OXFORD ROLLERCOASTERS

CONTENTS

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Acknowledgements

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INTRODUCTION

English teachers don’t need to be told the enormous value and pleasure of reading whole texts as class readers. Little compares with that feeling when a class are truly engaged in the reading of a really good book. Those moments stay with you forever – indeed, they fuel the desire to find another such book to repeat the experience, again and again. Fortunately, contemporary writers of fiction for young adults continue to offer us fresh opportunities to enjoy literature with our students.

Oxford Rollercoasters is a series that offers teachers the opportunity of studying first-class novels – recently written for teenagers – as whole-class readers with Year 7, 8 and 9 students. Each set of materials has been written with two possible year groups in mind, so that teachers can use the materials with some flexibility according to need and student progress.

Focus on assessment of reading

Oxford Rollercoasters includes titles with varied themes, challenging subject matter and engaging plots – for example, in Rollercoasters 1, we included Carnegie medal winner River Boy, a Geraldine McCaughrean favourite, The Kite Rider, and Gillian Cross’s tense story Calling A Dead Man. In Rollercoasters 2, we have broadened our scope to appeal to a wider school population – Sharon Flake’s The Skin I’m In is set in an American Middle School and Theresa Breslin’s Divided City weaves football, religion, racial prejudice and illegal immigration into a compelling narrative. Each novel is accompanied by innovative and engaging teaching materials, specifically designed to help students access the texts and to support learning as required by the National Curriculum.

Rollercoasters is firmly based on the reading objectives in the Framework, and draws on approaches to reading fiction recommended by the English strand of the Secondary National Strategy. The series is written by practising teachers and consultants, and, while concentrating on the explicit teaching of reading skills, also draws on approaches to literature through drama and media. Theories behind both assessment for learning and thinking skills are embedded in the materials.

Time-saving resources

For each Rollercoasters novel there is a set of Lesson Plans, specifying particular objectives, assessment focuses and learning outcomes. These are accompanied by a compact Overview (see pages 3–5) which gives the teacher, at a glance, an idea of how the particular scheme works – identifying learning outcomes, lesson coverage, basic lesson content and necessary resources.

As well as the Overview, teachers are offered a Navigator (see pages 6–10). There is a clear plot summary, key page references for characters and details of language techniques, and a section identifying the stages in the structure of the novel. The Navigator is designed to help teachers to adapt the pace and detail of work according to the needs of their class.

Unique components

In addition, Rollercoasters offers some unique components.

- Each of the novels has its own student Reading Guide, an A4 magazine-style publication with visual, textual and activity materials that help to engage students in their study of the novel.
The Writer’s Craft materials provide invaluable background material to enhance and enrich students’ appreciation of the writer’s skills. These often include varied and interesting resources contributed by the authors of the novels, including original drafts and commentary direct from the author. Activities to support these pieces are woven into each scheme. These resources can be found with the teaching materials, which are designed to enable teachers to cover objectives about writer’s craft in a pertinent way.

Support for lesson planning in the Teacher’s Pack
Every Lesson Plan follows the Strategy four-part structure with a range of appropriate homework tasks. Guideline timings are offered for each part, although teachers may want to tailor them to the needs of their own class. Within the Lesson Plans there is a wide range of teaching approaches and styles, and, in many cases, options within the lessons meet the needs of different ability groups.

- Lesson Plans are accompanied by full, varied and practical Worksheets and OHTs, and drama activities are common within the teaching schemes. The worksheets and OHTs are customizable to meet the needs of a particular teacher and class.
- For every novel there are suggested guided reading sessions as well as the opportunity to develop further specific group teaching. Class, shared and independent reading are also fully supported in the Lesson Plans.
- Ideas for wider reading and for the extension of independent reading are also provided in the Pathways section (see pages 39–40).
- The practice of keeping some form of Reading Journal during the study of the novel is encouraged in most schemes, and there are several attractive models for such record-keeping across the teaching materials.
- Every set of Lesson Plans ends with its own student Reading Assessment Progress sheet, which the teacher can then use to identify areas for development for each student.
- The Rollercoasters website is being substantially updated for Phase 2. This dedicated website will provide access to the free on-line teacher’s resources and will allow students to find out the latest information about the series and the authors, read reviews and post their own review of the novel they are reading.

Oxford Rollercoasters provides first-class teaching resources for first-class contemporary fiction. The series is designed to engage the widest possible range of students in reading for pleasure, and we feel confident that it will contribute to those memorable experiences of reading together in the secondary classroom.
# OVERVIEW FOR SCHEME OF WORK

<table>
<thead>
<tr>
<th>Lesson (Book chapter)</th>
<th>Learning outcome Students will be able to:</th>
<th>Reading AFs and strategies</th>
<th>Framework objectives</th>
<th>Activities/outcomes</th>
<th>Rollercoasters resources</th>
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</thead>
</table>
| 1 Gathering evidence and making predictions (Chapters 1 and 2) | • Retrieve specific information from the text to answer questions and make predictions  
• Use discussion skills to form a view about characters and the likely direction of the story | AF2: Locating evidence  
AF3: Inference and deduction  
AF4: Text structure  
AF5: Use of language  
AF6: Reader response  
Reading between the lines and making inferences | Yr 7: R1, R2, R8  
Yr 8: R5, R7 | Starter: Exploring the book cover and blurb  
Introduction: Class reading of Chapters 1 and 2  
Development: Prediction activity; building a case  
Plenary: Sharing the evidence  
Homework: Read Chapters 3 and 4, thinking of two questions to ask | WS: 1a  
WC: 1.1, 1.2 |
| 2 Considering the writer’s purpose and a closer reading of language (Chapters 3 and 4) | • Understand the use of the term ‘writer’s purpose’  
• Distinguish between a writer’s viewpoint and that of the characters  
• Use clues from the text to develop a picture of the setting of the book | AF3: Inference and deduction  
AF5: Use of language  
AF6: Reader response  
Reading between the lines and making inferences | Yr 7: R9, R16  
Yr 8: R5, R7 | Starter: More hints and clues: finding the writer’s purpose  
Introduction: Shared reading of first description of the camp  
Development: Drawing a ‘bird’s eye’ map of the camp  
Plenary: Word association exercise: pyjamas  
Homework: Collect words and phrases which create a sense of danger and foreboding in the first two chapters | OHT: 2a, 2b, 2c  
WS: 2d |
| 3 Researching the background to Auschwitz and the Holocaust (Chapters 1–4) | • Select and retrieve information from a range of sources about the Holocaust  
• Select and retrieve information from a range of sources about Auschwitz and the fate of the Jewish population at Cracow | AF2: Locating evidence  
Research Skimming and scanning | Yr 7: R1, R4  
Yr 8: R2, R3 | Starter: Reading Guide: the background to the Holocaust  
Introduction: Research activity on ‘the final solution’: guided group research  
Development: Research activity on the Jewish ghetto at Cracow  
Plenary: Sharing research information  
Homework: Compare their earlier sketch of the camp to the aerial photograph of Auschwitz | RG: pp. 4–5 |
| 4 Narrative voice (Chapters 1–4) | • Interpret a range of textual evidence and the views of other readers in order to form a viewpoint about the effect of the ‘voice’ of Bruno in the story  
• Distinguish between the narrative voice of the story and that of the characters | AF6: Reader response  
Reading between the lines and making inferences | Yr 7: R9, R16  
Yr 8: R7 | Starter: Considering different readers’ views on the authenticity of narrative viewpoint in the novel  
Introduction: Writer’s Craft materials on narrative viewpoint  
Development: Exploring another ‘child’s-eye view’: Reading Guide extract from I am David by Anne Holm  
Plenary: Comparing the viewpoints of Bruno and David; drawing conclusions about narrative voice in the novel  
Homework: Read Chapter 5; read the Fact File on narrative voice in the Reading Guide | OHT: 4a  
RG: pp. 6–7  
WC: 4.1 |
| 5 Investigating the writer’s use of language and using drama to explore character (Chapters 5 and 6) | • Discuss the effect of repetition and structural patterning on the reader and on the story  
• Identify aspects of Bruno’s father’s character through imaginative and dramatic exploration | AF4: Text structure  
AF5: Use of language  
AF6: Reader response  
Using drama techniques to explore character | Yr 7: R6, R12, R14  
Yr 8: R5, R7, R10 | Starter: Discussion of fables and card activity on structural patterning  
Introduction: Class reading of Chapter 6  
Development: Drama improvisation exploring Bruno’s relationship with Father  
Plenary: Presentation of improvisations  
Homework: A storyboard of Maria’s imaginary conversation with Father | WS: 5a, 5b, 5c  
WC: 5.1 |
| 6 Clothes and status in the novel (Chapters 7 and 8) | • Explain how the writer uses clothes to indicate the status of characters, and the way that they often treat others according to their outward appearance  
• Explain how a character’s outward appearance and behaviour are not always an indication of the real person | AF3: Inference and deduction  
AF5: Use of language  
AF6: Reader response  
Reading between the lines and making inferences | Yr 7: R1, R2, R8  
Yr 8: R5, R7 | Starter: Shared reading of Chapters 7 and 8  
Introduction: Discussion of an extract showing the theme of clothes as a symbol of status  
Development: Jigsaw activity focusing on clothes and status  
Plenary: Information sharing through the jigsaw activity  
Homework: Collect examples of people whose clothes show their status | OHT: 6a  
WS: 6b, 6c |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>7</td>
<td>Performance reading and writer's technique (Chapters 9 and 10)</td>
<td>- Discuss and explain the use of the fence as a symbol of division in the novel&lt;br&gt;- Comment on how music and images can develop a narrative into a dramatic performance&lt;br&gt;- Explore the difference between the perspectives of the characters, the reader and the narrator of a story</td>
<td>AF3: Inference and deduction&lt;br&gt;AF5: Use of language&lt;br&gt;Performance reading</td>
<td>Yr 7: R7, R11&lt;br&gt;Yr 8: R5, R7, R9</td>
<td>Starter: Performance reading of opening of Chapter 10, using music and an image in the Reading Guide&lt;br&gt;Introduction: Student performance reading of Chapters 9 and 10&lt;br&gt;Development: Reading Guide: exploring symbols in writing; 'placing' reader, writer, narrator and characters&lt;br&gt;Plenary: Presentation of 'placings'&lt;br&gt;Homework: Read Chapters 11 and 12, noting down adjectives to describe the Fury</td>
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<td>8</td>
<td>The theme of anti-semitism (Chapters 11 and 12)</td>
<td>- Explore the thoughts and feelings of characters at particular moments in the story by using a freeze-frame technique&lt;br&gt;- Make notes relevant to a specific reading focus based on an extract from the novel&lt;br&gt;- Develop their annotations into a PEE response to a specific reading question</td>
<td>AF3: Inference and deduction&lt;br&gt;AF5: Use of language&lt;br&gt;Making freeze frames</td>
<td>Yr 7: R6, R12, Wr11&lt;br&gt;Yr 8: R3, R4, Wr17</td>
<td>Starter: Freeze-frame activity: meeting the Fury and the beautiful blonde&lt;br&gt;Introduction: Shared reading focused on the theme of anti-semitism&lt;br&gt;Development: Exploring the theme through the forced removal of the Jews at Cracow; developing a PEE response; guided reading session comparing descriptions&lt;br&gt;Plenary: Sharing PEE examples and drawing out key learning&lt;br&gt;Homework: Complete the task in the Reading Guide based on the song 'Something inside so strong'</td>
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<td>9</td>
<td>The theme of fear; active reading strategies (Chapters 13 and 14)</td>
<td>- Use reading backwards and asking questions to trace the writer's development of a theme&lt;br&gt;- Read between the lines by asking questions about implied meanings&lt;br&gt;- Practise their inference skills by speculating about the unknown fate of a character</td>
<td>AF3: Inference and deduction&lt;br&gt;AF4: Text structure&lt;br&gt;AF6: Reader response&lt;br&gt;Reading backwards&lt;br&gt;Asking questions&lt;br&gt;Reading between the lines and making inferences&lt;br&gt;Performance reading&lt;br&gt;Making predictions</td>
<td>Yr 7: R6, R8&lt;br&gt;Yr 8: R4, R7</td>
<td>Starter: Class performance reading of Chapters 13 and 14&lt;br&gt;Introduction: Exploring the theme of fear through active reading strategies&lt;br&gt;Development: Asking questions activity exploring Shmuel's fear of Kotler&lt;br&gt;Plenary: Answering the questions posed; reading between the lines&lt;br&gt;Homework: Prediction of what happened to Shmuel's grandfather</td>
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<td>10</td>
<td>Exploring characters' thoughts and feelings through drama (Chapters 15 and 16)</td>
<td>- Use a sculpting technique and a thought-tracking technique to explore the thoughts and feelings of characters&lt;br&gt;- Use evidence from the text to suggest how a character might respond to questions about thoughts and feelings</td>
<td>AF3: Inference and deduction&lt;br&gt;AF6: Reader response&lt;br&gt;Exploring through drama: sculpting characters and thought-tracking&lt;br&gt;Empathy</td>
<td>Yr 7: R12&lt;br&gt;Yr 8: R4, R7</td>
<td>Starter: Group reading of Chapters 15 and 16&lt;br&gt;Introduction: Reading Guide: sculpting Bruno, Shmuel and Kotler&lt;br&gt;Development: Using thought-tracking to explore the thoughts and feelings of the sculpted characters&lt;br&gt;Plenary: Sharing thought tracks&lt;br&gt;Homework: Spotlight on Shmuel: activity from the Reading Guide</td>
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<td>11</td>
<td>Developing empathy; making predictions (Chapters 17 and 18)</td>
<td>- Write a letter in the voice of a character from the book, which reveals their thoughts and feelings&lt;br&gt;- Use making predictions as a reading strategy for reading more deeply into the unfolding events of the story</td>
<td>AF3: Inference and deduction&lt;br&gt;AF5: Use of language&lt;br&gt;Making predictions&lt;br&gt;Empathy</td>
<td>Yr 7: R6, R15, Wr6&lt;br&gt;Yr 8: R4, Wr6</td>
<td>Starter: Class reading of Chapters 17 and 18, with discussion focused on the developing character of Father&lt;br&gt;Introduction: Hot-seating the character of Mother, to prepare for empathy writing&lt;br&gt;Development: Empathy writing: Mother's letter to a friend in Berlin&lt;br&gt;Plenary: Students read extracts from their letters&lt;br&gt;Homework: Prediction activity based on Bruno and Shmuel's 'final adventure'</td>
</tr>
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| 12     | The theme of violence and evil (Chapters 19 and 20) | • Explore through the development of a film storyboard how the writer presents the theme of violence and evil  
• Use the PEE approach to develop a written response to a question about one of the characters | AF3: Inference and deduction  
AF6: Reader response  
Reading between the lines and making inferences | Starter: Class reading of final two chapters  
Introduction: Using a storyboard activity to explore the theme of violence  
Development: Students draft a PEE example, using a worksheet and the Reading Guide for support  
Plenary: Students read out PEE responses; drawing out key learning | WS: 5c, 12a  
RG: pp.12–13 |
| 13     | Taking part in a debate (All chapters) | • Take part in a debate in answer to a specific question about the novel  
• Use formal, standard English in a speaking and listening activity  
• Draw together a range of ideas related to the question debated and express an overall view in a few sentences | AF2: Locating evidence  
AF3: Use of language  
AF6: Reader response  
Identifying the main ideas and themes and how they are sequenced and developed | Starter: The Reading Guide: Causing a stir  
Introduction: Preparation for a class debate: Does The Boy in the Striped Pyjamas deal with the sensitive subject of the Holocaust in an appropriate way?  
Development: Class debate  
Plenary: Shared writing of class consensus  
Homework: Re-draft the consensus sentence to express the opposite view | OHT: 13b  
WS: 13a  
RG: p.14  
WC: 5.1, 13.1 |
| 14     | Web-page book reviews (All chapters) | • Use the conventions of web-page book reviews to write a review  
• Use peer assessment to clarify success criteria and suggest improvements to a partner’s writing | AF4: Text structure  
AF6: Reader response  
Identifying the main ideas and themes and how they are sequenced and developed | Starter: Class reading of web-page review  
Introduction: Identifying the conventions of the text (success criteria for review writing) and modelling the opening of a review  
Development: Students draft the first three paragraphs of a review  
Plenary: Peer assessment based on success criteria  
Homework: Complete the review | WS: 14a  
RG: p.15 |
| 15     | Read extracts from class reviews of the book; complete Individual Reading Assessment sheets (All chapters) | • Read extracts from their book reviews to the class, noting areas for improvement  
• Complete a Reading Strategies Sheet  
• Complete a Reading Assessment Progress Sheet to identify reading skills they need to practise | AF6: Reader response  
Reviewing own active reading strategies | Starter: Students practise reading extracts of their reviews aloud  
Introduction: Reading of extracts and feedback from teacher based on success criteria  
Development: Activity identifying which reading strategies were used during the reading of the book  
Plenary: Sharing responses on reading strategies used  
Homework: Complete the Reading Assessment Progress Sheet | OHT: 15b  
WS: 15a |
# Chapter 1

Bruno returns home from school to discover that Maria the maid is packing his things. He is shocked and puzzled. He discovers through a short conversation with his mother that the family are moving to Berlin. His mother seems unhappy but resigned to the move. Bruno reflects on how much he has loved living in the house, because it is such a fun place to play.

- **Introduction to Bruno and his family**: Mother explains the reason for the move (p.3–7). Bruno’s reaction (p.6–10).
- **Themes**: Family relationships, Change and upheaval.
- **Language**: Third-person narrative by an invisible family.
- **Structure**: Written from Bruno’s point of view.

### Problem 1: Bruno’s family is suddenly moving house

### Chapter 3

Bruno reflect upon his relationship with his sister, ‘the hopeless case’. She is older than Bruno and teases him constantly, often making him feel very young and unwanted, particularly when she is with her friends. Bruno shows the view from his bedroom window to his sister.

- **Introduction to Gretel**: ‘the hopeless case’ (p.21–23).
- **Bruno tells Gretel of the other children** (p.26).
- **Gretel’s fear and uncertainty** (pp.28–29).

### Chapter 4

Both children stare in amazement at what can be seen through Bruno’s new bedroom window. There is a camp of some kind, with hundreds of people, all dressed in the same clothes, grey-striped pyjamas. The people are being ordered around by soldiers. The children reflect on the nature of this place, wondering if this is what the ‘countryside’ looks like. Eventually, after discussing the various options for what the camp might be, they have to give up in puzzlement.

- **The first sight from the window**: ‘They were everyone’ (p.30).
- **The children speculate about what they see** (pp.33–35).
- **Describing the people in the camp** (p.36–37).
- **Bruno notices for the first time the striped pyjamas** (p.38).

### Problem 2: Bruno hates the new house

### Mini-climax and problem 3:

- **Dialogue used to establish relationship between Bruno and Gretel**.
- **Dolls used as symbol of Gretel’s innocence**.
- **Simple, child-like language used by both children to establish their naivety**.

### Chapter 5

Bruno thinks back to his journey to the new house. He remembers in particular the start of the train journey, where he and his family were able to find seats on a spacious and comfortable train, but a huge group of people on a platform nearby were all crowded into a smaller train, apparently going the same way.

- **Mother’s feelings about the move** (p.40).
- **Introduction to Father**: His appearance (p.42).
- **Bruno’s relationship with his Father** (p.45–54). ‘Accept the situation in which you find yourself and everything will be so much easier’ (p.53).

### Problem 3: This is the countryside

### Resolution foiled: The children speculate about what they see

- **Simile of the garden as a castle lighting a huge castle** (p.31).
- **Use of irony when Bruno feels like the ‘king’ of the view from his window** (p.32).
- **Simple, child-like language used by both children to emphasize their naivety**.

### Chapter 6

Bruno hates his new home. Through a conversation with Maria, the maid, he discovers a little about her background. Bruno’s father has been kind to Maria, because her late mother was a theatrical dresser for his mother. When Maria’s mother died, he took her in as an act of kindness and gave her a job as a maid to his family. Maria is convinced that Bruno’s father can be very kind because of this. She briefly comments that this is why she doesn’t understand his involvement in

- **Learning about Maria**: ‘Because your father is a good man… A very good man. He takes care of all of us’. (p.59): ‘He has a lot of kindness in his soul. Truly he has, which makes me wonder…’ (p.62).

### Problem 4: Bruno has no new friends

- **People and status**: Clothes and status.
- **Dialogue used to develop relationship between Bruno and Maria**.

### Narrative flashbacks: Preparing for the journey on the train

- **Father explains that he has moved because of his job, and must stay**.

### Further development of problem 3: Maria is evasive about why they are really there

- **Complication: Maria says Father has goodness in him**.
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<th>Chapter</th>
<th>Plot outline</th>
<th>Key character references</th>
<th>Themes</th>
<th>Language</th>
<th>Structure</th>
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<tr>
<td>Chapter 7</td>
<td>Several weeks later, in the absence of his parents, Bruno decides to build a swing. As he needs an old tyre, he reluctantly asks for the help of Kotler, a young lieutenant who works for his father. Bruno has taken a huge dislike to the arrogant and boastful Kotler. Kotler commands Pavel, an older man from the 'camp', who comes each day to peel vegetables and wait on the family's table, to get a tyre for Bruno's swing. After playing for a short while, Bruno falls from his swing and cuts his leg. Pavel quickly comes out and helps him; carrying him to the kitchen and dressing his wound. During their conversation, Bruno learns that Pavel used to be a doctor. When Bruno's mother returns home, she decides not to tell Father that Pavel helped Bruno when he fell. Bruno is puzzled by this secretive behaviour.</td>
<td>• Mother explains German resentment over the Great War (p.68) • Description of Kotler (pp.71–72) • Kotler's anti-semitism (pp.75–76) • Pavel's kindness (pp.79–81) • Pavel's background (pp.82–84) • 'I certainly am a doctor. Just because a man glances up at the sky at night does not make him an astronomer, you know.' (p.82) • Description of Pavel (p.83) • Mother thanks Pavel but hides his kindness (p.85)</td>
<td>• People and status • Human kindness • Human cruelty • Prejudice</td>
<td>• Use of simile in describing Kotler's hair (7.1) • Rhetorical and more grown-up language used by Gretel emphasizes her emotional distance from Bruno's naivety • Pavel's guarded language reveals his wisdom in contrast to Bruno's misunderstandings • Pavel uses the metaphor of the 'astronomer' (p.82) • Noun phrases used to describe Pavel (p.83)</td>
<td>Deliberation: Bruno decides to make a swing. Problem 4: Kotler further development of problem 3: Kotler's inexplicably cruel treatment of Pavel Complication: Kotler's flirtation with Kotler Mini climax: Pavel's fall Revelation: Pavel was a doctor Revelation: Mother hides Pavel's kindness</td>
</tr>
<tr>
<td>Chapter 8</td>
<td>The narrative moves back in time to Bruno's life in Berlin. He thinks about his grandparents, whom he is missing very much. He loves his grandmother in particular, because of the fun they would have singing and dressing up and performing plays. Bruno remembers one evening when his grandmother stormed out from her son the Commandant's Christmas party. She is deeply unhappy about the direction of her son's career, and thinks his uniform is merely 'dressing up'. She clearly does not approve of the Fury. Eventually, after a short argument, in which neither of them understands the other, they try to placate her, and the children are sent hurriedly to bed. Their grandmother storms out. Back at the new house, Bruno decides to write her a letter.</td>
<td>• Description of Grandfather (pp.86–87) • Description of Grandmother (pp.87–88) • Father's new uniform and status (p. 90) • Grandmother's scorn for Father's new uniform and status (p.90) • The quarrel (p.91–93): 'Dressing up and doing the terrible, terrible things you do. It makes me ashamed.' (p.92); 'The people you have to dinner in this house. Why, it makes me sick. And to see you in that uniform makes me want to tear the eyes from my head!' (p.93)</td>
<td>• Family relationships • Prejudice</td>
<td>• Affectionate and descriptive language used to reveal Bruno’s feelings for his grandmother • Grandmother uses the simile of &quot;a puppet on a string&quot; in reference to her son (p.90) • Pacey dialogue drives the quarrel scene and contributes to the development of tension; exclamation marks emphasize emotion</td>
<td>Narrative flashback to Christmas scene in Berlin Problem 4: The quarrel with Grandmother has caused a rift in the family Mini climax: Grandmother walks out Deliberation: Bruno writes to Grandmother</td>
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<td>Chapter 9</td>
<td>Bruno settles into life at the new house. and is given a tutor, Herr Lisl, who emphasizes to him the importance of learning about his country’s history. Herr Lisl seems very angry about historical events in Germany. Bruno dislikes his teacher, preferring to learn reading and art. Bruno is still very curious about the people who wear 'striped pyjamas' in the camp next to the house, so he decides it is time to explore the area. He discovers the plaque on the bench outside the house. Then against his parents’ strictest orders, he sets off walking along the long fence which surrounds the camp.</td>
<td>• Introduction to Herr Lisl (pp.96–98) • Bruno reflects on the significance of clothes (p.100)</td>
<td>• Prejudice • Indocentricity • Exploration</td>
<td>• Co-ordinated sentences emphasize activity in the house and passage of time (p.98) • Dialogue used to develop relationship between Bruno and Herr Lisl • Further structural patterning used to echo Bruno’s thoughts about his old home (p.99)</td>
<td>Partial resolution to problem 2: Bruno is no wiser about the reason for the camp Mini climax: Bruno sets off on his adventure</td>
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<td>Chapter 10</td>
<td>After waiting for what seems like miles, Bruno sees a small speck in the distance, which eventually turns out to be a small boy. Bruno discovers that the boy is called Shmuel, and that they were born on the same day in the same year. Shmuel is thin and sickly looking and tells Bruno how horrible life is at the camp. Bruno, still puzzled by the reason for the camp, tries to compare it to his house at Berlin. Though talking to Shmuel, Bruno discovers that he is in Poland. Bruno asks Shmuel what all the people are doing in the camp.</td>
<td>• Bruno meets Shmuel (p.106) • The boys discover they were born on the same day (p.109) • Bruno still doesn’t understand the reason for the camp (p.119)</td>
<td>• Friendship Questioning the unknown • Use of structural patterning in the title, ‘... that became... that became...’ (p.104) • Single short sentence used for impact (p.105) • Children’s language used to draw sympathy of reader • Questions used to emphasize Bruno’s lack of understanding in the last line</td>
<td></td>
<td>Mini climax: Bruno meets Shmuel Problem 3 continues: Bruno is no wiser about the reason for the camp</td>
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<tr>
<td>Chapter 11</td>
<td>The narrative goes back in time to Berlin, with Bruno’s memory of the evening when the Fury and the beautiful blonde came to dinner. Father is excited and nervous at the visit, hoping that it will mean promotion for him. He urges the children to be on their best behaviour. When the guests arrive, Bruno finds the woman kind and beautiful, but the man arrogant and domineering. At the end of the evening, Bruno overhears his parents discussing their father’s new job, which Mother seems very unhappy about, as it will affect his children. Again, Bruno is unsure as to what this means.</td>
<td>• Father explains the importance of the Fury and the beautiful blonde (p.121) • The domineering arrogance of the Fury (p.121–123): ‘What a horrible man, thought Bruno.’ (p.124)</td>
<td>• People and status • Fear • Prejudice • Family relationships</td>
<td>• Use of title ‘the Fury’ shows Bruno’s childhood understanding • Dialogue establishes characters of the Fury and the beautiful blonde • Humorous laughter shows the potential danger of the Fury’s personality • Elliptic use of dialogue between Father and Mother emphasizes Bruno’s incomplete knowledge of their situation • Structural patterning in the final line to</td>
<td>Narrative flashback: The visit of the Fury and The beautiful blonde</td>
</tr>
</tbody>
</table>
Chapter 12

Bruno is still puzzling over the camp, and asks Maria how Pavel the waiter could also have been a doctor. Maria admits that he was a doctor 'in another life', but is now a waiter. She tells Bruno a little about Pavel's background, but this is not disclosed to the reader. Bruno then asks Shmuel about Pavel, but Shmuel doesn't seem to know him. When the boys briefly also discuss Kotler, Shmuel seems extremely afraid.

Later the same evening, Kotler joins the family for dinner. A short conversation about Kotler's father reveals that the young man is afraid that the Commandant will find out that his father did not support the Fury and has left Germany. Later in the meal, the increasingly weak Pavel splits wine on Kotler. It is implied that Kotler's reaction to the accident is extremely violent.

Chapter 13

Bruno continues to see his friend Shmuel, and one day asks him why everyone on his side of the fence wears the striped pyjamas. Shmuel explains that they have no choice. Bruno is secretly jealous of Shmuel's pyjamas, as they seem more comfortable than his own formal clothes. Bruno awakes to discover that floods of rain during the night mean that he cannot visit his friend Shmuel. He then accidentally reveals in a conversation with Gretel that he has a secret friend. He manages, however, to convince her that his friend is imaginary. He works out that Shmuel will think he is no longer his friend because he has not visited him that day. He remembers that Shmuel told him that his grandfather has disappeared inside the camp.

Chapter 14

Bruno is still puzzled over the camp. He tries to answer Bruno's question about the camp. He explains how he and his family were happily living in Cracow, when life changed. First, they were expected to wear special symbols on their clothes to mark them out from others. Then they were forced to leave their home and live in a special ghetto, away from the other citizens. Then they were eventually forced by soldiers to come and live at Out-With. Bruno still does not understand the reason for the camp, and invites Shmuel to dinner with his family. Shmuel is not sure that this would be a good idea. Bruno suggests they meet again in the same place and decide to keep his new friend a secret.

Chapter 15

The rain continues to affect Bruno's ability to visit Shmuel. One day however, Bruno is surprised to walk into the kitchen to find Shmuel there polishing glasses. Bruno notices that Shmuel is even paler and thinner than ever. He offers him some chicken, which the boy fearfully takes, but the children are caught by Kotler, who questions Bruno about his kindness to the other boy. Bruno, in fear, denies that he even knows Shmuel, who is told by Kotler that he will be punished for stealing. Bruno spends a guilty few days worrying about the incident. When he sees Shmuel again, the boy has a bruised face. Bruno makes a heartfelt apology, which Shmuel kindly accepts. For the first time, the boys touch by holding hands through the fence.
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Plot outline</th>
<th>Key character references</th>
<th>Themes</th>
<th>Language</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 16</td>
<td>Bruno's grandmother dies, and the family return briefly to Berlin for the funeral. Bruno notices that the house doesn't seem the same, and it is almost glad to return to Out-With, especially as Kotler has been transferred elsewhere. Bruno and Shmuel wish that they could play properly together. Bruno asks Gretel about the reason for the fence, and she explains that the Jews must be kept separate from the 'Opposite.' When Bruno asks why, she says that the Opposite do not like the Jews. It is discovered also that the children have lice in their hair, and Bruno has to have his head shaved. He and Shmuel later agree that this makes them look more alike.</td>
<td>• Father is sad at not resolving the quarrel with Grandmother before her death (p. 177) • Bruno is still curious about the unexplained reason for the fence (p. 179) • Gretel shows interest in the progress of the war (p. 180) • Gretel explains the fence to Bruno (pp.181–183): &quot;Well, why don't we like them?&quot; he asked. &quot;Because they're Jews&quot; said Gretel. (p.183) • Bruno and Shmuel agree that now Bruno's head is shaved, they look alike (p. 185)</td>
<td>• Family relationships • Anti-semitism • Questioning the unknown</td>
<td>• Inference used concerning Kotler on p. 178</td>
<td>Problem 2 resolved: Bruno now prefers the house at Out-With. Problem 4 resolved: Kotler is transferred elsewhere. Problem 3 partially resolved: Gretel explains the reason for the camp. Problem 5 continues: They cannot meet as normal friends. Mini climax: Bruno has his head shaved.</td>
</tr>
<tr>
<td>Chapter 17</td>
<td>Following an argument with Mother, Father speaks to the children about their life at Out-With. He seems to consider for the first time that the place is having a negative impact on them. When Bruno expresses an interest in the children he has seen through his bedroom window, Father makes up his mind that they and their mother must return to Berlin. Bruno dreads telling Shmuel.</td>
<td>• Father and Mother quarrel over the life at Out-With (p. 187) • Father questions the children about their life at Out-With (pp.189–191): &quot;What do you mean there are hundreds of children over there?... What do you know of what goes on over there?&quot; (p.191) • Bruno dreads telling Shmuel that he is leaving (p.192)</td>
<td>• Friendships • Family relationships • Fear</td>
<td>• Dialogue between Father, Bruno and Gretel used to drive the narrative which brings Father to his decision about the return to Berlin.</td>
<td>Revelation: Mother, Bruno and Gretel are to return to Berlin. Problem 7: Bruno dreads telling Shmuel.</td>
</tr>
<tr>
<td>Chapter 18</td>
<td>Shmuel does not meet his friend for some days, and when he does eventually come, he is very worried and upset because Papa has disappeared. Bruno tells Shmuel that he is soon returning to Berlin and they decide that they must play together once before he goes. They agree that they will have an adventure, with Bruno squeezing under the gap in the fence and spending the day with Shmuel, helping him to find Papa. Shmuel agrees to bring a pair of the pyjamas for Bruno to wear on their 'final adventure.'</td>
<td>• Shmuel is terrified because Papa has disappeared (pp.194–195) • Shmuel finds it hard to believe that Bruno is the son of the Commandant (p. 196) • The boys agree on their 'final adventure' (pp.197–198): &quot;All in all, it seemed like a very sensible plan and a good way to say goodbye.&quot; (p.199)</td>
<td>• Friendship • Fear • Exploration • Antisemitism</td>
<td>• Structural patterning on p.193 again emphasizes the story as fable • Pathos used in relation to Papa's disappearance: 'I don't know what we're supposed to do without him.' (p.195) • Structural patterning (p.197) used again to remind reader of the Bruno-sized hole in the fence • Sense of foreboding and inevitable tragedy created with reference to the 'final adventure.' (p.198)</td>
<td>Revelation, mini climax and problem 8: Papa has disappeared. Resolution to problem 7: Bruno tells Shmuel. Possible resolution to problem 5: The boys decide to have an adventure together.</td>
</tr>
</tbody>
</table>
| Chapter 19 | Bruno almost doesn't go to meet Shmuel because of heavy rain. On arriving he puts on the pyjamas and squeezes under the fence. On seeing Bruno in the pyjamas, Shmuel reflects that everyone is the same really. The boys spend a few hours looking for Papa and Bruno realizes that his idea of the camp was completely wrong. There are no cosy huts with families spending time together just misery and boredom. On failing to find Papa, Bruno decides to go home. At this point however, the boys are grouped together with others and forced into what Shmuel calls a 'march.' They quickly find themselves in a warm room. The boys seem to sense the danger however, and huddle together holding hands. When the door is slammed loudly, they continue to cling to each other as the room goes into darkness. | • Bruno puts on the striped pyjamas (p.203–204) • The boys consider the effect of Bruno's change of clothes (pp.204–205): "It was almost (Shmuel thought) as if they were all exactly the same really." (p.204) • Bruno reacts to his first sight of the inside of the camp (p.207) • Bruno sees the cruelty of the soldiers (p.208) • Bruno fails to understand what is happening on the march (p.210) • The boys' friendship is sealed with the holding of hands as the darkness closes around them (p.212–213) | • Friendship • Clothes and status • Exploration • Anti-semitism • Violence • Death | • Use of metaphor (p.200) to show the inevitable outcome of the day: "the dock was ticking" • Use of metaphor (p.201) to show the terrible danger Bruno is in: "With every step he seemed to face the danger of toppling over and falling down..." • Sense of inevitable tragedy created when Bruno almost doesn't go on the adventure (p.202) • Use of talk to reinforce the theme of clothes as a symbol of status (p.205) • Comparison between Bruno's imagined picture of the camp (p.207) and the reality (p.208) • Use of pathetic fallacy to reinforce the inevitable doom (p.211): ',elipsis the sky seemed to grow even darker,elipsis' • Pathos used with hand-holding on pp. 212–213 | Deliberation: Bruno almost doesn't go on the adventure Mini climax: Bruno wears the striped pyjamas. Resolution to problem 6: The boys finally meet properly on the same side of the fence. Partial resolution to problem 3: Bruno sees the inside of the camp although he still doesn't understand the reason for its existence. Resolution to problem 8 foiled: Papa cannot be found. Climax: The boys are driven into the gas chamber with the other Jews and exterminated. Problem 3 remains unresolved: Bruno never understood the reason for the camp.
### Chapter 20

Nothing more is heard of Bruno. He can be found nowhere. In distress, Mother returns to Berlin in hope of finding him there. Gretel returns with her mother, heartbroken at the disappearance of her brother. Father stays at the camp for another year, and eventually follows his son’s journey along the fence, and seeing the gap there, works out what must have happened to his son. A few months later, Father, heartbroken and uncaring about his job, is removed from the leadership of the camp.

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| Nothing more is heard of Bruno. He can be found nowhere. In distress, Mother returns to Berlin in hope of finding him there. Gretel returns with her mother, heartbroken at the disappearance of her brother. Father stays at the camp for another year, and eventually follows his son’s journey along the fence, and seeing the gap there, works out what must have happened to his son. A few months later, Father, heartbroken and uncaring about his job, is removed from the leadership of the camp. | • Mother’s reaction to Bruno’s disappearance (p. 214)  
• Gretel’s reaction (p. 215)  
• Father’s reaction as he realizes the truth (p. 215–216) | • Fear  
• Guilt  
• Death | • In the absence of Bruno, the narrative further moves away from the characters, viewing them more objectively  
• Structural patterning used when Father finds the boy-sized hole in the fence; this acts as an echo of Bruno’s life and fate  
• Irony used when Father sits down in the same place as Bruno sat  
• Short sentence used for impact as the final sentence hammers out the moral message | Revelation: Mother’s and Gretel’s reactions  
Revelation: Father’s reaction  
Problem 3 continues: Bruno’s lack of understanding impacts emotionally upon the reader and the characters. The ending suggests that Bruno was right: the existence of the camp does not make sense |
LESSON 1

Lesson objectives

Yr 7: R1, R2, R8  Yr 8: R5, R7
AF2, AF3  AF2, AF3

Focus: Gathering evidence and making predictions

Learning outcomes

Students will be able to:
1 Retrieve specific information from the text to answer questions and make predictions
2 Use discussion skills to form a view about characters and the likely direction of the story

Starter (15 minutes)

Explain to students that the cover of a book is not only crucial in helping us to decide whether we want to read it. It can also say much about the story and themes. Publishers spend a lot of time deciding which colour, design, illustration or photograph will give the right impression.

Show the three different book covers in Writer’s Craft 1.1. Invite comments from students on the impression given by each. You could draw out the fact that the covers invite the curious reader to ask the following questions.

Cover 1 (folded pyjamas)
• To whom do the pyjamas belong?
• The dirty smudges on the pyjamas: why are they there?
• Who would neatly fold a pair of dirty pyjamas?
• What is the importance of the number on the pyjamas?
• What does the barbed wire in the background suggest?

Cover 2 (striped pyjama pattern for book cover)
• Do we associate the stripes with the word pyjamas in the title?
• Are the stripes on the cover anything to do with the ‘boy’ in the title?
• Are they his pyjamas?
• The colour seems old-fashioned: is this because the story is from the past?
• The stripes seem a little faded: what does this mean?
• Why do the stripes seem a little dirty?

Cover 3 (two boys standing side by side)
• Who are these children?
• Which boy does the title refer to?
• We cannot see their facial expressions. Are they happy or sad?
• Where are they?
• Why do they have numbers pinned to their ‘pyjamas’?
• Is one boy older than the other? Are they brothers or friends?
• Is this a posed photograph?

Draw out students’ speculation about concentration camps. If this does not occur readily, leave the information until later.
Look at the blurb on the book’s cover, and as a class speculate on the impact of the phrase: ‘This isn’t a book for nine-year-olds’. How does this further draw in the potential reader?

Some points to draw out:

- it would certainly attract older readers
- it hints that the theme of the book is quite adult
- it suggests that the book might be unsuitable for children.

To complete the discussion, as a class read the alternative blurbs provided in Writer’s Craft 1.2, and discuss John Boyne’s comments about them – drawing particular attention to his use of the word ‘horror’.

**Introduction** (20 minutes)

As a class, read Chapters 1 and 2.

**Development** (15 minutes)

Lead a whole-class response to the reading, focusing on our initial impression of Bruno and his situation, using the following prompts:

- When and where is the book set?
- How old is Bruno?
- Where does he live and with whom?
- What impression do we get of his character?

Explain that **asking questions** such as these is an important **active reading strategy** and that they will be practising a number of these strategies as they read the book. Using **Worksheet 1a**, ask students to complete a paired activity based on the opening of the book: ‘Building a case’.

To support less able students, you may want to help them to find the first big clue with the use of the word ‘commandants’ on page 19.

Answers to the questions could include:

**Why have Bruno’s family suddenly moved house?**

- To live where Father’s new job is located (pages 5, 7 and 10).
- More able students might find the reference to danger in Berlin on page 8 and link this with air raids.

**Who are the Fury and the beautiful blonde woman?**

- Speculation based on page 3: He is someone angry and powerful, because of the name. The woman might be his wife or girlfriend. The inference is that Bruno likes her because she behaves in a friendly way by waving at him and she is beautiful.

**What does Father’s new job appear to be?**

- References to soldiers suggest that he is in the army. The main clue is the use of the word ‘commandants’ on page 19 and the reference to the young soldier on page 18. There are hints that he has an important role, such as, ‘…One of your father’s soldiers, I suppose,’ on page 18.

**Plenary** (5 minutes)

Ask pairs to ‘make their case’ to other pairs. Write on the board the sentence stem, *So far, we have built the case that Bruno and his family suddenly moved house because…* Explain that through the activity they have also been **making predictions**, which is another important active reading strategy.

**Homework** (5 minutes)

Ask students to read Chapters 3 and 4, and think of two questions which they would now like to ask about the characters and the story.
LESSON 2

Lesson objectives

<table>
<thead>
<tr>
<th>Yr 7: R9, R16</th>
<th>Yr 8: R5, R7</th>
</tr>
</thead>
<tbody>
<tr>
<td>AF3, AF5, AF6</td>
<td>AF3, AF5, AF6</td>
</tr>
</tbody>
</table>

Focus: Considering the writer’s purpose and a closer reading of language

Learning outcomes

Students will be able to:

1. Understand the use of the term ‘writer’s purpose’
2. Distinguish between a writer’s viewpoint and that of the characters
3. Use clues from the text to develop a picture of the setting of the book

Starter (10 minutes)

Check that students have read the homework chapters by asking for plot synopses before moving on. Check and clarify any misunderstandings. Allow students also to share a selection of the questions they thought of. Invite the class to answer any that can be addressed immediately, and explain that the answers to the others may emerge as they read on.

Use OHT 2a to lead students into a discussion activity around the question: What is the writer trying to achieve? Reveal each example in turn, drawing out that writers put particular words into a character’s mouth to show both their own viewpoint and the viewpoint of the character, which can be different. In taking responses, model for students how to think and talk about a writer’s purpose, e.g. John Boyne does this because he wants to make the reader see Bruno in a certain way.

Introduction (20 minutes)

Tell students that they are going to use another important active reading strategy: reading between the lines or making inferences. Explain that this involves investigating the things a writer hints at, without saying them in an outright way.

Using OHT 2b, do a shared read of page 36. This is the first description of the camp. (OHT 2c shows the same passage annotated.) The focus should be on identifying which words and phrases hint at danger and how they do this. Note also the following features:

- the effect of the layered subordinate clauses: these build layers of detail and create a sense of ‘snapshot’ images of the camp, almost like photographs cutting from one to another
- the impact of the final sentence and how it hints at danger, e.g. the phrase ‘they could no longer be seen’ hints at danger by inviting the reader to imagine what happened next.

Ask students to complete a paired read of page 37, following the instructions at the top of Worksheet 2d. To support less able students, you could ask them to find the action words or verbs in the passage first and to suggest what impression these words give. For example:

- Huddled suggests the children squeezing closely together to avoid hurt or danger
- Shouted suggests noise; the dominance of the soldiers and that they are in control
- Lunged suggests a sudden movement towards the children, threatening danger or violence
- Laugh suggests that the soldiers are enjoying themselves, finding the fear of the children amusing
- Applaud suggests that the soldiers are making fun of the children’s fear and also enjoying it.
Development (20 minutes)
Ask students, in groups of four, to produce a ‘bird’s eye’ map of the house and camp. Encourage them to use the information from the first few chapters to build up a picture of how the camp would look. Allow only 10 minutes for this, making the point that the quality of the drawing is not as important as sketching out their ideas of what the camp looks like and where things are located. Allow a further 10 minutes for groups to display their work to the rest of the class, pointing out the features of the camp as suggested in the book. Pick up any details which are not included in the book, such as car parks or shops. Tell students that they will later have an opportunity to compare their idea of the camp with a picture of what it really looked like.

Plenary (5 minutes)
The first reference to ‘striped pyjamas’ comes at the end of Chapter 4. Write the word ‘pyjamas’ in a circle in the centre of the board and carry out a word association exercise: ask for words or phrases that occur to students when they hear the word ‘pyjamas’. If you are familiar with ‘de Bono hats’, you could use these to draw out all sides of the associations we have with pyjamas. Some associations would be:
- childhood
- innocence
- bedtime
- comfort
- warmth
- stories.

Ask students whether we have any negative associations with pyjamas, such as:
- not wanting to wear them as they are not comfortable to sleep in
- being made to go to bed early as a child
- having nightmares as a child
- being afraid of the dark.

Homework (5 minutes)
Ask students to record words and phrases that create a sense of danger and foreboding in these chapters (pages 28, 29, 31, 32).

Higher-achieving students could find examples of the use of irony in these two chapters (remind them of the meaning of ‘irony’ if necessary). They could choose, for example, Gretel’s comment that this is ‘the countryside’, or point out the fact of the neat garden full of flowers outside Bruno’s window.
LESSON 3

Lesson objectives

Yr 7: R1, R4
AF2

Yr 8: R2, R3
AF2

Focus: Researching the background to Auschwitz and the Holocaust

Learning outcome

Students will be able to:
1 Select and retrieve information from a range of sources about the Holocaust
2 Select and retrieve information from a range of sources about Auschwitz and the fate of the Jewish population at Cracow

Starter (10 minutes)

Ask students to read a selection of their ‘danger’ words from the homework task. Allow them to suggest what atmosphere these words have created in the story. Also ask students who completed the extension activity to share the examples of irony they found. Ensure that they explain to the class why the example they found was ironic.

As a class, read page 4 in the Reading Guide: ‘The Final Solution’. Give students an opportunity to discuss in pairs their thoughts and feelings about the information.

Introduction (20 minutes)

Refer to page 5 of the Reading Guide. Read as a class the first research task box about ‘the final solution’ and Auschwitz. Allow students to carry out library research, making a note of the information they find in answer to the questions. Emphasize to students that they will need to make their responses to the questions in their own words: print-outs will not do! The suggested websites in ‘Top search tips’ contain answers to all of the questions.

For lower ability pupils, you may wish to use the following Guided Group Research Plan and work with a small group to model the research process, enabling them to practise their information retrieval, skimming, scanning and note-making skills.

Guided Group Research Plan

<table>
<thead>
<tr>
<th>Task:</th>
<th>Completing a research task using the Internet</th>
</tr>
</thead>
</table>
| Introduction to task: | **Objective**
To practise information retrieval skills and find an answer to the question *What was the final solution?*
**Reading and writing strategy**
• Skimming and scanning to find key words
• Using note-making skills to write down key information. |
| Researching together: | Using a website such as Wikipedia, model for pupils how to enter the key words ‘final solution’ and click on the search button. When the search shows the initial result, show pupils how to skim the information to find the key words again in the most useful contexts. Explain the use of hyperlinks the jump to another place. |
| Reading together: | When the results page appears, remind pupils of the difference between **skimming** and **scanning**: |
| Writing together: | **Skimming** means reading only key words quickly, to get an overview of a text. Model for pupils how to run down the centre of the text to pick up its main points, pointing out the key ‘gist’ words.  
**Scanning** means looking quickly over each word of a text looking for a specific word or phrase, e.g. *final solution*. Explain to pupils that on paper, it is easier to use a highlighter pen or pencil when doing this (though not on library books!). Show pupils how to scan for the key phrase and then once located, to read the sentences around it, as these should explain it and give further detail. Pick out about three sentences as being the most useful in answering the question. You will also need to explain terms such as ‘genocide’ and remind pupils to use a dictionary when researching alone. |
| Plenary – re-visit objectives and the strategies used | Model for pupils how to write a sentence in answer to the research question using the information you have found, such as: *The final solution refers to the Nazis’ mass killing of Jews*. In pairs, ask pupils to use the information to draft a second sentence which adds to the answer. Allow pairs to share their sentences, pointing out where they have used their own words. |
| Evaluation: | Complete in the next session. |

**Development** (15 minutes)

Ask students to continue their library research with the second research task box on page 5 of the *Reading Guide*, about the Jewish people who lived at Cracow. You may like to point out the two spellings of Cracow (which is how John Boyne spells it) or Krakow, to support students in their research.

**Note:** If you feel that time may be a constraint, or access to the Internet or to books is limited, split the class into two and ask half to work on the first research task and the other half on the second.

**Plenary** (10 minutes)

Remind students of the questions in the research task boxes and allow them to present their findings. Ask the class the judge whether they have successfully researched the answers to the questions, or whether they will need to continue to look for information.
Homework (5 minutes)

Ask students to remind themselves of the sketch they completed in groups in Lesson 2, and to complete the activity at the bottom of page 5 of the Reading Guide for homework. They should write a short paragraph comparing their sketch of Out-With to the aerial photograph of Auschwitz.

Students who so wish may use the sentence stem: In our sketch, we placed the huts/fence near the... but in the actual picture, the huts fence were...
LESSON 4

Lesson objectives

<table>
<thead>
<tr>
<th>Yr 7: R9, R16</th>
<th>Yr 8: R7</th>
</tr>
</thead>
<tbody>
<tr>
<td>AF6</td>
<td>AF6</td>
</tr>
</tbody>
</table>

Focus: Narrative voice

Learning outcomes

Students will be able to:
1. Interpret a range of textual evidence and the views of other readers in order to form a viewpoint about the effect of the ‘voice’ of Bruno in the story.
2. Distinguish between the narrative voice of the story and that of the characters.

Starter (10 minutes)

Allow students to share responses to the homework. Draw out any common misconceptions in their view of OutWith compared to the aerial photograph of Auschwitz-Birkenau, such as the fact that the scale of their drawings probably didn't reflect the size of the actual camp; there is a larger number of huts; they didn't account for the existence of crematoria.

Refer to ‘Through the eyes of a child’ on page 6 of the Reading Guide. Ask students to look at the reader's view expressed there. Display OHT 4a, giving two additional readers’ views, to stimulate discussion. Allow students to discuss the views in groups of four for 3 minutes. Take feedback in the form of brief thoughts and ideas. Encourage students to give evidence for their ideas, stressing that opinions are of little value without evidence.

Introduction (20 minutes)

Ask students to read John Boyne’s comment on the narrative viewpoint on page 6 of the Reading Guide. Widen the discussion to the whole class and elicit the following information:
• many of the German people did not know of the events in the concentration camps during the Second World War
• it is unlikely that Bruno would have understood things of which even adults did not know.

Ask students whether John Boyne is justified in his views.

Ask them to complete the activity ‘And what do you say?’, which follows John Boyne’s comments.

To further the discussion, you could also show students the author’s note which appears in the American edition of the book, provided in Writer’s Craft 4.1.

Development (15 minutes)

As a class, read page 7 of the Reading Guide. Draw out the following through discussion.
• David seems quite a secretive character if he doesn’t feel he can approach the other children.
• He is obviously curious about the children, as he decides to watch them.
• Does David’s decision to watch suggest that he wants to learn about them?
• David assumes that the children are dangerous to him, because they are unknown to him.
• What does David’s assumption suggest about his past experiences?
• What does David’s lack of knowledge of play imply about his background?
Ask students to complete the discussion activity by drawing the thought bubbles.

**Plenary** (10 minutes)
Allow students to share the ideas in their thought bubbles. Draw out the obvious similarities between David and Bruno:
- both come to conclusions about the world around them which are inaccurate
- both experience some confusion about the world and this makes them afraid.

Remind pupils that they began the lesson by thinking about the ‘voice’ of the story, and how it uses the viewpoint of Bruno to explain the events. In pairs, ask pupils to decide upon a spoken answer to the following question:

*Considering all of the evidence from the lesson, why do you think that John Boyne chooses to use the viewpoint of a nine-year-old-boy to tell his story?*

Ask pairs to share their answer to this question.

**Homework** (5 minutes)
Ask students to read the ‘Fact File’ at the bottom of page 7 of the *Reading Guide*. They should note down any questions they might have from reading the information. Ask students to also read Chapter 5 and note down any words or phrases that refer to Bruno’s feelings about the house move, such as ‘He felt sad’ (page 44); ‘He could feel tears welling up…’ (page 48).
LESSON 5

Lesson objectives  
Yr 7: R6, R12, R14  
Yr 8: R5, R7, R10  
AF4, AF5  
AF4, AF5

Focus: Investigating the writer’s use of language and using drama to explore character

Learning outcomes  
Students will be able to:  
1 Discuss the effect of repetition and structural patterning on the reader and on the story  
2 Identify aspects of Bruno’s father’s character through imaginative and dramatic exploration

Starter (15 minutes)  
Deal firstly with any questions that arose from the reading homework. Allow students to share a selection of their ‘feelings’ words and phrases, explaining that the writer uses these to create empathy for his character.

Write on the board:  
Structural patterning – when a writer repeats phrases or sentences frequently enough for the reader to recognize them and hear their echo in the story.  
Fable – a fictional story conveying a moral.

Before the lesson, cut out the sentence cards from Worksheet 5a.

Explain to students that they are going to do a sentence-level starter game to investigate why the writer uses structural patterning and how it contributes to the idea of the story as a fable. Ask students to think of any fables they know – for example, they may know the story of the boy who cried ‘wolf’. Explain that one of the features of fables is that they often repeat a phrase or sentence to underline the moral meaning of the story. When these phrases are close enough to one another to echo, this is known as structural patterning.

Give out the cards to pairs of students (differentiate according to ability) and ask them to discuss:  
• why the writer uses structural patterning  
• what the effect of the repetition is on the reader  
• what the effect of the repetition is on the story.

Encourage students to tap out the rhythm and pay attention to the punctuation, to enable them to see the poetic features of this type of writing.

You may wish to further pursue the idea of the story as a fable. John Boyne gave a useful interview to Teenreads.com, where he explained his use of the fable genre in the book; see Writer’s Craft 5.1.

If students readily understand the concept, you may add the point that the use of repetition like this in fables also reminds us of ballads, which are another genre where a story with a moral is told, this time in the form of a poem or song. These often use choruses to repeat the main message. Point out that this is usually the case with songs written as ballads, such as Robbie Williams’s Angels.
Introduction (15 minutes)
As a class read Chapter 6. Speculate on the clue in the narrative: ‘Wonder what he... how he can...’ (page 62). Try to elicit from students what is being referred to by Maria here. Ask the question: *How he can what?* Some students will be able to speculate that she is referring to Father’s involvement in the incarceration and death of the Jews.

Development (15 minutes)
Before the lesson, cut out the drama cards from *Worksheet 5b* and use them to introduce a drama activity focused on the relationship between Bruno and his father. **Using drama to explore texts** is another crucial active reading strategy. Pairs should develop an improvisation showing a scene with Father and Bruno in his office at Out-With.

Explain that students are to develop the conversation further between Bruno and his father based on these extracts from the text. Set a time limit for the conversation of 3 minutes, in order to keep the activity focused on the extract. Students may then rehearse their improvisation a few more times, in preparation for presenting it to another pair.

Plenary (10 minutes)
Ask pairs to present their improvisations to other pairs. Each pair is to pinpoint one new thing they learned about Bruno’s relationship with his father from doing the drama activity.

Homework (5 minutes)
Ask students to use *Worksheet 5c* to storyboard Father’s conversation with Maria on the day he asked her to come and work as the family’s maid. They should show, through their choice of shots, the other side of Father’s character as presented by Maria, such as a close-up of the kindness in Father’s eyes as he remembers her mother.

For less able students, you will need to make a judgement about whether they can complete the worksheet, which includes some quite demanding thinking about the use of dialogue, lighting, sound and shot-type. For students who would struggle with this, you may like to customize the worksheet by, for example, removing the references to sound and lighting.
LESSON 6

Lesson objectives
Yr 7: R1, R2, R8
AF3, AF5
Yr 8: R5, R7
AF3, AF5

Focus: Clothes and status in the novel

Learning outcomes
Students will be able to:
1. Explain how the writer uses clothes to indicate the status of characters, and the way that they often treat others according to their outward appearance.
2. Explain how a character’s outward appearance and behaviour are not always an indication of the real person.

Starter (20 minutes)
Take 5 minutes to share a selection of students’ storyboard ideas from the homework. You might manage this by allowing students to choose their favourite shot and explain why they felt this was an effective way of presenting the characters and their relationship.

As a class, read Chapters 7 and 8.

Introduction (5 minutes)
Use OHT 6a to introduce the theme of clothes in the novel. Give pairs a minute to consider an answer to the question: How does the writer suggest through his words here that Bruno’s father is just ‘playing’ at being a Commandant?

Elicit the following responses from students:
- use of the word ‘applauded’
- use of the word ‘performances’
- use of the words ‘dressing up’.

Draw out that all of these are words we associate with theatrical performances. Elicit also that this suggests that Father in his uniform is an actor, rather than the real person underneath to whom Grandmother is talking.

Point out also the use of the phrase ‘like a puppet on a string’. Give pairs 1 minute to discuss: What does this suggest about Bruno’s father? Elicit the response that puppets are controlled by others and have to do their bidding.

Development (15 minutes)
Explain to students that they will now do some group work built around the idea that the clothes a person wears can change the way he or she behaves and the way that others see him or her. We can call this theme ‘Clothes as a symbol of status’. Clarify the meaning of ‘status’, where necessary. Students will explore this through a jigsaw activity in five groups working on different characters.

Number students 1–5. Organize students into areas of the room according to number and then give out the character sheets 1–5 from Worksheet 6b. Ask each group (all working on the same number) to complete Worksheet 6c using the sheets. Allow 15 minutes for the discussion and note-taking.
Ensure that less able students are able to write notes into the last section (*What does the writer suggest about the person or people underneath the appearance? How does he do this?*) by benefiting from the ideas of more able students in the same group. You could give one student in each group the responsibility for ensuring that all in the group make notes under each heading, particularly the last, more difficult one.

Allow students who are looking at the character of Father to use also the evidence gathered in the Introduction to the lesson.

**Plenary** (15 minutes)
Move students into groups which include all of the numbers 1–5 and allow them to share the information on their worksheets. Draw the class back together and ask them to frame a few sentences expressing how John Boyne uses clothes as a symbol of status in the book. You may wish to use the following as an example:

*John Boyne cleverly uses clothes as a symbol of status in the novel by ensuring that uniforms in particular show the characters’ place in society. In this way, the snugly fitting, bright, smart uniforms of the Commandant and the other soldiers show how powerful they are. Similarly, the dull, dirty, loose-fitting pyjamas show that the prisoners have a very low status.*

**Homework** (5 minutes)
Ask students to think of two other examples of people whose clothes show their status: one with low and one with high status in society. Ask them to describe how these people dress and how this relates to their status.
LESSON 7

**Lesson objectives**
Yr 7: R7, R11  
Yr 8: R5, R7, R9  
AF3, AF5

**Focus:** ‘Performance’ reading and writer’s technique

**Learning outcomes**
Students will be able to:
1. Discuss and explain the use of the fence as a symbol of division in the novel  
2. Comment on how music and images can develop a narrative into a dramatic performance  
3. Explore the difference between the perspectives of the characters, the reader and the narrator of a story

**Starter** (15 minutes)
Allow students to share their homework responses, giving a few examples each of how clothes can reflect status. Try to draw out the fact that more formal clothing often reflects a higher position in society; for example, politicians and professionals tend to wear formal business suits, which reflects the status of their jobs. The uniforms of army and police personnel have the effect of enforcing obedience from ordinary members of the public.

Using page 8 of the *Reading Guide*, ‘Prejudice: Barbed Wire in the Mind’, look together at the illustration of the fence stretching into the distance. Ask students to complete the vocabulary activity, in which they have to respond to the image.

When students have shared their adjectives, model for students a dramatic reading of the title and opening of Chapter 10, ‘The Dot that Became …’ up to the end of the first paragraph: ‘…nothing but open space.’ During your performance reading, play a suitable piece of music – such as the opening to Mike Oldfield’s soundtrack album for *The Killing Fields*, ‘Pran’s Theme’ – quietly in the background. Gradually fade the music down when you come to the end of the extract. Allow students to respond to the impact of juxtaposing the image, the reading and the music, by completing the sentence stem:
*When I heard the reading while listening to the music and looking at the image, I thought of/ I felt…*

Make the point to students that performance reading is an important active reading strategy, as it allows us to focus more on the meaning of the words and phrases and their impact on the reader. In discussion, draw out from students the fact that as we think about our pace and intonation and add colour to our reading, we are able to think about what the writer was trying to achieve; and that by adding music and images to words, we can change the emphasis and meaning.

Explain also to students that another active reading strategy we have just used is reading forwards, which can often cast light on future events (without giving too much away) and cause the reader to speculate about the future direction of the story.

**Introduction** (20 minutes)
Ask students to do a small-group performance reading of Chapters 9 and 10. If students responded well to the music in the earlier reading, allow the music to play during their performance reading. Higher ability students may like to suggest suitable music that would enhance these performances, and explain why.
**Development** (10–15 minutes)

Read together ‘How do writers use symbols?’ on page 8 of the Reading Guide.

Ask students to work in groups of four, to physically ‘place’ the reader, Bruno, Shmuel and the narrator at the moment where the boys meet. You may need to work with three students first to model how to do this. For example, Bruno and Shmuel could face each other, one standing and one sitting, and you could then place the reader in the scene, indicating his or her perspective at this point (such as standing behind Bruno looking over his shoulder). The narrator could be standing on a chair looking down at the action, or behind Shmuel, for example. Discuss the impact of the choices; the narrator standing on a higher level looking down could suggest that he or she is controlling events. Students should be able to do the placings quite quickly, and then spend longer discussing the impact of where they have decided to place each person.

**Plenary** (5–10 minutes)

Ask two groups to present their ‘placings’ and allow the whole class to discuss the effect of the different positions of the characters.

**Homework** (5 minutes)

Ask students to read Chapters 11 and 12, and think of as many adjectives as possible to describe the character of the Fury.
LESSON 8

Lesson objectives

<table>
<thead>
<tr>
<th>Year 7</th>
<th>AF3, AF5</th>
<th>Year 8</th>
<th>AF3, AF5</th>
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<tbody>
<tr>
<td>R6, R12, Wr11</td>
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<td>R3, R4, Wr17</td>
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Focus: The theme of anti-Semitism

Learning outcomes

Students will be able to:
1. Explore the thoughts and feelings of characters at particular moments in the story by using a freeze-frame technique.
2. Make notes relevant to a specific reading focus based on an extract from the novel.
3. Develop their annotations into a PEE response to a specific reading question.

Starter (15 minutes)

Review students' homework reading of Chapters 11 and 12 by drawing out through discussion a synopsis of the storyline in these two chapters. Allow students to share their ‘Fury’ adjectives, which could include:

- arrogant
- selfish
- rude
- proud
- racist
- frightening
- powerful.

Before the lesson, cut out cards from Worksheet 8a. Explain to students that they will now use another drama technique as an active reading strategy: making freeze frames. Ask students to use the cards in six groups to complete freeze frames based on events from Chapter 11, where the reader meets the Fury and ‘the beautiful blonde’. Explain that the cards are quotations capturing ‘moments’ from the scene. Advise students to freeze the scene in a way that reveals the thoughts and feelings of the characters about the situation they are in. They should consider:

- the angle of the body and the placing of arms and legs
- facial expression
- direction of eyes
- use of props such as chairs and tables
- whether the character should appear relaxed or tense
- the use of height to show status.

After 3–5 minutes, students should be ready to present their freeze frames. Give each group an opportunity to explain their freeze choices and what they suggest about the thoughts and feelings of the characters. Ask them to comment specifically on the points above.

Introduction (15 minutes)

Explain to students that you will now explore the theme of anti-Semitism in the book. Use OHT 8b to complete a shared read from Chapter 12. Base your annotations on the question: Why do you think the writer includes details of the forced removal of the Jewish citizens of Cracow? (See OHT 8c for sample annotations.)

Next, model a PEE statement to prepare students for the Development (see OHT 8d).
**Development** (15–20 minutes)
Ask students to work in pairs to draft a short one-paragraph PEE answer to the question: *What do we learn about the conditions for the people in the Cracow ghetto?* Some students can work on acetate for display and explanation in the Plenary.

**Guided Group Reading Plan**

<table>
<thead>
<tr>
<th>Text:</th>
<th>The Boy in the Striped Pyjamas – Chapter 12</th>
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| **Introduction to text:** | Tell students that their objectives are to:  
• gather evidence from the text which allows us to compare Bruno and Shmuel’s journeys to Out-With  
• write one comparative sentence using some evidence we have found. |
| **Independent reading and related task:** | Using Worksheet 8e, ask students to highlight all the descriptive words and adjectives in the two extracts. Explain that this will allow us to find the differences between Shmuel’s journey and Bruno’s. Students should highlight:  
**Shmuel’s adjectives:** horrible (train), many (people), awful (smell), no air  
**Bruno’s adjectives:** comfortable (train), few (people), empty (seats), fresh (air).  
Ask students to work with a partner to write down the feeling and atmosphere created by each of these descriptions. Support students with the following notes.  
**Awful smell:** Sickening; dirty; the worst it could be; sweaty and frightened people.  
**Horrible train:** Association of horrible with horror; nothing good or pleasant about it; it’s a painful memory which is still vivid for Shmuel.  
**No air:** Suffocation; smell; panic; claustrophobia; physical discomfort.  
**Comfortable train:** Safety; space; privilege; wealth; superiority.  
**Fresh air:** Health; space; physical comfort; pleasant smells.  
**Empty seats:** Space; comfort; waste; wealth.  
Model for students how to write a comparative sentence about the extracts. Give them three connectives which they can use for contrast and comparison:  
whereas, however, on the other hand |
| **Review:** | Ask students to write a comparative sentence of their own using the sentence stem:  
*Shmuel describes the train as ............... whereas Bruno describes the train as ............... This shows that ...............* |
| **Evaluation:** | Complete in the next session. |

**Plenary** (5–10 minutes)
Display the PEE example of the students who worked on acetate. Draw out and clarify again the features of PEE. Pay particular attention to the analytical and explanatory aspects of the final ‘E’ by elaborating on students’ explanations, modelling how to frame them, such as *This suggests that..., these words imply..., the effect of this word/phrase is...*
Allow students in the guided group to share their comparative sentences with the rest of the class.

**Homework** (5 minutes)

Ask students to read page 9 of the *Reading Guide* and to complete the task at the bottom based on the song *Something inside, so strong*. Ensure that students understand that they do not need to write the whole speech, as the aim is to echo the effect of the song.

If necessary, give students the following opening, to enable them to understand the pattern:

*The taller you* build your fence of steel,
*The stronger I* become,
*The more you* victimize my race,
*The prouder I* will be…
LESSON 9

Lesson objectives

Yr 7: R6, R8
AF3, AF4, AF6

Yr 8: R4, R7
AF3, AF4, AF6

Focus: The theme of fear; active reading strategies

Learning outcomes

Students will be able to:
1 Use reading backwards and asking questions to trace the writer’s development of a theme
2 Read between the lines by asking questions about implied meanings
3 Practise their inference skills by speculating about the unknown fate of a character

Starter (20 minutes)
Collect in students' written responses to the homework task. As a class, read Chapters 13 and 14, taking parts – allocate dialogue parts to some students, to add colour to the reading. Remind students that this is another example of performance reading, an active reading strategy you used in a previous lesson. Remind them also about adding appropriate pace and intonation to their performance of the dialogue.

Introduction (20 minutes)
Explain to students that they are going to look at how the writer develops the theme of fear. Say that they will use two more important active reading strategies in the lesson: reading backwards and asking questions. They will also practise again reading between the lines. Write these strategies on the board for reference throughout the Introduction.

Reading backwards
Explain to students that this is a useful strategy when reading non-fiction, as it enables us to go back to an earlier point and check details and information. As we are reading fiction, however, it provides an opportunity to learn more about the writer’s technique. Here we can use it to see how the writer has gradually developed the theme of fear in the book.

By referring back to what Maria says in Chapter 6 on pages 64–65, ‘Even if you do… unsettled him’, we can cast light on what we are currently reading, and how the writer is developing the theme of fear.

As a class, read the Chapter 6 extract again and ask students to think about Maria’s behaviour (movement, voice, language). We can see clearly that John Boyne has used her behaviour and attitude here to develop a sense of fear and foreboding in the story. He also uses Bruno’s reaction to this fear very cleverly. Bruno is not at all afraid at this point, and doesn’t understand the reason for Maria’s fear. Ask students what light this extract casts on Chapter 13 in particular. Remind them that both Kotler (on pages 144–147) and Pavel (on pages 142–143 and 148–149) are used to develop the theme of fear in this chapter. Elicit from students:
• the writer uses their behaviour (movement, voice and language) to show this
• the writer uses Bruno cleverly on this occasion too – he is now very afraid of what he sees when Kotler is cruel to Pavel, and as his fear increases, so does the theme of fear in the book.

Asking questions
Explain to students that asking questions about a story can help us to understand it better. It is particularly useful for enabling us to read between the lines and make inferences. This is another important active reading strategy. As a class, read the extract from Chapter 13,
Development (10 minutes)
Ask students to work in pairs to carry out an ‘asking questions’ activity based on the same extract. Organize the task as a kinaesthetic activity, in which students write their questions on sticky notes and fix them to the large outline of Shmuel provided on OHT 9a. Write Who? What? When? Where? Why? on the board as a stimulus. As students work, support them with the following ideas:
- Why is Shmuel more pale than usual when talking about Kotler?
- What does Shmuel’s shiver suggest about Kotler’s treatment of him?
- What has Kotler done to Shmuel to cause him to react in this way?

Plenary (5 minutes)
Ask pairs share their ‘best’ question and allow others to attempt answers. Explain that the answers to their questions have to be inferred, as the writer may not make some of his meanings obvious, but may prefer to hint or suggest things to the reader. This is the reason that asking questions can help us to read between the lines.

Homework (5 minutes)
Ask students to write a short answer to question: What do you think has happened to Shmuel’s grandfather? Find one sentence from Chapter 14 that makes you draw this conclusion.

If necessary, give students the sentence stem: I think that Shmuel’s grandfather has disappeared because… I know this because the book says…
LESSON 10

Lesson objectives

<table>
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<th>Yr 7:</th>
<th>R12</th>
<th>Yr 8: R4, R7</th>
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<td>AF3</td>
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Focus: Exploring characters’ thoughts and feelings through drama

Learning outcomes

Students will be able to:

1. Use a sculpting technique and a thought-tracking technique to explore the thoughts and feelings of characters
2. Use evidence from the text to suggest how a character might respond to questions about thoughts and feelings

Starter (20 minutes)

Listen to a selection of the homework responses to allow students to share their ideas about what happened to Shmuel’s grandfather. Where possible, ask students to say why they came to the conclusion they did. This will enable you to challenge any misconceptions; for example, Shmuel’s grandfather is unlikely to have escaped or been released.

Split the class into groups of five for a group reading of Chapters 15 and 16.

Introduction (20 minutes)

Read page 10 in the Reading Guide as a class and clarify the sculpting activity. Explain to students that they will use another drama technique as an active reading strategy: sculpting characters. This involves placing characters in the physical positions we think they should be in at a certain point in the story. This can enable us to reflect on their thoughts, feelings and attitudes at that moment. It is another useful way of enabling us to read between the lines.

For example, they may choose to have Kotler stand quite menacingly over Bruno at this point, and to have Bruno cower slightly, to show his feelings of intimidation. Similarly, their choice about the position of Shmuel will be important. Should he be looking down or at Kotler? Give students 5 minutes to complete the activity and 5 minutes to agree any adjustments to their sculpture. It might be useful to students to remind them again of the importance of the following:

- the angle of the body and the placing of arms and legs
- facial expression
- direction of eyes
- use of props such as chairs and tables
- whether the character should appear relaxed or tense
- the use of height to show status.

Stop the class after 10 minutes and allow them to view one another’s sculptures, discussing the impact of changes to the positions of characters.

Development (10 minutes)

Explain to students that they will now complete a thought-tracking exercise using Shmuel and Bruno’s conversation on page 175 (‘Well, I am sorry… It was the first time they had ever touched’). Here they simply freeze the boys at different moments during the conversation and track what they are thinking, but not saying, at that moment. They do this by speaking their character’s thoughts out loud when you lay your hand on the top of their head. Make the point that this is a useful technique for reading between the lines about characters’ thoughts and feelings.
Emphasize also that we need to be careful to keep the thoughts in line with what characters do and say in the story. For example, Shmuel would never contemplate saying anything rude to Kotler, as he is too terrified of him. Indeed, if we use our inference skills from other evidence in the book (such as Shmuel’s bruises) we may conclude that Shmuel’s thoughts would run to hoping that he will not be beaten by Kotler again.

**Plenary (5 minutes)**
Allow students to watch a selection of each other’s thought tracks, challenging any thoughts that do not seem appropriate to the characters.

**Homework (5 minutes)**
Refer students to page 11 of the *Reading Guide*. Ask them to decide on their answers to the ‘Spotlight on Shmuel’ questions. Emphasize the importance of using evidence from the text in their choices.
LESSON 11

Lesson objectives
Yr 7: R6, R15, Wr6
Yr 8: R4, Wr6
AF3, AF5

Focus: Developing empathy; making predictions

Learning outcomes
Students will be able to:
1 Write a letter in the voice of a character from the book, which reveals their thoughts and feelings
2 Use making predictions as a reading strategy for reading more deeply into the unfolding events of the story

Starter (15 minutes)
Ask students to share their responses to the Shmuel questions. Their answers may have been:
Question 1: happy or curious
Question 2: not convinced it was a good idea
Question 3: confused that the two could even be related.

As a class, read Chapters 17 and 18. Pause at the end of Chapter 17 and discuss the question: What do we learn about Father’s thoughts and feelings here? Elicit the following responses:
• his gradual realization of the impact of Out-With on his children
• his lack of understanding of their needs
• his selfishness up to this point
• his ego in assuming that his family should automatically follow him to such an awful place
• his stupidity or naivety in believing that the children could live at Out-With and see nothing
• his assumption that his children would not be curious about the camp
• his love for his children.

Introduction (15 minutes)
Explain to students that they are going to use a hot-seating technique to further explore Mother’s character and prepare for writing a letter as her character.

Choose a student who is willing and able to articulate Mother’s thoughts and feelings, or if necessary be in the hot-seat yourself. Give students 3 minutes to think of a question they would like to ask Mother.

Give students Worksheet 11a and ask them to make notes during the activity. This will generate ideas for their writing later. During the hot-seating, ensure that the following areas are covered in preparation for the writing:
• What are her views on the effect of the place on her children?
• Is she concerned about the impact upon Gretel in particular (remember the map on Gretel’s wall)?
• How does she feel about the prospect of returning to Berlin?
• What does she plan to do when she returns home?
• How has she felt while living at Out-With?
• How aware is she of the children’s perceptions of the place?
• How does she feel about the transfer of Kotler?
• Is she completely unaware of what Bruno does in the daytime?
Development (15 minutes)
Give students quiet time to write a letter from Mother to a friend in Berlin, telling them of her relief that she will soon be returning home. Students who require further support may use Worksheet 11b as a scaffold for the letter. You may want to work with a couple of individuals to model the writing of some of the sentences, explaining your language choices and how they show the character of Mother. For the purposes of the letter, tell students to give Mother the name of Marta, but make the point that she is not named at all in the book.

Plenary (10 minutes)
Ask students to read extracts from their letters. Comment on any features of Mother’s character that came out in the earlier hot-seating activity.

Homework (5 minutes)
Refer students to the passage on page 198, ‘It would be a great adventure. Our final adventure’ and ‘All in all, it seemed like a very sensible plan and a good way to say goodbye’ from page 199. Ask students to write a short prediction of what will happen in Bruno and Shmuel’s adventure. Remind students that making predictions is another of our active reading strategies. Are they able to gather any evidence from this chapter of how the story will end?
LESSON 12

Lesson objectives
Yr 7: R8, R14, R15, Wr11
AF3, AF6

Yr 8: R4, Wr17
AF3, AF6

Focus: The theme of violence and evil

Learning outcomes
Students will be able to:
1. Explore through the development of a film storyboard how the writer presents the theme of violence and evil
2. Use the PEE approach to develop a written response to a question about one of the characters

Starter (15 minutes)
Tell students that they will have an opportunity to review their homework predictions after they have read the end of the novel. As a class, read the final two chapters. Allow students time to react through discussion to the shock of the end of the book.

Take a few minutes to refer back to Chapter 18, page 198, when the boys called Bruno’s proposed visit to the camp their ‘final adventure’. Ask students to think back to their homework. When they made their predictions, had they picked up the hint from the writer that the boys’ ‘final adventure’ would mean their deaths at the end of the story? Draw out the fact that writers often drop hints such as this to readers, if they want to prepare them for the ends of stories. Also point out that, in some cases, writers deliberately disguise the direction of plot lines, in order to increase the shock and impact of unexpected endings. You may want students to suggest why John Boyne chose the former technique. Some points which students could make would include:

- He has already called the story a fable, so he may want to make the moral of the story very obvious by suggesting to the reader well in advance that the tragic end is part of the message of the story.
- The writer may have wanted to build an inevitable sense of tragedy in the closing chapters, as though the sad ending could not be avoided. This would suggest that when events get out of control, tragedy is inevitable.

Introduction (20 minutes)
Explain that you are going to explore the theme of violence and evil. Students will once again use the active reading strategy reading between the lines or making inferences.

Refer students to ‘The problem of violence: a writer’s dilemma’ on page 12 of the Reading Guide. After reading the writer’s comment on his approach to violence in this children’s book, ask students to complete the storyboard activity. (You could provide customized copies of Worksheet 5c for this activity, retaining the information on shot types and the storyboard boxes for students to fill in.) The activity should allow them to explore the violence that is implied by John Boyne in a subtle way in the text. Ask them to remember the phrase ‘none of them could watch’ on pages 148–149 and how this creates a sinister atmosphere in the scene. You may want to differentiate the storyboard worksheet for less able students.

Allow 15 minutes for the activity. Once students have completed the storyboard, ask them to read again John Boyne’s comment on his presentation of violence: As a writer, one must approach the subject with respect and sensitivity but there’s also a responsibility to tell an emotionally honest story that should, ideally, resonate with children and adults alike…
Less able students will need an explanation of the word resonate, which in this context means to echo or strike a chord in the reader in a way which they can really understand and appreciate.

Ask students what would have been the impact if John Boyne had included in the narrative the kind of detail given in their storyboards. Elicit that he might not have achieved the ‘sensitivity’ he wanted. Allow students to decide whether the deliberate underplaying of the violence is more effective, as it forces the reader to imagine what might be happening.

**Development (15 minutes)**
As a class read the extract on page 13 of the Reading Guide, ‘Close-up on camp life’, and the student’s annotations and PEE response. Using **Worksheet 12a**, ask students to draft a PEE answer to the following question:

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

Remind students to use the annotations and the model in the Reading Guide to help them.

**Plenary (5 minutes)**
Share a selection of the PEEs, drawing out the analytical elements in the final ‘E’, such as references to Father’s legs not ‘working right’: a powerful device by the writer to show how the awful truth of Bruno’s fate makes him feel faint and weak.

**Homework (5 minutes)**
Ask students to find a web review of the book and read it for homework. Ask them to note down three features they would expect to find in a web review.
Lesson 13

Lesson objectives

Yr 7: R7, R9, SpL5
AF2, AF5, AF6

Yr 8: R10, R13, Wr16, SpL10
AF2, AF5, AF6

Focus: Taking part in a debate

Learning outcomes

Students will be able to:
1. Take part in a debate in answer to a specific question about the novel
2. Use formal, standard English in a speaking and listening activity
3. Draw together a range of ideas related to the question debated and express an overall view in a few sentences

Starter (10 minutes)

Ask students to share the features of a web review which they discovered from their homework. Make the point that they will now have the opportunity to apply these features to a web review of The Boy in the Striped Pyjamas.

As a class, read the first part of ‘Causing a Stir!’ on page 14 of the Reading Guide. Allow students to express which of the comments most reflect their own view of the book.

Introduction (20 minutes)

Give students 15 minutes in groups of four to prepare for the short debate described on page 14 of the Reading Guide. Allow students to use Worksheet 13a to prepare for the debate.

You may also like to use parts of the interview with John Boyne in Writer’s Craft 5.1, and the editorial notes on the novel provided in Writer’s Craft 13.1, to inform the debate. You could provide the students with key quotations from these resources to support their discussions.

Development (20 minutes)

During the class debate, show OHT 13b, which includes tips for expressing an opinion in the debate. Correct any use of slang or informality, as this is a speaking activity which requires the use of formal English. As you draw the debate to a close, try to elicit a class consensus in answering the debate question, in preparation for the plenary activity.

Make the point also that students used more formal and standard English than they normally would, and that this is one of the features of spoken debating English, as it is a way for speakers to ensure that their views sound well-thought-through and are taken seriously.

Plenary (5 minutes)

Lead the shared writing of a single sentence which sums up the view of the class in answer to the debating question, for example:

It is our view that The Boy in the Striped Pyjamas does deal with the sensitive subject of the Holocaust appropriately because through Bruno’s naïve innocence and trust, and his terribly shocking end, the awful lesson of history is learned again.

Homework (5 minutes)

Ask students to re-draft the class sentence to express the opposite view.
Lesson 14

Lesson objectives
Yr 7: R9, Wr19
Yr 8: R13, Wr18
AF4, AF6

Focus: Web-page book reviews

Learning outcomes
Students will be able to:
1. Use the conventions of web-page book reviews to write a review
2. Use peer assessment to clarify success criteria and suggest improvements to a partner’s writing

Starter (10 minutes)
Listen to a selection of students’ re-drafted homework sentences, commenting on how accurately they reflect the opposite view to the one arrived at through the class debate.

Look as a class at page 15 in the Reading Guide, and do a shared reading of the web-page review of The Boy in the Striped Pyjamas by Jim Carrington. Identify the conventions of web-page book review writing together as a class, using the annotations in the Reading Guide.

Introduction (10 minutes)
Ask students to read the ‘Special assignment’ at the bottom of page 15 of the Reading Guide to prepare them for the task of writing a review. Model the opening to a review of the book, using the following notes:

Having just finished reading the incredible Boy in the Striped Pyjamas, I must share my ideas with potential readers. This shocking story, which deals with the difficult subject of the Holocaust, traces what happens to Bruno, the 9-year-old central character…

Development (25 minutes)
Ask students to complete the first three paragraphs of the review. Provide Worksheet 14a as a scaffold for students who need it.

Plenary (10 minutes)
Ask students in pairs to read their partner’s paragraph, checking that they have included the features (the success criteria) outlined in the Reading Guide example. Ask each student to suggest two improvements to their partner’s writing in the light of this.

Homework (5 minutes)
Ask students to complete their reviews, reminding them of the features in the Reading Guide and Worksheet 14a.
LESSON 15

Lesson objectives

Yr 7: R7, SpL3
Yr 8: R4, SpL2
AF6

Focus: Read extracts from class reviews of the book; complete individual Reading Assessment sheets

Learning outcomes

Students will be able to:
1. Read extracts from their book reviews to the class, noting areas for improvement
2. Complete a Reading Strategies Sheet
3. Complete a Reading Assessment Progress Sheet to identify reading skills they need to practise

Starter (10 minutes)

Ask students to choose their favourite paragraph from their review and give them 5 minutes to practise reading it aloud.

Introduction (25 minutes)

Allow all students to have the opportunity to read paragraphs from their reviews to the class. Following each reading, draw out the features of the writing which you thought were effective and those which could be developed. You might find it helpful to comment on:

• the appropriateness of the language for the Reading Connects website
• the use of cohesion devices such as topic sentences, synonyms, determiners and repetition
• the use of cause/effect or contrasting connectives such as because, therefore, however
• the use of adjectives and adverbs which are appropriate to the themes of the book, e.g. shocking, moving, incredible, thought-provoking
• how closely they followed the recommended structure and contents of the scaffold
• whether the review successfully provides the potential reader with enough information to decide whether to read the book.

Development (15 minutes)

Give each student a copy of Worksheet 15a, Reading Strategies. Ask them to tick which strategies they used during the reading of The Boy in the Striped Pyjamas and to explain how and when in the right-hand column.

Plenary (5 minutes)

Allow a selection of students to share the information on their Reading Strategies Sheet, clarifying again the use of each and correcting any misconceptions.

Homework (5 minutes)

Using OHT 15b, show students how to fill in a Reading Assessment Progress Sheet. Print out copies of the sheet and given to students to complete for homework.
PATHWAYS

Ways of exploring the themes of the novel

- Further research on concentration camps
- Further research on the novel as a fable, supported by comments from John Boyne on his official website: www.johnboyne.com
- A study of the morality tale as a literary tradition
- Further empathy work on Father, Mother and Gretel following the end of the narrative
- Class discussion of the likely fate of Koller and Pavel
- Further research into songs as a means of political protest
- Write to the author to open a further dialogue about the more controversial aspects of the novel’s reception, e.g. narrative viewpoint and the portrayal of violence
- Work on producing a screenplay for a film of the novel
- Further work on narrative structure, in particular the use of flashbacks and juxtaposition

Generically linked texts

Children and war

* I am David* by Anne Holm  
ISBN 0-74-970136-6  
The story of the gradual awakening to knowledge and freedom of a boy who escapes from a concentration camp.

* The Endless Steppe* by Esther Hautzig  
The moving and true story of how a family of Jewish Poles who are sent to Siberia during the Second World War learn to cope in their harsh new environment.

* The Silver Sword* by Ian Serraillier  
ISBN 0-14-030146-1  
The story of how the Balicki family are torn by the Germans from their home in Warsaw, Poland, in 1940, and how they succeed in reuniting in Switzerland at the end of the war.

* Friedrich* by Edite Kroll and Hans Peter Richter  
ISBN 0-14-032205-1  
While growing up in the same apartment block and attending the same school, two boys, a German and a Jew, become friends. The story goes on to depict the experiences of the young Jewish boy, and the brutal hardships he and his family endure during the Holocaust.

* Rose Blanche* by Ian McEwan and Roberto Innocenti  
ISBN 0-09-943950-6  
A controversial and prize-winning picture book about a young German girl's experience of the Second World War and the Holocaust. Rose Blanche was the name of a group of young German citizens who, at their peril, protested against the war.

* Goodnight Mister Tom* by Michelle Magorian  
ISBN 0-14-130144-9  
The story of a displaced and abused evacuee boy who escapes family trauma and London’s blitz to find a new life and home in the countryside with Mr Tom.
**Once by Morris Gleitzman**  
ISBN 0-14-132063-X  
Although intended for a lower age group, this is a very poignant portrayal of another Jewish boy’s wartime experiences, written from his own naïve perspective.

**Racial prejudice**  
**Noughts and Crosses by Malorie Blackman**  
ISBN 978-055-254632-4  
A ‘Romeo and Juliet’ tale of Callum (a nought) and Sephy (a cross) from different sides of the racial fence. The author describes the book’s treatment of racial prejudice: ‘Racial superiority is a mere pigment of the imagination.’

The book has three sequels:  
**An Eye for An Eye** ISBN 978-055-254925-7  
**Knife Edge** ISBN 978-038-560527-4  
**Checkmate** ISBN 0-38-560773-3  
Owing to the nature of their content, these books are more suitable for Year 9 readers.

**The Skin I’m In by Sharon G. Flake**  
The story of a clever and unique black teenage girl, and her struggle to make sense of both her own hopes and fears and the complex society in which she lives.

**Roll of Thunder, Hear My Cry by Mildred Taylor**  
A child’s eye view of an American South in which racist sentiments have tangible effects in the form of segregation, lynch mobs, and the unfair distribution of resources.  
As it contains some violent scenes, this book is more suitable for Year 9 readers.

**To Kill A Mockingbird by Harper Lee**  
ISBN 978-006-112008-4  
A child’s eye view of the world of racial prejudice in America’s South in the 1930s.  
Owing to the sometimes adult nature of the subject matter, this book is more suitable for Year 9 readers.

**Complementary non-fiction**  
**A History of the Holocaust by Yehuda Bauer and Nili Keren**  
A useful research tool which allows the teacher to select appropriate material for use in class.

**The Auschwitz Album: The Story of a Transport edited by Israel Gutman and Bella Guterman**  
ISBN 9-65-308149-7  
The album documents, in almost 200 photos, the arrival, selection, confiscation of property, and preparation for physical liquidation of a Jewish ‘transport’ to Auschwitz-Birkenau.  
Owing to the harrowing nature of some of the photographs, this book is more suitable for Year 9 readers. Teachers may, however, find it useful to select some images for drama or research activities.
The Diary of Anne Frank by Anne Frank
ISBN 014-131518-0
The story of a young Jewish girl and her family who are forced into hiding by the Nazis during the Second World War.

I Have Lived a Thousand Years: Growing Up in the Holocaust by Livia Bitton-Jackson
ISBN 0-74-340875-6
The true story of a young Jewish Hungarian girl, whose family is gradually deprived of liberty and eventually forced to live in a ghetto. There is only one way out of the ghetto, and that is into a labour camp. The story is told in the form of the memoir of Elli Friedmann, who was 13 years old in March 1944 when the Nazis invaded her homeland, Hungary.

Film and television

To Kill A Mockingbird (1962) on DVD
The dramatization of Harper Lee’s book

Anne Frank: The Whole Story (2001) on DVD
The dramatization of Anne Frank’s diary

Goodnight Mister Tom (1999) on DVD
The dramatization of Michelle Magorian’s book