



Suitable for the New National
Curriculum
KS3 English
(2014)

***The Boy in the Striped Pyjamas* by John Boyne**

Activity Pack for KS3

Update v1.3, January 2016

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Teacher's Introduction

This activity pack has been created as a supplement for any scheme of work on the novel *The Boy in the Striped Pyjamas*. The worksheets in this resource ensure that every chapter of the novel has unique tasks for students to complete, whilst allowing students to develop reading skills, writing skills and speaking and listening practice.

The resource features a vast array of tasks, varying from comprehension questions to analytical tables, and creative writing projects to challenging quizzes. Most activities concentrate on reading, but there are also writing activities, as well as some engaging speaking and listening tasks.

There are also many fun starter activities in the booklet, such as an exciting crossword, various quizzes and a film comparison activity with several links to the successful movie adaptation of the novel. There is also a range of stimulating *Final Tasks* for students to complete once the novel has been read.

An overview of some of the more difficult questions is provided in the *Worksheet Guidance* section of the resource, which has been included for teachers who are not so familiar with the novel.

Note: Sensitivity in teaching this resource is important as it deals with sensitive content that may be upsetting or difficult for some students. It is vital that the teacher checks any content carefully beforehand to judge its suitability for their class. **This resource contains details of traumatic events and may upset some students.**

Update v1.3, January 2016 – references to AFs and APP grids removed

Update v1.2, May 2012 – Corrections made on page 4, page 24 and page 26

Update v1.1, 29th January 2010 – Minor correction made on p. 21

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Using pre-September 2014 National Curriculum with this resource

I recognise that many English teachers will continue to value the Assessment Objectives of the pre-September 2014 KS3 English National Curriculum. As such, the table below links the activities/lessons/worksheets in this resource to these elements. This means you can use this as guidance for your assessment and to help you choose appropriate resources.

Each AF is explained after the table.

Chapter	Activity	AF	Chapter	Activity
1	Bruno and Family	R2	11	Tea
1	German Vocabulary	R7	11	Hitler
2	Home	R5	12	Shmuel
2	Engaging Description	W7	12	My O
3	Gretel	R3	13	An Unco
3	Out-With	W1	13	Dran
4	Through the Window	R3	14	Lying
4	Varying Sentences	W5	14	Missing
5	Analysing Characters	R3	15	A Test
5	Heil Hitler	R6	15	Write
6	Maria's Past	R2	16	Holoca
6	Bruno's Diary	W4	16	Jews a
7	Lieutenant Kotler	R5	17	A Diffi
7	Pavel	R7	17	Media
8	Boyne's Ironic Style	R6	18	T
8	The Grandparents	R4	18	Film
9	Exploring	R4	19	Insid
9	Herr Liszt	W8	19	Structur
10	Shmuel	R2	20	Realist
10	Meeting Someone New	W2	20	Group

Reading AFs:

AF2 - Understand, describe, select or retrieve information, events or ideas from texts and use quotations to support your response | AF3 - Deduce, infer or interpret information, events or ideas from the text | AF4 - Identify and comment on the writer's use of language, including grammatical and presentation features at text level | AF5 - Comment on writers' use of language, including literary features at word and sentence level | AF6 - Comment on writers' purposes and the effect of their language on the reader | AF7 - Relate texts to their own cultural and historical traditions

Writing AFs:

AF1 - Write imaginative and thoughtful texts | AF2 - Produce texts appropriate to task, purpose and audience | AF3 - Organise ideas and information in texts effectively | AF4 - Construct paragraphs and link paragraphs together using appropriate sentence structures for clarity, purpose and effect | AF5 - Write using a range of correct punctuation and appropriate vocabulary | AF6 - Use correct spelling

(Speaking and Listening AFs:

AF1 - Talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying content to suit purpose, listeners, and content | AF2 - Listen and respond to others, including in pairs and groups, using appropriate suggestions, comments and questions | AF3 - Create and sustain different roles and scenarios, adapting content to suit activities to explore texts, ideas and issues | AF4 - Understand the range and uses of spoken language and draw on this when talking to others

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Worksheet Guidance

Teachers can find guidance here on the more challenging questions and activities. The chapter number of each task has been included to assist the teacher:

Chapter 1: Germany, 1940

Some teachers may wish to not use this activity and prevent students from seeing the class to work out the setting of the novel for themselves. However, due to the popularity and the success of the motion picture, it would be very difficult to maintain a sense of location and setting.

2. 'Fury' is Bruno's misunderstanding of the German title 'the Fuhrer', by which Hitler was referred to at this time.
4. Students should consider the nature of Hitler and the Nazis, and the history of the Holocaust. A discussion about why audiences find this time in history as particularly disturbing, especially taking into consideration the success of films such as *The Pianist* and *The Reader*.

Chapter 2: The New Home

Students will need to identify Boyne's use of negative imagery in this chapter, and how the writer creates the impression of Auschwitz (and anything surrounding it) as an unpleasant, miserable and lonely place.

Chapter 3: Gretel

1 & 5. Readers should develop a keen understanding of how Boyne presents the world through the eyes of Bruno. The character's natural rivalry and sibling squabbles are an example of this technique. But, more importantly, students need to appreciate Bruno as a naive child, inexperienced in the horrors of what is happening around him. His mistaken belief that the Fury and Auschwitz becomes the childish misunderstanding of the world would certainly benefit here from a discussion of the notorious concentration camps.

Chapter 4: Through the Window

Some suggested answers to the table activity are provided below:

'Others were on crutches and many had bandages around their heads' – reveals the deplorable conditions of prisoners in a concentration camp; the crutches showing how captives are languishing, stressing the most dangerous injuries of all – head wounds.

'Some carried spades and were being led by groups of soldiers to a place where they could be executed' – that these prisoners are being led away to be executed; students should consider the hint (blended with Bruno's naivety) gives to the reader, in comparison to the horror of what is happening.

'...the soldiers all started to laugh and applaud them' – reveals the sadistic and cruel nature of the soldiers.

'Those children look like they've never had a bath in their lives' – informs us how unhygienic conditions were in Auschwitz, where the children (note the emotive aspect of the word) are unable to wash.

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'the people... were wearing the same clothes... a pair of grey striped pyjamas' – Bruno's misunderstanding of the word 'pyjamas' as one of his most poignant misconceptions, highlighting the irony that the Jews were even denied possession of their own clothes.

Chapter 4: Varying Sentences

This writing task may be too upsetting or inappropriate for younger students, but it can be adapted to writing a description of an opposite, joyful scene, e.g. arriving at a new home that can be seen.

Chapter 5: Heil Hitler

This task once again draws upon Boyne's technique of presenting the experience from a child's perspective. Students should consider the story told from an opposite viewpoint, e.g. Bruno's father's interpretation of the story would be different. Another question could be considered: 'Why is the film so popular?' Students should then arrive at a conclusion about the originality of *The Boy in the Striped Pyjamas* and how the novel captures the magic and innocence of a child's world as it is exposed to the horrors of Nazi Germany. The Italian comedy set during the Holocaust! is another example of how an original point of view could be told, where a Jewish father and son are taken to a concentration camp, but the father comically deludes his son into thinking they are on holiday playing a game to conceal the horrors surrounding them. This film won the Oscar for Best Foreign Language Film in 1997 and was also nominated for Best Picture – a rare feat for a non-English film, highlighting the popularity of this original Holocaust movie.

Chapter 1–5: Anagrams

1. OUT WITH
2. THE HOLOCAUST
3. ADOLF HITLER
4. STRIPED PYJAMAS
5. FUHRER
6. THE HOPELESS CASE
7. THE COMMANDANT
8. BERLIN

Chapter 1–5: Who Said What?

- A. Bruno orders Maria to stop packing away his things at the beginning of the story when he is about to leave Berlin.
- B. Bruno's mother consoles Bruno, who is unhappy with his new home.
- C. Gretel is upset and surprised when Bruno leaves something that she does not like (a pair of children (prisoners in the camp) through a bedroom window.
- D. Bruno's father, the Commandant, takes charge of his followers and makes the concentration camp more effectively than it was previously.
- E. Bruno's father misconstrues his father's position at Out-With, believing he is a Fuhrer, rather than pleased him, since it appears such an unpleasant place.

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Chapter 6: Maria's Past

1. Maria is a servant to the family.
2. Higher ability and older students (particularly at GCSE level) should consider Bruno's father. Is there a hidden secret in his past? What exactly happened and Maria's mother? And, could she and Bruno actually be brother and sister, merely presenting an honourable side to Bruno's father?
3. A range of answers are possible to the question, e.g. Maria finds it difficult to talk about Bruno's father. Or, her past is difficult for the maid to reflect upon, and she is not sure about. And, in reference to the discussion point in the previous question, that Bruno's father was in a relationship with her mother, or even, does she know?
4. Gretel's imperious and rude treatment of Maria identifies the class status of the family, also portrays Bruno's own innate (if not only the experienced) virtuous character.
5. Bruno's disgust at Gretel's mistreatment of Maria underlines how he has a developing mature appreciation of others besides himself. His empathy for his family member is an important facet of the novel, when considering the distinction between Jews and Opposites (Chapter 16) and Boyne's ultimate message that a Jewish boy (Shmuel) and a German boy (Bruno) should be regarded equally.

Chapter 7: Lieutenant Kotler

Students should be encouraged to pick out individual words in the quotations to reveal the personality of this character. A modelled example for number one is provided to encourage good practice.

Chapter 7: Pavel

A brief discussion of how the Nazis treated Jews as 'sub-human beings' (regarded as inferior) is advisable here. An understanding of how Boyne presents Pavel as a patient and important too; Pavel represents the noble and pious character of Judaism, suffering under the Nazis, and yet devout in his faith and moral bearing. A further interesting allusion is that whereas the Nazis were keen to treat all Jews alike, Pavel's presence in the Camp nevertheless shows how valued a doctor in close proximity might be; thus highlighting the exploitive dimension of the Nazis.

Chapter 8: Boyne's Ironic Style

An explanation of Boyne's use of irony is given for each of the explanations below.

Bruno's grandfather '*is the oldest man in the world*' – reveals not how old the grandfather is, but how inexperienced Bruno is of old age and life in general.

Bruno's mother always moves to the kitchen when her mother-in-law sings – reveals the mother-in-law versus mother-in-law relationship and Boyne's realistic depiction of a 'typical' family.

The grandfather accuses her son of being a '*puppet on a string*' – parodies Hitler's claim to do 'his duty' and work for him' by managing Auschwitz.

Bruno's mother thinks her husband looks '*handsome in his new uniform*' – reveals the nature of Bruno's mother, who matures later when realising the horrors of Auschwitz, as she can only see the pomp and 'splendour' of her husband's service, as represented by his uniform.

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Chapter 9: Exploring

Example explanations for the worksheet boxes are provided below:

'When I was a child,' Bruno said to himself.

The use of dialogue (quotation marks, etc.) in this quotation allows the reader to understand the character's thoughts, as well as highlighting the humour of Bruno's comment. Bruno is the main character of the novel, whose viewpoint the story is told through, and his words constantly convey his emotions and characterisation, which is achieved easily through dialogue.

'...presented on the occasion of the opening... Out-With Camp.'

The writer deliberately uses italics to present the writing on the plaque, which is a thought, but *read* by the character.

With No Exceptions.

The use of capital letters in *No and Exceptions* stresses the finality of the state's authority and the strictness of his parents' discipline.

Chapter 9: Herr Liszt

The correct version of the diary entry should read:

Dear Diary,

I met my new teacher today – his name is Herr Liszt. He seems like a friendly person, but there's something weird about his eyes that frightens me.

He doesn't like fictional stories and prefers history and geography, which is a shame. He's interested about the history of the Fatherland, which means Germany.

Anyway, after my lessons today, I decided to go exploring...

Chapter 10: Shmuel

It will interest students to know that one of the main criticisms of the novel – on the subject of Auschwitz – is that there were no child prisoners at the camp. Shmuel's work was immediately gassed on arrival at Auschwitz. Therefore, the friendship between Shmuel and Bruno would have been an impossible circumstance. An interesting challenge for students is to consider whether this historical inaccuracy matters; is it important regardless of an inexact truth?

Chapter 1–10: Who Am I?

1. Bruno
2. Herr Liszt
3. Pavel
4. Maria

Chapter 11: Tea with Hitler

Groups should consider Boyne's intentions in presenting the character of Hitler. His partner Eva Braun serves as a foil to his cold character. A discussion of the novel's enduring interest, in the historical figure of Hitler is advisable at this point of the story. Could Boyne choose to go back in time and show this event? Is it necessary and what would it achieve? Incidentally, groups could consider why the filmmaker chose to leave this episode out of his version.

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Chapter 12: Shmuel's History

Students should gather an understanding of how Shmuel's history and wretchedness provided as a stark contrast to Bruno's pain-free arrival. Shmuel's history, on flowcharts, should give a clear image of his harrowing experiences in comparison to Bruno's comforts. Some students could be encouraged to produce a similar flowchart for a further comparison.

A useful starter exercise could show a film excerpt from Spielberg's *Schindler's List* (section (approx. 20 minutes into the film) when the Jews are first taken to the camp). If a 15 certificate, this section is suitable to show to most KS3 students and would provide a good understanding of what life was like for people in Shmuel's situation.

Chapter 13: An Uncomfortable Year

Some example answers are provided, but students should be encouraged to offer their own interpretations for 'uncomfortable' situations.

'If I tell you Pavel told me about his life... you mustn't tell anyone' – Maria is worried she might get herself into trouble; she perhaps sympathises for Pavel and the Jews, but she'll be discovered.

'There are thousands of us' – Shmuel could be frustrated with Bruno's continuing ignorance; he could be suffering anger at Bruno's ignorance; alternatively, he could be simply stating the obvious in a sad and distraught tone.

'Except Father' – Bruno is feeling sensitive and defensive for his father, as well as knowing he shall have to quarrel with his friend if Shmuel continues to criticise Bruno's father.

'He can't be very old, your father' – Bruno's father is probing Kotler, suspicious of him, and trying to wheedle out the truth about his absent father.

'I can assure you –' – Kotler is defensive and afraid – greatly concerned that he might be in trouble with his Commandant; due to the violence inflicted on Pavel next, Kotler could be angry at himself for bringing up the subject of his father, and desperate for a way out of the situation.

Chapter 14: Lying to Gretel

- The raspberry sound and mention of her 'spit' both present Gretel as an unpleasant character; she is unpleasant towards the novel's main character, her brother.
- The repetition of the personal pronoun 'you' stresses Gretel's dominating and impersonally commanding attitude; she tells what to do. Her use of the imperative 'do' shows how she expects to have control over her younger brother.
- Her use of the verb 'barrel of laughs' further accentuates her character as a bully.
- The use of the verb 'flounced' gives the impression that Gretel is storming into the room, perhaps with exaggerated importance or vanity; while the verb 'said' gives the characterisation as a bully – particularly when taking into account that she is talking about lifeless objects: dolls.

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Chapter 14: Missing Punctuation

The correct punctuation has been provided below:

The book I am studying is called The Boy in the Striped Pyjamas, which was written during World War II when the Nazis were in power in Germany. The novel's main character is disturbed when he and his family move home.

On arriving at their new house, Bruno and his sister Gretel are confused to see men and pyjamas walking outside their window. Fortunately, they don't realise that they are in a concentration camp for Jewish prisoners.

Chapter 15: A Test of Friendship

Prior to using this hot seating activity, students should consider Bruno's actions and how someone would react in this way. A discussion of pressure from a more dominant person, as well as considering other characters in literature and film; e.g. Peter denying the cock crowed.

Chapter 16: Holocaust Research

A computer room or resource centre will be required for this activity.

Chapter 16: Jews and Opposites

2. Interestingly enough, Gretel is unable to name the 'opposites' of whom she is talking about: Jews; but she would, of course, be a Christian.
3. The uncertainty of Gretel's character demonstrates how immoral and misaligned Nazi beliefs.
4. Boyne is keen to point out that not all Germans were Nazis but, in fact, that many who were angry and appalled by Hitler's regime. A discussion of the T-4 programme could be a good talking point for this consideration, as the film portrays the reality of Hitler by fellow German leaders, set close to the end of the war.

Chapter 17: A Difficult Decision

2. Boyne presents Bruno's gradual loss of memory by his thoughts about friends. In the novel Bruno remembers all three names of his closest friends, but a few chapters later he can remember two, while later on it will fade to none. This is yet another technique to present the realistic experience of childhood.
5. Bruno's father is presented as seeing for the first time (looking away in deep thought) the disturbing effect Auschwitz could have on his children. After learning from the prisoners in the camp.

Chapter 18: The Plan

Some teachers may prefer to not delve too deeply into this activity when exploring the structured for the conclusion.

1. This quotation depicts Bruno's frank optimism, maintaining his character as preparing a plan for Bruno to go into the camp and help Shmuel find his father. Of course, suspect that Shmuel's father has been killed in a gas chamber, and Bruno's words.
2. This quotation shows the writer's intention of preparing for the climax, as Bruno attempts to play exploring together. These words have an ominous sound to the reader, who would foresee tragedy looming.
3. Yet another step in Boyne's structuring and preparation for the climax is to tell the reader that Bruno had his hair cut off previously and would therefore pass

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4. This quotation reveals the final needed ingredient for the plan to be put in place. This gives the reader the final clue towards the upcoming tragedy.

Chapter 19: Structuring a Climax

Here is a list of some of the events that Boyne uses to structure the novel for

- Bruno's haircut will make him appear like the other children in the camp
- Shmuel's father goes missing, providing a reason for Bruno entering the camp
- Bruno is portrayed early on as enjoying 'exploring', which can place him in the camp
- He is also presented as having to leave Auschwitz, therefore giving him a sense of 'adventure' with Shmuel
- Shmuel mentions being able to lift the fence, a key element in the novel
- The weather is very wet that day, creating tension as to whether Bruno can see Shmuel
- Boyne has presented Bruno as a naive character throughout, allowing him to enter the camp, but being afraid of the dangers
- Bruno's blind denial of knowing Shmuel to Kotler creates another reason for him to enter the camp as he wishes to make amends

Chapter 20: Realising the Truth

Students should identify these implied meanings:

'Father became very disliked by the other soldiers...' – this could imply that Bruno's father was not liked by the other soldiers, as well as indicating how hard or badly he worked his soldiers trying to keep the camp running.

'...he found that his legs seemed to stop working right' – is a euphemism (maintaining a positive image) for the Commandant collapsing in grief when revealing the truth to Bruno.

'A few months after that some other soldiers came...' – these soldiers would be Allied soldiers, representing Germany's surrender.

'...and nothing like that could ever happen again' – students should consider the phrase. Does Boyne imply that in fact something like this could happen again, or is he trying to prevent it (i.e. writing a novel like this that stresses the horror of the Holocaust to mean that the events of the Holocaust are so terrible, that mankind will not allow it to happen again)?

Starter Activity: Crossword

Across

3. Berlin

4. Bees

6. Switzerland

10. Pavel

11. Herr

12. Luca

13. Martin

14. Exploring

17. Eva Braun

18. The Fury

21. Shmuel's father

22. Soldiers

23. Jews

26. Plays

27. Opposites

28. Nine

29. Auschwitz

Down

1. Commandant

2. John Boyne

5. Life

7. War

8. Kites

9. Life

10. Life

15. Life

16. Life

19. Life

20. Life

23. Life

25. Life

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Bruno and Family

Fill in the table below with information about these three main characters. What do we learn about them in the first chapter of the novel?

Family Member	What we learn about them
Bruno	
Bruno's Mother	
Bruno's Father	

GERMANY, 1940

- 1. How was life different in Germany when the novel is set, compared to the UK?
- 2. What or who do you think 'the Fury' is? Is this a suitable misspelling?
- 3. What suspicions might a modern reader have about Bruno's father's occupation? What causes these suspicions?
- 4. Why has the writer, John Boyne, chosen to use such a point in history? What impact might it have on readers?

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The New Home

Bruno's new home appears to be a great deal different to his former house. Fill in the table below with explanations about how the writer's choice of words (language) creates a gloomy and foreboding atmosphere.

Quotation	The effect of the writer's choice of words
<i>The new house... stood all on its own...</i>	The image of the house standing alone gives the reader a sense of loneliness.
<i>...in an isolated place</i>	
<i>...there were no other houses anywhere to be seen... no shops or fruit and vegetable stalls</i>	
<i>...there would be men and women sitting at them, drinking frothy drinks and laughing loudly</i>	
<i>...no one ever laughed there</i>	
<i>There were three others who were quite skinny</i>	
<i>and spoke to each other in whispering voices</i>	

Lightening Description

Now describe a place that you have seen before that was creepy or uninviting; perhaps somewhere you didn't want to go to, or a haunted house you saw in a ghost film.

Using effective language as seen in Boyne's description of Bruno's new home, create a vivid and imaginative account of a foreboding building/place.

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Chapter 3

Gretel

1. Make a list of reasons why Bruno finds Gretel so annoying and unpleasant. Why does he call her *'The Hopeless Case'*?
2. The writer portrays a typical example of a brother and sister relationship in this chapter. Explain the different events that reveal this realistic relationship.
3. What does this quotation reveal about the two siblings? *'Bruno of ignoring most of his sister's suggestions.'*
4. What happens in this chapter reveals how Bruno has recently gained more relationship with his sister?
5. Why does the writer use the name *'Out-With'*? What is he trying to convey about his experience of childhood?

OUT-WITH

We learn that Bruno's family have gone to live in *'Out-With'*, which in real life is the real-life Nazi concentration camp. Using the facts in the box below, you may know, create an information text paragraph that effectively tells the history of this terrifying camp. Use effective words to create the negative reputation it is notorious for.



The foreboding gate to Auschwitz I

	<ul style="list-style-type: none">• The largest camp• Located in Poland• Controlled by the Nazis• Used during the Holocaust• Situated near the Vistula River• Infamous for the gas chambers• Up to three million people were killed
--	---

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Through the Window

Boyne portrays the impression of childhood through Bruno and Gretl's naive thoughts about the people in the striped pyjamas. For the quotations selected below, explain what is really happening in the concentration camp.

Quotation	What is actually happening
<i>Others were on crutches and many had bandages around their heads.</i>	
<i>Some carried spades or shovels, being led by groups of soldiers to a place where they could no longer be seen.</i>	
<i>...the soldiers all started to laugh and applaud them.</i>	
<i>Those children look like they've never had a bath in their lives.</i>	
<i>...the people... were wearing the same clothes... a pair of grey striped pyjamas.</i>	

Varying Sentence

While describing what Bruno can see through the window, Boyne uses a variety of sentence structures to give a detailed and vivid description. For example, using a long sentence with lots of commas to give vivid detail. For example:

'Everywhere they looked they could see people, tall, short, old, young, fat, thin, dark, light, and all different kinds of people.'

Using a short sentence to express a point or give a vivid description in your writing, e.g.:



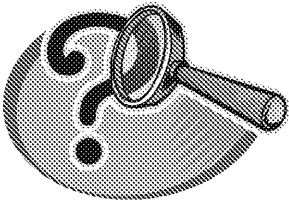
'They were everywhere.'

Now, rewrite the description of what Bruno can see through the window at Auschwitz, but this time from the perspective of a soldier who is describing what is really happening. Remember: you will be assessed for using long sentences for effect.

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Analysing Characters

Looking through this chapter, find quotations for these characters that tell us about their personality. Don't forget to explain what the quotations tell us about the character in the third hand column:

Character	Quotation	Explanation
Bruno's Father	'They... seemed to be fighting with each other for father's attention.'	Bruno's father is a soldier who leads other soldiers.
Bruno		
Bruno's Mother		

HEIL HITLER

As we continue reading the novel, we see more and more references to Germany. Bruno's father works for Adolf Hitler, who knows as 'Fur' (misunderstanding the German word for leader). He also mistakes Auschwitz for Out-With, and at the end of chapter 1, he assumes that the infamous 'Heil Hitler' salute is a friendly farewell.

Explain why Boyne uses these misunderstandings and mistakes in the novel. What is the viewpoint and effect that he is trying to create in portraying these events?

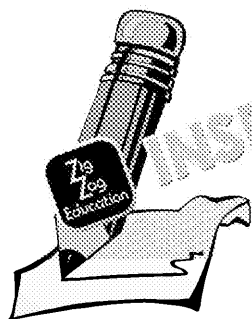
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Anagrams

Can you unscramble these anagrams into words, names and the novel?



1. HITW TOU
2. ALSOCHUTO HET
3. KUHTE FDAOL
4. MAYSAPJ PETRSID
5. REFUHR
6. SAEC LOSEHEPS EHT
7. DMCAONMAT HET
8. RINELB

Now make five of your own anagrams from *The Boy in the* you devise one that no one else can decipher?

Who Said What?

Can you identify the speaker of each of these quotations, or is happening (the context) at each point of the novel?

- A. 'You take your hands off my things.'
- B. 'It's that we have to make the best of a bad situation.'
- C. 'But what other choice do I have?'
- D. 'Here we have a fresh beginning, but let that beginning start tomorrow.'
- E. 'I think you must have done something wrong and you should and apologise to the Fury...'

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MARIA'S PAST

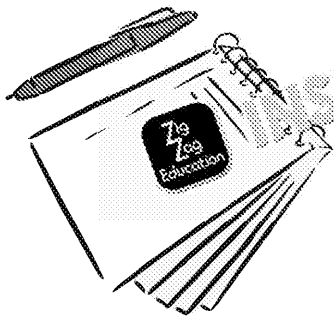
1. Who is Maria? Explain her position in the family.
2. Explain how Bruno's father helped Maria in the past.
3. Find two quotations that reveal Maria's hesitation when explaining her thoughts about Bruno's father.
4. What does Maria's reaction reveal about her character?
5. How does Gretel treat the servant?
6. Consider Bruno's reaction to Gretel's treatment of Maria. Has he matured/changed as a character in this chapter, from the beginning to the end?

Bruno's Diary

Imagine you are Bruno at the end of Chapter 6 after learning about Maria's history and witnessing Gretel's rude treatment of the servant. In this task, you will be writing a diary account of Bruno's feelings that day.

Make a bullet-point plan for each paragraph of your account, focusing on Bruno's feelings towards his father, his thoughts on Maria's history, etc.

Now, you can begin writing your diary entry. Remember: write in the first person and explain your thoughts and feelings in full sentences.



Don't forget to organise the paragraphs in a clear order of events, exploring Bruno's feelings throughout the chapter. Your work will be assessed on how well you construct paragraphs and the clarity of your writing. So, think about how you could link paragraphs together with particular words or phrases.

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LIEUTENANT KOTLER

In this chapter, Boyne (the writer) vividly portrays the unpleasant character of Lieutenant Kotler using certain types of language (words). By presenting the character in this way, the reader feels understanding and sympathy for the novel's main character, Bruno. For each of the quotations below, explain how Boyne uses particular words and phrases (language) to show how unpleasant Kotler is. An example of number one has been done for you:

1. *'There was an atmosphere around him (Kotler) that made Bruno feel...'*
Example: The writer uses the word 'atmosphere' to give the impression that he is not a warm person, creating a cold and unpleasant atmosphere.
2. *'One day the young lieutenant looked very smart, striding around...'*
3. *'...he (Kotler) reminded him (Bruno) of the big boys at school, the ones who were... of.'*
4. *'"Good morning, little man..." ... quite appallingly'*
5. *'(Kotler) had stopped smiling now and seemed suddenly bored.'*
6. *'Kotler spoke to him (Pavel) insolently...'*
7. *'"you filthy -" ... he (Kotler) spat a little as he spoke.'*



PAVEL

In the second half of this long chapter, we meet Pavel. We learn that we learn was formerly a doctor before coming to the camp. This fact causes great confusion for Bruno, as he finds it hard to understand why a highly educated man like a doctor is working in their home.

Complete the sentences below with explanations that show an understanding of the historical contexts of the novel:

1. Lieutenant Kotler's cruel treatment of Pavel reveals that...
2. Although Pavel is a qualified doctor, he is working as a...
3. The Nazis treated Jews as sub-human beings, but the selfless and honourable actions of Pavel show that...

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BOYNE'S IRONIC STYLE

Throughout the novel Boyne uses an ironic style, where he writes one thing – usually from Bruno's viewpoint – but means something else, which we (the reader) realise. For example, Bruno believes the people in Out-With are wearing striped pyjamas, while we are aware that this is a childish misunderstanding of prison clothes. For each event in Chapter 8 listed in the table, explain what information the writer really intends for the reader to know.

Ironical or questionable events	What Boyne really wants to say
Bruno's grandfather 'is the oldest man in the world'	
Bruno's mother always moves to the kitchen when her mother-in-law sings	
The grandmother accuses her son of being a 'puppet on a string'	
Bruno's mother thinks her husband looks 'handsome in his new uniform'	

The Grandparents

In this chapter, Boyne wishes to introduce new characters and events that occur before the current place in the storyline. Therefore, the writer has structured the chapter in a way that tells us this information now, rather than placing it earlier on, where it would have been unsuitable.

Complete this bullet point list

- Bruno misses his Grandparents

- a. Looking at your bullet point list of events, explain in your own words what you think the writer is trying to say.

b. Explain how the writer organises events for particular reasons.

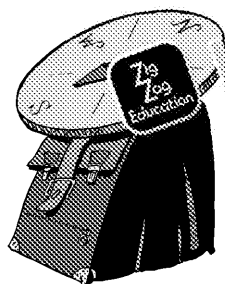
c. Describe the shift of moods/ atmosphere during the chapter. How is it different in the beginning, the middle and the end?

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Exploring

Writers organise their writing, punctuation and sentence structures to achieve particular effects. Complete the sentences below with explanations of how Boyne structures his writing for effect. Think carefully about the writer's intentions...



'When I was a child,' Bruno said

The writer uses dialogue to give this information

'presented on the occasion of the opening

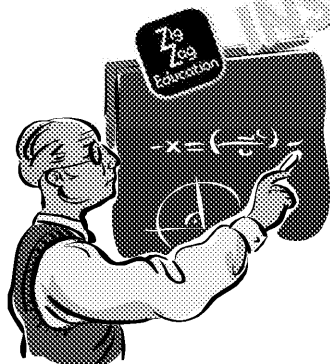
Boyne places the writing in italics because

With No Exceptions.

At the very end of the chapter, the writer uses a short sentence and capital letters to

Activity

Copy this diary account by Bruno into your exercise book, while carefully copying mistakes:



Dear Dairy,

I meet my knew techer today – his nam is a frendly persen – most of the tyme; but the about his eyes that fritens me.

He don't like fictonal stories and prefers t is a shame! He is particulay intrested about Fartherland, wich meens Germiny.

Anyway, after my lesons today, I desided

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Shmuel

Fill in this table with information we learn about Bruno's new friend

Information about Shmuel	What we learn about
Shmuel's appearance	
His family background and religion	
His current feelings	
His life in Out-With, compared to where he used to live	
His similarities and differences to Bruno	



Meeting Shmuel

In Chapter 10, Bruno at long last finds out who Shmuel is. However, it is long before Bruno notices the differences between him and Bruno's similarities.

Using the events of Chapter 10, write a descriptive account of the first meeting with a new person who was interesting or unusual. What was so special about that person? Describe the setting and scene clearly, giving your writing vivid detail. Then, you can go on to describe the appearance and, more importantly, the personality of that special person. What effect did they have upon Bruno and you since?

Don't forget: your writing will be marked for creating an appropriate setting and a meeting with a new and fascinating person.

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Who am I?



Try to work out who these four characters are from the novel:

1. I hate it here! It's terrible and I miss my old friend. I never had a place... this *Out-With*? Who am I?

2. Well, the young lady seems very promising! But the young boy seems far too preoccupied with adventure stories for my liking. His learning is greatly lacking! Who am I?



3. Before the war, I was a respectable man. I was looked up to by my friends. But now I'm a servant. How things have changed!

4. He didn't like me packing away my things. He told me off quite rudely! But I was told to do it, and if I'm told we're leaving, I must go. Who am I?

Now create two of your own 'Who am I?' paragraphs about other characters in *The Boy in the Striped Pyjamas*. Try to include detailed facts from the novel.

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TEA WITH HITLER

In this chapter, Boyne moves the story back to events that happened before the war. Working in groups, discuss the bullet-point questions below, consider the language used and intentions.



- How does Boyne make Hitler seem like a normal person?
- Why does Boyne present Hitler as a normal person?
- How does Boyne use Bruno to make the reader dislike Hitler?
- Why is this effective?
- Why does Boyne flashback to this point in the story? Why is this important?

Hitler and Eva

Using a computer resource centre or a school library, research the history of Hitler and Eva. Find out who was his long-term partner. Consider the key aspects below to help you find the information you need for the task at the bottom of this worksheet.

1. How did they meet?
2. How long were they together?
3. When and for how long were they married?
4. What influence did she have on his political actions?
5. How and when did they die?

After collecting your research information, explain what we learn about Hitler and Eva in Chapter 11. How does Boyne's representation of the two characters differ from the real people?

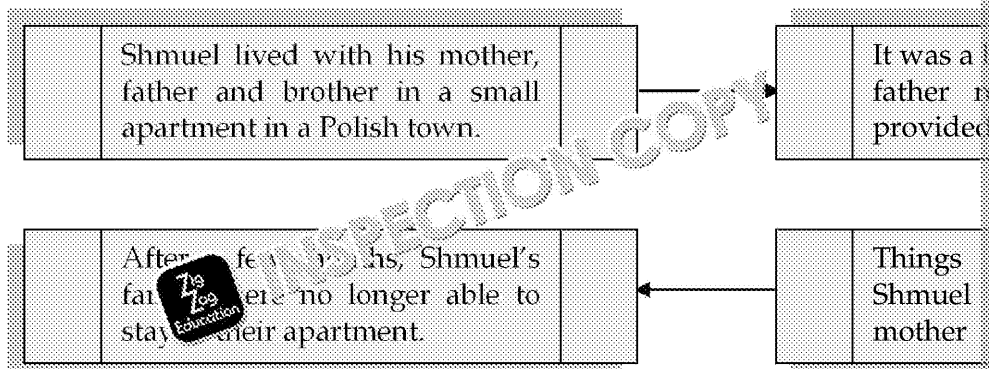
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SHMUEL'S HISTORY

In Chapter 12, Shmuel narrates his sad history to Bruno, explaining how he came to live in Out-With. A flowchart can be used to represent the **past** text, helping us to understand the structure of the writing with more precision. Here is the beginning of a flowchart that analyses Shmuel's unpleasant past:



Complete this flowchart in your exercise books, detailing the correct sequence of events leading to Shmuel coming to Out-With. Remember, flowcharts can go left, right, up or down, as you choose, so long as the correct order of events can be seen!

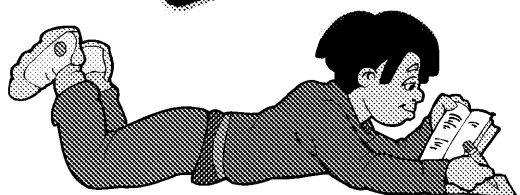
Looking at your flowchart, explain how and why Shmuel's past was structured this way. What is he communicating to Bruno?

My Own Chapter

Sometimes when we read a novel, we may have our own ideas about what might happen next. Creative writers can produce their own ideas for events that occur between the chapters of a story. This is the activity you will be writing the next chapter!

With the person sat next to you, discuss all the different possible things that could happen in the next chapter of *The Boy in the Striped Pyjamas*. Here are some ideas to help you:

- Could you use a character who hasn't appeared in the story yet?
- Perhaps you could give a minor character a major role within the story.
- What would be the most thrilling, frightening or interesting thing to happen?



Once you have decided what will happen, you can begin writing it... but make sure you think about what will happen and in what order! You will be assessed for presenting a chapter and for how you sequence (organise) the events.

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An Uncomfortable Meal

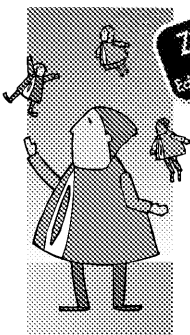
Below you will find a selection of quotations spoken by characters in Chapter 13. Fill in the connecting blocks with explanations of their **thoughts** and **emotions** when saying these things. Don't forget to also explain why they are experiencing these emotions.

<p>"If I tell you what Pavel told me about his life... you mustn't tell anyone."</p>	<p>Maria</p>
<p>"There are thousands of us." (p. 138)</p>	
<p>"Except Father," (p. 140)</p>	
<p>"He can't be very old, your father," (p. 146)</p>	
<p>"I can assure you –" (p. 148)</p>	

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Drama Activity



Working in a small group, practise reading aloud the quotations. Discuss with your group members what are the characters experiencing the emotions you have identified. Swap roles with your group members, working to bring your quotations to life through a dramatic presentation.

Once you have done this you can judge who represented the emotions most effectively. Then, you can choose which group members will perform to the rest of the class.



Lying to Gretel

Looking at the four quotations below, explain how Boyne uses part (language) to present the character of Bruno's sister, Gretel. For each quotation, describe the effect of the underlined words, and explain what they reveal about Gretel's character. An example answer structure has been provided below.

A. She (Gretel) made a raspberry sound through her lips and smacked her hand against Bruno's face.

B. What did she said there? you should be a girl.

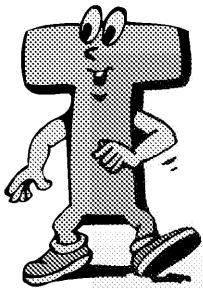
C. "He (Shmuel) sounds like a barrel of laughs."

D. ...she threw her bag at the room and threw them (her) out.

E.g. In quotation A, Boyne uses the word 'raspberry' to describe because... and reveals that Gretel is a person who...

MISSING PUNCTUATION

These two paragraphs have punctuation missing. Copy this extract and add the missing capital letters, commas, apostrophes and full stops.



the book i am studying is called the boy in the striped pyjamas which was written by john boyne it is set during the time when the nazis were in power in germany the novel is about a boy named bruno who becomes greatly disturbed when he moves to a new place

on arriving at their new house bruno and his sister gretel are confused to see men and women dressed in striped pyjamas walking outside their window fortunately they don't realise they are in fact staying at auschwitz a concentration camp for jewish prisoners

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A Test of Friendship

In Chapter 15, Bruno and Shmuel's relationship comes to a turning point that threaten to destroy their friendship. Working in a group of four, each character Shmuel, Bruno and Kotler are about to be interviewed. In your group, acting the roles of each character, rehearse role-play. What would you ask each character? How would they respond? The questions provided to help you with the task:

- Why did you (Kotler) treat Bruno so badly?
- Why did you (Kotler) lie about your friendship with Shmuel?
- How do you (Shmuel) feel towards Bruno now?
- How did you feel after the incident?

Writer's Intention

Using your ideas from the above speaking and listening activity, fill in the table of Boyne's purpose in presenting the dramatic events of Chapter 15. What way he does? What message/moral is being given through the change of

Event in Chapter 15	Boyne's purpose in presenting
A long list of reasons why Bruno dislikes Kotler is given at the beginning of the chapter.	
Bruno decides to tell Shmuel about his feelings to Kotler.	
Bruno realises his wrongdoing, apologises later and is forgiven by Shmuel.	

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QUESTION MAKER

In this activity you are presented with *answers*, from which you create questions.

For example:

Answer: Bruno

The question could be 'Who is the main character of the book?'

Or, perhaps you could ask a more challenging question
e.g. Who says, 'I've never seen him before in my life' in Chapter 10?

There are many possible correct questions, but they must be connected to the answer.
The more detailed or difficult, the better!

- a) Answer: Out-With
- b) Answer: Shmuel
- c) Answer: Telling a Lie
- d) Answer: Adolf Hitler
- e) Answer: Anger
- f) Answer: 'Do you know this boy?'

Freeze Frame

In this activity you will be working in groups of four to six people. You will create a summary of the novel so far, divided into five parts. Your group will create freeze frames for each episode, ensuring that the key events and characters are accurately portrayed.

1. Bruno arrives at Out-With.
2. Gretel and Bruno look curiously through the window at Auschwitz.
3. Bruno meets Shmuel for the first time.
4. The 'uncomfortable meal' with Kotler.
5. Bruno denies knowing Shmuel to Kotler.

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HOLOCAUST RESEARCH

Using the Internet, fill in the table below with research notes on the Holocaust and the Nazi's ill treatment of the Jews.

Area of Topic	Research Notes
Facts, dates and numbers relating to the Holocaust	
Why Hitler and the Nazis were responsible for the victims of the Holocaust	
What life was like in the concentration camps	
Information about people who were against the Holocaust and the Nazis	
Eventual outcomes of prisoners in the camps	

Jews and Opposites

Using the information you have learnt in the research task, answer these questions, explaining your understanding of the social and historical aspects of the Holocaust.

- At the end of chapter 15, how is Bruno's life so different from Shmuel's? What does this reveal about life in a concentration camp?
- What are the 'opposites' in Gretel and Bruno's conversation, and how are they different from the Jews?
- Why is Gretel portrayed as being uncertain when explaining Auschwitz to Bruno?
- Why does Boyne mention that the Grandmother would 'turn in her grave' if she knew about the Fuhrer's flowers? What does this reveal about some German viewpoints of Hitler's regime?

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A Difficult Decision

In this chapter, Bruno is faced with the difficult decision to stay at Out-With (and therefore with Shmuel) or return to Berlin. Answer these questions in full sentences in your exercise book:

1. Looking at pages 186–187, why is Bruno's mother so unhappy with life in Out-With?
2. Find a quotation that shows how Boyne reveals Bruno's gradual loss of memory. Which effect was this technique used, and why is it effective?
3. Describe Bruno's thoughts about leaving Out-With, before his interview. Use a quotation in your answer.
4. Find two quotations that reveal Bruno's uncertainty or unwillingness to make a decision.
5. What eventually makes Bruno's father decide what to do? What is the effect of life there on his children?

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The Plan

1, But I think there must be a simple explanation. (page 195)

2, I wish we'd got to play together... (page 197)

3, He reached a hand up to his head and felt where his hair used to be. (page 197)

4, If I had... too... (page 197)

When looking carefully at the events of Chapter 18, we can see how Boyne the novel, *The Boy in the Striped Pyjamas*, he is preparing for a dramatic climax. Looking at each event, consider why the writer included it in the novel. Consider: what is the writer preparing the reader to do? How should the reader react to these events.

Film Reviews

Here are two extracts from film reviews based upon the movie adaptation of *The Boy in the Striped Pyjamas*. Read both extracts, write three paragraphs explaining the difference in language used in the two reviews. Don't forget to quote examples of language (words) used to create specific moods.

REVIEW 1: Based on the 2006 bestseller by John Boyne, the ridiculous story reveals the friendship struck between 8-year-old youth Bruno (Asa Butterfield) and Shmuel (David Thewlis) who just happens to be imprisoned on the other side of a barbed wire fence and everyone usually links with prisoners.

Yet, we're supposed to believe that naïve Bruno can't figure out what the deal is with his buddies with a Jew and even slip inside Auschwitz through a hole in the fence to see his father. *Mein Kampf* knows that Hitler had been calling for the extermination of Jews for years and that he was consequently able to slaughter 6,000,000 only with the help and aid of the German people.

So, what are the odds that the man running a concentration camp would fail to notice a Jewish boy? I'd say none. And why do all the Nazis have British accents? If you ask me, it's because they're all British.

REVIEW 2: In the face of the appalling atrocities of the Holocaust, the eyes of a 9-year-old boy, which makes them seem even more innocent (played by the young actor Asa Butterfield) is the son of a German boy (David Thewlis), who moves his family from Berlin to a "farm" that is walled off from a "farm" in the far distance. In fact, it's a concentration camp, with Ralf acting as its commandant.

Bruno's innocence, like Shmuel's, prevents him from seeing the horror. He wonders why Shmuel can't leave the 'farm' and Shmuel replies matter-of-factly that he can't because he's Jewish. Bruno's truly inspirational.

Writer-director Mark Herman, adapting the novel by John Boyne, makes the film entirely from Bruno's point of view. This makes the story more than if the story had been told straight. It's as if we are watching through the eyes of an innocent boy.




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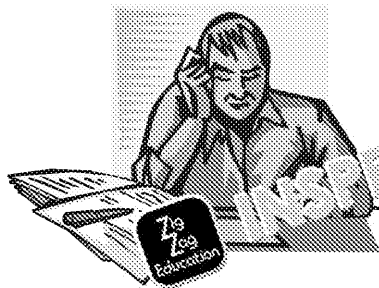


INSIDE THE CAMP

In this tragic chapter, Bruno finally enters the concentration camp and realises just how unpleasant and dangerous the place is. Use the four boxes below to draw and visually represent the different things and disturbing acts that Bruno sees inside the camp. Use the smaller box underneath each picture to briefly describe the disturbing sights.

	
Inside the camp Bruno sees...	

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Structuring a

The ending of *The Boy in the Striped Pyjamas* but it is not an element of the story that was or novel Boyne has carefully prepared for the events in the novel.

For example, in Chapter 16 Bruno has head lice. This has been deliberately structured into the story so that he will look like the prisoners. It is also a clever link because Bruno would obviously have time he has spent in close contact with Shmuel (an infected prisoner), therefore the story.

Working in groups of 3 to 4, make a list of other events in the novel that Boyne has used to build up to the climax. What do we now realise about the structure of the novel?

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Chapter 20

Realising the Truth

As Bruno's father finally works out the fate of his son, his realisation is revealed to the reader in the same implied manner as used in the rest of the novel. Using the quotation from Chapter 20, explain what implied meanings are hinted to.

"Father became very disliked by the other soldiers..."

Boyne is implying that... _____

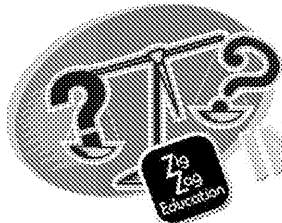


"...he found that right."

Implied Meanings...

"A few months after that some other soldiers came..."

"...and nothing happened again."



Group Evaluation

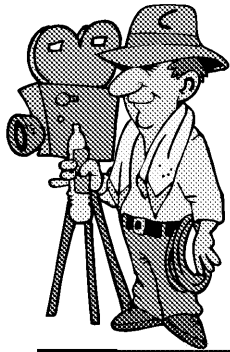
Working in a small group, discuss the outcome of *Stripped Pyjamas*. Are you satisfied with the true message do you think the story gives? Remember to listen to each other's ideas in clear Standard English, supporting your ideas with references to the text.

Once you have finished sharing ideas, you can summarise your main points.

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FILM COMPARISON

Use this table to compare the differences between the film and the book adaptation of *The Boy in the Striped Pyjamas*.

Features	Differences between the film and the book
Events in the story 	
How characters are presented. Are they all the same in their personalities, etc.?	
Historical details	
The tragic end 	
Why has the filmmaker made these changes? Explain his reasons clearly, with examples.	

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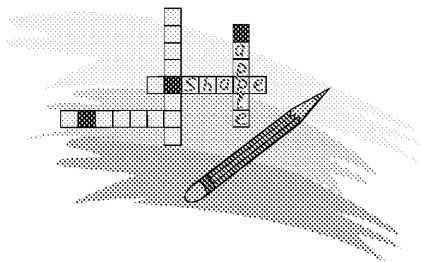


The Boy in the Striped CROSSWORD

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Across

3. Capital city
4. Maria likes to look at these while eating her lunch
6. Absent father's location
10. No longer practising
11. Fond of geography and history (4,5)
12. The boy who hit Shmuel for no reason
13. Karl, Daniel and...
14. Bruno's pastime
17. Companion to a ... (9,5)
18. Child's ... understanding of leader (3,4)
21. Missing (7,6)
22. Best friend
24. Butler
26. Grandmother's entertainment
27. Gretel's word for not-Jews
28. Age of a hero
29. Out-With



Down

1. Title for a father
2. Author (4,5)
5. Nickname for Bruno (6,3)
7. Pavel's work clothing (5,7)
8. Injured part
9. Mock ... father's waist (10,6)
10. Country where most of the novel is set
15. Victimised creed
16. Hopeless person
19. Bruno's plaything (6,4)
20. Novel's protagonist
23. Grateful servant
25. A treat for Shmuel

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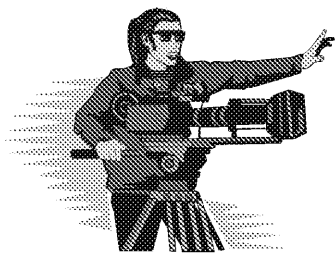


FINAL TASKS

1. You are a world famous novelist! Rewrite the end of *The Boy in the Striped Pyjamas*. Change the ending, and make it original! Will you use a tragic climax? Or will you have a happier ending, and free the prisoners from the camp? Perhaps you could use a plot twist?

Carefully make a plan of the events that will happen in your last chapter. Once you have planned your narrative, you can begin writing it.

2. Imagine that you are a director of children's television programmes. You are to direct a five-part series of the novel *The Boy in the Striped Pyjamas*. Each part is an hour long. You must plan what exactly happens in each part of the series.



Make sure you evenly plan out the events of the novel. If you don't want to cover the first five chapters, you have to squash the remaining 15 chapters into five episodes. Describe the events of each episode in your plan.

3. Create a newspaper article about the tragic death of Bruno, the boy who befriends Shmuel. What will your headline be? Your story needs to cover the previous chapters, the reaction to discovering Bruno's death, as well as news of the end of Germany's surrender.

A good newspaper article must have: an interesting headline, short structured paragraphs, a picture, quotations from the main characters in the report, and the use of the 5Ws – who, where, when, what, and why. Consider carefully the angle of your story; be sensitive in what you write, remembering the contentious nature of this subject.

4. Imagine that you are a book reviewer for a national newspaper. Write a review of *The Boy in the Striped Pyjamas*. In your review, you should include: the storyline, the characters you liked and why, the portrayal of children in the story, the historical context of the novel and your overall opinion of the novel.



A good book review should include: a star rating, a short summary, an attractive layout with a picture, a clear structure of writing organised into paragraphs, and a recommendation to the audience to read *The Boy in the Striped Pyjamas*.

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