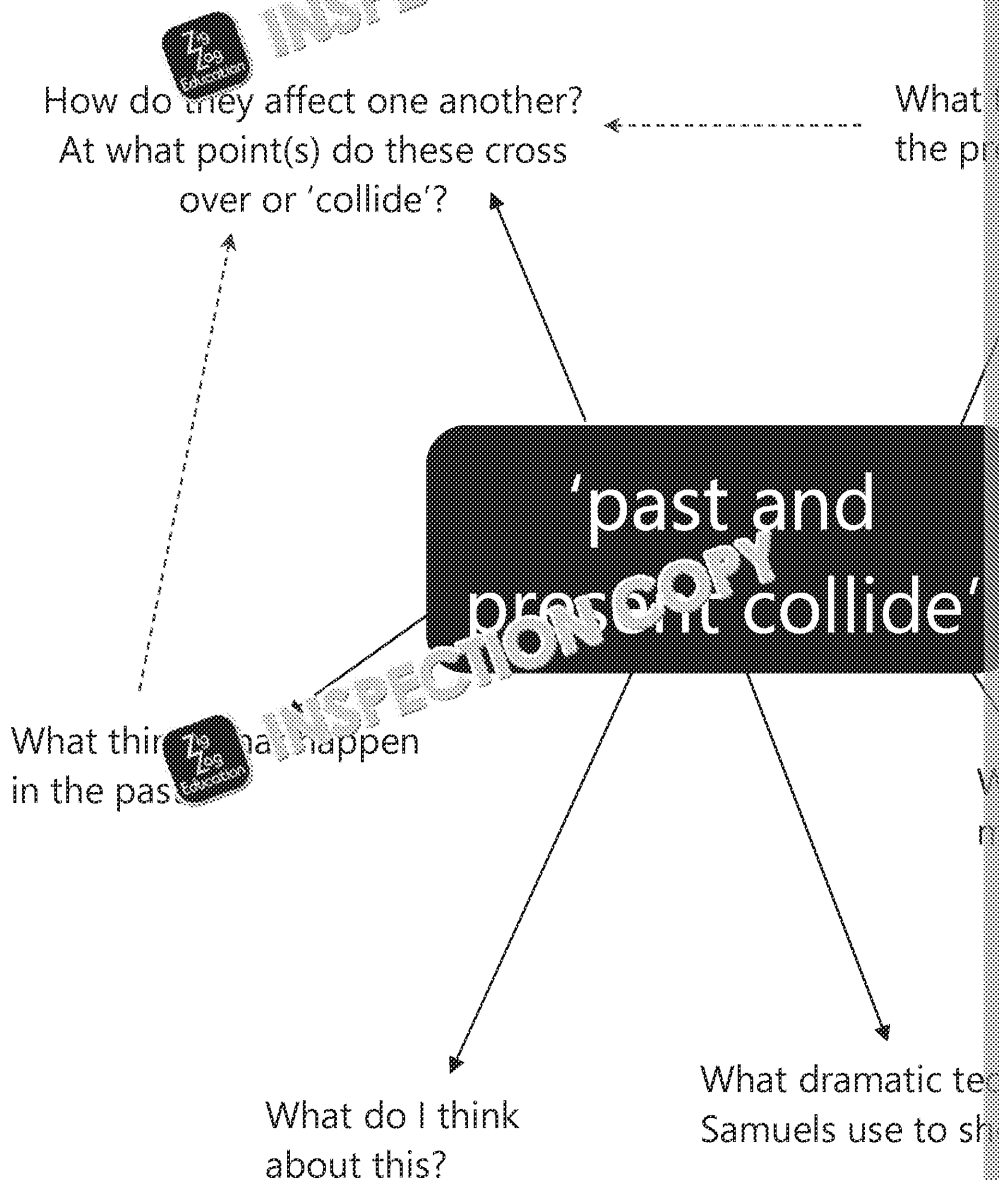
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Planning your Essay to Question 1

One way to plan an essay is to write the key words of the essay in a bubble and then create a spider diagram with the main points you want to cover as spokes.

For the exam question, 'How do the past and present collide in Diane Samuels' might look like this:



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Essay Framework for Question 2

Introduction

What to do in your introduction:

Think of your introduction as having two parts to it.

- ✧ In the first part you should show that you understand the question by
- ✧ The second part should tell the examiner how you intend to answer the

Look at the Sample Essay

1. Does this introduction have two parts to it?
2. How could it be improved?



Paragraph 1

The next paragraph should deal with what happens in the past and its relation to give a chronological account (you will not gain marks for simply relating some scenes that show any 'collision' or conflict between past and present).

Paragraph 2

The next part of your essay should deal with how the author's dramatic techniques and present 'collide'. Remember, don't just mention them, try to say how they

Some of the techniques you might wish to include are:

- ✧ The use of two time frames at once
- ✧ The use of objects
- ✧ Incidents in the past referred to in the present
- ✧ The significance of the character of the Ratcatcher
- ✧ The use of music
- ✧ The use of the sounds



Conclusion

The conclusion is the part of the essay where you unify the ideas you have responded to the question. When writing a conclusion:

- ✧ Stress the importance of the question
- ✧ Leave a final impression on the reader/examiner

It may be good to mirror your introduction.

This is also a chance for you to introduce a more personal aspect of how you suit the statement made by the question.



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Sample Essay for Question 1

Introduction

The play is set in two time frames – the 1930s and the present. A striking feature of the play is that both the past and the present take place at the same time. In this essay I am going to look at what happens in the play that relates to the present and I will also look at what dramatic techniques the author uses to present the relationship between past and present.

Paragraph 1

The first real conflict between past and present occurs in Act One. In the Ratcatcher book in German and Lil realises that Faith is her mother. In this scene the dramatic use of short, sharp sentences, for example Faith says 'Why are you here?' and when Faith accuses Lil (jokingly) of killing the girl and trying to marry her, Lil replies 'Don't be so bloody stupid'.

Paragraph 2 (In this sample paragraph the candidate has written about the use of objects in the play. I think this is a good idea because they act as symbols for the past and the present. In the Ratcatcher book objects appear in both the present and the past. An object appearing in the present comes with the photo that Faith finds, which is a discussion about Eva's birth date having been changed.)

Conclusion

We have seen in this essay that there are many occasions in the play where the past and the present collide. What makes this so vivid for me is the author's use of objects. In particular I find that the objects, as symbols of both the past and the present, are not sure, however, that the main focus of the play is the conflict between the past and present. To my mind it is the interweaving of the past and the present that has a lasting effect on the present. The play shows how the past and, perhaps, inevitably sometime in the future will bring conflict.

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Examiner's Comments on Sample Essay for Question 1

Introduction: Examiner's Comments

This is a fairly good, straightforward introduction. It is clearly focused on the task and the candidate knows immediately that the candidate will be covering both AO1 and AO2. The candidate has referred to the comment that the past and present 'collide' and then explained how s/he was going to deal with this. It is also better not to use a phrase like 'lack of maturity'. You could get around this by using a phrase like 'By looking at the play from a professional to use the title of the play from the beginning, i.e. 'The play Kind of frames...'



Paragraph 1: Examiner's Comments

There is a good example here of the conflict being apparent in the short sentences of the characters Faith and Lil. The candidate could have made his/her answer more explicit by commenting on the **effect** of these short sentences, e.g. *the effect seems to be to show the rising tension and the electrifying moment when Faith finally comes to realise that Eva is, in fact, her mother when she asks: 'Is she Mum?'*

Task: Find at least one more example and write your own paragraph, follow the paragraph above, don't forget to use some quotations from the text to support your technique.

Using the PEE Technique: Examiner's Tip

Remember the validity of the PEE technique: state your point clearly, back it up (with evidence from the text) and then add your explanation.

In the example above, the *can* can be exemplified like this:

Point: In the 1st dramatic tension is built up by the use of short, sharp

Example: 'L... be so bloody stupid'

Explanation: The effect of these snappy sentences shows the rising tension at the moment when Faith finally comes to the shocking realisation that Eva is, in

Paragraph 2: Examiner's Comments

The candidate has done well to point out the fact that some of the objects
However, s/he hasn't related them to the question. S/he could do this by I
be attributed to the juxtaposition of the objects in the two time frames, fo

The Ratcatcher book starts off the conflict between Lil and Faith. The fact that Faith and she starts to ask questions.

For example 'Did it belong to the Jewish girl you had staying with you at the time?' or 'Is this little girl?'.

When Faith finds an old photograph the change of Eva's birth date is revealed, a significant point in the play: Eva wanted to change her birth date to the date she was, I think, trying to ensure that she had truly left the past behind her.

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Using Integrated Quotations: Examiner's Tips

Integrating your quotations within your sentences makes your answer more more fluent reading. But what does this mean and how can it be done?

Here is an example from the above: the actual quotations used are 'Did it help you had staying with you during the war?' and 'Who is that little girl?' They

The fact that it is in German intrigues her and she starts to ask questions as to who she belonged to the 'little Jewish girl' that they had staying during the war and then about who the 'little girl' was.

Task: Choose another dramatic technique that you think reveals the conflict present and base your paragraph on the one above, using some integrated

Conclusion: Examiner's Comments

What should a conclusion consist of?

- ✧ Should you bring in any new ideas?
- ✧ Should you say what you, personally, think?
- ✧ Should you make reference to the question?

Task: Look at the conclusion above and see if you can find the answer to the

You may have come to this deduction:

- i) The conclusion should not bring in any new ideas.
- ii) You should bring together the 'threads' of your arguments in the conclusion.
- iii) You should try to make your answer a personal one.
- iv) It is also important to relate it back to the question – then the examiner will see that your answer shows good focus.

The examiner would consider that this conclusion shows a considered response and that the candidate has really thought about the question and come to their own informed conclusion. This will earn high marks.

Task: Now give question 2 a try!

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Glossary of Literary Terms

There is no doubt that if you can use some of these terms you will impress the examiner.

Cyclical	The play seems to come full circle with repeated phrases and scenes that are either identical or very similar to ones that have appeared earlier. Examples include the washing and the polishing of glasses and the use of the word 'home'.
Denouement	This refers to the end of the play, the final resolution, where everything is brought to a close. In this case, it is the resolution of the issues about her mother's past.
Eulogy	A speech in praise of something or someone, e.g. Evelyn's eulogy for her mother (Act Two, Scene Two, line 993).
Foreshadowing	An episode which indicates a future event, e.g. when Helga says 'I shall be able to manage on my own' (Act One, Scene One).
Irony	Here it means a hidden meaning. Helga wants Eva to do what she wants but to an unforeseen (by Helga) extent as she cannot control her.
Playwright	The person who wrote the play.
Soliloquy	When a person is speaking alone on the stage, enabling the audience to hear what's going on in the character's mind. It is their inner thoughts. e.g. Evelyn's soliloquy in Act Two, Scene Two.
Tension	Here the tension is provided by strained relationships between characters. Evelyn, Evelyn and Faith.
Tragic	A sad event or character. Helga is a tragic character because a sad event happened in her life and her devastation at not being able to see her daughter. Tragic irony is when words have an inner, hidden meaning, which the audience, unsuspecting of the speaker (see above).

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Suggested Answers

Scene-by-scene Activities

Act Two, Scene Two: Character Worksheet

Person speaking	Quotation	About whom?	Effect
Faith	<i>Was she still alive when it was over? (line 51)</i>	Helga	Reveals that Evelyn has
Evelyn	<i>She was a very strong woman. (line 56)</i>	Helga	Reveals Helga's inner strength
Faith	<i>What about being German? (line 42)</i>	Evelyn	Evelyn's response to Faith of all things German and country, England.
Faith	<i>This is what you're best at. (line 104)</i>	Evelyn	Faith sees her mother as a provider of material things; this is all she is good at.
Helga	<i>Why are you so cold to me? (line 143)</i>	Eva	Helga feels Eva's rejection of their relationship.
Helga	<i>We must be together. (line 157)</i>	Eva	Shows Helga's desire to end her rejection of her mother too long.
Helga	<i>He was sick and they put him in line for the showers. (line 175)</i>	Her husband	The horror of the concentration camps
Evelyn	<i>I wish you had died. (line 187)</i>	Helga	Eva shows her indifference; 'I wish you had lived' is what she wished but seems dead to Helga.
Helga	<i>He was the job and you finished it. (line 190)</i>	Evelyn	Helga links Eva's rejection to the persecution she started, i.e. the persecution of Jews.
Evelyn	<i>What right have you got to accuse me? (line 207)</i>	Helga	Eva feels Helga's rejection; she has forfeited her right to accuse.
Helga	<i>My suffering is monumental. Yours is personal. (line 215)</i>	Evelyn	This is a very dramatic moment; Helga's own suffering as massive compared to Evelyn's which Helga tries to make 'monumental' is significant; it's like a tomb, so the idea of a tomb.
Evelyn	<i>You should have hung on to me. (line 217)</i>	Helga	Shows Evelyn's anger at Helga for leaving her young child.
Evelyn	<i>Stay my little girl for ever. (line 230)</i>	Faith	Evelyn dreads Faith going away; she might expect her to stay because of her feelings because of the separation now, but this is not the case.
Faith	<i>I'm sure they'd love to see you too. (line 237)</i>	Helga's relatives	Faith tries to make a link between her relatives and relations in America.
Evelyn	<i>I have nothing in common with them. (line 238)</i>	Helga's relatives	Evelyn wants nothing to do with them; separation has been too long for reconciliation.
Faith	<i>You might change your mind... (line 246)</i>	Evelyn	Faith is forever hopeful and that there might be a chance for reconciliation. The play ends, perhaps implying that there is still hope?

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Act Two, Scene Two: Themes Worksheet

Point (Theme)	Evidence (Quotation)	(What)
Suffering	<i>My suffering is monumental. Yours is personal. (line 215)</i>	This shows the ang
Survival	<i>I lost him. But I did not lose myself. Near a million times over, right on the edge of life, but I held on. (line 177)</i> <i>I had to... (line 204)</i>	This shows the diff of survival. Why did husband? The only way Evelyn past.
Moving on	<i>...All done in here then. Faith: Yes we are. (line 259)</i>	Faith has learnt ab to move on.
Home and belonging	<i>Home is inside you. Inside me and you. It is not a place. (line 161)</i> <i>I danced and sang when I got my first British passport. I was so proud of it. My certificate of belonging. (line 96)</i>	This shows the diff daughter have abo This eulogy of all th importance to Evelyn what she had felt i
Conflict (mother vs daughter)	<i>You stopped me from knowing her. (line 59)</i>	Faith accuses Evelyn knowing about her move forward until
Conflict (Hitler vs Jews)	<i>Hitler started the job and you finished it. You cut off my fingers and pulled out my hair one strand at a time. (line 190)</i> <i>How could I swim ashore with so much heaviness on me? (line 204)</i>	This shows how pa coldness of Eva. Eva is accusing her
Conflict (denial of past)	<i>You should have hung... and never let me go. When a v... send me away when... danger? ...Didn't it ever... you that I might have wanted to... with you? (line 217 ff)</i> <i>You can't let people who hate you tell you what you are. (line 84)</i> <i>Faith: Don't you feel at all Jewish? (line 87)</i> <i>Evelyn: I was baptised when I was eighteen, I was cleansed that day. Purified. (line 89)</i>	Eva blames her mo desire of children to dilemma for the pa child to survive at a This is a reminder to World War II that Evelyn find themse Evelyn is firm in wa she is trying to con
Separation	<i>I never wanted to live without you and you made me. (line 223)</i>	This shows the fea from their mother.

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Whole-Text Activities

Characterisation

The character of Helga has been chosen here, as an example.

What to look for in characters

When examining characters, students should consider for the following:

✧ Character's name

A character's name can provide information about who they are. Helga is not to her German background. (What about Faith's name?)

✧ The character's physical appearance

From the stage directions we know that at the beginning of the play Helga is late thirties. What does this imply? We can infer that she is a well-off and well-dressed. At the end of the play she is utterly transformed: she is thin, wizened, old looking. Her hair is grey.

✧ What other characters say about Helga

- Evelyn tells Faith that she must have loved her parents a lot (Act Two, Scene One)
- Evelyn tells Faith that Helga was a strong woman (Act Two, Scene Two)
- Evelyn accuses Helga of being cruel (Act Two, Scene Two).

✧ What a character says or does

In Act One Helga is a loving mother with a close relationship with her daughter. She refers to children as 'jewels'. Her Jewish background is very important in the latter episode (Act Two, Scene One), where several references to Jewish customs are made, e.g. the Haggadah, Seder night, Israelites.

We learn of her suffering. She has seen her husband being taken to the show trials. She experiences her anguish with her daughter. Her suffering is monumental. (Yours in Act Two).

She is deeply affected by her daughter's rejection of her: 'Hitler started to pull off my hair and pulled out my hair one strand at a time' (Act Two, Scene Two).

✧ Own interpretation

For example, Helga can be considered a tragic character. She starts off a comfortable life. She can afford nice jewellery and clothes. She survives the war, but at a cost. Not all the terrible events that happened to her husband, but all expectations of a happy life are dashed. She serves to illustrate one of the main themes in the play which is the loss of identity.

Essay Guidance

Exam-Style Questions

1. Answers are likely to deal with some of the following aspects of the play:

AO1 Things that happen in the past such as Faith coming to England and her relationship with this and starting a new life; the first meeting between Eva and Faith; Things that happen in the present such as Faith unearthing objects from the past; Ideas about continuity/change and how the past affects the present; Ideas about tension/conflict between past and present.

AO2 Dramatic techniques such as having past and present on the stage at the same time; objects which appear in more than one time frame; incidents from the past and present; the use of foreshadowing; the use of mirroring and contrast; Faith's music, which runs through the different times.

2. Personal response required.

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