

WARNING!

- * Please think carefully about your class before studying this unit – there are some very complex ideas and issues that arise.
- * After the global pandemic, you may not think this is a suitable time to teach this unit.
- * Please use your professionalism and knowledge of your children and families to make a decision of it and when this should be taught.

Additional info...

- * It is important that this book is only used as a piece of fiction and that teachers make clear to young people that historically the book is not factual.
- * This is why we also read When Hitler Stole Pink Rabbit and do a critique of both books.

English planning and resources

Planning and Resources

School -

Year group (s) – 6

Teacher –

Text – The boy in the striped pyjamas

Term – Spring 1

Half term (Blocks of 6 weeks allow for most terms to have an assessment week or collapsed curriculum week)

Sp1	POR 1+2 blurb / cover and chapter 1 tell me questions	POR 3 role on the wall – mapping out varying perspectives – comprehension	POR 4 contrasting settings – compare 2 houses – chapter 2 – plenary chapter 3	POR 5 – prediction of what they saw through the window using clues from text – plenary read chapter 4	Read chapter 5 POR 6 SPAG research – explore WW2 references and identify time period and aspects mentioned in book – bullet point consistency of punctuation	The Boy in the Striped Pyjamas by John Boyne This book must be stressed as being fictional – the	Alternative ending
Sp2	POR 8 read chapter 6 – story map so far – shared write opening of letter from both Maria and Bruno to show different perspectives Plenary read chapter 7	POR 9 freeze frame (not poem) POR 10 read chapters 9+10 compare and contrast Bruno and Shmuel Plenary chapter 11 SPAG contrasting conjunctions	POR 11 freeze frame visit preparation – read chapters 12 and 13 SBW in character diary – SPAG show not tell sentences	POR 12 read chapter 14 – conscience alley deny or accept knowing Shmuel Read chapter 15 – consequences for lie – naïve or clever Read chapter 16 for plenary	POR 20 Read to end of book – tell me questions – reaction to ending – personal reflection of the story	holocaust society recommends contrasting with When Hitler Stole Pink Rabbit as the main character from The boy.. is German and it tells their story which needs to have another side to give balance – hence the report	
Sp3	Reread final 2 chapters and discuss ending – have this as model text – identify text and language features used – tone of author voice – characterisation	POR 15 +16 Plan different ending – use final 2 chapters as frame – Shmuel breaks out not Bruno breaking in Shared write model start of new chapter 17	Write alternative ending to story from plan	Complete alternative ending to story from plan	Edit, improve, review – publish (IT type up as formal insert to book)		
Sp4	Model text – learn – discuss language choice – text and language features – Should Bruno say he knows Shmuel?	Shared writing – use model to plan another discussion text Should Bruno go under the fence to help Shmuel? – Model opening and reasons for	Shared writing – from plan model reasons against and closing	POR 17 Discuss controversy around book and focus on Bruno Research thoughts around the book SPAG Bullet point punctuation consistency for note taking	Plan a discussion text for Is the naivety of Bruno's character to be believed? Give reasons for and against – go through recap of bullet point punctuation consistency	Discussion text – should Bruno say he knows Shmuel Should Bruno go under the fence? Should TBITSP be read in schools?	
Sp5	Write discussion text Plenary read WHSPR	Complete discussion text Plenary read WHSPR	Edit, review, improve – publish on display with role on wall from previous lessons Plenary read WHSPR	Read When Hitler Stole Pink Rabbit – tell me questions and story map so far	Complete reading of WHSPR and tell me questions with complete story map	Is the naivety of Bruno's character to be believed?	
Sp6	Model text critique of contrasting 2 books – use The	Read book report on TBITSP and model write a	Plan a critique of WHSPR and BITSP Write opening	Complete critique	Peer review and edit, improve	Report and critique contrasting 2	

Overview

Writing outcomes and SPAG focus

Writing outcomes

- * Alternative ending
- * Discussion text
- * Critique

SPAG focus

- * Bullet points
- * Contrasting conjunctions
- * Show not tell
- * Author tone and style
- * Formal language
- * Cohesion

NC objectives

<u>Problem / Resolution Story Expectations Y6</u>	<u>National Curriculum Writing Expectations Y6</u>
Use a contrast to hook the reader	Spell the words I have been taught including the NC lists.
Use a flashback or forward	Use a thesaurus to find alternative words with the same meaning.
Dismiss the problem or 'bad' character as a hook for the reader	Use a range of cohesive devices.
Link back to the beginning with an action to show a characters changed	Draft my work developing initial ideas and researching where necessary.
Use onomatopoeia for description and effect	Select and use the correct grammar to enhance meaning.
Use precise detail for description	Ensure that the correct tense is used.
Put the speaker in front, in the middle or at the end of what is said for effect	Ensure correct subject and verb agreement.
Surprise the reader with something unexpected	Use font / handwriting for effect.
Reveal a character's thoughts	Punctuate direct and indirect speech.
Opening - Main character is introduced Build up - Main character goes to a new setting Problem - There is a problem Resolution - There is a resolution Ending - Main character is happy again	Use passive verbs.
	Use the perfect form of verbs.
	Use expanded noun phrases.
	Use modal verbs or adverbs.
	Use relative clauses.
	Use commas, brackets and dashes as appropriate for different types of parenthesis.
	Use semi-colons to mark independent clauses (co-ordination).
	Use colons to mark dependent clauses (sub-ordination).
	Use ellipses.

Genre objectives

Imagery / Narrative / Non-sense / Free verse / Classic / Performance

Poetry Expectations Year 6

Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes

Explain the impact of figurative and expressive language, including metaphor

Comment on poems' structures and how these influence meaning

Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form

Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT

Use language imaginatively to create surreal, surprising, amusing and inventive poetry

Use simple metaphors and personification to create poems based on real or imagined experience

Select pattern or form to match meaning and own voice

Reading poetry (subject matter and theme / language use / style / pattern)

Performing poetry (use of voice / presentation)

Creating poetry (original playfulness with language and ideas / detailed recreation of closely observed experience / using different patterns)

Please read the POR unit plan in full

- * Link below

- * <https://clpe.org.uk/system/files/A%20Boy%20in%20the%20Striped%20Pyjamas%20TS.pdf>

John Boyne



Biography

I was born in Dublin, Ireland, and studied English Literature at Trinity College, Dublin, and Creative Writing at the University of East Anglia, Norwich.

I've published 13 novels for adults, 6 novels for younger readers, and a short story collection, including *The Boy In The Striped Pyjamas* which was a New York Times no.1 Bestseller and was adapted for a feature film, a play, a ballet and an opera, selling around 11 million copies worldwide.

Among my most popular books are *The Heart's Invisible Furies*, *A Ladder to the Sky* and *My Brother's Name is Jessica*.

In 2012, I was awarded the Hennessy Literary 'Hall of Fame' Award for my body of work. I've also won 3 Irish Book Awards, and many international literary awards, including the Que Leer Award for Novel of the Year in Spain and the Gustav Heinemann Peace Prize in Germany. In 2015, I was awarded an Honorary Doctorate of Letters from the University of East Anglia.

My novels are published in 54 languages.

My 13th adult novel, *THE ECHO CHAMBER*, which explores the negative effect of social media on society, was published in August 2021 and reached no.1 on the Bestseller Charts in Ireland.

Bibliography

Novels:

- **2000:** *The Thief of Time*
- **2001:** *The Congress of Rough Riders*
- **2004:** *Crippen*
- **2006:** *Next of Kin*

Novels for Younger Readers:

- **2006:** *The Boy in the Striped Pyjamas*
- **2010:** *Noah Barleywater Runs Away*
- **2012:** *The Terrible Thing that Happened to Barnaby Brocket*

Week 1 Monday

- * Learning Outcome / Objective
- * I can justify personal responses to narrative.
- * I can recognise how a character can be portrayed through their interactions with the world and others.



Hook



- * Ideas – bring in a small piece of barbed wire, a set of striped pyjamas and a map of Germany – have a curiosity box for children to imagine what the story may be about
- * 2 / 5 mins as discussion around the blurb and front cover will also generate discussion and curiosity



Blurb

The story of *The Boy in the Striped Pyjamas* is very difficult to describe. Usually we give some clues about the book on the cover, but in this case we think that would spoil the reading of the book. We think it is important that you start to read without knowing what it is about.

If you do start to read this book, you will go on a journey with a nine-year-old boy called Bruno. (Though this isn't a book for nine-year-olds.) And sooner or later you will arrive with Bruno at a fence. Fences like this exist all over the world. We hope you never have to cross such a fence.

'Stays just ahead of its readers before delivering its killer punch in the final pages' INDEPENDENT

'A book that lingers in the mind for quite some time' IRISH TIMES

ISBN 978-0-099-48782-1



9 780099 487821

www.kidsatrandomhouse.co.uk

£6.99

- * What do you usually expect from a blurb?
- * Does this blurb make you want to read the book?
- * Does it raise any particular questions for you?
- * What does it imply that 'this isn't a book for nine-year-olds'?

The Boy in the Striped Pyjamas

JOHN BOYNE

Discuss in pairs

- * What clues we can gather from the cover and blurb?
- * What about the stripes?
- * Are these the pyjamas of the title?
- * To whom do they belong if so?

Discuss potential themes of the book...

- * ‘...sooner or later you will arrive with Bruno at a fence. Fences like this exist all over the world. We hope you never have to cross such a fence.’

Chapter 1 – Bruno makes a discovery (read aloud)

Tell me...

What do you like about the opening to this novel?

Is there anything you dislike about the opening?

Does the lack of contextual information in this opening interest you or put you off?

What are the puzzles the opening of the story throws up?

In small groups, discuss the questions below.

- * Do we have any ideas from this opening when the story is set?
- * What do we think the story is going to be about from this opening?
- * What do we know so far about Bruno? And Maria?
- * What sort of relationship do Bruno and Maria have?
- * What is odd about what Maria is doing?
- * Can you connect this story to any other you know?
- * Or can you place the story in a context?
- * Do you feel information is being withheld on purpose?

Use the copy of the text to answer
this question in your book...

There is a telling line about the relationship between Bruno's mother and father,

‘His mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her.’

What does this line suggest about the difference between Bruno's mother and father?

Use your copy of the text to highlight aspects of Bruno's character.

- * For example, on p4 it says, 'In school they talked about their fathers' this section shows Bruno not knowing what his dad does but as he doesn't then ask his father about it we assume he is happy in his ignorance.
- * Think about what Bruno understands and what he does not understand about the world around him.

Plenary

- * https://youtu.be/_oVIFxg22u0
- * watch just 45 secs of the trailer

Week 1 Tuesday

- * Learning Outcome / Objective
- * I can use retrieve information to compare and contrast settings.
- * I can begin to understand how settings can be used to create atmosphere and mood to reflect that of a character.

Bruno – role on the wall

- * Think back to yesterday's lesson and ideas.
- * Think about what we know about Bruno aside from his age, his friendship group and where he lives?
- * What sort of a character is he?
- * Think about his naiveté, the lack of mention of the war, his lack of political knowledge (he does not have any concept of who the 'Fury' is), his lack of understanding, or real interest in understanding what his father does.



Is Bruno a good protagonist?

- * Discuss Bruno again.

Think about what makes him a good protagonist.

Why would we have a young protagonist in a book which is not for young children?

Why would we want a naïve protagonist?

DO we understand the context?

- * Do you have all the information you need to understand what is happening?

Discuss....

- * Why are Bruno and his family moving house?
- * What does his father do and what is his new job?
- * Where are they going?
- * Do we know who the Fury and his girlfriend are?

Read Chapter 2 – The New House

- * Draw a quick sketch of both houses – the one in Berlin and the one at ‘Out-With’.

Add some labels from information in the first two chapters.

Complete this Comparison Chart

House	Berlin	'Out-With'
Description		
Characters' thoughts and feelings towards the house		

E.g. Comparison Chart

House	Berlin	'Out-With'
Description	Enormous in bustling street full of big houses 5 stories Gleaming Banister to slide down Places to hide and explore	Empty desolate no other houses around 3 floors Dusty
Characters' thoughts and feelings towards the house	Friends / laughter	Lonely / angry Mum – making the best of a bad situation

Week 1 Wednesday

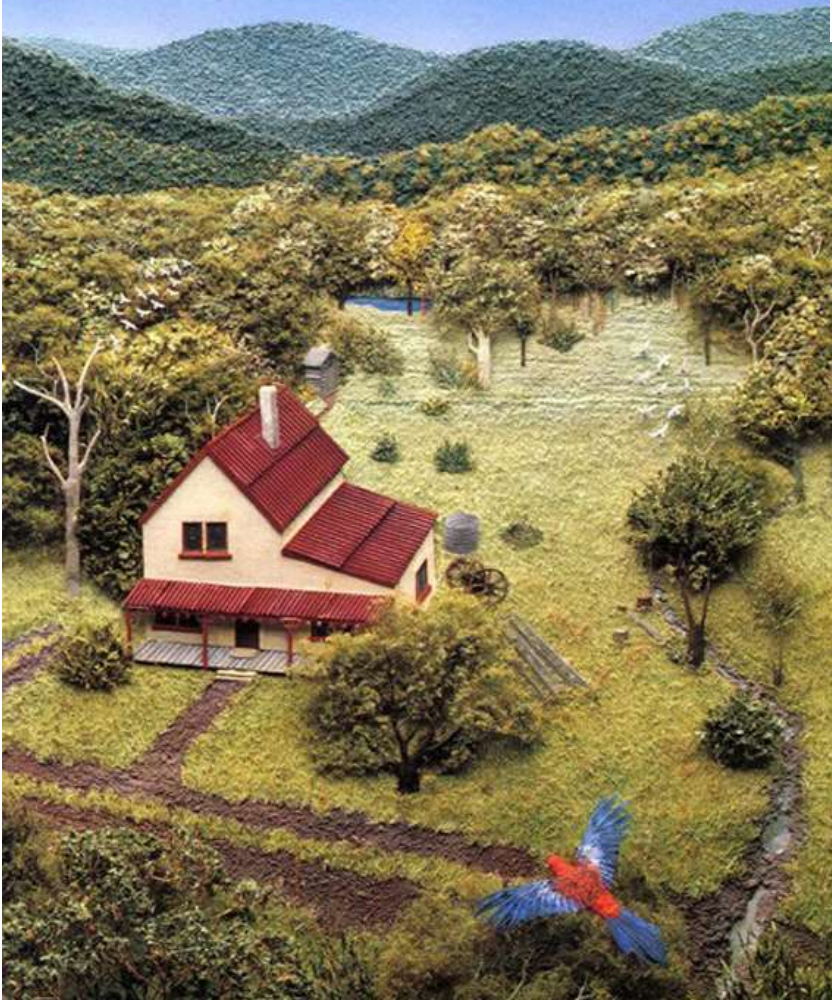
- * Learning Outcome / Objective
- * I can predict using clues from the text.

Read Chapter 3 'The hopeless case' and Chapter 4 'What they saw through the window'

- * While listening, try to imagine and predict what is outside the window of each bedroom.

A famous picture book...

Window Jeannie Baker



Jeannie Baker's book *Window*, shows how the world can be viewed through a window frame over time to show changes.

We are going to be using our knowledge of the text to recreate the setting through art.

Create a drawing of what the children saw through Bruno's window for display.



Use clues from the text and ideas from your comparison chart to ensure accuracy, create your views as a form of prediction.

Plenary

- * Read chapter 5 Out of bounds at all times and no exceptions

Week 1 Thursday

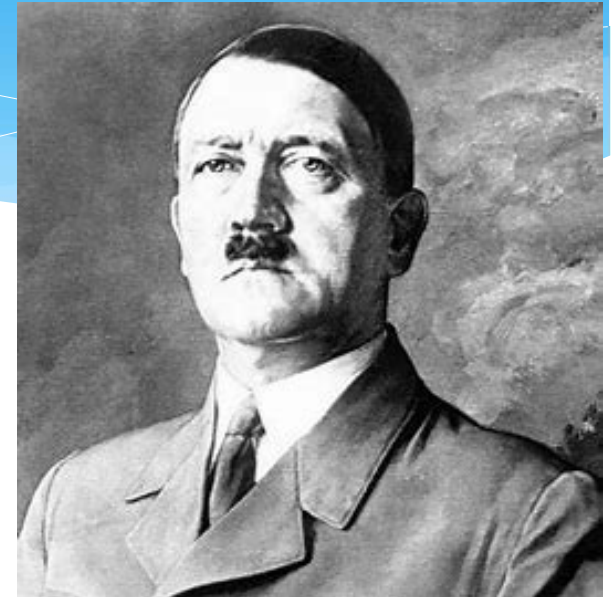
- * Learning Outcome / Objective
- * I can research effectively understanding cross referencing and checking sources of information.

Read Chapter 6 The overpaid maid

Add to the role on the wall for Bruno in a different colour pen to show his interaction with Maria.

What do we already know?

- * Set in Germany during the World War Two
- * 'Fury' is Fürher
- * 'Out-With' is Auschwitz
- * Father is a senior military figure in Nazi Germany
- * Father has arrived to run the concentration camp



What more should we know to make sense of the book?

- * Life and death in Auschwitz?
- * The Nazi's 'final solution'?
- * The death trains?
- * Hitler?
- * Eva Braun?

Using books and the internet...

- * Search for information in groups.
- * Use sites online that are suitable for children and that are known for historical accuracy e.g. bbc / history for kids / natgeo kids / dkfindout
- * Think about how you can check information is accurate, use books and the internet to cross reference information (see if the facts are the same in more than one place)
- * List your information in bullet points to help you make sense of your notes

Bullet points

To write information in a list with bullet points:

- * introduce the points with a colon;
- * end each point with a comma, nothing or a semicolon;
- * you can end it with either, but it must be consistent;
- * do not use a capital letter to start each point;
- * have a full stop to end your last point.

Example...

Here is some key information about the holocaust:

- * period in history (1939-1945) when Jews and other groups of people were killed;
- * led by Adolf Hitler;
- * targeted because of their identity;
- * holocaust is an example of genocide;
- * process started with discrimination and ended with killings;
- * 1946 genocide ruled against international law (United Nations).

Lots to read, but only make notes of the important words and facts.

Using bullet points means you are not writing out big chunks of information.

Read everything and then decide what is of most importance and just write that as a few key words or phrases.

Check what you are writing has been said someone else as well to cross reference it for accuracy.

Plenary

Share the information in groups with each other so everyone has an overview of each specific focus taken.

Jigsaw activity.

Week 1 Friday

- * Learning Outcome / Objective
- * I can recognise key moments in the story so far.
- * I can justify actions of characters.

Read Chapter 7 How mother took credit for something she didn't do

- * As this is being read aloud, children to make notes of strips of paper of the core aspects to the chapter.

Key moments in the chapter...

- * Bruno wants to make a swing
- * Pavel is forced to lift a heavy tyre for the swing
- * Bruno swings too high and falls off
- * Pavel helps Bruno
- * Mother finds out and says she helped Bruno instead of Pavel

What does this tell us about Pavel?

- * What do we find out about him?
- * How does he help?
- * How does he explain the situation to Bruno?

Complete a role on the wall for Pavel.



What does this tell us about Mother?

- * What do we find out about her by telling this lie?
- * Does this make her a 'good' person?

Complete a role on the wall for Mother.



Think of the story so far.

- * What are the key moments?
- * Start to sketch them in a story map (not text map) of just 2 boxes.

For example...

Introduced to Bruno	Moved to 'Out-With'			

Read Chapters 8 and 9
When Grandmother stormed out and Bruno
remembers he used to enjoy exploration

Week 2 Monday

- * Learning Outcome / Objective
- * I can compare and contrast characters.
- * I can recognise contrasting conjunctions.

Read Chapter 10 The dot...

- * As listening to the story, begin to think about the similarities and differences between the two boys.

Comparison Chart

	Bruno	Shmuel
Physical appearance		
Clothes		
Backgrounds		
Character		

Read Chapter 11 The Fury

- * Think back to the research session and how we can interpret this scene with more understanding than Bruno as we know who Hitler and Eva are and what was going on at the time of the dinner.

Contrasting Conjunctions

- * Author John Boyne uses different techniques to show levels to his writing.
- * We have looked at the contrast of settings and of characters to show how ideas can be represented through these areas.
- * Now think about the language to be able to contrast.
- * Conjunctions are words that connect words, phrases and clauses.
- * Contrasting conjunctions are the connecting words that specifically mean that the words that come up next in the sentence offer a different view.

Causal versus Contrasting Conjunctions

Causal (Links Causes & Effects)	Contrasting (Links Positives & Negatives) (Comparing Different Points)
<ul style="list-style-type: none">• as a result• because• consequently• due to the fact• for this reason• therefore	<ul style="list-style-type: none">• although• but• even though• however• on the other hand• whereas

Contrasting Conjunctions

Contrast Conjunctions are used to express oppositions. Contrast Conjunctions list;

- | | |
|---------------------|-------------------|
| • On the contrary | • Instead |
| • Yet | • Still |
| • But | • In comparison |
| • On the one hand | • While |
| • On the other hand | • Whereas |
| • Rather | • Unlike |
| • Nor | • Despite this |
| • Conversely | • In contrast to |
| • At the same time | • Even so |
| • However | • Even though |
| • Nevertheless | • Although |
| • Despite | • In contrast |
| • Though | • Notwithstanding |
| • Otherwise | • In spite of |
| • By contrast | • Alternatively |

Example Sentences

- He's quite short, on the contrary his sister is tall.
- It's a small car, **yet** it's surprisingly wide.
- I am very hungry, **but** the fridge is empty.
- Despite all her faults, everybody likes him.
- Jack is completely unlike his father.
- Although he speaks seldom, he says meaningful words.
- She is very funny whereas he is boring.
- You don't need to go unless you want to.
- We haven't finished eating the watermelon yet.
- They left their task unfinished contrary to what had been arranged.
- Notwithstanding the bad weather, they went for a walk.
- Even though I am tired, I don't want to sleep.
- In spite of being insulted, he managed to keep his temper.



Look back at Chapter 11 and highlight the contrasting conjunctions found.

- * but I've made arrangements
- * but I presume he will
- * despite the fact that the list seemed
- * however was quite the most beautiful
- * although she had learned

Contrasting Conjunctions

- * They allow us to compare different things within a sentence for effect.
- * The contrast between Hitler and Eva (in Bruno's opinion) in this chapter is quite telling.
- * In our discussion texts, later in the term, they are also extremely useful.

Recap Chapter 11

- * In groups of 6 (Bruno, Gretel, Mother, Father, Hitler, Eva) show the chapter in 5 freezes.
- * Think as a group which 5 frames would be needed and why.
- * Photograph each frame for display

Week 2 Tuesday

- * Learning Outcome / Objective
- * I can reflect on the personal experiences of others.

Read Chapter 12 Shmuel thinks of an answer...

- * As reading, contrast Bruno's behaviour when he is with Shmuel to when he met with Hitler.

Freeze frame...

- * In groups of 5 create 5 freeze frames to show how Shmuel ended up at 'Out-With'
- * One person in each group is the director and takes the photograph each frame.
- * Children then to write a reflection of how they are feeling in each picture as the character they were.
- * e.g. It was horrible living in one room with our family and another. I kept on thinking back to our old home and dad making his watches.

Read Chapter 13 The bottle of wine

- * Think about Pavel and his story of how he ended up in the house at 'Out-With'.
- * Reflect on his story and that on Shmuel's.
- * Who would you rather be and why?

Week 2 Wednesday

- * Learning Outcome / Objective

- * I can understand the motive of different characters.
- * I can recognise author techniques of show, not tell.

e.g. to be able to show events through the eyes of a naïve child to make an ordinary situation seem unbelievable

Read Chapter 14 Bruno tells...

- * Why does Bruno lie about Shmuel?
- * What do you think he understands at this point about what is happening?
- * Use evidence from this chapter to either support or refute the fact that 'Bruno knows he could get Shmuel hurt if Gretel finds out about him'.

Read Chapter 15 Something he shouldn't have done

- * Stop before Bruno answers if he knows Shmuel.

Conscience Alley...

- * Should Bruno lie, save himself from possible punishment or try to defend Shmuel by owning up to his part in giving Shmuel food?
- * Split into two lines – one to lie and one to defend
- * Different people walk down the line as Bruno and make their decision

Write your own ideas down

- * Decide if you were Bruno, would you lie or defend?
- * Justify your choice.

Use PRE

- * Point / Reason / Explain

Finish the chapter

- * Were you surprised by what Bruno did?
- * If you were Shmuel, how would you have felt?
- * Do you really believe that Bruno does not relate the injuries to what happened?
- * Add ideas to Bruno's role on the wall in a different colour.

Read Chapter 16 The haircut

Week 2 Thursday

- * Learning Outcome / Objective
- * I can predict what will happen based on information in the text.
- * I can justify my personal response to a story.

Read Chapters 17 and 18

- * As reading, think about where the story is leading you and how it may all end.
- * Think about what might happen to each of the characters.
- * What is making you think these ideas? Justify your responses.

Listen to predictions...

- * How likely are they to happen?
- * Remember to think about the context of the story.
- * Remember to think about this being fiction (not real life events – Bruno doesn't exist) but that the war was very real

Read the final two chapters...

- * Chapter 19 What happened the next day
- * Chapter 20 The last chapter

Just like the blurb, the chapter titles do not give anything away.

Tell me...

- * What did you like about the whole story?
 - * What did you dislike about the whole story?
 - * What patterns did you find?
 - * What puzzles you?
-
- * Does the unexpectedness of the ending make it more or less effective as an authorial technique?

Week 2 Friday

- * Learning Outcome / Objective
- * I can recognise the main parts of a story.
- * I can learn a story and say it aloud with prosody.
- * I can contemplate alternative endings.

Model text

Introduced to Bruno	Moved to 'Out-With'	Met Shmuel	Went under the fence	Died in a gas chamber
Opening	Build-up	Problem	Resolution	Ending

Opening

One afternoon, when Bruno came home from school, he was shocked to find the maid packing all his belongings into wooden crates. He was even more shocked to find that his Father's new position of authority within the Nazi Party was going to be responsible for turning life on its head for the whole family. Not that he minded upsetting his hopeless case of a sister, Gretel, but he did mind leaving behind his three closest friends and his wonderfully, five storied home full of the happiest memories.



Build up

When he first set eyes on his new home, he could not believe it. Everything about it seemed to be the exact opposite of their old home and he couldn't believe they were actually going to live there. It was a desolate place: no other homes or families anywhere to be seen. From his old bedroom window, he could make out the sights of Berlin; from his new bedroom window he could only make out a huge posts with enormous bales of barbed wire tangled spirals on the top.



Problem

Soldiers came and went to the house along the barbed wire and its posts. At times, Bruno could make out dots moving in the distance beyond the high fence and across the dry, dusty ground. These dots grew more and more curious as the days turned to weeks and as Bruno's loneliness and boredom drew, until one day he set off in exploration. Along the fence he walked for hours and hours, focussing on the moving dots and watching as they grew larger into people and then larger still into different people: sons, fathers and grandfathers. Then just as Bruno was squinting into the distance to make out the faces he could now see, a movement closer to the fence caught his attention. Sitting in front of the fence, just a little further along, was a boy around Bruno's age.

"Hello," said the boy in the striped pyjamas, "I am Shmuel. What is your name?"



Resolution

Bruno answered immediately and felt his heart soar at the prospect of having a friend. Together they sat and chatted for hours explaining their lives and how they ended up sitting opposite each other at the fence. Before long, Bruno was so excited to explore further that when Shmuel mentioned his dad had not been seen for a few days, he quickly offered to slip under the fence and help find him. Shmuel wanted more than anything to find his father and left to find some more clothes that Bruno could wear. With his change of clothes and a tight squeeze under the fence, Bruno made his way into the camp.



Ending

Guards and soldiers, who Bruno had been wary of since arriving at his new home, soon surrounded a group of people also in pyjamas. Feeling afraid, and cold from the wind and rain that had started, Bruno pushed closer to Shmuel and was grateful when he took his hand. Together, they were pushed and shoved with others into a dry and dark room. Silence fell. The guards left. Doors sealed shut. Darkness was all around them and in that darkness Bruno found his hand still in Shmuel's and nothing in the world would have persuaded him to let it go.

Box up

- * Sequence the story and write the main things that occur in each section.
- * Look for links between and within paragraphs that are used for cohesion.

Alternative ending

- * Work in groups to come up with some ideas for alternative endings.
- * Think about –
 - Bruno being recognised
 - Bruno going back home and confronting his father
 - Bruno being beaten by the guards for talking back
 - Shmuel coming to Bruno's side of the fence
 - Shmuel running from the group knowing what might happen and leaving Bruno

Week 3 Monday

- * Learning Outcome / Objective
- * I can offer ideas for writing.
- * I can write in the style of John Boyne.

Retell story – model text

- * Use the text map to retell the story with actions.

Shared write...

- * Think of one of the endings discussed in detail in the previous lesson.
- * Let's take the one where Bruno is discovered by one of the soldiers.
- * Think of the tone of voice and style in the model text that is similar to that of the full text.

Plan for alternative ending

- * Main idea - Bruno is discovered by one of the soldiers.
- * Resolution – Bruno too excited to wait for Shmuel to return with the clothes and slipped under the fence – dirty and wet from rain so not as noticeable as different – remember shaved head as well from headlice
- * Ending – Bruno looks around and can't find Shmuel, gets scared and goes up to a guard to ask for help getting home – at first not believed but then clothes noticed and taken home – told off but never gets to see Shmuel as leaving and feels guilty

Using this as a model text, let's adapt it for our alternative ending...

Resolution

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Ending

Guards and soldiers, who Bruno had been wary of since arriving at his new home, soon surrounded a group of people also in pyjamas. Feeling afraid, and cold from the wind and rain that had started, Bruno pushed closer to Shmuel and was grateful when he took his hand. Together, they were pushed and shoved with others into a dry and dark room. Silence fell. The guards left. Doors sealed shut. Darkness was all around them and in that darkness Bruno found his hand still in Shmuel's and nothing in the world would have persuaded him to let it go.

Share the different groups final paragraphs

- * Discuss if in the same style as John Boyne
- * Discuss how this ending impacts on the reader

Read through shared text.

- * Decide on own, an idea for your own ending.

Week 3 Tuesday

- * Learning Outcome / Objective
- * I can plan an alternative ending.

Rehearse model text

- * In pairs, discuss idea for own alternative ending.
- * What will happen in the Resolution and what will happen in the Ending?

Draw the pictures for each section in detail.

- * Make notes on each picture to show how details will be built up about characters and emotions.
- * e.g. mentioning the weather / the setting

Speak through your plans

- * Use your pictures and notes to talk through your alternative ending with a partner.

Week 3 Wednesday

- * Learning Outcome / Objective
- * I can write in the style of John Boyne.

Week 3 Thursday

- * Learning Outcome / Objective
- * I can edit and improve my writing.

Week 3 Friday

- * Learning Outcome / Objective
- * I can evaluate my writing.
- * I can perform / publish my writing.

Chapter One

Anna was walking home from school with Elsbeth, a girl in her class. A lot of snow had fallen in Berlin that winter. It did not melt, so the street cleaners had swept it to the edge of the pavement, and there it had lain for weeks in sad, greying heaps. Now, in February, the snow had turned into slush and there were puddles everywhere. Anna and Elsbeth skipped over them in their lace-up boots.

They both wore thick coats and woollen caps which kept their ears warm, and Anna had a muffler as well. She was nine but small for her age and the ends of the muffler hung down almost to her knees. It also covered up her mouth and nose, so the only parts of her that showed were her green eyes and a tuft of dark hair. She had been hurrying because she wanted to buy some crayons at the paper shop and it was nearly time for lunch. But now she was so out of breath that she was glad when Elsbeth stopped to look at a large red poster.

'It's another picture of that man,' said Elsbeth. 'My little sister saw one yesterday and thought it was Charlie Chaplin.'

Anna looked at the staring eyes, the grim expression. She said, 'It's not a bit like Charlie Chaplin except for the moustache.'

They spelled out the name under the photograph.

Adolf Hitler.

'He wants everybody to vote for him in the elections and then

When Hitler Stole Pink Rabbit

Over the next 2 weeks, please read this book to the children in its entirety.

Week 4 Monday

- * Learning Outcome / Objective
- * I can recognise features of a discussion text.

Chapter 15 Something he shouldn't have done

- * Remember the conscience alley to decide if Bruno should lie about knowing Shmuel or defend him, let's go back to that moment in the story.
- * p171
- * Do you know this boy, Bruno?

Should Bruno Lie about knowing Shmuel?

In the book, *The boy in the striped pyjamas*, author J. Boyne uses a young protagonist, called Bruno, to show the lives of Jewish people during the Holocaust. At just after halfway through the book, the protagonist is faced with a boy his own age, who he has given food to. A soldier, annoyed at the young, Jewish boy eating, asked if Bruno was the one to feed him.

Set the scene in the introductory paragraph with no hint towards a bias.

Reasons for lying:

Some people believe that Bruno had no choice but to lie in this situation. Many feel his character could do nothing else, as so far, in Bruno's young life, he has been shielded significantly from the effects of the war and is completely ignorant of how his actions could have consequences. The simple act of offering food from his fridge shows a kindness of character, but as he is young and scared of the soldier he cannot know that by lying to save himself, he is in fact condemning his friend. Bruno had seen this particular soldier beat a waiter for dropping wine, so would be fearful of physical harm if he were to upset him.

Remember to be third person – not personal

Reasons for telling the truth:

However, other people believe that Bruno should have immediately told the truth in this situation. Many feel his character should have recognised the fear and harm that Shmuel was in after witnessing the events of Pavel's beating for dropping a wine bottle. While some feel that Bruno was showing kindness for offering food from his fridge, it is also easy to see how others view it as ignorant and unseeing. Bruno draws attention to the fact that their hands are so different and that Shmuel is so thin, he is aware of how terrified his friend is towards taking the food. Despite his fear, Shmuel shows his desperation and hunger by the speed of finishing the chicken, Bruno could not have missed this emotional turmoil and therefore instantly should have told the truth and defended his actions.

Remember those contrasting conjunctions

Concluding paragraph

It is perhaps easy for some to forgive Bruno as being young and naïve, but for me, he is the same age as Shmuel who is suffering significantly in front of Bruno's eyes. There is only so much that you can be willing to overlook through ignorance. Bruno should have known the consequences for Shmuel from his lie, and so he should have been a true friend and defended his action of giving out food.

Here you can make it personal and say your answer to the title's question.

Have a copy of the model text and use it to find key features below...

- * Reasons for
- * Reasons against
- * Third person
- * Contrasting conjunctions
- * Bias
- * No bias
- * Personal
- * Impersonal
- * question

Week 4 Tuesday

- * Learning Outcome / Objective
- * I can share ideas for writing.

New title...

- * Should Bruno have gone under the fence?

In groups, brainstorm some ideas for a plan.

Think about what you might want in the introductory paragraph to set the scene.

Think about a few reasons both for and against going under the fence.

Think about your own personal opinion and how you might frame that in the concluding paragraph.

Share ideas...

- * Come up with a shared plan as a class.
- * Model write the title and the introductory paragraph as a class.
- * In pairs or groups write the paragraph of reasons for.

Share the paragraphs for.

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 4 Wednesday

- * Learning Outcome / Objective
- * I can share ideas for writing.

Should Bruno go under the fence?

- * Recap shared writing for the class of the introductory paragraph and pick one of the groups paragraph reasons for to share.
- * Look back at the shared plan and shared write the reasons against together.
- * In pairs or groups, children to write the concluding paragraph using the class plan and the model text for support.
- * Share these at the end.

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 4 Thursday and Friday

- * Learning Outcome / Objective
- * I can (Short Burst Writing) look at own SPAG expectations and gaps in class to use today and tomorrow to explicitly teach what is needed

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

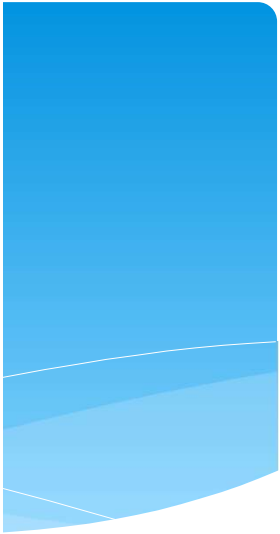
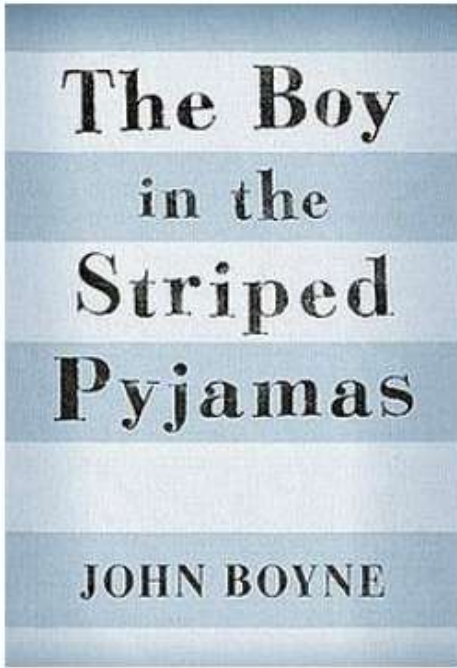
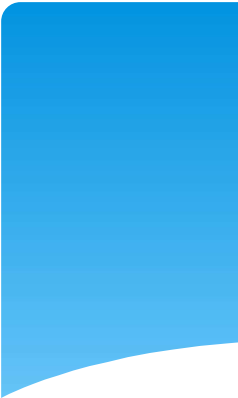
Please read as much as time allows over these next lessons.

Week 5 Monday

- * Learning Outcome / Objective
- * I can plan a discussion text.
- * I can research views and use these to inform my own.

Research

- * The boy in the striped pyjamas has been controversial.
- * Read here the comments from holocaust learning
- * <https://holocaustlearning.org.uk/latest/the-problem-with-the-boy-in-the-striped-pyjamas/>



The Boy in the Striped Pyjamas

JOHN BOYNE

Many people who have read the book or watched the film adaptation believe that it is a true story based on real people and real events. However, it is important to understand that the book is a work of fiction. The events portrayed could never have happened. In this blog I outline some of the book's historical inaccuracies and stereotypical portrayals of major characters that help to perpetuate dangerous myths about the Holocaust.



Picture credit: ew.com

Bruno is the main character in the book. He is a young German boy whose father, a high-ranking Nazi, takes a new job meaning the family have to move to a new place. Bruno is nine years old but doesn't seem to be aware of the war around him, who the Jews are or even who Adolf Hitler is. As a young German boy, and the son of a senior SS officer, Bruno would have been, by law, a member of the Hitler Youth. He would have attended a German school where students regularly swore oaths to Hitler and where antisemitic propaganda infiltrated every part of the curriculum. Children were taught that the war was something to be proud of as it meant that Germany would become a great power once more.

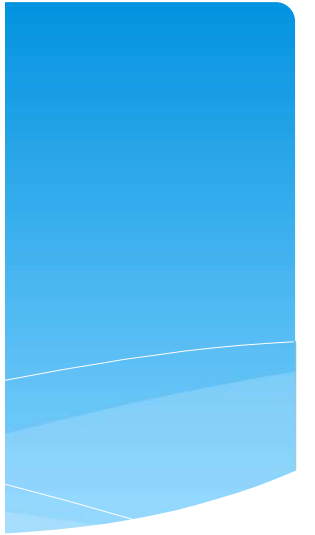

Bruno's characterisation perpetuates the belief that most German civilians were ignorant of what was happening around them. In fact the general public in Germany and in occupied Europe were well aware that Jewish people were being persecuted, forced to emigrate and eventually deported. There were also many who knew that Jewish people were being killed. Many Germans profited from the Holocaust as Jewish properties and belongings were 'Aryanised', which meant they were taken from their Jewish owners and given instead to 'ethnic' Germans. A minority of German civilians resisted Nazi ideology. Nazi authorities stamped out resistance to the regime quickly and brutally.



Picture credit: imdb.com

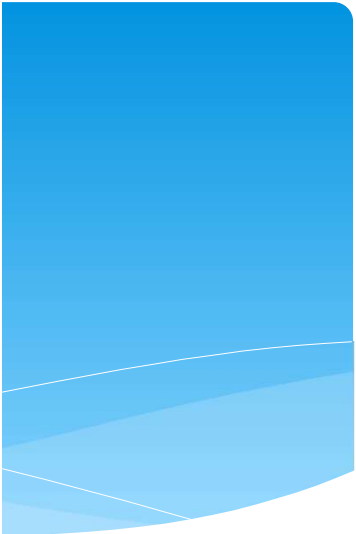
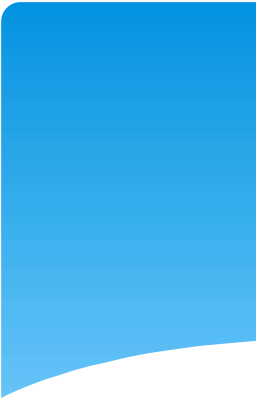
Shmuel is a young Jewish boy who Bruno meets whilst exploring near his new home. The first time they meet, Shmuel is behind the barbed wire of a concentration camp. Over the course of the story the two boys create a friendship despite being separated by the barbed wire fence.

As an audience we learn a lot about Bruno, so he becomes a real little boy in our imaginations. However, Shmuel is only ever depicted as a one-dimensional victim. Shmuel has no personality or individuality, so the audience doesn't build an emotional connection with him. This means it is harder for the reader to empathise with Shmuel and his situation.



Shmuel's characterisation portrays Jewish victims as passive and unresisting. However, Jewish resistance did exist both in and outside the concentration and death camps. At Auschwitz-Birkenau a group of Sonderkommando (Jewish prisoners forced to do the terrible work of herding people into the gas chambers, then removing the dead bodies) successfully managed to blow up one of the crematoria and kill a number of guards. It is important that people understand that Jewish people did not go to their deaths without trying to save themselves.

Shmuel's story is also historically inaccurate. For readers of the book it is clear that the camp is probably the Auschwitz concentration camp complex as Bruno calls it 'Out-With'. If a young boy like Shmuel had entered Auschwitz-Birkenau then it is very likely he would have been sent straight to the gas chambers on arrival, just like the majority of children who arrived there, as the Nazis didn't consider them useful as forced labour. A small number of children were chosen for medical experimentation but these children were kept away from the main camp. Even if Shmuel had been selected for forced labour he would not have had the opportunity to spend most of his days sitting on the outskirts of the camp.



The story's conclusion leaves many readers upset. Bruno digs a tunnel under the wire, crawls into the camp, then he and Shmuel go looking for Shmuel's missing father. Both boys are swept up in a group of prisoners being taken to the gas chamber, where all of them are murdered. The emotional focus of the story is on Bruno's family and their distress as they realise what has happened to their son. The reader's attention remains with the experience of the concentration camp commandant and his wife whose son has been killed in what is portrayed as a tragic accident.

Because the focus of the story remains on Bruno's family, the book does not engage with the main tragedy of the Holocaust: that none of the people in the gas chamber should have been there. Due to the way in which Shmuel's character is portrayed in the novel, his character doesn't engage the reader's sympathy in the way that Bruno does. Shmuel represents the 1.5 million children murdered by the Nazi regime in Auschwitz-Birkenau, in the death camps of occupied Europe and in the killing fields where millions of civilians were shot into mass graves, yet the reader's sympathy is directed towards a Nazi concentration camp commandant and his family.

What are the alternatives?

Some educators will argue that 'The Boy in the Striped Pyjamas' helps raise awareness of the Holocaust in people who would not otherwise be interested, and there is perhaps some truth in that. However, in an educational context it is important however that this book is only used as a piece of fiction and that teachers make clear to young people that historically the book is not factual. There are very many survivor accounts of the Holocaust that are accessible to young people, or novels that are more accurately based in fact and less problematic from a historical and ethical point of view, that teachers could use in the classroom. Our [learning programme](#) for children and young people is based on the life stories of 16 children and young people who escaped or survived the Holocaust. Here are some of the alternative publications we suggest teachers look into.

What do you think?

- * At the moment, you have read the whole of the story of The boy in the striped pyjamas and are also reading When Hitler stole pink rabbit.
- * What are your thoughts?

Your own discussion text

- * Think about writing your own discussion text on this book.

It could be titled:

- * Should schools use The boy in the striped pyjamas?

or

- * Should Bruno's naivety be believed?

or

- * Should John Boyne rewrite the character of Shmuel to be more representative of Jewish people at the time of WW2?

or you can come up with your own idea.

Planning

- * Decide on your title – remember it needs to be a question
- * Decide on how you will set the context in your introductory paragraph without showing bias
- * Decide on your reasons for and your reasons against – think about where you might use your contrasting conjunctions
- * Decide on your own personal opinion and answer to the question – think about your reasons for this opinion and how you might convey this to your reader

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 5 Tuesday

- * Learning Outcome / Objective
- * I can write a discussion text.

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 5 Wednesday

- * Learning Outcome / Objective
- * I can edit and improve my writing.

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 5 Thursday

- * Learning Outcome / Objective
- * I can perform / publish my work.

Plenary

In the final week of term, there will be a chance to write a critique of the book *When Hitler Stole Pink Rabbit*.

Please read as much as time allows over these next lessons.

Week 5 Friday

- * Learning Outcome / Objective
- * I can justify personal responses to a text.

Tell me...

- * After reading When Hitler Stole Pink Rabbit, what did you like?
- * What did you dislike?
- * What patterns did you find?
- * What puzzles you?

Compare this story to The boy in the striped pyjamas, which one did you prefer and why?

When Hitler Stole Pink Rabbit by Judith Kerr – A review

'Judith Kerr has taken a very serious theme, yet lightened it up with skill'

When Hitler Stole Pink Rabbit is no ordinary second world war story. Instead of making you cry, it will make you howl with laughter. No matter what is happening in this story, it will keep you entertained. The story is told through a series of very funny events, whether it's escaping on the midnight train to Switzerland, or learning French from scratch.

Anna is a typical 9-year-old girl. She goes to school, plays with her friends, and doesn't have a care in the world. While Anna is so busy with her life, she fails to follow what is going on in her father's life. Anna's father works for a newspaper and because he writes about how bad the Nazis are, and suddenly, the Nazis want him dead or alive. This sparks off an adventure for Anna and her family. Next thing Anna knows, she's off to Switzerland, and she is forced to change her ways to adapt to her new life.

This has a very different theme to other second world war stories, but it's one of those stories that you can read again and again. [Judith Kerr](#) has taken a very serious theme, yet lightened it up with skill. But no matter what, by the end of the book, you will definitely want to be Anna's new best friend.

Week 6 Monday

- * Learning Outcome / Objective
- * I can speak with confidence and fluency.
- * I can recognise key features of a critical analysis.

Critical analysis boxing up

Introductory paragraph	Summary	Analysis	Concluding paragraph
Who wrote it / when / what kind of writing it is	Main ideas of the writing e.g. if a story – what happened in it	What are the main themes – did it work – was it any good	Personal opinion as to success of the writer at achieving their goal

The Journey – A critical analysis

Introduction

The Journey is a picture book written by Francesca Sanna that was published in 2016. The author has won several awards for this title, including the Ezra Jack Keats Book Award Honor, and it is endorsed by Amnesty International. It depicts a fictional tale of the journeys taken by refugees.



Summary

Within the book, the themes of struggle and uncertainty become clear as a family of refugees are forced to flee their home. The loss of the father is told right at the start and then the children are taken across different terrain, on a variety of modes of transport with an aim to arrive somewhere safe that would not cause them to die as their father had. The story ends with hope of arriving at this safe destination for them to rebuild their lives.



Analysis

Throughout the book, there is a lack of clarity as to the country, the war or the time that this is set. Due to this, there is a theme that this family could be anyone at anytime. It is not just wanting to focus on a specific time, place or war, as it is about encompassing all refugees: all families torn apart by death and destruction and made to leave their home to start fresh elsewhere. This displacement of home, the sense of losing belongings is evident in every picture. Colours are used to show the creeping in of darkness at the start and then the contrast with the blue skies and sunshine of hope at the end.



Concluding paragraph

This book deserves to win awards! It is beautifully crafted with pictures that are designed to be studied as they lead you into intrigue. They show the emotions of the family members, from the tears spouting from the mother at the border, to the hope in her eyes as she reaches the water's edge. You travel The Journey with this family, and are left with a sense of wonder as to where they end up and what their lives may be like now.

Week 6 Tuesday

- * Learning Outcome / Objective
- * I can recognise what a precis is.
- * I can understand the importance of clarity of information.

Precis

- * A précis is a brief summary of a book, article, speech, or other text . The basic characteristics of an effective précis are conciseness, clarity, completeness, unity, and coherence.

To write a critical analysis, you need to have a paragraph that summarises the whole text.

* Example...

Wonder

Wonder is a story that follows the life of August, a child who has a facial deformity. The book begins with Auggie starting a new school and ends with him having made friends, overcome challenges and succeeding in winning awards. Throughout the book there are chapters written from different characters, so that all views and perspectives are seen and can be reflected upon.

Shared writing

- * Let's write a summary of The boy in the striped pyjamas.

Your own choice...

- * Pick another book you have read and feel confident in writing a precis for.
- * Remember to be clear, concise and complete.

Week 6 Wednesday

- * Learning Outcome / Objective
- * I can plan a critical analysis.
- * I can offer ideas to a shared text.

Building on yesterday's lesson...

- * Think about The boy in the striped pyjamas.
- * If writing a critical analysis, then one section has already been done as we did a precis yesterday.

- * Together, let's write the other sections.

Do the introductory paragraph and analysis as a class.

Children to write their own concluding paragraph based on their personal thoughts.

Plan...

- * Think about When Hitler Stole Pink Rabbit

Plan your critical analysis...

Introduction – author / published / awards / about

Summary / Precis – storyline overview and themes

Analysis – themes expanded on

Concluding paragraph – personal opinion

Week 6 Thursday

- * Learning Outcome / Objective
- * I can write a critical analysis.

Week 6 Friday

- * Learning Outcome / Objective
- * I can perform / publish my writing.