

Types of text

Non-fiction: These are texts which look at things which are real and factual. The information they contain has not been made up, like in a story. They often have a purpose, like writing to tell somebody about something which has happened.

Biography: A text which is written about a person's life or experiences. These are generally about famous or well-known people.

Auto-biography: A text which a person writes about their own life or experiences. For example, Malala Yousafzai or Michelle Obama.

Formal letter: This is the type of letter you might write to somebody you don't know, like a head teacher or a bank manager. People also send formal letters when they are applying for jobs.

Informal letter: This is the type of letter you might send to a friend or family member; for example, you might write thank you letters to your family after they have sent you a present at Christmas.

Transition unit

Knowledge Organiser

Formal v. Informal



Formal language is official; the type of language you would write to somebody you didn't know. Full sentences, sophisticated vocabulary and Dear Sir/Madam at the start.

Informal language is closer to speech. You can use contractions such as 'don't' and 'can't', and even address people by their nickname.

Vocabulary list

Thrilling	Uncertain
Exciting	Enormous
Nerve-wracking	Confusing
Spine-tingling	Unusual
Trepidation	Different
Welcoming	Unfamiliar
Significant	Friendly
Overwhelming	Supportive
Delighted	

Useful phrases for your autobiography

- I had never felt that way before...
- It was such a strange experience that I wasn't sure what to do...
- I was happier than I ever thought I could be.
- This event was pivotal.
- My life would never be the same again...
- As I walked out of school that day, I couldn't help thinking....
- My friends and family thought...
- I feel that I have changed a lot as a result of all of this...
- I never expected that to happen!

SENSORY LANGUAGE Sentence Starters

It looks...



It feels...



It tastes...



It smells...



It sounds...



Using sensory language in descriptions

The building was huge, like a big concrete spaceship which had landed in the middle of Burntwood.

The cool, smooth walls were soothing as I brushed against them in the busy corridor.

The first bite of pizza went to my head in a salty rush – if this was the taste of high school then I was never leaving!

A thousand teenagers, PE changing rooms and the canteen all mixed together in my nose. The result was...interesting.

Shrieks of laughter as people run down the corridors, followed by the familiar sound of teachers shouting 'don't run in the corridor!'

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8 Parts of Speech

NOUN

A **noun** names a person, place, things or idea.

Examples

dog, cat, horse, student, teacher, apple, Mary and etc...

ADVERB

An **adverb** tells how often, how, when, where. It can describe a verb, an adjective or an adverb.

Examples

loudly, always, never, late, soon etc...

VERB

A **verb** is a word or group of words that describes an action, experience.

Examples

realize, walk, see, look, sing, sit, listen and etc...

ADJECTIVE

An **adjective** describes a noun or pronoun.

Examples

red, tall, fat, long, short, blue, beautiful, sour and etc...

PREPOSITION

A **preposition** is used before a noun, pronoun, or gerund to show place, time, direction in a sentence.

Examples

at, in, on, about, to, for, from and etc...

CONJUNCTION

Conjunctions join words or groups of words in a sentence.

Examples

and, because, yet, therefore, moreover, since, or, so, until, but and etc...

PRONOUN

Pronouns replace the name of a person, place, thing or idea in a sentence.

Examples

he, she, it, we, they, him, her, this, that and etc...

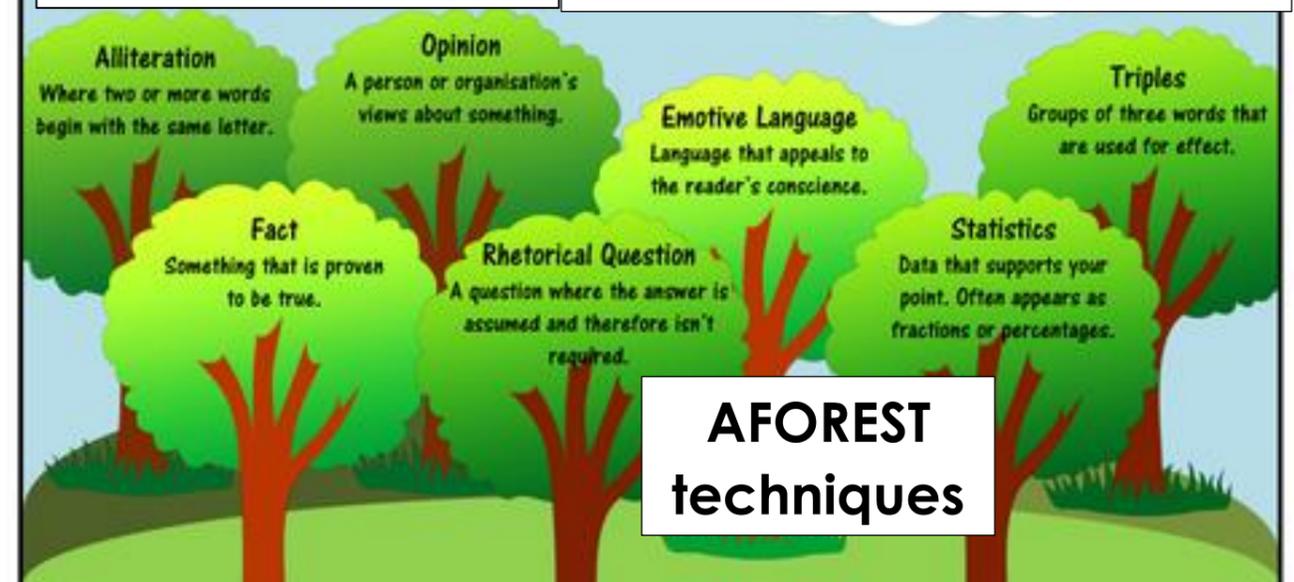
INTERJECTION

Interjections express strong emotion and is often followed by an exclamation point.

Examples

Bravo! Well! Aha! Hooray! Yeah! Oops! Phew!

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**AFOREST
techniques**



The Boy in the Striped Pyjamas KNOWLEDGE ORGANISER

Context – *The Boy in the Striped Pyjamas* was written by John Boyne and was published in 2006.

John Boyne – John Boyne is an Irish novelist, whose works have been published in over 50 languages. He was born and raised in Dublin, and studied English Literature in Trinity College in the City. He earned a Master's degree in creative writing at the University of East Anglia, where he won the Curtis Brown award for his writing. He wrote novels for adults until 2004, after which he published *The Boy in the Striped Pyjamas* in 2006. Boyne has also wrote about 70 short stories.



The Holocaust – The Holocaust was a genocide committed around the time of World War II, by Nazi Germany and its perpetrators. Throughout this time, approximately 6 million Jews, alongside hundreds of thousands of other persecuted groups, were systematically murdered. Originally, Jews and other groups were separated from mainstream society, placed in ghettos and detention sites. Following the 'Final Solution,' they were sent to concentration camps, from which many never returned.



Adolf Hitler – Adolf Hitler was the leader of Nazi Germany between 1934 and 1945 – the years throughout the Holocaust and World War II. As a dictator, Hitler instigated World War II with his aggressive foreign policy. He was referred to as 'The Führer.' Under the racially motivated ideology that he created across Germany, the Nazi regime was responsible for the death of millions of Jews and other 'Untermenschen' (undesirables). In addition to this, around 19 million prisoners of war were killed, and millions of other in unprecedented warfare.



Concentration Camps – A concentration camp is a place in which a government forces people to live without trial. Conditions in the concentration camps run by Nazi Germany were awful, with many dying of diseases, starvation, or random executions by guarding soldiers. Prisoners were given little (if any food) and had all personal items taken from them. In addition to this, many concentration camps (such as Auschwitz) held gas chambers in which millions of prisoners were ruthlessly exterminated.



Main Characters – Consider what Boyne intended through his characterisation of each of the below...

Bruno – Bruno is the lead protagonist of the novel, and although the narration is third-person in style, it is written from his viewpoint. At the start of the text, he is an innocent 9 year old boy living in Berlin. He is very sheltered and naïve, and only begins to mature very slightly as the family are moved to the concentration camp setting, in line with his father's job. Bruno's experiences juxtapose the ordinary priorities of a 9 year old boy with the horrors of war.

Gretel – Gretel is Bruno's 12 year old sister, who he frequently refers to as a 'Hopeless Case.' Although she is slightly older and wiser than Bruno, she is frequently patronising towards him (and is often as innocent in important matters as he is). Before the move, she is interested in dolls, however following her tutorage from Herr Liszt, she becomes obsessed with the changing politics of World War II. This is perhaps influenced by her attractions towards Lieutenant Kotler.

Quote: "his eyes opened wide and his mouth made the shape of an O" (Chapter 2)

Quote: "We're the opposite. Yes, that's it. We're the opposite." (Chapter 16)

Shmuel – The boy from whom the book takes its name, Shmuel is Bruno's Jewish friend who is a prisoner in the concentration camp. Born on the same day as Bruno, he and Bruno become friends through a chance meeting during one of Bruno's explorations. Shmuel is extremely thin due to his malnourishment in the camp, and he quickly gobbles up all of the food that Bruno brings to him. Shmuel seems to know much more about the realities of the war than Bruno, but is too even-tempered to challenge Bruno's blasé comments.

Lieutenant Kotler – Lieutenant Kotler is a young soldier at the camp who works for Bruno's father. He is well-dressed, apparently good-looking, and has striking blond hair – he therefore seems to fit the ideology of an Aryan male. He is cruel and violent to the prisoners, and taunts Bruno by ruffling his hair and calling him 'little man.' Kotler is eventually transferred away from Auschwitz when Bruno's father discovers that Kotler's father, a literature professor, fled Germany at the start of the war.

Quote: "Bruno was sure that he had never seen a skinnier or sadder boy in his life..." (Chapter 10)

Quote: "Lieutenant Kotler grew very angry with Pavel and no one...stepped in to stop him" (Chapter 13)

Themes – A theme is an idea or message that runs throughout a text.

Innocence and Ignorance – The story is told from the viewpoint of Bruno, who is young and naïve. As a result, he is unaware (or partially unaware) of the true extent of the events taking place around him. He is oblivious a number of important factors in the war, for example 'The Fury' (his mispronunciation of 'The Führer') and 'Out-with' (Auschwitz). As a result, the reader is forced to infer a number of the more horrific images from the story. Through Bruno, Boyne is able to mirror the ignorance that many enforced on themselves.



Complicity – Although few of the characters are explicitly mentioned as supporters of the Nazi party, most of them end up complying with the regimes goals and ideals – primarily through a sense of duty, a fear, or apathy. For example, Mother is not happy with Father's new job at the camp, yet does not actively fight to prevent him from taking it. Much of this is through her moral obligation to her husband, and role in a patriarchal society. Through characters such as Mother, Boyne demonstrates how ordinary, otherwise-kind people became compliant with the horrors of the Holocaust.



Chapter-by-Chapter Summary – Alongside key quotations.

Chapters 1-4

Bruno comes home one day to be told by his mother that they are moving house. He is extremely disgruntled by this, but she explains that it is a necessity to move far away due to his Father's job in the army. Bruno hates the new house, which has none of the features of the old house, which he loves. Both Mother and Maria (the maid) appear not to like the house, but do not say so explicitly. Bruno sees Lieutenant Kotler for the first time, and thinks that he looks strict. Bruno and Gretel learn that the new place is called 'Out-With.' From a window, they can see all of the people in the camp wearing striped pyjamas.

"We don't have the luxury of thinking," said Mother. "...Some people make all the decisions for us."



Chapters 5-8

Bruno decides to speak to his father about his displeasure. He recalls how The Fury once came to dinner. He also remembers seeing a train crammed with people heading to Out-With. Bruno's Father understands Bruno's concerns, but tells him that there is no choice in the matter. After a few weeks at Out-With, Bruno decides to construct a swing. He asks Kotler for help – Kotler barks at an old man who now waits on the family (Pavel) to get him a tyre. Bruno soon falls off and scrapes his knee. Pavel helps him, and reveals that he was a doctor before he came to Out-With. Bruno's mother returns, and looks uncomfortable. She says to Pavel that she will claim to have bandaged Bruno up.

"Ah, those people," said Father, nodding his head and smiling slightly. "Those people...well, they're not people at all, Bruno."



Chapters 9-11

Father decides that Bruno and Gretel should resume their studies, and calls on a man named Herr Liszt to act as their private tutor. Herr Liszt chastises Bruno for not knowing much about History or the Fatherland. One day, Bruno goes out exploring beyond the garden. He is about to turn back when he meets Shmuel sitting at the other side of the fence. The boy is wearing the striped pyjamas. Bruno asks him lots of questions, and they realise that they have the exact same birthday. The two begin to talk more about each other's' lives, and strike up a friendship.

"Bruno was sure that he had never seen a skinnier or sadder boy in his life but decided that he had better talk to him."



Chapters 12-15

Shmuel tells Bruno more about how he came to live in the camp, including separation into the ghetto in Krakow, and the journey to the camp. Their friendship develops over the weeks, and they realise that there is space under the fence to slip under. At dinner that evening, Father realises that Kotler's father deserted Germany at the start of the war. Under the pressure of questioning, Kotler beats Pavel after he spills wine. Bruno is shocked to find Shmuel in the house cleaning glasses one day. He gives Shmuel food, but Kotler catches him eating it. Bruno then lies by stating that he did not give Shmuel the food.

"What happened then was... unexpected and extremely unpleasant. Lieutenant Kotler grew very angry with Pavel and no one...stepped in to stop him doing what he did, even though none of them could watch. Even though it made Bruno cry and Gretel grow pale."

Chapters 16-17

Bruno's grandmother dies. Kotler is relocated. Bruno and Shmuel meet again and Bruno apologises. Bruno contracts lice and has to have his head shaven. Bruno's father and mother argue more, until it is agreed that the family (except Father) should be moved back home.

"When I think about it, perhaps she is right. Perhaps this is not a place for children."



Chapters 18-20

Shmuel reveals that he has lost his father, and is very upset. Bruno suggests that Shmuel gets him a pair of striped pyjamas so he can crawl under the fence. When Bruno dresses into them, the boys look more similar. They go to try and find Shmuel's father in the camp. Bruno is shocked by how dreadful conditions are. With many others, the boys are swept into a room, where they are locked in and it goes dark. The family search endlessly for Bruno, and one day his Father finds the clothes and understands what has happened, to his utter despair.

"Of course all this happened a long time ago and nothing like that could ever happen again. Not in this day and age."



Boyne's Literary Devices

Simile	"It was as if he was the conductor of a barbershop quartet." (Chapter 5)
Imagery	"colorful shop fronts" and "leeks and vegetable spilling out of the stalls" (Chapter 2)
Varied Adjectives	"Herr Liszt made a hissing sound...he said in a sinister voice..." (Chapter 9)
Limited Third Person Narration	The style of narration is third person, yet from Bruno's vantage point. This reflects the innocence of Bruno's mind when compared to the sheer horror of the Holocaust.

Features of Historical Fiction

Historical People Key people from the time are included in the narrative. For example 'The Fury' is the name Bruno mistakenly identifies Adolf Hitler by.	Historical Events/ Places Key events and places from the time are also included in the narrative. For example, 'Out-with' is included to resemble Auschwitz.	Invented Scenes and Dialogue Despite the historical accuracy of several features, scenes and dialogue are fictionalised, e.g. Bruno falling off his swing, being helped by Pavel.
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The Boy in the Striped Pyjamas KNOWLEDGE ORGANISER

Structure – structure is the way in which the novel is built or put together

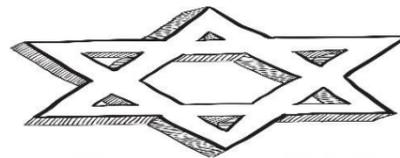
The point of view is a third person style of narration. Yet, it is focused on Bruno's vantage point. This allows Boyne to be able to tell the story of what happens through Bruno's eyes, but also be allowed to freely move into other characters' thoughts and mindsets that allow the reader to understand how unique Bruno is and the state of affairs that surrounds him. The main concept of this style of narration lies in the closing sentence of the narrative:

...nothing like that could ever happen again. Not in this day and age.

This statement holds a level of irony in that the reader would no doubt want to agree with Boyne's statement. Reading it after experiencing what Bruno and Shmuel experience walking hand in hand is a hopeful sentiment with which one can only hope to concur. Yet, in reflecting about the political and personal cruelty that has taken place since the Holocaust, one recognizes that this is regrettably not the case. In order for Boyne to be able to drive home this point, he has to present the story of Bruno in a manner that will allow the reader to understand Bruno's experience, but also allow the reader to accept and ruminate upon the theme that the Holocaust is a unique instant in human history for to deny that it will happen again is as wrong as saying it happen again. In order for Boyne's own point of view to be conveyed, he has to retain this third person narrative with an emphasis to Bruno's own perception throughout the novel.

Fun Facts!

- **Full Title:** The Boy in the Striped Pyjamas
- **When Written:** April, 2004
- **Where Written:** Dublin, Ireland
- **When Published:** 2006
- **Literary Period:** Contemporary Young Adult
- **Genre:** Young Adult Fiction, Historical Fiction
- **Setting:** Berlin, Germany and Auschwitz, Poland
- **Climax:** When Bruno, who seeks to understand the world on the other side of the fence in which his friend Shmuel lives, changes into a pair of the "striped pyjamas" and climbs under the fence.
- **Antagonist:** Bruno's Father
- **Point of View:** Third person omniscient, mostly from the perspective of Bruno, a nine-year-old boy.
- **Quick work.** Boyne wrote the first draft of *The Boy in the Striped Pyjamas* in two and a half days, hardly sleeping until he finished.
- **Film.** The novel became a movie in 2008 under the same name, directed by Mark Herman.



Symbolism

Barriers and Passages

The Fence

The most significant barrier in the story is the wire fence that separates the prisoners in the Out-With camp from the rest of the world. Its height and length make it an imposing structure. It is almost as high as the house and stretches as far as the eye can see, as Bruno observes from his bedroom window. The fence also symbolizes the division of two worlds: the ordinary and the special. From the perspective of Bruno's father, the fence delineates humans from nonhumans.

The fence becomes the barrier that Bruno has to breach in order to fulfill his hero's journey. By crossing the fence, Bruno gains maturity in learning the truth about the camp and in finally claiming Shmuel as his friend.

The Office Door

The door to Bruno's father's home office is another barrier, both in Berlin and at Out-With. It serves as a shield between his father's horrible duties, which align Ralf with evil, and Bruno's innocence. The few times Bruno visits his father's office by invitation are moments where the two states—Bruno's innocence and his father's association with evil—might potentially collide, but they never really do in any meaningful way. In one instance in Berlin, Father tries to correct Bruno's pronunciation of *Fury*. At Out-With, Bruno can see the prisoners from his father's office—the only other portal into that world is the window in Bruno's room. These missed moments between Bruno and his father keep the two characters both physically and morally apart, even in death.

The Bedroom Window

The window in Bruno's room provides not a barrier but a passage in that it serves as the initial "call to adventure" in the hero's journey. Except for the window in Father's office, no one else has a view of the prison area. Bruno's father wants to keep the camp activities hidden from his family, particularly his children. However, the view from the window spurs Bruno's curiosity, and he, too, must explore the unknown world that he can see but is not supposed to visit.

Clothing

The clothing worn by some of the main characters rises to the level of symbolic importance, emphasizing themes of power, separation, and friendship.

- Notable is the clean military attire of Bruno's father and Lieutenant Kotler. Bruno's father's clothing marks him as the ultimate authority or oppressor of the camp, and Lieutenant Kotler not only brutalizes prisoners but also intimidates Bruno. The swastika, a symbol of corrupt, inhumane power, also adorns the officers' uniforms.
- Counter to these pristine and threatening outfits are the filthy prison uniforms that Bruno describes as striped pajamas. All who wear this clothing are viewed as subhuman. They are separated from the rest of humanity and ultimately sentenced to death. The Jewish prisoners also have armbands with a Star of David visible on them. The star is an ancient Hebraic symbol.

Boyne inverts these symbols when Bruno strips himself of his German civilian clothing and dons a soiled prison uniform similar to Shmuel's. This change in clothing brings the protagonist, Bruno, into the realm of the oppressed. However, it is only in this environment that the noble act of friendship can flourish, even if only for a few hours.

EXPOSITION



The book starts by introducing young Bruno. He is very upset because his maid is packing all of his things and he doesn't understand why she is touching all of his stuff. It turns out that his father is a German officer during World War II and his job requires a move from Berlin to Auschwitz.

CONFLICT



In addition to the general Nazi vs. the Jewish conflict, there is also a conflict between Bruno and his parents. They don't fully realize how severe the conflict is (Bruno not liking his new home and lack of friends), but it leads to his escape into the camp.

RISING ACTION



Bruno goes against his mother's wishes and "explores" beyond the fenced backyard. He meets and befriends Shmuel and he begins to visit him daily. He sneaks food to him as well.

CLIMAX



Bruno changes into a set of striped pajamas and crawls under the fence to the prisoner side. He leaves his clothes and boots behind. The two boys go to look around the prison grounds for Shmuel's father, who has gone missing.

FALLING ACTION



Bruno and Shmuel get locked inside the prison.

RESOLUTION



Both Bruno and Shmuel are murdered in the gas chamber. This is never discovered by his parents, but it leads both into a world of despair and pain.