



The Boy in the Striped Pajamas: A Fable

John Boyne

Teacher's Guide
By Matthew Jewell

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Synopsis

Chapter 1

Nine-year-old Bruno comes home to find Maria, the family maid, packing his things. His mother explains that the family is moving—much to his chagrin. The cook, butler, and maid will join Bruno and his mother, father, and sister. The move is a result of his father's job and the fact that someone named "the Fury" had come to dinner several weeks before. Bruno raises a number of objections to the move, all of which are dismissed. He is then sent to help pack his things.

Chapter 2

Unlike their palatial four-story (five if you count the basement) home in Berlin, their new home is only two stories and is isolated. Bruno acutely misses the bustle of city life. He vocally insists that the whole idea of moving is a huge mistake until his mother's patience wears thin and she dismisses him to help unpack.

Chapter 3

Bruno and Gretel have been told that they must stay at the new home "for the foreseeable future." They discuss what this term means, deciding that it means as long as three weeks. Gretel informs Bruno that they have moved to a house named "Auschwitz," which he misunderstands as "Out-With."

Chapter 4

Out Bruno's window, he and Gretel see men of all ages behind a huge wire fence. Gretel tries to convince herself that this must be the countryside and that they have arrived at their new vacation home.

Bruno sensibly disabuses her of the notion. While watching soldiers herd prisoners among huts, they puzzle over their new "neighbors" and their gray striped pajamas.

Chapter 5

Bruno approaches his father in his study, a brave act since Father's study has always been Out of Bounds At All Times And No Exceptions. He voices his objections to having moved and advocates relocating back to Berlin. His arguments eventually become tedious, and his father sends him away once his patience is exhausted.

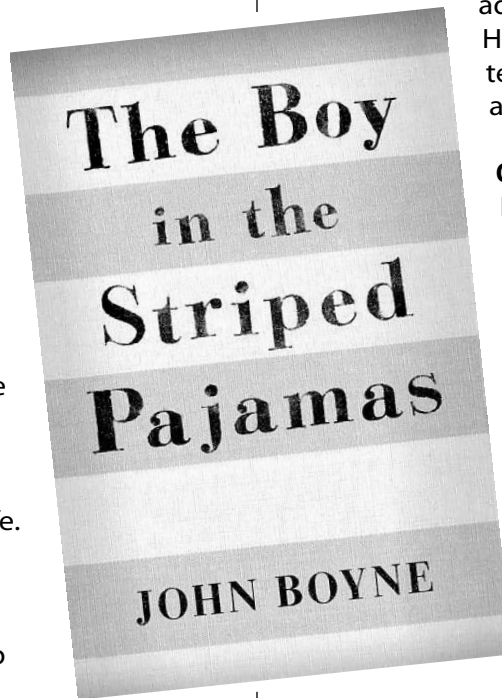
Chapter 6

Later, Bruno remarks to Maria that he hates their new home. At first, Maria seems inclined to agree with him, but when he mutters, "Stupid Father," she becomes stern and relates her experiences of his father's generosity and kindheartedness. He paid for her mother's hospitalization and funeral, though he'd been under no obligation to do so. She begins to muse how such a "good" man could run a concentration camp, but stops herself before Bruno can understand.

She admonishes him to stop complaining, and he storms outside.

Chapter 7

Several weeks after their arrival, Bruno resolves to build a tire swing. He persuades Lieutenant Kotler, a young, obnoxious man and the target of Gretel's clumsy flirtations, to help him. To his surprise, Kotler's "help" is to order Pavel, the family's waiter, to fetch an old tire, calling him a name that, though unrecorded, makes Bruno embarrassed and is obviously a slur on Pavel's being Jewish. A couple hours later, having constructed the swing, Bruno falls off of it and cuts his knee. Pavel rushes out, having been watching from the kitchen win-



dow while peeling vegetables. He carries Bruno into the kitchen and cleans and bandages the wound, remarking that he is a doctor, which Bruno fails to understand, since he thinks of Pavel as a waiter. When Bruno's mother comes home, she tells Pavel to say that she had cared for Bruno's wound, which Bruno interprets as a selfish move to take credit for another's actions.

Chapter 8

Bruno finds himself missing his paternal grandparents. His grandfather had been a restaurateur, and his grandmother had been a singer. He recalls that after "the Fury" had come to dinner, his grandparents had visited over for Christmas and his grandmother had accosted his father, accusing him of being no better than a puppet in a fancy uniform. She claimed to be revolted and ashamed at his career and stormed out. Bruno decides to write her a letter.

Chapter 9

Weeks pass as Bruno settles into his new life at "Out-With." Father decides that the children should resume their studies and assigns Herr Liszt to be their tutor. Liszt scoffs at Bruno's love of literature, claiming that history and geography are more suitable as subjects of serious study. A few days later, Bruno decides to take up exploration, his chosen profession. Eschewing the house as unworthy of investigation, he walks in the one direction forbidden to him, towards the camp.

Chapter 10

Bruno walks for a long time. As he becomes hungry and thirsty and begins thinking about turning around, a boy slowly resolves in the distance. They greet one another cautiously. Bruno puzzles over Shmuel's Jewish armband, and they marvel at the strangeness of one another. As they speak, they realize that they have the same birthday. Shmuel is a Polish Jew whose mother had been a school-teacher in Krakow. Bruno is amazed to find out that they are in Poland, not Germany. He is also somewhat confused, having been an indifferent student of geography.

Chapter 11

Several months earlier, "the Fury" had invited himself over for dinner. Father has stuffed Bruno into new shoes that were too tight and put both children on their best behavior. Hitler was dismissive

of the children, but his companion, Eva, had kind words for them until she was called away and the children were sent to their rooms. Later that night, Bruno had overheard his parents arguing about leaving Berlin.

Chapter 12

Chapter 12 picks up where Chapter 10 ended. Shmuel explains about having been forcibly relocated to the ghetto in Krakow and then later being herded onto train cars and shipped to the concentration camp. Bruno is clearly unable to fully understand or empathize with his new friend's experiences. He promises to come back the next day.

Chapter 13

Days pass and Bruno begins to realize that they aren't going back to Berlin any time soon. Every afternoon after lessons, he visits Shmuel, bringing food in his pockets, though he often gets "peckish" and eats it on the walk, oblivious to the fact that his friend is slowly starving.

One afternoon, he asks Shmuel about Pavel and is amazed to discover that they don't know one another, having assumed that all Poles knew one another. That evening, Pavel looks gaunt and exhausted at dinner. Uncomfortable questions about the political leanings of Lt. Kotler's father are asked, embarrassing the young man. When Pavel drops a bottle of wine in his lap, the lieutenant takes his embarrassment and rage out on the old man, beating him savagely. No one tries to stop him.

Chapter 14

Bruno continues sneaking out to see Shmuel over the next few weeks. On a rainy day when he has to skip their meeting, he accidentally lets slip that he has a friend to Gretel. He covers the gaff by claiming that his friend is imaginary and feigning embarrassment. Gretel ridicules him, then leaves to play with her dolls, unmindful of the irony.

Chapter 15

It rains sporadically for several weeks. While the household prepares for Father's birthday party, Bruno discovers Shmuel in his kitchen, having been brought in by Lt. Kotler to polish sherry glasses because his hands, skeletal due to starvation, are so tiny. Bruno gives him some chicken, which he wolfs down. Lt. Kotler storms in and accuses Shmuel of having stolen the food. Shmuel

protests that Bruno gave it to him, but Bruno, frightened of Kotler, denies ever having met Shmuel. Shmuel fails to arrive at their daily meetings for a week. When he does appear, his face is covered with bruises from a severe beating. Bruno apologizes, and they shake hands under the fence, the first time that they have touched.

Chapter 16

Bruno’s grandmother dies almost a year after they moved to Auschwitz. They spend two days in Berlin for the funeral. Lt. Kotler has been sent away, presumably because he had an affair with Bruno’s mother. Bruno has continued his friendship with Shmuel, and Gretel, maturing, has replaced her dolls with maps of Europe, which she updates from the newspapers. One day, Bruno asks her why he’s not allowed on the other side of the fence. She explains, aghast at his ignorance, that the others are Jews, which is the opposite of whatever it is that she and Bruno are. Her explanation of the racial politics behind concentration camps is cut short when she discovers lice eggs in her hair. Gretel is forced to undergo shampoo treatment. Bruno’s head is shaved. At their next meeting, Shmuel laughs, saying Bruno looks like a fatter version of himself.

Chapter 17

Over the next few weeks, Mother becomes increasingly unhappy. She argues with Father about staying at the camp. One day, Father calls the children into his study and asks them if they’d like to return to Berlin with their mother. Gretel is unreservedly enthusiastic about the prospect. Bruno is less excited, though expresses no serious objections for fear of revealing his forbidden friendship with Shmuel. Father decides that their mother has been right and that the camp is no place to raise children. They are to return to Berlin within the week.

Chapter 18

Shmuel is not at the fence the next day or the day after. On the third day, he arrives distraught because his father has gone missing. Bruno informs him of his imminent return to Berlin. They concoct a plan for a farewell romp. Bruno is to meet Shmuel the next day, and Shmuel will supply prisoner clothing so that Bruno can sneak into the camp and help him look for his father.

Chapter 19

Despite the rain and mud, they follow through with their plan, though they are unsuccessful in finding Shmuel’s father. As Bruno begins to consider going home, they are rounded up by soldiers in a group of prisoners and forced to march. Eventually, they are herded into a chamber and gassed. Bruno and Shmuel die holding hands.

Chapter 20

Though they search, no one finds Bruno. His pile of discarded clothing and boots are eventually found near the fence. Mother returns to Berlin, vainly hoping Bruno has somehow made his way home; Greta spends a lot of time locked in her room, crying because she misses Bruno. About a year later, Bruno’s father goes to the place where the clothing was found and begins to reason out the truth of what happened to his son. When the revelation hits him, he falls to the ground in shock. A few months after that, soldiers come to “Out-With” and take Father away. He gladly goes to his death.

Timeline of World War II and Nazi Germany

1933	
Jan. 30	Adolph Hitler appointed chancellor of Germany.
Mar. 22	Nazis open Dachau concentration camp.
April 1	The Nazis organize a boycott of all Jewish-owned businesses.
1934	
Aug. 2	Hitler becomes Führer.
1938	
Mar. 12-13	Nazi troops enter Austria
1939	
Mar. 15-16	Nazi troops seize Czechoslovakia
Sept. 1	Nazis invade Poland.
Sept. 3	England and France declare war on Germany.
Sept. 17	Soviet troops invade Eastern Poland.
Sept. 29	Nazis and Soviets divide Poland.
Oct. 26	Forced labor decree issued for Jews in Poland.
Nov. 23	Polish Jews forced to wear yellow stars.

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1940			
Jan. 25	The Polish town of Oswiecim—“Auschwitz” in German—chosen as site of new concentration camp. Rudolf Höss supervises the camp’s creation.	July 23	Reinhard, mass deportations of Polish Jews to extermination camps. Treblinka extermination camp in Poland becomes operational.
April 9	Nazis invade Denmark and Norway.	1943	
May 10	Nazis invade France, Belgium, Holland, Luxembourg.	Feb. 2	Germans surrender to Soviets at Stalingrad, first major German defeat.
June 14	The first group of Polish political prisoners arrive at Auschwitz.	Mar. 22	Gas chamber/crematory IV opens at Auschwitz.
Sept. 12	Germany invades Romania.	Mar. 31	Gas chamber/crematory II opens at Auschwitz.
Oct. 7	Nazis invade Romania	April 4	Gas chamber/crematory V opens at Auschwitz.
1941		May	Dr. Josef Mengele arrives at Auschwitz and begins performing experiments on inmates.
Feb. 22	Deportations of Jews in the Netherlands to concentration camps begin.	June 11	Himmler orders liquidation of all Jewish ghettos in Poland.
Mar 2	Nazis invade Bulgaria.	June 25	Gas chamber/crematory III opens at Auschwitz.
April 6	Nazis invade Yugoslavia and Greece.	Nov. 3	Nazis carry out Operation Harvest Festival in Poland, killing 42,000 Jews.
June 22	Nazis invade Soviet Union.	1944	
July 28	575 inmates at Auschwitz are selected for gassing and sent back to Germany.	Mar. 19	Nazis invade Hungary.
Aug. 14	Himmler determines that shooting women and children is causing psychological harm to German troops. He resolves to find an alternate method of killing Jews.	June 6	D-Day Allied invasion of Normandy.
Sept. 3	First test use of Zyklon-B gas at Auschwitz.	Aug. 2	The Gypsy camp at Auschwitz is liquidated.
Oct.-Nov.	10,000 Soviet prisoners of war arrive to build the camp extension at Birkenau.	Aug. 6	Lodz, last Jewish ghetto in Poland, is liquidated.
Nov. 24	Theresienstadt ghetto established in Czechoslovakia.	Oct. 7	Revolt by Jewish workers at Auschwitz-Birkenau destroys gas chamber/crematory IV.
Dec. 7	Japanese attack of Pearl Harbor. U.S. and Britain declare war on Japan.	Oct. 30	Last use of gas chambers at Auschwitz.
Dec. 8	Chelmno extermination camp in Poland becomes operational.	Nov. 25	Himmler orders the destruction of the crematories at Auschwitz.
Dec. 11	Germany declares war on U.S.	1945	
1942		Jan. 14	Soviet invasion of Eastern Germany.
January	Mass killings of Jews with Zyklon-B begins at Auschwitz in Bunker I.	Jan. 18	Nazis evacuate 66,000 prisoners from Auschwitz.
March	Belzec extermination camp in Poland becomes operational.	Jan. 27	Soviet troops liberate Auschwitz.
May	Sobibor extermination camp in Poland becomes operational.	March 12	Himmler signs an agreement not to destroy all concentration camps and kill all prisoners.
June 30	Bunker II gas chamber becomes operational at Auschwitz.	April 23	Soviets reach Berlin.
July 19	Himmler orders Operation	April 29	U.S. 7th Army liberates Dachau.
		April 30	Hitler commits suicide.

May 7 Germany unconditionally surrenders to the Allies.

Author Sketch

John Boyne was born in Dublin, Ireland in 1971. He began writing as a child, filling hand-bound volumes with stories. He studied English Literature at Trinity College in Dublin and then completed the M.A. course in Creative Writing at the University of East Anglia. His first short story was published in the Sunday Tribune when he was 21 and then shortlisted for the Hennessy Literary Award, and his first novel was published in 2000.

The Boy in the Striped Pajamas, his fourth novel, was published in 2006 and cemented his career, meeting with both critical and commercial success. The novel garnered five literary awards, including the 2007 Irish Book Awards for Children's Book of the Year and People's Choice Book of the Year and the 2006 Bisto Book of the Year award. His books have now been published in thirty-four languages, and he has been shortlisted for awards in Belgium, Germany, Ireland, Italy, the United Kingdom, and the United States. He lives in Dublin with his partner and writes full time.

Critic's Corner

The most critically acclaimed of John Boyne's novels, The Boy in the Striped Pajamas is consistently praised for its unique viewpoint on the Holocaust. The use of a nine-year-old boy as a witness to, and ultimately victim of, the horrors of Auschwitz pits innocence against experience, much as the war itself was in some ways a coming of age for western civilization. Though many reviewers praise the narration and point of view, there are several points of contention in critical reactions.

First, many readers are unsure how to classify the book. It is sometimes classed as juvenile fiction based on the simplicity of the writing and the age of the narrator. However, it is also considered suitable for grades 9-12, mainly because the interpretation of what is left unsaid or misunderstood by the narrator requires both a mature reader and fairly extensive background knowledge of the Holocaust. Also, the stylistic misunderstandings of words is frequently criticized as cumbersome and

unbelievable. That a nine-year-old boy would fail to understand the word "Führer" in Germany during World War II seems unlikely, and his misunderstanding of "Auschwitz" as "Out-With" is entirely based on English, not German, homophones.

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Selected Other Works by John Boyne

Novels

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- The Congress of Rough Riders*, 2001
- Crippen*, 2005
- Next of Kin*, 2006
- Mutiny on the Bounty*, 2008

Novellas

- The Second Child*, 2008

Audiobooks

- The Boy in the Striped Pajamas*, Random House Audio, 2006

Film

- The Boy in the Striped Pajamas*, Miramax, 2008

Objectives

General Objectives

- 1.To develop critical reading, thinking, and writing skills
- 2.To read literature with an understanding of historical context
- 3.To read and discuss contemporary fiction
- 4.To analyze style and its effects on a narrative
- 5.To gain a deeper appreciation of literature through close reading and analysis
- 6.To expand reading and speaking vocabulary
- 7.To perform and present historical and literary research
- 8.To evaluate gender roles in literature
- 9.To decode significant silences
- 10.To identify and track major themes

Specific Objectives

- 1.To identify the main elements of the novel's style
- 2.To characterize Bruno's father
- 3.To evaluate the relationship between Lt. Kotler and Bruno's mother
- 4.To list and explain Bruno's various misunderstandings
- 5.To explain the importance of the reader's background knowledge
- 6.To compare/contrast Bruno and Shmuel
- 7.To discuss appearances and realities in the novel
- 8.To explore the role of point of view in the book
- 9.To analyze the plausibility of Bruno's innocence
- 10.To apply the novel's main themes to contemporary world politics

Literary Terms and Application

Characterization: the assembly of actions, speech patterns, attitudes, and habits that defines a character. The characterization in *The Boy in the Striped Pajamas* is colored by Bruno's perspective and judgments, introducing an element of distortion to every character. For example, his father is clearly an anti-Semite, but his characterization is largely colored by Bruno's innocence and filial awe.

Double: also known as a *doppelganger*, this is a character who is duplicated (usually as an alter ego, although sometimes in the form of a ghostly counterpart), or divided into two distinct, usually opposite personalities. Use of this literary technique underscores an awareness or belief that the "self" is really a composite of many "selves," as well as the idea that all lives are interconnected. While

he can be seen as a foil, Shmuel may also be viewed as Bruno's double; the fact that Shmuel is both literally and figuratively steps away from death underscores the notion of him as Bruno's "ghostly self," as does the telling comparison of their hands and Shmuel's comment that Bruno looks like a fatter version of himself. The joining of the two characters into one self is complete in the final chapter, when the boys, both now dressed alike as prisoners, share the same fate, dying together with hands held in the gas chamber, just after Bruno has told Shmuel that they are best friends forever.

Fable: a short tale designed to teach a moral lesson, and usually containing extraordinary or even supernatural persons or events, such as a mythological story or one of Aesop's fables. The title indicates that, although based around historical events, this story has intentionally implausible elements and is meant to be viewed in terms of its larger symbolic and moral significance. This is confirmed in the interview with Boyne at the end of the book, where he links the Holocaust with other modern instances of genocide and racial hatred. It is also underscored in the last two, ironic sentences of the novel. The book is, in fact, a cautionary tale about the ongoing, worldwide problem of bigotry, repression, mass cruelty, and genocide.

Foil: a character who serves to highlight another character's traits by contrast. Shmuel and Bruno are balanced opposites. Shmuel is experienced, deprived, and Jewish, while Bruno is innocent, privileged, and German.

Point of View: the perspective from which a narrative is told. The defining stylistic characteristic of the novel is that it is narrated from the perspective of Bruno, a nine-year-old boy. This basic choice influences diction, plot, characterization, and every other major element of the story.

Cross-Curricular Sources

Film/Video

- Amen*, Kino Video, 2002
- Au Revoir, Les Enfants*, MK2, 1987
- Conspiracy*, HBO, 2001
- The Grey Zone*, Lions Gate, 2001
- Jakob the Liar*, Sony, 1999
- Judgment at Nuremberg*, MGM, 1961
- Invincible*, New Line, 2001
- Life is Beautiful*, Miramax, 1997

Max, Lions Gate, 2002
The Pianist, Universal, 2002
Schindler's List, Universal, 1993
Sophie's Choice, Universal, 1982

Juvenile Fiction

Claire Hutchet Bishop, *Twenty and Ten*
Anne Holm, *North to Freedom*
Judith Kerr, *When Hitler Stole Pink Rabbit*
Lois Lowery, *Number the Stars*
Jerry Spinelli, *Milkweed*
Irene N. Watts, *Finding Sophie*
Robert Westall, Don L. Wulffson, *Soldier X*
Jane Yolen, *The Devil's Arithmetic*
Markus Zusak, *The Book Thief*

Literature

Anne Frank, *The Diary of a Young Girl*
Denise Giardina, *Saints and Villains*
Bette Greene, *Summer of My German Soldier*
Primo Levi, *Survival in Auschwitz*
Meyer Levin, *The Fanatic*
Louis Lowry, *Number the Stars*
Erich Maria Remarque, *All Quiet on the Western Front*
Art Spiegelman, *Maus*, vols. 1,2
William Styron, *Sophie's Choice*
Elie Wiesel, *Night*

Maps

Collins Atlas of the Second World War, Collins
The Routledge Atlas of the Holocaust, Third Edition, Routledge

Internet

Holocaust and World War II Maps, <http://www.jewishvirtuallibrary.org/jsources/Holocaust/holomap-toc.html>
"A Teacher's Guide to the Holocaust Timeline," <http://fcit.usf.edu/Holocaust/TIMELINE/timeline.htm>
"Teaching the Holocaust," http://www.education-world.com/a_lesson/lesson187.shtml
"World War II in Europe Timeline," <http://www.historyplace.com/worldwar2/timeline/ww2time.htm>

Themes and Motifs

Themes

- innocence and experience
- the Holocaust
- friendship

- family
- perspective
- justice
- irony
- radical reductions
- humanity

Motifs

- Complex issues distorted by a child-like perspective.
- The contrast between personal and public history.
- Stylistic flourishes used to convey child-like point of view.
- Stark contrasts in personal experiences and circumstances.
- Reliance on reader's knowledge to decode misunderstandings.

Meaning Study

1. We don't have the luxury of thinking. (p.13)
(Upon arriving at their new home at "Out-With," Bruno takes an immediate dislike to the house and its surroundings. His mother responds with the above line when he complains, "I think it was a bad idea." In the immediate context, the "we" refers to her, the children, and their servants. She means that Father and his associates have made decisions about "what is best" and that it falls to the women, children, and servants to follow along, regardless of their personal opinions. In a more general context, she means that they don't have the luxury of "thinking" about their circumstances because they are determined by external forces.)
2. He has a lot of kindness in his soul, truly he does, which makes me wonder . . . (p. 62)
(After admonishing Bruno to respect his father and relating her own experience of his kindness, Maria lapses into musing with the line above, which is never finished. It is clear from context that what Maria is wondering is how such a kind man could also be a vicious anti-Semite in charge of a Nazi extermination camp. This is one of several references to the splits in Father's personality, the wide extremes between how he treats Jews and Germans.)
3. War is not a fit subject for conversation. (p. 69)
(When Bruno was six, Mother began to explain

that their crazed neighbor was once a soldier and that his experience of World War I drove him mad. She truncated the explanation with the above line, following up with "I'm afraid we'll all be spending too much time talking about it soon." The worry presages the later events of the novel and, more generally, World War II. That war is "not a fit subject" for decent conversation is interesting both in its immediate and general contexts. In the immediate context, what Mother really seems to be saying is that war is not a fit subject for conversation among women and children, consigning it to male conversation. More generally, the sentiment silences war, shuffles it into print—like Gretel's newspapers—and actions.)

4. Just because a man glances up at the sky at night does not make him an astronomer, you know. (p. 82)

(Bruno is unable to understand how Pavel can be both a doctor, as he claims, and a waiter. Pavel replies with the above line. He is drawing a distinction between what one does and what one is. According to what he does, Pavel is a waiter—he serves the family their meals and peels vegetables. However, Pavel denies that this is who he really is, claiming that he is, in actuality, a doctor. That his being a doctor is more real than his being a waiter is, most likely, a reference to past experiences, paths chosen rather than forced, and vocation.)

5. Most of the time they came across something interesting that was just sitting there, minding its own business, waiting to be discovered (such as America). Other times they discovered something that was probably best left alone (like a dead mouse at the back of a cupboard). (p. 105)

The thing about exploring is that you have to know whether the thing you've found is worth finding. Some things are just sitting there, minding their own business, waiting to be discovered. Like America. And other things are probably better off left alone. Like a dead mouse at the back of a cupboard. (p. 114-115)

(This is an example of the phrasal repetitions used frequently in the novel. The first instance occurs at the beginning of the chapter, and the second one occurs at the end, framing the

chapter's narrative, which is the usual function of the novel's long repetitions. This particular example is interesting because the phrase migrates from narrator to Bruno's speech. The first instance occurs in the narrator's comments, while the second is spoken by Bruno to Shmuel.)

6. Poland. ... That's not as good as Germany, is it? (p. 111)

(Bruno, remembering vague snippets of overheard conversation and his father's statements, asks Shmuel the above question after Shmuel claims to be from Poland. The irony, of course, is that Bruno has no real understanding of countries, confusing Denmark with Poland. When echoed in a child's mouth, the question of the relative superiority of nations is stripped of specifics and laid bare in its absurdity.)

7. If it wasn't for history, none of us would be sitting around this table now. We'd be safely back at our table in our house in Berlin. We are correcting history here. (p. 144)

(This is Father's explanation of his work at the camp. It echoes the tutor's earlier vague references to great wrongs against the German people. The "correcting history" means that Father considers the extermination of the Jews as a matter of correcting an error in the way of the world, that the Jews, in themselves, have no right to exist.)

8. Lieutenant Kotler grew very angry with Pavel and no one—not Bruno, not Gretel, not Mother and not even Father—stepped in to stop him doing what he did next, even though none of them could watch. (p. 148-149)

(Exhausted and starving, Pavel spills wine in Lieutenant Kotler's lap. Furious and embarrassed after having been interrogated about his father's questionable politics, Kotler takes his rage out on the elderly Jew. Two things stand out in the above quote. First, there is the matter of complicity. No one stepped in to stop the horror, which is emblematic of the Holocaust in general. Second, the actual beating is not described. Since the novel is told from Bruno's perspective and "none of them could watch," no description is supplied. The textual silence reflects the act of turning away.)

9. We're the opposite. ... Yes, that's it. We're the

opposite. (p. 183)
(Gretel has difficulty defining exactly what they are when Bruno asks. She explains that the people on the other side of the fence are Jews and that people like their family don't like Jews. When Bruno asks what they are, if they are not Jews, Gretel eventually stumbles into the above response. While this is an example of child-like interpretation of adult concepts, it is also a fairly accurate representation of the politics of identity at play in any racist enterprise. Racist identities are usually negative, identifying as not another group, rather than identifying specific positive traits that the "superior" group possesses.)

10. Of course all this happened a long time ago and nothing like that could ever happen again. Not in this day and age. (p. 216)
(This final comment by the narrator is a sarcastic reference to genocide after the Holocaust, including the mass murders under Josef Stalin and among the Khmer Rouge in Cambodia, the Serbian campaign of "ethnic cleaning," the genocide in Rwanda, and the contemporary campaign in Darfur. This comment, along with the novel's main themes, raises two issues. The first is complicity through complacency. The second is the basic human traits that allow for both compassion and great evil.)

Comprehension Study

1. Compare/contrast Bruno and Shmuel.
(In experience and situation, Bruno and Shmuel are polar opposites; Bruno is German, privileged, inexperienced, healthy, and largely ignorant, while Shmuel is Jewish, destitute, experienced, starving, and better-educated. The fence symbolizes the social gulf between them. Ironically, however, though they have been molded into different forms as a result of having grown up on opposite sides of the "fence" of Nazi evil, they are in many respects similar: They share the same birthday and similar looks and interests, and both are children victimized by the adult world. Their essential similarity reaches its ultimate expression in the conclusion, when the boys, now best friends, share death in an Auschwitz gas chamber, holding hands. Both become victims of the Nazis, despite Bruno's father's self-delusion and efforts to

shield his children from knowledge of what he does for a living.)

2. Evaluate the relationship between Mother and Lieutenant Kotler.
(Whether or not Mother and Lieutenant Kotler have an affair is open to debate, though the textual evidence certainly appears to suggest it. The uncertainty stems from the narrative being filtered through a nine-year-old boy's perceptions. For example, Bruno notes that when his father is away on overnight trips, Lieutenant Kotler "would be there when Bruno was going to bed and be back again in the morning before he even woke up." One assumes that Kotler spends the night with Bruno's mother on those nights. This would also explain the fights between Mother and Father leading up to Kotler's being reassigned.

As a character, the cruel and brutish Kotler is a caricature who serves as a handy symbol for Nazism and its effects, dividing a seemingly unified family, compounding the suffering of victims such as Pavel and Shmuel, and exhibiting callousness and cruelty toward children, including Bruno.)

3. Identify and discuss the novel's most prominent stylistic characteristics.
(The main stylistic characteristics are aimed at reconstructing the perceptions of a nine-year-old mind. Most obviously, Bruno's misunderstandings are represented through misspellings: "the Fury" and "Out-With." The use of phrasal repetitions also carry a distinctly child-like quality, portraying the young mind as a swirling mass that frequently circles back on itself. The use of capital letters in phrases like "Hopeless Case" are also strategic attempts at conveying the narrator's youth, though they also echo the German language's use of capitals.)
4. Is Bruno's innocence plausible?
(This question lies at the heart of the critical reaction to the novel. For more information, read the interview with author John Boyne at the end of the book. At first read, it does, indeed, seem hard to believe that the son of a Nazi commandant could be so naïve, especially with regard to Jews, Hitler, and Nazism, or to be unaware of who the Führer was. There are sev-

eral points in answer to this. First, Boyne has used Bruno's innocence as a literary device to highlight the sheer horror of the Holocaust; though this book is set among historical events, it is not a literal work, as the subtitle, "A Fable," indicates. Second, Boyne himself makes the point that many people at the time were unaware of the events of the Holocaust, and it was only after the liberation of the concentration camps that most people, even within Germany, realized the extent of the Final Solution. Third, children were arguably much less sophisticated in an era and milieu where authority, parental and otherwise, was revered rather than questioned, and before television, the Internet, and the 24-hour news cycle created nonstop "instant history"; though normal for his time and place, Bruno's level of sophistication would probably be closer to that of a modern six-year-old or seven-year-old. A final possibility is that Bruno, like his family, his society, and much of the rest of the world, is living in denial; it seems possible that on some level, he is aware that his world is a much darker place than his parents want him to believe. In fact, at times Bruno seems less like a real boy than like an elaborate symbol of widespread denial of the Holocaust during World War II.

In any event, Bruno's ignorance of other people is more believable. While he often comes across as selfish, especially in his treatment of food with Shmuel, this self-interest is portrayed as based on simple ignorance of other people's needs and perspectives.)

5. How is gender represented in the novel?
(The Boy in the Striped Pajamas largely portrays women in stereotypical roles. Their possible occupations include singer, maid, cook, teacher, and housewife. Bruno's grandmother exercises the traditional maternal right to criticize her son, but Bruno's mother is forced to express her discontent in less obvious, though no less traditional, ways. Her assumed affair with Kotler is a stereotypical form of non-confrontational revenge. Even Eva, the companion of "the Fury," is apparently at her mate's beck and call. However, it should be pointed out that all these portrayals are historically accurate, especially given the traditional German view expressed by the Nazis in the slogan "Kinder,

Küche, Kirche"--the belief that women should concern themselves with children [kinder], cooking [küche], and church [kirche]. The only nontraditional aspects of gender relations in the novel are the complete lack of women in the concentration camp, and the brief criticism by the maid, Maria, of her employer.)

6. Why does Bruno deny knowing Shmuel to Lieutenant Kotler?
(One of the novel's central moments is when Bruno betrays Shmuel, telling Lieutenant Kotler that he has never seen him before. Lieutenant Kotler thus assumes that Shmuel stole the food that he caught him eating and gives him such a vicious beating that his face is covered in bruises days later. Ostensibly, Bruno denies knowing Shmuel because he is frightened of Lieutenant Kotler. However, it would be more accurate to say that the root cause of his betrayal is his inability to empathize with others' situations. The true tension in the scene is grasped by the reader, who realizes that Bruno is at much less risk than Shmuel, though Bruno appears unable to make this distinction at this point in the novel.)
7. Discuss the theme of dressing up in the novel.
(The novel makes several references to the idea of dressing up and its effects. From his experience with his grandmother's plays, Bruno learns about the complex relationship between identity and appearance. His grandmother makes it clear that appearance and reality are separate when she laments her son's choices, accusing him of being bedazzled by his new uniform. However, if the clothes do not truly define the person, they are symbolic. The pajamas of the title mark the difference between captor and prisoner, a line that Bruno crosses by "dressing up" as a prisoner, costing him his life.)
8. Characterize Bruno's father.
(Bruno's father is a double figure, part human and part monster. To Bruno, he is the unquestioned leader of the family, the one who makes rules but doesn't have to follow them. While he is firm, he is also obviously proud of Bruno and loves his family. To Bruno's mother, he is perhaps more interested in furthering his career than in doing what is best for his family. From Maria's perspective, he is a kind-hearted and generous employer. All of these perspectives

contrast sharply with the reality that he oversees a Nazi extermination camp and considers the task to be a patriotic duty. The interesting aspect of this contrast is that it humanizes him, foregrounding the uncomfortable truth that even those responsible for Auschwitz were also fathers, sons, and husbands. He is further humanized at the end of the novel, when he pieces together what happened to Bruno, and several weeks later is led away, apparently to be executed—a death he now looks forward to, having realized his own complicity in his beloved son's demise.)

9. Does the novel have a dominant idea or theme? (Some observers have seen in *The Boy in the Striped Pajamas* a novel without a single, dominant meaning, so foregrounded that it often reads as being more about itself and its method of interrogation than its actual content, and further muddled by the attempt to filter the events through the perceptions of a nine-year-old boy. Other critics, however, have seen in the book a fable, or even an allegory, about the horror of war in general and the Holocaust in particular, with Bruno's perspective lending fresh horror and impact to familiar facts, and his fate, and the fate of his father, underscoring the idea that hatred and oppression ultimately victimize even their perpetrators, and especially children. The death of the children is symbolically a death of innocence and an even deeper evil than other Nazi murders.)

10. Analyze Bruno's disappearance and the novel's ending. (Bruno's death in the gas chamber can be interpreted at a number of levels. At first glance, it appears to be an example of irony, because the son of the camp's commandant is killed in the gas chamber. Upon further reflection, it can also be seen as a type of poetic justice for the same reason—although most critics have rejected this view as one that is both too simplistic and too trivializing of the suffering of the Holocaust, since, like the Holocaust's many other victims, Bruno himself has done nothing to deserve his tragic fate.

Most significantly, Bruno's death can be seen as a breaking down of the final barrier between Bruno and Shmuel and an overwhelming act of filial love in a world defined by cruelty. Though they had become fast friends, Bruno's inability to fully

appreciate Shmuel's circumstances remained a barrier. Only by entering the camp is Bruno able to understand Shmuel, and in doing so he aligns his fate with his friend's. Although Bruno's life is lost, his soul—his humanity—is redeemed by his choice to join Shmuel. This interpretation also supposes that, on some level, Bruno knows what he is doing, which seems likely, given his growing awareness and the fact that he does not, as one might expect, loudly protest at the end that he is the commandant's son but instead grasps Shmuel's hand. Through this act of solidarity and friendship, then, Bruno atones for betraying Shmuel earlier, and in the process redeems his own humanity, saving his soul at the cost of his physical existence. In the process, Bruno becomes a symbol of both the senseless cruelty and horror of the Holocaust, and of personal redemption—the power of love and innocence to redeem the individual even in unimaginable circumstances.)

How Language Works

1. The novel's very first sentence introduces the use of phrasal repetition, the same phrase ending the first chapter's first and last sentences: "even the things he' hidden at the back that belonged to him and were nobody else's business." (p. 1, 10)
2. Bruno's child-like misconceptions are introduced early and in relation to even the most quotidian events and people. About the people drinking at cafés, he thinks, "the people who sat at these tables must be very funny people ... because it didn't matter what they said, somebody always laughed." (p. 13) The extension of these misunderstandings to minor, daily things has a flattening effect on the traumas of Auschwitz, equating life at a concentration camp with life on the street in Berlin. Experience is all one to Bruno.
3. Bruno's revelation about Maria's personhood provides false hope later in the novel that he might fully empathize with Shmuel: "he looked across at Maria and realized for the first time that had never fully considered her to be a person with a life and a history all her own." (p. 60) The reader expects a similar moment with Shmuel, which introduces an element of tension in every interaction.

4. Although the word "Auschwitz" is never used in the novel, "Jew" is, though it is first introduced as a word that Bruno fails to understand: "Hey you!" he shouted, then added a word that Bruno did not understand. "Come over here, you—" He said the word again, and something about the harsh sound of it made Bruno look away and feel ashamed to be a part of this at all." (p. 75) Bruno's reaction to the word leaves the reader with no doubt as to its identity. Later in the novel, when the word is spoken aloud and Bruno understands it, the migration of the word into print physically echoes Bruno's emergence into worldly knowledge.

5. Bruno's evaluation of poetry is timeless: "words which he found very hard to understand but which somehow started to sound more and more beautiful the more he read them." (p. 88)

6. Bruno's reading of the plaque on the bench is curious because it introduces questions about the exact nature of the misspellings in the novel: "Presented on the occasion of the opening of ... Out-With Camp ... June nineteen forty." (p. 102) Until this moment, it seems that the misunderstandings are essentially phonic in nature, the common phenomenon of children mishearing similar sounding words.

Across the Curriculum

Drama

1. In a group, assign characters to students and act out improvisational situations among the group. Using what you know about the character, act out the situation as you think the character would.
2. Gathering details from the novel, script and act out the scene of the family's arrival in their new home. How does each character react to the house and to one another's reactions?

Art

1. Sketch a storyboard for what you consider to be the most important moment in the novel. Include key characters, objects, dialogue, and

setting. Present your storyboard in class and discuss your choices.

2. As a group, create MySpace pages for your favorite characters. Draw or otherwise create images that represent them and their interests, write blogs about their interests, and post messages on their pages that depict their relationships.
3. Make a poster that illustrates Bruno's personal development during the novel.
4. Draw portraits of the main characters. Explain your artistic decisions with references to the novel. Try to differentiate your imagination from memories of external sources like documentaries and historical photographs.

Social Sciences

1. Research and present an oral report on the Holocaust. Include the historical background, rise of anti-Semitism, rise of the Nazi party, anti-Semitic governmental actions, the establishment of concentration camps, and the attempts at extermination.
2. Make an historical map of the concentration camp at Auschwitz. Make sure to mark events and places mentioned by the narrator and use different colors to indicate expansions.

Gender Studies

1. Analyze each character in relation to gender stereotypes. Are they portrayed as stereotypically masculine or feminine. Do any of the characters act in a manner not commonly associated with their biological gender?
2. Are the novel's gender roles historically accurate, or do they present a contemporary sensibility? Is Bruno gender ever an issue? Is he even aware of himself as masculine?

Film/Video

1. Watch the 2008 film version of *The Boy in the Striped Pajamas*, and compare it to the novel. What do you consider to be the most significant change? Do the movie versions of characters and places match your imagined images? Does the movie add to your understanding of the novel? Why or why not?

2. Choose and watch one of the movies from the Cross-Curricular Sources list in this guide. Discuss differences from the novel and how the film opens a new way of evaluating the narrative and point of view.

Journalism

1. Write a Missing Person report about Bruno. Provide a profile of him and a description of the circumstances surrounding his disappearance.
2. Research journalistic coverage of the Holocaust as details first emerged. What was the initial reaction? How much did people know and when did they know it?
3. Stage a talk show interview with Bruno's father. Question him about his feelings towards his family, the origins of his anti-Semitic sentiments, his perceived patriotism, the effects of Germany's defeat, and whether he has any regrets about his life.
4. Compose a review of the novel. Examine online and print literary reviews and mimic the general format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.

Language

1. Compile a list of 20 people, events, places, and ideas from the novel and make a crossword puzzle using an online crossword puzzle generator like the one available at <http://www.crosswordpuzzlegames.com/create.html>. Print your puzzles, then exchange them with partners and solve them.
2. Analyze and list the novel's major stylistic characteristics. Include sentence structure and length, word choice, point of view, structure, and authorial insertions.
3. Choose a significant paragraph and rewrite it in your own words. Discuss how your writing style differs from Hawthorne's/ What is lost in the conversion? What is gained?
4. Keep a vocabulary journal as you read, noting every word that you do not know. Look up

each one and provide its definition, pronunciation, a sample sentence, antonyms, and synonyms.

Composition

1. Script a short play set in Berlin about Gretel, Mother, Grandfather, and Maria after Bruno's disappearance.
2. Write a series of journal entries from Shmuel's perspective. Include his thoughts and feelings about his family, Bruno, the concentration camp, Poland, Germany, and the other inmates at the camp.
3. Compose a short story about a defining moment in Bruno's father's childhood that explains his actions as an adult.
4. Write a series of notes passed between Mother and Lt. Kotler.
5. Write a short story about Pavel, set before the war. Where did he live? What was his family like? Describe his medical practice.
6. Choose your favorite character from the novel and compose a short story, scene, poem, or journal entry from their perspective.

Literature

1. Research and write an essay about Holocaust literature. What are the most influential novels, poems, plays, and memoirs? Who are the most influential authors? Are the "rules" for writing about the Holocaust?
2. Research and give an oral report about an author who survived the Holocaust. Include a short biography, bibliography, and a critical evaluation of one of his or her works.
3. Choose what you consider to be the novel's most important line or paragraph and write an essay explaining its significance.
4. Choose what you consider to be the novel's most interesting line or paragraph and write an essay explaining its significance.

Alternate Assessment

1. Read *The Book Thief* by Markus Zusak. Compare Liesel and her personal development to Bruno and his maturation process. Is one character deeper or more compelling than another? Why?
2. Read the *Maus* graphic novels by Art Spiegelman. Discuss how the graphic novel format changes the content.
3. Read *The Diary of a Young Girl* by Anne Frank. Compare her experiences to that of Shmuel and Bruno. Does it matter that she is female and they are male?
4. Make a character list, noting distinguishing characteristics of each character and changes in personality and behavior over the course of the novel.

Standardized Test Preparation

Vocabulary

1. Make a glossary, choosing twenty of these words:
Anatomy, anxious, appalling, apparently, chaos, coincidence, complement, considerate, deliberate, devise, dismissive, diversion, enunciate, escapade, flounce, foreseeable, frenzied, inconsolable, incredulous, insolent, lacquered, muster, obliged, peckish, peer (verb), presume, priorities, reluctant, resigned, resolution, reverberate, sarcastic, sensible, simper, sneer, splendor, splutter, squelch.
2. Explain the difference between the words in each pair:
 - accept, except
 - advice, advise
 - affect, effect
 - all ready, already
 - anxious, eager
 - appraise, apprise
 - awhile, a while
 - biweekly, semiweekly
 - bring, take
 - capital, capitol
 - choose, chose

- cite, site
- compliment, complement
- comprise, compose
- conscience, conscious
- convince, persuade
- ensure, insure
- everyday, every day
- farther, further
- faze, phase
- flair, flare
- flier, flyer
- imply, infer
- later, latter
- lay, lie
- lets, let's
- loose, lose
- nauseous, nauseated
- passed, past
- principal, principle
- stationary, stationery
- tack, tact
- their, there, they're
- whose, who's

Grammar and Mechanics

1. There are seven ways to use a comma in the English language. Find and copy down an example of each usage from the novel.
2. Explain the difference between em dashes, en dashes, and hyphens. Find an example of each in the book..

Critical Thinking

Using the following list of common analogy patterns, create a test of twenty analogies from the stories. Trade tests with a partner, take them, and then switch back to grade.

Action and Meaning (shiver : cold), *Age* (puppy : dog), *Antonyms* (large : small), *Cause and Effect* (explosive decompression : pulmonary embolism), *Class and Member* (rodent : rat), *Defining Characteristic* (genius : intelligence), *Definition* (visage : expression), *Degree* (angry : livid), *Function* (keyboard : typing), *Group and Member* (whale : pod), *Location* (sunset : west), *Manner* (laugh : snicker), *Part and Whole* (lens : glasses), *Relation* (father : son), *Gender* (bull : sow), *Symbol and Symbolized* (heart : love), *Synonyms* (happy : merry), *Time Sequence* (incubate : hatch), *Tool and Purpose* (knife : cut), *Worker and Work* (engineer :

build), *Worker and Place* (sailor : ship), *Worker and Product* (photographer : photograph), *Worker and Tool* (photographer : camera)

Example: Out-With : Auschwitz

- a) The Fury : Adolph Hitler
- b) Bruno : Shmuel
- c) The Fury : The Führer
- d) Jew : Opposite

The correct answer is c. Bruno mistakes "Out-With" for "Auschwitz," just as he mistakes "the Fury" for "the Führer."

Writing

1. Compose an essay identifying and explaining what you consider to be the main theme of the novel. You should have an introductory paragraph with a thesis statement, a body with at least three main ideas and a topic sentence in each paragraph, and a conclusion. Use MLA citations for quotes from the novel and include a Works Cited page and an outline.
2. Research and draft an encyclopedia entry on John Boyne. Include his personal history, education, publishing career, awards and honors, and quotes.

Vocabulary Test

Circle the definition that best fits the word.

1. muster

- a) to rub or lather
- b) to bring together
- c) to address a crowd
- d) to confine to an area

2. presume

- a) to deduce from facts
- b) to assign in advance
- c) to assume without proof
- d) to assign post facto

3. escapade

- a) unapproved adventure
- b) escape attempt
- c) adventure resulting in personal injury
- d) successful escape attempt

4. coincide

- a) to collide or cause a collision
- b) to concur
- c) to compliment
- d) to collaborate

5. peckish

- a) angry or sullen
- b) famished
- c) violent
- d) hungry

6. diversion

- a) an accident
- b) unanticipated expense
- c) something that amuses
- d) spontaneous falsehood

7. sarcastic

- a) caustically satiric or ironic
- b) overly friendly
- c) strangely familiar
- d) violently angry or upset

8. devise

- a) to reverse engineer
- b) to invent
- c) to disassemble
- d) to examine

9. enunciate

- a) to remain quiet

- b) to make a promise
- c) to articulate
- d) to move or hinge freely

10. insolent

- a) unattractive
- b) overly bold or insulting
- c) stealthy or sly
- d) muscular, healthy

11. simper

- a) to boil or cook
- b) to bounce
- c) to smile in a coy manner
- d) to flatter with sincerity

12. flounce

- a) to flagellate
- b) to beat with a bludgeon
- c) to swing
- d) to move with bouncy motions

13. inconsolable

- a) incapable of being comforted
- b) weak from hunger or fear
- c) sad, disappointed
- d) habitually cruel or vicious to others

14. appalling

- a) inspiring shock and awe
- b) inspiring horror or disgust
- c) inspiring admiration or honor
- d) inspiring curiosity and interest

15. obliged

- a) to be owed something
- b) to be wide or unwieldy
- c) to be silenced by force
- d) to be constrained by circumstances

Comprehension Test A

Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- _____ 1. a Hopeless Case
- _____ 2. the maid
- _____ 3. Commandant
- _____ 4. wants to be an explorer
- _____ 5. the children's new tutor
- _____ 6. retired restaurateur
- _____ 7. She arrived with "the Fury"
- _____ 8. was once a doctor
- _____ 9. retired singer
- _____ 10. wants to be a zoo worker
- _____ 11. takes the credit for cleaning Bruno's knee
- _____ 12. is the most vocal about disliking the new house
- _____ 13. the butler
- _____ 14. Adolph Hitler
- _____ 15. son of a man with questionable political views

Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- _____ 1. Lieutenant Kotler is permanently reassigned.
- _____ 2. Grandmother disapproves of Father's career.
- _____ 3. Father is a cruel man.
- _____ 4. Shmuel is from Romania.
- _____ 5. Shmuel's father goes missing with no explanation.
- _____ 6. The novel's ending is an example of cosmic justice.
- _____ 7. Bruno enjoys exploring the new house.
- _____ 8. Father's study is always open to the children.
- _____ 9. Mother and Lieutenant Kotler have an affair.
- _____ 10. Gretel exchanges her dolls for maps.

Part III: Chronology (20 points)

Using the spaces provided, number the events in chronological order.

- _____ 1. Bruno betrays Shmuel after giving him chicken,
- _____ 2. Gretel explains about "Jews" and "Opposites" to Bruno.
- _____ 3. Bruno constructs a tire swing.
- _____ 4. The family moves to "Out-With."
- _____ 5. Lieutenant Kotler does something terrible to Pavel.
- _____ 6. Father and Grandmother quarrel after a play.
- _____ 7. Bruno's discarded pile of clothing is discovered.
- _____ 8. Bruno discovers Shmuel.
- _____ 9. The "Fury" and a woman come to the house in Berlin for dinner.
- _____ 10. Bruno and Shmuel touch for the first time.

Part IV: Essay Questions (30 points)

- 1. Explain the importance of the novel's point of view.
- 2. Is this story an allegory? Explain.
- 3. Contrast Bruno and Shmuel.
- 4. Discuss the function of misunderstandings in the plot.
- 5. Evaluate the importance of background knowledge in understanding the novel.

Comprehension Test B

Part I: Identification (30 points)

Identify speakers of quotations.

- _____ 1. A home is not a building or a street or a city or something so artificial as bricks and mortar.
- _____ 2. Just because a man glances up at the sky at night does not make him an astronomer, you know.
- _____ 3. Oh, Kurt, precious, you're still here.
- _____ 4. I am here ... to get your head out of your story books and teach you more about where you come from.
- _____ 5. Heil Hitler.
- _____ 6. *La Vie en Rose*, E-flat minor.
- _____ 7. make sure you wash your hands before touching any of the food, you filthy—
- _____ 8. They asked me to polish the glasses. They said they needed someone with tiny fingers.
- _____ 9. Run me a bath, Maria, will you?
- _____ 10. So don't you ever call your father stupid, Bruno. Not around me. I won't allow it.
- _____ 11. I think Poland is in Denmark.
- _____ 12. You still want to help me find Papa?
- _____ 13. We should never have let the Fury come to dinner. Some people and their determination to get ahead.
- _____ 14. We are correcting history here.
- _____ 15. I'm not allowed to say what I feel?

Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- _____ 1. What is Bruno's birthday?
- _____ 2. Who has the same birthday as Bruno?
- _____ 3. For whom is a big birthday party thrown?
- _____ 4. What are the novel's two main settings?
- _____ 5. What book does Father give Bruno?
- _____ 6. Why does Father shave Bruno's head?
- _____ 7. From where is Shmuel?
- _____ 8. What is Father's first name?
- _____ 9. Why is Bruno physically uncomfortable when he meets the Fury?
- _____ 10. Where is Lieutenant Kotler's father?

Part III: Fill-in (20 points)

Fill in the words that complete each statement.

1. _____ is sad when _____ dies because they had quarreled and never apologized.
2. Bruno often brings _____ for Shmuel when they meet to talk through the _____.
3. Pavel serves well as the family's _____, until he spills _____.
4. Gretel ridicules Bruno for having a(n) _____ friend, even though she plays with _____.
5. Sometimes explorers find interesting things like _____. Sometimes they find things better left alone like a dead _____.

Part IV: Essay Questions (30 points)

1. List and explain examples of irony in the novel.
2. Discuss contrasts in the character of Father.
3. Compare Bruno and Shmuel.
4. Identify and explain a major theme in the novel.
5. Analyze the novel's ending.

Answer Key

VOCABULARY TEST

1. b
2. c
3. a
4. b
5. d
6. c
7. a
8. b
9. c
10. b
11. c
12. d
13. a
14. b
15. d

COMPREHENSION TEST A

Part I: Character Identification (30 points)

1. Gretel
2. Maria
3. Father
4. Bruno
5. Herr Liszt
6. Grandfather
7. Eva
8. Pavel
9. Grandmother
10. Shmuel
11. Mother
12. Bruno
13. Lars
14. "the Fury"
15. Lieutenant Kotler

Part II: Fact or Opinion (20 points)

1. T
2. T
3. O
4. F
5. T
6. O
7. F
8. F
9. O
10. T

Part III: Chronology (20 points)

1. 7
2. 9

3. 4
4. 3
5. 6
6. 2
7. 10
8. 5
9. 1
10. 8

Part IV: Essay Questions (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Identification (30 points)

1. Father
2. Pavel
3. Mother
4. Herr Liszt
5. Bruno
6. Grandmother
7. Lieutenant Kotler
8. Shmuel
9. Gretel
10. Maria
11. Bruno
12. Shmuel
13. Mother
14. Father
15. Bruno

Part II: Short Answer (20 points)

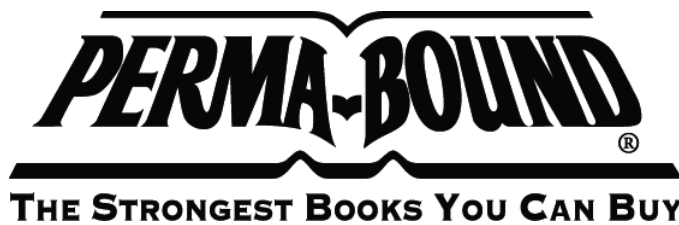
1. April 15, 1934.
2. Shmuel
3. Father
4. Berlin and Auschwitz
5. Treasure Island
6. Bruno and Gretel get lice.
7. Krakow, Poland
8. Ralf
9. His new shoes are too tight.
10. Switzerland

Part III: Fill-in (20 points)

1. Father, Grandmother
2. food, fence
3. waiter, a bottle of wine
4. imaginary, dolls
5. America, mouse

Part IV: Essay Questions (30 points)

Answers will vary.



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