

The Boy in the Stripped Pyjamas

peut être travaillé dans le cadre de Fairy Tales revisited, Remembering the (Vietnam) War, Odd friendship

Division de la lecture en plusieurs parties, avec une échéance et un point de vue sur lequel se consacrer.

Dans un 1er temps défini, échange d'information pendant un temps de discussion.

Chacun dans le groupe doit apporter des explications plus spécifiques sur les points demandés, discussion en deux temps, deux fois des groupes mélangés.

À la fin des discussions (prévoir une 20taine de minutes avec guide), chaque groupe doit donner un titre à chaque regroupement de chapitres.

Rédaction en classe avec sujet surprise systématiquement.

TF: apporter l'illustration de son recueil de nouvelles, blurb et les 6 nouvelles + critique du livre écrit par un autre.

Possibilité de faire des travaux de rédaction à 2: prévoir dans ce cas des groupes qui ne soient pas dans le même groupe initialement.

1 - Chapters 1, 2, 3, 4: The houses – the friends – the mother – Gretel – the male figures

2 - Chapters 5, 6, 7, 8: Father – the new house – The servants (Pavel and Maria) – the Lieutenant - The grand-parents

3 - Chapters 9, 10, 11, 12 : war symbols – duality – female characters – Pavel – routines

4 - Chapters 13, 14, 15, 16 : lieutenant Kotler – duties – Bruno – Schmueel - Mother

5- chapters 17,18, 19 : life routine - mother – father – camp life - Gretel

6- Chapter 20 : résumé libre

Short story 1: Write from the point of view of the houses. You can either be one or the other.

Short story 2: Your story must illustrate the way people are empowered or try to take power over others

Short story 3: Your story must be about opposition. It must feature two different places, two different characters and two different symbols.

Short story 4: Your story is told from the point of view of Lieutenant Kotler's friend: you must define who this person is, how does he know Lieutenant Kotler and what does he think of the situation.

Short story 5: A letter is written. Make sure we understand who is writing, to whom it is written to and make it fit the rest of your book.

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Short Story 6: This story takes place many, many years later. Define when, who writes it and to what purpose. Remember to include the elements from the book and make it fit.

Vidéo projeter pour chaque écriture en 1 h le barème au tableau avec le sujet donné en dernière minute.

Feuilles répartition à remplir et videoprojeter

PART 1	The houses	the mother	the friends	Gretel	the male figures
GROUP 1					
GROUP 2					
GROUP 3					
GROUP 4					
GROUP 5					

Focus on the play on names

- what the house symbolizes
- the different relationship
- the writing style : what does it mean?

PART 2	Father	the new house	The servants (Pavel and Maria)	Lieutenant Kotler	The grand-parents
GROUP 1					
GROUP 2					
GROUP 3					
GROUP 4					
GROUP 5					

Focus on the different relationships

- the meaning of power
- the different feelings
- the notion of family

PART 3	war symbols	duality	female characters	Pavel	routines
GROUP 1					
GROUP 2					

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GROUP 3					
GROUP4					
GROUP 5					

Focus on how the different life elements are described

Explain who are the victims

how this part is a tribute to war victims

PART 4	Mother	Lieutenant Kotler	duties	Bruno	Schmuel
GROUP 1					
GROUP 2					
GROUP 3					
GROUP4					
GROUP 5					

Explain what is expected from each person

how they interact

the influence people have on each other

the different relationship

PART 5	The houses	the mother	the friends	Gretel	the male figures
GROUP 1					
GROUP 2					
GROUP 3					
GROUP4					
GROUP 5					

Focus on the different relations between men and women

how the different characters evolved

Explain what belongs to the fantasy world and what belongs to reality

and how did things shift

PART 6					
GROUP 1					
GROUP 2					
GROUP 3					

GROUP4					
GROUP 5					

Explain to what extent is going to Out-with was a punishment

Share your feelings about the end

Focus on the feelings

To what extent is this book a tribute to war victims and how are they remembered?

Feuille élèves:

The Boy in the Stripped Pyjamas – John Boyne

Beware: I must have read these chapters for the following date, focusing on these elements:

Read PART 1 (chap 1, 2, 3, 4) for the _____ focusing on _____

Read PART 2 (chap 5, 6, 7, 8) for the _____ focusing on _____

Read PART 3 (chap 9, 10, 11, 12) for the _____ focusing on _____

Read PART 4 (chap 13, 14, 15, 16) for the _____ focusing on _____

Read PART 5 (chap 17,18, 19) for the _____ focusing on _____

Read PART 6 (chap 20) for the _____, be ready to summarize it.

For each part of the book, you will have some time to discuss in class, and one hour full to write a story. The grading sheet is always the same but the reading isn't.

The Boy in the Stripped Pyjamas – John Boyne

	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C2	J'ai rendu de fines nuances de sens en rapport avec un sujet complexe .	30	j'ai produit un texte cohérent et construit sur un sujet complexe Mon histoire était très originale bien que basée	30	J'ai rédigé avec un très haut degré de correction grammaticale , y compris en mobilisant	30	J'ai employé de manière pertinente un très vaste répertoire lexical incluant des expressions idiomatiques, des	30

			sur l'histoire, j'ai su exploité pleinement les contraintes telles que données		des structures complexes sur un sujet complexe .		nuances de formulation et des structures variées même sur un sujet complexe	
C1+		25		25		25		25
C1	J'ai traité le sujet et produit un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents.	20	J'ai produit un récit ou une argumentation complexe en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation.	20	J'ai maintenu tout au long de sa rédaction un haut degré de correction grammaticale, y compris en mobilisant des structures complexes	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées..	20
C1-	J'ai montré une connaissance solide du livre, j'ai su exploité pleinement le sujet et les éléments utilisés lors de mes échanges avec mes camarades	15	J'ai écrit une histoire de 300 mots ou plus, j'ai su pleinement exploité le sujet tel que donné, j'ai fait un réel travail de réflexion et d'articulation de mon histoire	15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace :	10	J'ai produit un texte structuré :	10	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus.	10	j'ai produit un texte dont l'étendue du lexique et des structures est suffisante pour permettre précision et variété des formulations.	10
B2-	Je démontre une bonne connaissance du livre et j'ai tenté de l'exploiter. J'ai su mettre à profit les échanges avec mes camarades	8	mon récit faisait sens, j'ai tâché d'exploiter pleinement le sujet telle que demandé, j'ai structuré l'histoire et apporté une touche personnelle. J'ai écrit environ 200 mots	8		8		8
B1+		6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée :	5	J'ai rendu compte j'ai exposé et illustré un point de vue	5	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture. .	5	j'ai produit un texte dont l'étendue lexicale relative nécessite l'usage de périphrases et de répétitions. .	5
B1-/A2+	J'ai une connaissance sommaire du livre, j'ai visiblement davantage exploité les éléments vu en classe que les éléments de lecture	4	j'ai raconté une histoire de manière cohérente. J'ai essayé d'exploiter le sujet pleinement, j'ai structuré mon histoire même s'il y avait des maladresses, j'ai écrit environ 150 mots	4		4		4
A2	j'ai traité le sujet, ma production est courte . Ma connaissance du livre est sommaire, pas assez personnelle.	3	j'ai exposé une expérience ou un point de vue en utilisant des connecteurs élémentaires. Mon histoire manquait de structure ou de profondeur, j'ai écrit moins de 150 mots	3	J'ai produit un Mon texte étatt immédiatement compréhensible malgré des erreurs fréquentes.	3	j'ai produit un texte dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité	3
A2-		2		2		2		2
A1	J' ai simplement amorcé une production écrite en lien avec le sujet.	1	J'ai énuméré des informations	1	J'ai produit un texte globalement compréhensible mais dont la lecture est peu aisée.	1	J'ai produit un texte intelligible malgré un lexique très limité.	1

Chapter

Introduction of the 10th

Summary

John Boyne states that the inspiration for the novel began with the mental image of two boys on

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Anniversary Edition

Chapter 1 : berlin, house, office, school

Maria
school friends
father
fury
mother

Chapter 2 :

new House
mother
Father
Maria
Gretel

Chapter 3 : The Hopeless Case | Summary

Chapter 4 : Chapter 4 : What They Saw through the Window

Chapter 5 : Chapter 5 : Out of Bounds at All Times and No Exceptions

either side of a fence. ... [Read More](#)

In Berlin, Germany, Bruno arrives home from school to find the maid, **Maria**, in his room packing his belongings. His mother tells him that the family has to move away for an indefinite period of time. The idea angers and saddens Bruno because it means leaving behind his three best friends: **Daniel, Karl, and Martin**. His **mother** is equally upset when she sees the butler, Lars, in her room packing her belongings. Bruno's mom tells Bruno that his father's work is very important and that the family must support him and his duty. Bruno remembers when the **Fury** (Führer) and the blond woman, Eva, came to dinner a week earlier and how the **Fury** had plans for Bruno's father. The chapter ends with Bruno overhearing a heated argument between his mother and **father** in his father's office, which is always off limits. The father ends the argument by shouting much louder than Bruno's mother. The door to the office shuts, and Bruno decides to go upstairs to help Maria pack his things.

The family moves to the new house at **Out-With** (Auschwitz), and **Bruno** hates it. He constantly contrasts it with his home in Berlin. He feels that the house is vacant, lonely, and friendless. He notices that no one laughs in the new house. He observes additional servants, but they are skinny, quiet, and sad. The house is secluded, and there are no children to play with, so Bruno tries to convince his **mother** to talk with his **father** about moving back to Berlin. He feels he could handle one night at this house as long as the family moved back to Berlin the following day. He looks around the house for some sort of secret place to explore but finds nothing interesting. He later asks **Maria**, the maid, if she likes the house, but she simply says it is not her place to make judgments. Bruno comments that there won't be anyone to play with except his sister, **Gretel**, whom he refers to as a "Hopeless Case." Bored and unhappy, Bruno goes to his small bedroom and looks out the dormer window (projected from the roof), seeing something that makes "him feel very cold and unsafe."

Bruno wishes that 12-year-old **Gretel**, whom he calls the "Hopeless Case," had stayed in Berlin. She is always bossing him around, teasing him with her friends over his small physical size and staying in the bathroom too long. He **enters Gretel's room without knocking and sees her arranging her dolls**. He wonders why she has brought all of them with her. She says that **father** has said the family will be in the new home for "the foreseeable future," which she tells Bruno means a few weeks. This news pleases Bruno since he wants to return to Berlin. She also says the name of the house is Out-With. Each of them shares theories regarding this name. They come to agree that the last person in Father's position did not do a very good job, so it was out with the last person and in with the new. Later, Bruno and Gretel share how they miss their friends. Bruno comments that "the other children" do not appear to be friendly. This alarms Gretel, who immediately wants to know to what children Bruno refers. He takes Gretel to his room to look out the window, but **Gretel is at first hesitant and uneasy**. Then she looks out the window and realizes what Bruno means.

Gretel carefully observes the scene from **Bruno's** bedroom window and notices a **garden, a path, and a bench**, places she imagines people having a pleasant time. Then she realizes that the bench is facing the house. This placement is understandable because of the opposing ugly view of an enormously tall and **long wire fence enclosing a dreary compound** that goes on as far as she can see. She sees **only boys and men, no girls, mothers, or grandmothers**. The men, some of whom appear **injured**, are being forced by soldiers to push wheelbarrows or dig with shovels. The boys are crying as a soldier shouts at them. Initially, she theorizes that her family has moved to "the countryside," where farmers grow crops to send to cities such as Berlin. Bruno disagrees because the soil looks bad and there is no sign of livestock. Gretel agrees, and the two become equally baffled as to the purpose of the **depressing area**. Bruno sits on the bed, watching Gretel look out the window and wishing his sister would comfort him and tell him what is going on. Then he stands beside her at the window and sees many people and numerous huts in the enclosed area. In the distance Gretel notices **two large smokestacks**. She comments on how the huts look modern and that her father hates modern. Seeing enough, she returns to her **bedroom** across the hall and looks out at the dark forest from her window. Bruno remains at his window and comments to himself that it is amazing that all of the people in **the fenced-in area** are wearing striped pajamas.

The chapter begins with a flashback to moving day in Berlin. **Bruno's** **mother** comments on how she wishes the **Fury** had never come to dinner, then she immediately cringes when she realizes that **Maria** and Bruno have overheard her. The action resumes about a week after Bruno and **Gretel** look out of Bruno's bedroom window. Bruno sees his **father** for the first time since moving to the new house. His **father is talking with a group of other officers outside his office, which is always "Out**

Of Bounds At All Times And No Exceptions." Bruno enters his father's office after knocking. His father greets him but is not affectionate; according to Bruno, he does not hug like Grandmother and Grandfather. Bruno tells his father how much he dislikes the new house and how he wants to return home. His father at first understands Bruno's unhappiness, but after Bruno's continued complaints, he sends Bruno to his room. However, before leaving, Bruno asks about the identity of the people in the fenced area. His father replies that they are not people in any normal sense of the word and then instructs Bruno to simply deal with life at Out-With and not complain. Before Bruno leaves, his father looks at him disapprovingly until Bruno raises his hand, puts his feet together and says, "Heil Hitler," which Bruno assumes is some phrase meaning "Well, goodbye for now, have a pleasant afternoon."

lies in bed thinking about how much he misses the house in Berlin. Maria enters, and Bruno encourages her to engage in conversation. Bruno wants to know whether Maria hates the house as much as he does, but Maria shares how grateful she is to Bruno's father for giving her a job and a home. She has been with the family for about six years. he tells Bruno to respect his father, who is doing a job that requires traits out of character for him. However, she catches herself, feeling she has said too much. Gretel interrupts the conversation with her loud entrance into Bruno's room.

Gretel is surprised that Bruno is talking to Maria, and she orders Maria to run a bath. Bruno defends Maria. However, Gretel does not really view Maria as a person with feelings. Maria advises Bruno again to be respectful and not cause any problems. Bruno leaves his room and goes outside to play, where he sees the compound. Though he thinks of running away, he realizes it would be more problematic than staying

Several weeks after moving to Out-With, Bruno is extremely bored and feels he will go mad. This state of mind reminds him of Herr Franz Roller, a man about his father's age who fought in World War I. He suffered brain damage, causing him to talk to himself in public. Bruno decides to create a rope swing with a tire; with permission from Lieutenant Kotler, who is busy flirting with Gretel, Bruno gathers the needed material with the servant Pavel, who has been ordered to help. While playing on the finished swing, Bruno falls and injures himself. Pavel witnesses the injury from the kitchen window and rushes to Bruno, bringing him inside and tending to his wound. It surprises Bruno that a servant is so skilled with first aid. Pavel shares that he is a doctor and once had a practice before he came to Out-With, a career change that thoroughly confuses Bruno. When Bruno's mother enters the kitchen, she sends him to his room, but he overhears her telling Pavel to say that she tended to Bruno if the commandant asks.

Bruno reflects on his grandmother Nathalie, a former professional singer, and grandfather Matthias, a restaurant owner—the two people he misses most in Berlin. He recalls the last Christmas before the family left Berlin, when Grandmother staged a self-written play with him and Gretel in the cast, a tradition of hers that Bruno loves. However, the play that year ended badly when Grandmother expressed openly her disgust with her son's (Ralf/Bruno's father) involvement in the German military and the "terrible, terrible things" he did. She criticized Matthias for being interested only in Ralf's military handsomeness when he started wearing his uniform weeks before "the Fury and the beautiful blonde woman" came to the house for dinner. Though Grandfather was proud of Ralf, Grandmother was so enraged at his support of Hitler that she "storm[ed] out" of the house. Bruno decides to write to his grandparents to tell them about the house and the area with the people in pajamas.

Several weeks pass. Pavel rarely speaks to Bruno, but Bruno catches Pavel looking at the scar on his knee. Bruno tolerates Gretel, who can be obnoxious when she is upset. Lieutenant Kotler hangs around the house frequently, often flirting with both Mother and Gretel. Tutoring begins with Herr Liszt, a friendly though somewhat threatening older gentleman. Herr Liszt teaches Bruno and Gretel about "the Fatherland" and "the great wrongs that have been done to" the country. Bruno becomes extremely interested in exploring his environment and wonders why some people wear striped pajamas while others do not. He has observed that his father and others have entered the compound, but none of the people in striped pajamas—except a chosen few—come to the house. Herr Liszt's history lessons about great explorers encourage Bruno to take his own explorations more seriously. Though he is forbidden to go near the compound, he decides to investigate the fence, first stopping at the bench that he has observed from his window. The plaque on the bench is a dedication to the opening of the Out-With camp.

Chapter 6 : The Overpaid Maid

Chapter 7 : How Mother Took Credit for Something She Hadn't Done

Chapter 8 : Why Grandmother Stormed Out

Chapter 9 : Bruno Remembers that He Used to Enjoy Exploration

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The full chapter title is as follows: The Dot That Became a Speck That Became a Blob That Became a Figure That Became a Boy.

Chapter 10 : The Dot That Became a Speck That Became a Blob

After walking for about an hour along the seemingly endless wire fence, Bruno comes upon an extremely slender boy wearing the so-called striped pajamas and sitting on the other side of the fence. The boy, with unhappy eyes and a gray complexion, is wearing an armband with a star on it. The two strike up a conversation. Bruno says that he is exploring, and the boy asks whether Bruno has found anything. Bruno replies that he has found the boy, whose name is Shmuel. The two learn that they have the same birthday—making them like twins. Bruno is envious of the boy because he lives with lots of other people. Bruno and Shmuel compare and contrast their two native countries, Germany and Poland respectively. Bruno boasts that Germany is the greatest country but then feels bad for having said it. The chapter ends with Bruno asking Shmuel why there are so many people on Shmuel's side of the fence and why they are there.

Chapter 11 : The Fury

The chapter flashes back to prior months, in Berlin, as Bruno's family prepares for the Fury's visit. Father in a rare instance, allows Bruno and Gretel into his office to instruct them regarding their evening behavior. He even tries to correct Bruno's pronunciation of the word *führer*. The Fury and Eva come to dinner. Gretel tries to impress the two with her knowledge of French, but the Fury wonders why anyone would want to know that language. Bruno thinks the Fury is very rude because he goes straight to the dining room and sits at the head of the table, which is usually Father's seat. When the couple leaves, the Fury goes to the car and leaves Eva to say goodbye. Later, Bruno overhears his mother and father talking about having no choice but to leave Berlin. Two days later Bruno comes home from school to find Maria packing his belongings, which is where Chapter 1 begins.

Chapter 12 : Shmuel Thinks of an Answer to Bruno's Question

Back at the fence Shmuel tries to answer Bruno's question about the inhabitants of the fenced area by telling him some personal history. He arrived home from school one day to find his mother making armbands and drawing a Star of David on each of them. Bruno shares the symbol his father wears, which is a swastika. The black swastika—a cross with arms bent clockwise, on a red background within a white circle—became the anti-Semitic symbol of the Nazi party. Shmuel tells Bruno that his family was forced from their house and for a time had to live in a single room with many other people. He recounts that one day a truck came to take many of the people to a crowded, smelly train that brought them to the camp. Here, Shmuel, his brother, and his father were separated from his mother. Shmuel tells Bruno there are hundreds of kids in the enclosed area, which causes Bruno to feel jealous since he doesn't have any friends. Shmuel asks whether Bruno has anything to eat, and Bruno promises to return the next day with food.

Chapter 13 : The Bottle of Wine

Weeks pass, and Bruno has stopped longing for Berlin because of his friendship with Shmuel, whom he has been visiting regularly. One day when he is gathering food in the kitchen to take to Shmuel, Maria enters. Bruno lies, saying that he is hungry. He asks Maria about Pavel's background. She says Pavel once was a doctor but isn't any longer. Seeing Bruno's confusion, Maria looks around to ensure no one is listening. Then she shares Pavel's story. Later, when he is sharing bread and cheese with Shmuel at their regular meeting place, Bruno notices that Shmuel is getting thinner and paler. Shmuel also becomes agitated when Bruno mentions Lieutenant Kotler. That evening at dinner, Bruno observes that Pavel is also looking smaller and frailer. Lieutenant Kotler is dining with the family and is the focus of an unplanned interrogation by Bruno's father, who wants to know why Kotler's father left Germany in the 1930s. The questions visibly unnerve Kotler. While serving wine, Pavel accidentally spills some in Kotler's lap. Kotler, already uneasy, becomes enraged and begins to physically abuse Pavel, frightening Bruno, Gretel, and their mother.

Chapter 14 : Bruno Tells a Perfectly Reasonable Lie

Several weeks pass, and Bruno has continued visiting Shmuel every day. One day Bruno notices Shmuel has a black eye and does not want to share how he got it. After asking why Shmuel and others wear striped pajamas, Shmuel replies that the guards took everyone's real clothes. A few days later, it is rainy, and Bruno is reading in his bedroom when Gretel enters to escape her boredom. Bruno says he misses his friend Shmuel, suddenly realizing he has said too much. Consequently, he tells Gretel that he has an imaginary friend, recounting humiliating moments in his life to support the lie. Gretel now calls Bruno the "hopeless case" and warns Bruno not to tell Father about the imaginary friend because it is a sign of mental illness.

Chapter 15 : Something He Shouldn't Have Done

Several more weeks pass. Bruno has been visiting Shmuel less often because of the rainy weather. He has also become more concerned about Shmuel's health. Bruno's father's birthday is soon, and

Bruno's mother and **Lieutenant Kotler** are in the kitchen making plans. Bruno thinks ill of Kotler because he makes Bruno's mother laugh and appears to sleep over when Bruno's father is away. Bruno heads to the living room to read when Kotler intercepts him in the hallway. Generally intimidating Bruno, Kotler makes fun of Bruno's book *Treasure Island* (1881) by British author Robert Louis Stevenson (1850–94). Bruno's mom enters, referring to Kotler as "Kurt," which is his first name, and "precious" and tells Bruno to go to the kitchen while she talks to Kotler.

Entering the kitchen, Bruno sees Shmuel sitting at the table, thoroughly surprising Bruno. **Shmuel** says he has been brought to the house to clean glasses for the party because someone with small hands is needed. Bruno realizes Shmuel is hungry, so he offers him some chicken. Shmuel hesitates out of fear of being caught by Kotler, but eventually, he eats some chicken. Kotler enters and interrogates Shmuel over the food and Bruno. Shmuel says that Bruno is his friend, which Kotler does not believe. When he asks Bruno to confirm the friendship, Bruno denies knowing Shmuel. Kotler threatens Shmuel with a later "discussion."

Almost another week passes, and Bruno has not seen Shmuel at the fence. Then one day, Shmuel reappears; his face is very bruised. Alarmed and ashamed, Bruno pleads for Shmuel's forgiveness for having denied their friendship. Shmuel smiles and forgives Bruno. Shmuel lifts the bottom of the fence just enough for Bruno to shake Shmuel's hand. It is the first time they have touched.

About one year has passed since the family arrived at Out-With, and **Bruno's grandmother** has passed away, requiring the family to **attend the funeral in Berlin**. Returning to Out-With, Bruno feels that life isn't as bad as he originally thought because of his friendship with **Shmuel**. He is also pleased with the fact that **Lieutenant Kotler** has been transferred, though his mother and **Gretel** are sad about his departure. Gretel has changed—all of the dolls in her room are gone, having been replaced with maps and newspapers.

Chapter 16 : The Haircut

Bruno enters **Gretel's** room to talk to her, and she **instructs him about the purpose of the fence, which is to keep the Jews from getting out**. Bruno is uncertain what a Jew is and wants to know what he and Gretel are if they aren't Jews, though she is unable to clarify except to say they are the opposite. While talking to Bruno and working with her hair, she finds a louse egg, which alarms her **parents**. Gretel and Bruno are treated for head lice, requiring Bruno's head to be shaved, which makes Bruno resemble Shmuel. The next day, during Bruno's regular fence visit, Shmuel laughs at his appearance. This laughter hurts Bruno's feelings a bit, but he comments that he now looks more like Shmuel but, as Shmuel observes, a lot fatter.

Chapter 17 : Mother Gets Her Own Way

A few more weeks pass, and **Bruno's mother** has grown to dislike Out-With more each day, especially now that Kotler is gone. Bruno has noticed his mother taking a lot of naps and drinking many "medicinal sherries." Bruno overhears her and his father talking in his office. She desires to return to Berlin with Bruno and **Gretel**. On another day, **Father** asks Bruno and Gretel to come to his office to find out whether they, too, would like to return to the home in Berlin. Father admits that Out-With is not the best environment for raising children. Bruno surprises his father and Gretel when he blurts out that there are thousands of children on the other side of the fence—a statement that forces Bruno to lie that he has only seen them from his window. Father announces that **Mother**, Gretel, and Bruno will **return to Berlin**, and Bruno is not happy with the idea of leaving **Shmuel**.

Chapter 18 : Thinking Up the Final Adventure

Three days later, **Bruno** sees **Shmuel**. Shmuel approaches the fence slowly, looking extremely sad. Bruno shares some food, and **Shmuel says his father** has gone missing and that he knows the soldiers hate the prisoners. Bruno offers to help Shmuel find his father before he departs for Berlin, and the boys determine that they can lift a section of the fence high enough for Bruno to crawl beneath it. Shmuel offers to bring a pair of the striped pajamas for Bruno. This plan excites Bruno, who plans to meet with Shmuel the next day to enter the fenced encampment dressed as a prisoner.

Chapter 19 : What Happened the Next Day

It is rainy, and **Bruno** would usually have not visited **Shmuel**. But today marks an important moment in his journey, so he dresses for the rain and makes his way to the usual meeting spot. **Shmuel** has stolen an unwashed set of striped prison clothes and passes them to Bruno under the fence. Bruno changes clothes in the rain, leaving his original clothes and boots near the fence. His dirty prison clothing and his shaved head allow him to pass as a prisoner, despite the fact that he is healthier than the other children. Bruno is appalled at the filthy living conditions, and he notices that no one is smiling and no children are playing. As the boys search for Shmuel's father, **there is a**

sudden round up of prisoners by the guards. Bruno and Shmuel end up in the center of a crowd that is forced into a large building. After entering the building, the two hold hands, and Bruno tells Shmuel that he is his best friend. Bruno and Shmuel are frightened, particularly when the only door to the building is closed and the lights go out.

Summary

Several days pass, and no one has seen or heard from Bruno. Soldiers search for Bruno and find his clothes near the fence. His mother does not leave for Berlin, instead remaining at Out-With in hopes of finding Bruno. She and Gretel, both overcome with grief, eventually return to the house in Berlin, thinking that Bruno may have fled to his old home. Bruno's father, who becomes embittered, stays at the camp another year and visits the place where Bruno's clothes were found. Realizing what must have happened to Bruno, he falls, grief-stricken. Eventually, some soldiers arrive and take him away from the camp.

Chapter 20 : The Last Chapter

maison de Berlin : chap 1, 11, 15, 16, 17, 20

Maison de Aushwitz : 2,3,4

l'intérieur du camp : 3, 4, 10, 14, 19

Le fuhrrer / Eva:1, 8, 11

la mère:1, 2, 5, 7, 9, 11, 13, 15, 17, 17, 20

Gretel : 2,3, 7, 6, 9, 11, 13, 14, 16, 20

le père : 1, 2, 3, 5, 6 11, 13, 15, 16, 17, 20

Shmuel : 10,12, 13, 14, 15, 18, 19 20

People in the camp : 3,4, 12, 14, 16

Pavel : 7, 9, 13

Maria : 1, 2, 5, 6, 12, 13

lieutenant Kotlher : 7, 9, 13, 15

grands parents : 16, 18

fêtes : 5,8, 11, 15

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
berlin	x										x				x	x	x			x
maison		x	x	x																
camp		x	x							x				x					x	
Furher / eva	x							x			x									
Mere	x	x			x		x		x		x		x		x	x	x			x
gretel		x	x			x	x		x				x	xx		x				x
pere	x	x	x		x	x					x		x		x	x		x		x
kothler							x		x				x		x					
Grand pt																x		x		
fetes					x			x			x				x					

schmue l																				
Gens ds cp			x	x							x		x		x					
PAvel							x		x			x								
Maria	x	x			x	x						x	x							

The Boy in the Stripped Pyjamas – FINAL TASK

Sujet : You are a book critic and just received « The Boy » written by one of your school mate. Write the critic of the book, basing yourself on your knowledge of the 1st book, « the Boy in the Stripped Pyjamas » by John Boyn

	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et produit un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents. J'ai montré une bonne connaissance du livre en m'appuyant sur des éléments personnels et issus du recueil de nouvelles « the Boy ». J'ai mené une réelle réflexion	20	J'ai produit un récit ou une argumentation complexe en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation. Mon opinion était étayée par des points précis, structurés, logiques. J'ai fait un effort pour rendre compte de mes idées.	20	J'ai maintenu tout au long de sa rédaction un haut degré de correction grammaticale, y compris en mobilisant des structures complexes	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées..	20
C1-		15		15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace : En m'appuyant sur le recueil de nouvelles présentés, j'ai su éclairer mon opinion sur le livre de façon approfondie. J'ai tiré les grandes leçons de l'histoire, j'ai su me positionner par rapport aux questions qu'ils soulevaient notamment par rapport à la commémoration	10	J'ai produit un texte structuré : Mes idées faisaient sens, j'ai cherché à les structurer et à les rendre logiques, j'ai su étayer mes propos par des exemples justes et appropriés.	10	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus.	10	j'ai produit un texte dont l'étendue du lexique et des structures est suffisante pour permettre précision et variété des formulations.	10
B2-		8		8		8		8
B1+		6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée : J'ai tenté de développer les connaissances présentées dans le livre en m'appuyant intelligemment sur le recueil de nouvelles tel que présenté. J'ai su exploiter mes connaissances du sujet	5	J'ai rendu compte j'ai exposé et illustré un point de vue de manière cohérente. Je manquais de cohérence, je n'ai su revenir à l'histoire originelle que de façon succincte, je n'ai fait que m'appuyer sur le recueil tel que donné.	5	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture. .	5	j'ai produit un texte dont l'étendue lexicale relative nécessite l'usage de périphrases et de répétitions. .	5
B1-/A2+		4		4		4		4

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A2	j'ai traité le sujet, ma production est courte . J'ai pris connaissance des nouvelles mais je n'ai pas su étayer le fond par des connaissances personnelles.	3	j'ai exposé une expérience ou un point de vue en utilisant des connecteurs élémentaires.	3	j'ai produit un Mon texte étatt immédiatement compréhensible malgré des erreurs fréquentes.	3	j'ai produit un texte dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité	3
A2-		2		2		2		2
A1	J' ai simplement amorcé une production écrite en lien avec le sujet.	1	J'ai énuméré des informations	1	J'ai produit un texte globalement compréhensible mais dont la lecture est peu aisée.	1	J'ai produit un texte intelligible malgré un lexique très limité.	1