

Worksheet 5c

Storyboard: Father and Maria

Here are some details of the kinds of film shots you could use to show another side of Father's character. Use evidence from Chapter 6, where Maria explains the kindness of Bruno's father to her family. Sketch your ideas roughly into the boxes.

Shot types:

Long shot – a shot from very far away

Panning shot – a shot that moves steadily sideways, taking in a wide area

Close-up – usually of a particular feature of a person or thing, e.g. the eyes

High-angle shot – a shot pointing downwards at an angle from above, as if from a tall building

Low-angle shot – a shot pointing up at a person or object from below, usually at a sharp angle

Shot type: Dialogue: Sound: Lighting:

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Father's Uniform

On Christmas Day Father wore his brand-new uniform, the starched and pressed one that he wore every day now, and the whole family applauded when he first appeared in it...

Grandmother was the only one who seemed unimpressed...

'I wonder – is this where I went wrong with you, Ralf?... I wonder if all the performances I made you give as a boy led you to this. Dressing up like a puppet on a string.'

(Page 90)

Worksheet 6b (i)

Jigsaw Character Sheets

 **1 Kotler**

On most days the young lieutenant looked very smart, striding around in a uniform that appeared to have been ironed while he was wearing it. His black boots always sparkled with polish and his yellow-blond hair was parted at the side and held perfectly in place with something that made all the comb marks stand out in it, like a field that had just been tilled. Also, he wore so much cologne that you could smell him coming from quite a distance. Bruno had learned not to stand downwind of him or he would risk fainting away.

... He looked so much younger today that Bruno was surprised; in fact he reminded him of the big boys at school, the ones he always steered clear of.

(Pages 71–72)

2 Father

Down below he saw the door to Father’s office standing open and a group of five men outside it, laughing and shaking hands. Father was at the centre of them and looked very smart in his freshly pressed uniform. His thick dark hair had obviously been recently lacquered and combed, and as Bruno watched from above he felt both scared and in awe of him. He didn’t like the look of the men quite as much. They certainly weren’t as handsome as Father. Nor were their uniforms as freshly pressed. Nor were their voices so booming or their boots so polished...

Father held a hand in the air, which immediately caused the other men to fall silent. It was as if he was the conductor of a barbershop quartet.

(Pages 42–43)

Worksheet 6b (ii)
3 Pavel

Then he caught sight of Pavel – the old man who came every afternoon to help peel the vegetables in the kitchen for dinner before putting his white jacket on and serving at the table...

(Page 75)

Pavel came towards them and Kotler spoke to him insolently, despite the fact that he was young enough to be his grandson. 'Take this little man to the storage shed at the back of the main house. Lined up along a side wall are some old tyres. He will select one and you are to carry it wherever he asks you to, is that understood?'

Pavel held his cap before him in his hands and nodded, which made his head bow even lower than it already was. 'Yes, sir,' he said in a quiet voice, so quiet that he may not even have said it at all.

'And afterwards, when you return to the kitchen, make sure you wash your hands before touching any of the food, you filthy—'

(Page 76)

Bruno had no idea what Pavel meant but something about what he had said made him look at him closely for the first time. He was quite a small man, and very skinny too, with long fingers and angular features. He was older than Father but younger than Grandfather, which still meant he was quite old, and although Bruno had never laid eyes on him before coming to Out-With, something about his face made him believe that he had worn a beard in the past.

(Pages 82–83)

Worksheet 6b (iii)

 **4 Maria**

...he looked across at Maria and realized for the first time that he had never fully considered her to be a person with a life and a history all of her own. After all, she had never done anything (as far as he knew) other than be his family's maid. He wasn't even sure that he had ever seen her dressed in anything other than her maid's uniform. But when he came to think of it, as he did now, he had to admit that there must be more to her life than just waiting on him and his family. She must have thoughts in her head, just like him. She must have things that she missed, friends whom she wanted to see again, just like him. And she must have cried herself to sleep every night since she got here, just like boys far less grown up and brave than him.

(Pages 60–61)

'Run me a bath, Maria, will you?' she asked.

'Why can't you run your own bath?' snapped Bruno.

'Because she's the maid,' said Gretel, staring at him. 'That's what she's here for.'

'That's *not* what she's here for,' shouted Bruno... 'She's not just here to do things for us all the time, you know. Especially things that we can do ourselves.'

Gretel stared at him as if he had gone mad and then looked at Maria, who shook her head quickly.

(Page 63)

5 The Jewish prisoners

Some stood perfectly still in groups, their hands by their sides, trying to keep their heads up, as a soldier marched in front of them, his mouth opening and closing quickly as if he were shouting something at them.

(Page 36)

And one final thought came into her brother's head as he watched the hundreds of people in the distance going about their business, and that was the fact that all of them – the small boys, the big boys, the fathers, the grandfathers, the uncles, the people who lived on their own on everybody's road but didn't seem to have any relatives at all – were wearing the same clothes as each other: a pair of grey striped pyjamas with a grey striped cap on their heads.

(Page 38)

Worksheet 6c

Jigsaw Activity: Clothes and Status

Exploring your character

Make notes on the following things.

Describe the person's clothes or any other aspects of their physical appearance.

Think of 3 adjectives that describe their general behaviour, e.g. happy, proud, quiet.

How do other people treat them?

What does the writer suggest about the person or people underneath the appearance? How does he do this?

Worksheet 8a

Freeze Frame Cards

✂
 Father saluted them and ushered them inside, where Maria, her head bowed even lower than usual, took their coats and the introductions were made.

They spoke to Mother first, which gave Bruno an opportunity to stare at their guests and decide for himself whether they deserved all the fuss being made of them.

She had blonde hair and very red lips, and while the Fury spoke to Mother she turned and looked at Bruno and smiled, making him go red with embarrassment.

‘And these are my children, Fury,’ said Father as Gretel and Bruno stepped forward. ‘Gretel and Bruno.’

‘And which is which?’ the Fury said, which made everyone laugh except for Bruno, who thought it was perfectly obvious which was which and hardly cause for a joke.

‘And I can speak French too,’ she added, which was not strictly speaking true...

‘Yes, but why would you want to?’ asked the Fury, and this time no one laughed; instead they shifted uncomfortably from foot to foot and Gretel stared at him, unsure whether he wanted an answer or not.

(Pages 121–122)

Extract from Chapter 12

'...we had to move to a different part of Cracow, where the soldiers built a big wall and my mother and father and my brother and I all had to live in one room...

'There was one small window in it but I didn't like to look out of it because then I would see the wall and I hated the wall because our real home was on the other side of it. And this part of town was the bad part because it was always noisy and it was impossible to sleep...

'Then one day the soldiers all came with huge trucks... And everyone was told to leave the houses. Lots of people didn't want to and they hid wherever they could find a place but in the end I think they caught everyone. And the trucks took us to a train and the train... The train was horrible... There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful.'

(Pages 128 and 129)

Annotated Extract from Chapter 12

‘...we had to move to a different part of Cracow, where the soldiers built a big wall and my mother and father and my brother and I all had to live in one room...

Repetition of ‘and’ creates sense of overcrowding

‘There was one small window in it but I didn’t like to look out of it because then I would see the wall and I hated the wall because our real home was on the other side of it. And this part of town was the bad part because it was always noisy and it was impossible to sleep...

Symbol of separation from other people

Strong word for Shmuel – emphasizes strength of feeling

Each detail reveals unpleasantness of ghetto

‘Then one day the soldiers all came with huge trucks... And everyone was told to leave the houses. Lots of people didn’t want to and they hid wherever they could find a place but in the end I think they caught everyone. And the trucks took us to a train and the train... The train was

No one was spared

Sense of chaos and panic

No one was spared

Sense of coercion

horrible... There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful.’

Adjectives used for train journey reveal cruel treatment

(Pages 128 and 129)

Point, Evidence, Explanation

Question:

Why do you think the writer includes details of the forced removal of the Jewish citizens of Cracow?

Point:

I think that John Boyne includes these details to shock the reader into feeling sorry for the Jewish citizens.

Evidence:

He does this when he writes: 'Lots of people didn't want to [be caught] and they hid wherever they could find a place but in the end I think they caught everyone.'

Explanation:

This suggests to the reader that people were running around, panicking and hiding because they didn't want to be caught by the soldiers. However, the word 'everyone' shows how hopeless it was to run.

Worksheet 8e

Guided Reading

Shmuel's journey:

'And the trucks took us to a train and the train...'
He hesitated for a moment and bit his lip. Bruno thought he was going to start crying and couldn't understand why. 'The train was horrible,' said Shmuel. 'There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful.'

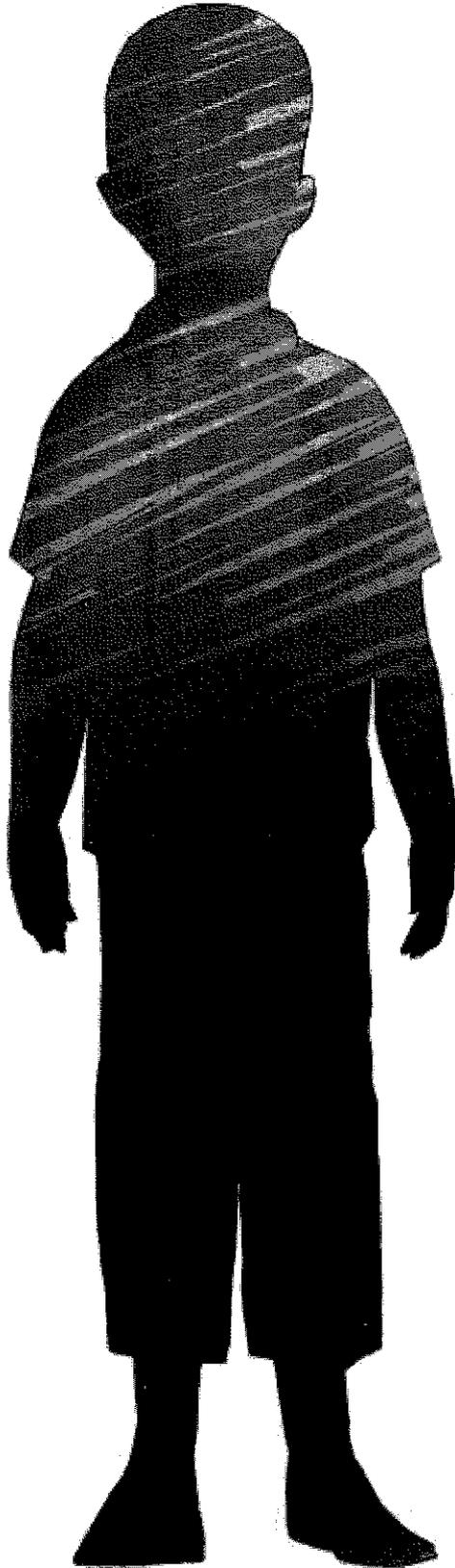
(Page 129)

Bruno's journey:

Bruno could only make out the crowds of people for a few moments before he and his family boarded a very comfortable train with very few people on it and plenty of empty seats and fresh air when the windows were pulled down.

(Page 41)

Questions about Shmuel



Worksheet 11a

Hot-seating Mother

Your notes

How does Mother feel about living at Out-With?

What kind of words does Mother use to describe Out-With?

What is Mother's attitude to her children's life at Out-With? How can you tell?

What does Mother feel about returning to Berlin?

What are Mother's plans and hopes for the future?

Record below any further things which Mother says or ideas which you could use in your letter (remember that you will need to use your own words).

Worksheet 11b

Mother's Letter

Dear Gerta,

It is so long since I have written to you, I know. I have been so fed up and miserable here, but now I have wonderful news! Ralf has agreed to...

Living at Out-With has been...

One of the reasons I am pleased to be returning is of course the children. Mainly because...

When I get back to Berlin, I plan to...

Can't wait to get back to Berlin and see you. I will call as soon as I'm home.

Kindest good wishes,

Marta

Worksheet 12a

Father's Reaction

Using evidence from pages 215–216, describe how Bruno's father reacts when he realizes what really happened to his son.

My point:

Bruno's Father reacts by
when he finds out what happened to his son.

My evidence:

I know this because
.....

My explanation:

The words which John Boyne uses here suggest that Bruno's Father feels.....
.....

Worksheet 13a

Causing a Stir!

Does *The Boy in the Striped Pyjamas* deal with the sensitive subject of the Holocaust in an appropriate way?

Some sentence stems for expressing your opinion:

- It is my view that...
- Even though I see your point, I have to disagree because...
- Another way of looking at it would be...
- Evidence from the text suggests that...
- That is only one way of looking at the issue, as I believe...
- We need to be careful to balance the evidence, which I think suggests...
- I respect your view, but I think...
- I would like to suggest that the writer...

Points to raise in the debate:

1

2

3

Debating tips

- Use logic
- Listen carefully to the views of others
- Make good eye contact and don't interrupt
- If you shout, you've lost both your temper and the debate!
- Stay logical and don't get hot under the collar!

Worksheet 14a

Writing a review

The author of this book is...

In the story...

What I liked/disliked was...

The best bit was...

I would, however, criticize...

I would recommend this book to...

Worksheet 15a

Reading Strategies

Tick the Reading Strategies that you have used in your work on *The Boy in the Striped Pyjamas* and write down the activity in which you did each one:

Strategy	✓	I did this when
Asking questions		
Making predictions		
Reading between the lines/ making inferences		
Gathering hints and clues to build a case		
Research		
Using freeze frames to explore key moments in the story		
Sculpting characters to explore key moments in the story		
Empathizing		
Using thought-tracking to explore the feelings of characters		
Reading backwards		
Performance reading		
Finding language patterns		
Improvising dramatizations of scenes		
Hot-seating characters to understand their thoughts and feelings		

Reading Assessment Progress Sheet

Tick the column that applies to your reading of *The Boy in the Striped Pyjamas*:

AF	AF description	You practised this when:	I do this well	can do this sometimes	need to practise this	Teacher comment
AF2	Understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	You collected ideas and quotations on characters. You used evidence from the text to illustrate themes and ideas in the novel, e.g. fear, friendship.				
AF3	Deduce, infer or interpret information, events or ideas from texts	You thought about what characters did and what that might mean about them. You tried to work out why Bruno's family were suddenly moving house. You used clues in the text to make predictions about what would happen.				
AF4	Identify and comment on the structure and organization of texts, including grammatical and presentational features at text level	You thought about the writer's techniques – how the author built up tension, suspense and an atmosphere of fear. You annotated extracts from the text. You identified how the writer prepares the reader for the ending.				
AF5	Explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	You investigated how the writer created setting, mood and atmosphere through his choice of noun phrases, verbs and adjectives. You examined how the writer conveys a character's emotions through speech and description. You explained how the writer selected sentence types to create a particular effect.				
AF6	Identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	You identified how the writer feels about the characters and events in the story. You explained how the writer used a child's perspective to show the horror of the Holocaust. You completed a book review.				
AF7	Relate texts to their social, cultural and historical contexts and literary traditions	You researched the historical background to the story.				