

City of Angels School
Independent Study – Los Angeles Unified School District
High School Instructional Framework – Course ID # 230105
CCSS Middle School English 8A

This is the **First** semester of the **8th Grade English** course designed to provide each student with a clear path to achieving the California Common Core State Standards for English Language Arts and Literacy. Emphasis will be placed on the ability of the student to make meaning and reach understanding of complex texts and ideas. This will be accomplished by reading and responding to texts producing original texts, participating in collaborative discussions with the teacher, doing research and delivering presentations, and answering second and third tier Depth of Knowledge questions.

Work Expectations: In order to successfully complete this course, students are expected to be working a total of 10 hours per week or 2 hours per day.

Standards

Material covered in this instructional guide aligns with the Common Core State Standards (CCSS). The English Language Arts CCSS consist of Career and College Ready (CCR) anchor standards and grade-specific content standards. To view each of the standards for the categories listed above in detail; download the California Common Core State Standards for English Language Arts from <http://www.cde.ca.gov/re/cc/>.

Anchor Standards:

- Career and College Ready Anchor Standards for Reading
- Career and College Ready Anchor Standards for Writing
- Career and College Ready Anchor Standards for Speaking and Listening
- Career and College Ready Anchor Standards for Language

Texts and Websites

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Career and College Readiness Anchor Standards for Reading (Grades 6-12)

Key Ideas and Details:

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity:

- Read and comprehend complex literary and informational texts independently and proficiently.

Career and College Readiness Anchor Standards for Writing (Grades 6-12)**Text Types and Purposes:**

- Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details and well-structured event sequences.

Production and Distribution of Writing:

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge:

- Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

- Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Students may access the textbook companion site, Achieve3000, and Edgenuity/MyPath software programs that assist with reading comprehension skills through Schoology.

Grade Distribution:

- Weekly Assignments =70% (Writing = 70%, comprehension questions, vocabulary, and grammar = 30%)
- Performance Assessments = 30%.
- Your teacher use the following standard grading rubric for completeness and accuracy: A=90-100%, B=80-89%, C=70-79%, D=60-69%, and F<60%.

Supplementary Resources for Relearning and Differentiation (available through Savvas App)

- ELD Support:
 - Accessible Leveled Text (summarized versions of the readings with explanations)
 - Audio reading in multiple languages
 - English Language Support Lessons
- Advanced Learners –
 - Extension Questions
 - Independent Learning additional texts
 - Conventions (additional lessons/mini lessons/interactive lessons)
 - Literary Device (additional lessons/mini lessons/interactive lessons)
 - Novel Correlations/Trade Books
- Struggling Readers:
 - Accessible Leveled Text (summarized versions of the readings with explanations)
 - Audio reading
 - English Language Support Lessons
 - Conventions (additional lessons/mini lessons/interactive lessons)
 - Literary Device (additional lessons/mini lessons/interactive lessons)
- All Readers:
 - Audio Reading
 - Word Study additional lessons
 - Conventions (additional lessons/mini lessons/interactive lessons)
 - Literary Device (additional lessons/mini lessons/interactive lessons)

Each Reading follows the same pattern – students complete all activities for each reading (in order), unless otherwise directed by your teacher. Short summaries of each activity are following (readings vary with some activities):

- **Assignment 1**
 - **Unit Introduction:** Word Network/Vocabulary and Summary
 - **Concept Vocabulary:** Introduce the vocabulary words in the selection
 - **First Read:** During the First Read, students will read to notice details, annotate the text as they read, make connections beyond the text, and respond by writing a brief summary of the selection. There is a First Read guide with focus questions (digital version can be typed on).
 - **Comprehension Check:** short answer comprehension questions
 - **Research:** Students are asked to choose something from the reading to research to clarify and explore
- **Assignment 2**
 - **Close Read (second read):** students respond to questions (annotate/question/conclude) directly in their digital or print Student Edition (example provided).
 - **Analyze the Text:** Short answer questions with evidence cited.
- **Assignment 3**
 - **Analyze Craft and Structure:** Literary device lesson
 - **Concept Vocabulary:** A closer look at vocabulary words and word study
- **Assignment 4**
 - **Conventions:** grammar/mechanics practice
 - **Selection Test** is available online digitally or print forms
- **Assignment 5** (teacher discretion)
 - **Writing to Sources:** Includes one or more writing assignments associated with the reading and an evidence log leading to the Performance Assessment.
 - **Speaking and Listening:** Includes one or more speaking and listening (presentation type) assignments associated with the reading and an evidence log leading to the Performance Assessment.
- **Performance Task/Performance Assessment**
 - Performance Task is a final writing/speaking project based on the readings
 - Performance Assessment is a final writing/speaking project based on the Essential Question

Optional Novel (teacher discretion) – One correlated novel chosen from a list of optional offered by Savvas. See myPerspective+ for more options.

*Multicultural Selection

Week 1 – Unit 1 Rites of Passage

Essential Question: What are some milestones on the path to growing up?

- Optional: Novel reading
- Achieve 3000: Levelset assessment
- Achieve3000: Complete two 5-step lesson articles
- Unit 1 Introduction: “Red Roses” pgs. 2-8
- Reading #1: *“The Medicine Bag” pgs. 12-27

<p>Week 2 – Unit 1 Rites of Passage Essential Question: What are some milestones on the path to growing up?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Reading #2: *<i>“Apache Girl’s Rite of Passage”</i> (Media, Access video on myPerspectives) pgs. 28-33 • <i>Optional Readings: “You Are the Electric Boogaloo” and “Just Be Yourself” pgs. 44-53</i> • <i>Optional Readings: “Hanging Fire” and “Translating Grandfather’s House” pgs. 54-65</i>
<p>Week 3 – Unit 1 Rites of Passage Essential Question: What are some milestones on the path to growing up?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Performance Task: Nonfiction Narrative pgs. 34-39. Follow and complete all steps of the Performance Task.
<p>Week 4 – Unit 2 The Holocaust Essential Question: How do we remember the past?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Unit 2 Introduction: <i>“The Grand Mosque of Paris”</i> pgs. 88-94 • Historical Perspectives: <i>Read “The Holocaust”</i> pgs. 98-99 • Reading #1: *<i>“The Diary of Anne Frank”, Act I</i> pgs. 100-155
<p>Week 5 – Unit 2 The Holocaust Essential Question: How do we remember the past?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Reading #2: *<i>“The Diary of Anne Frank”, Act II</i> pgs. 156-193
<p>Week 6 – Unit 2 The Holocaust Essential Question: How do we remember the past?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Reading #3: *<i>“Frank Family and World War II Timeline”</i> pgs. 194-201 • <i>Optional Reading: *“from Anne Frank: The Diary of a Young Girl”</i> pgs. 212-221 • <i>Optional Reading: *“Acceptance Speech for the Nobel Peace Prize”</i> pgs. 222-229
<p>Week 7 – Unit 2 The Holocaust Essential Question: How do we remember the past?</p> <ul style="list-style-type: none"> • Optional: Novel reading • Achieve3000: Complete two 5-step lesson articles • Performance Task: Write an Explanatory Essay pgs. 202-207. Follow and complete all steps of the Performance Task.
<p>Week 8 – Culminating Project Confer with your teacher about your final project Novel Study (*see attached Book Report Activities Guide) -OR- Final Culminating Project (*see attached Culminating Project Activities Guide)</p>

Suggested Novel Reading: *The Boy in the Striped Pajamas* by John Boyne (see attached for student materials)

Not Your Grandma's Book Report

(10 Creative Ways to Respond to Literature)

I. Design and Make Your Own Tee Shirt

1. Illustrate a scene or character from the book on a t-shirt.
2. Write a short summary of the scene and explain why it is important to the story.
3. If you choose to illustrate a character, write a description of the character and why he or she is important to the story.

II. Book Mobile (from items related to the story)

1. Select 10 items that represent people, places, events, or other parts of the book and hang them from a hanger using string or yarn.
2. Write a key that explains each object and why you chose it.

III. "WANTED" Posters (for two characters in the book)

1. Choose two characters from the book for which you will make posters.
2. Research sample wanted posters.
3. Information to include in your poster:
4. The "crime,"
5. Physical description
6. Where the character was last seen
7. Reward amount.

IV. Design a New Cover Jacket (for the book)

1. Front cover: Draw and color an illustration for the book.
2. Inside front flap: Write descriptions of the main characters.
3. Inside back flap: Write a description of the setting and a short summary of the book.
4. Back cover: Write five (5) to ten (10) quotes from the book that are important to understanding the story.

V. Create a Collage (to represent the book)

1. Your collage should include at least ten (10) photos or illustrations.
2. Write a key describing each item on the collage.

VI. Create a Graphic Novel (Comic Book) Version (of your book)

1. Use 8 ½ x 11 inch paper or 8 ½ x 11 inch paper (folded in half) to create your graphic novel
2. Illustrations should be colored pencil/ink

VII. Letter to the Author

1. Write a letter to the author that explains your reaction to her/his book.
2. Your letter must include:
 - All elements of a friendly letter (date, greeting, body, closing, & signature).
 - Your opinion of the book and reasons for your opinion
 - The character in the book you are most like and why
 - Your favorite part of the book
 - At least two (2) questions you have about the book
 - Include your home or school address in the letter.
 - Include an addressed envelope with your return address & the author's address. (Check the back of the book or author's Web site for author's address. You may also send the letter directly to the publisher, which should be on the copyright page of the book.

VIII. Interview with a Character

1. Pretend you are a journalist interviewing a character in your book. Write ten (10) questions to ask the character.
2. Then answer each question as you think the character would respond.

IX. Illustrated Timeline

1. Choose at ten (10) important events from the story.
2. Write a description of each event.
3. Draw a color illustration for each event.
4. The events must be in the order in which they occurred in the book.

X. Create a CD Album Cover (with liner notes)

1. Create an album/CD cover for your book (research CD cases) and include the book title somewhere in your design.
2. In your liner notes (research liner notes) select ten (10) song titles that represent characters, events, or settings in the book.
3. Below the song titles, write a short summary of the book

Culminating Project Activities

Review one (1) of your fictional works from this semester's assigned readings and then choose from one (1) of the following projects:

I. Letter of Advice

1. Write a letter to one of the characters giving advice about the main conflict in the story

II. New Day – You Write It!

1. Re-write a scene from the story, giving it a new ending

III. Character Play List

1. Create a music play list for a character in the story.
2. The play list must have no fewer than four (4) songs and you must explain for choices of music for this character.

IV. Social Media Profile

1. Create an online media (instagram/Facebook/Snapchat/Tik Tok/Twitter/YouTube) profile for one (1) character in one of the stories

V. Acrostic Character Poem

1. Write an acrostic poem for a character in one of your readings from the text Units or from your independent novel.
2. Write your character's name down vertically.
3. Brainstorm words or phrases that describe your character.
4. Place your brainstormed words or phrases on the lines that begin with the letters of your character's name.
5. Fill in the rest of the lines to create a poem.

Here is an example:

She's a lover of fun and fantasy

Curious about her world

Outs wrongdoers handily

Uneasy with anything 'girled'

The epitome of equality and gallantry

VI. Character Rap

1. Write a rap song about a character in one of your readings
2. Your rap must have at least three (3) stanzas

VII. Reading Movie Poster

1. Create a movie poster for one of the stories.
2. The poster must include: i) the author, ii) film title, iii) film slogan, one (1) film star you've chosen to portray the main character, and iv) the director - YOURSELF

The Boy in the Striped Pajamas

John Boyne

ABOUT THE AUTHOR

John Boyne was born in Dublin, Ireland, on April 30, 1971. He started writing as a young boy soon after he learned how to read, discovering “the joys of getting lost in someone else’s world” in the pages of a book. He wrote hundreds of stories as a child, binding them together like real books, printing his name on the spines and displaying them on shelves in his bedroom.

When Boyne was ten years old, during a stay in the hospital to have his appendix removed, he began reading the books in British author C.S. Lewis’s *Chronicles of Narnia* series and fell in love with the idea of adventure stories, particularly those involving children using their wits to escape peril. Boyne also developed a fascination with history, nourished by books like *The Silver Sword*, by British novelist Ian Serraillier, which tells the story of four children fleeing Poland during World War II. When Boyne was a teenager, he discovered the author who would have the biggest influence on his writing, Charles Dickens, especially the great English novelist’s tales of orphan boys left alone in the world to fend for themselves: *Oliver Twist* and *David Copperfield*.

Boyne says he “never wanted to be anything but a writer.” He studied English Literature at Trinity College in Dublin and later earned a master’s degree in creative writing at the renowned University of East Anglia in Norwich, England. In 1992, at the age of 21, he published his first short story, “The Entertainments Jar,” in the Dublin Sunday Tribune. The story was nominated for the Hennessy Literary Award in Ireland.

In 2000, Boyne published his first novel, *The Thief of Time*. The book’s hero, Matthieu Zela, flees his Paris home as a boy in the year 1758 after witnessing the murder of his mother. Decades later, he discovers that his body has stopped aging, and his fantastical adventures span parts of three centuries. In 2008, Boyne published his first novel for young adults, *The Boy in the Striped Pajamas*, which became a massive success, selling millions of copies worldwide.

BACKGROUND

Boyne had been a student of the Holocaust for years, reading widely in the vast literature on the subject, but never planned to write about it himself. Then one day an idea popped into his head about two young boys facing one another on opposite sides of a fence. He sat down and began to write at a furious pace. “I barely slept,” he recalls. Two and a half days later, the first draft of *The Boy in the Striped Pajamas* was complete. “It just seemed to flow out of me,” he says.

Boyne believes fictional examinations from different angles can only enhance our understanding of the Holocaust. His book tries to look afresh at these ghastly events, largely through the eyes of a child, an account he believes is notable for its “emotional honesty.”

QUICK GUIDE

As you read *The Boy in the Striped Pajamas*, keep the following literary elements in mind:

- POINT OF VIEW is the perspective from which a story is told.
- DRAMATIC IRONY is present when one character is ignorant of something that another character and the reader understand. This device is more commonly used in drama.
- THEME is the idea or ideas that a literary work conveys.

- CHARACTERIZATION is the ways a writer reveals information about a character; **direct characterization** uses statements explicitly about a character’s appearance and actions; **indirect characterization** suggests information about a character through what the character says and does, or what other characters say about him or her.
 - FORESHADOWING is the use of words or phrases to hint at something that will come later—which may be explicit, or something the reader only discovers when that event unfolds.
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VOCABULARY

1. **muster** *v.* to call together or summons for inspection or to perform a mission
2. **banister** *n.* handrail on a staircase
3. **wardrobe** *n.* a cabinet or small room for storing clothes
4. **ergo** *adv.* therefore
5. **desolate** *adj.* deserted, lifeless
6. **presume** *v.* to take for granted as true
7. **greengrocer** *n.* seller of fresh fruits and vegetables
8. **jumper** *n.* a loose, protective garment worn over clothes
9. **insolent** *adj.* audaciously rude and disrespectful
10. **sinister** *adj.* suggesting or threatening harm
11. **peckish** *adj.* somewhat hungry
12. **sarcasm** *n.* a cutting remark, ridicule
13. **ginger** *n. slang.* a person with red hair
14. **inconsolable** *adj.* despondent
15. **curtsy** *n.* gesture of respect, usually made by women, involving bending the knees with one foot forward and lowering the body
16. **incumbent** *adj.* imposed as an obligation or duty
17. **trousers** *n.* pants
18. **lice** *n.* plural of louse. small, wingless biting or sucking insects
19. **smuggle** *v.* to bring a banned item into a country secretly
20. **brainwave** *n.* a sudden inspiration; also called brainstorm

CHAPTERS 1–7

Discussion Questions

1. Boyne employs a limited third-person narrator, which stays close to a particular character’s perspective. From which character’s **point of view** is the story mostly told?
2. How does Boyne use the narrator’s limited **point of view** to suggest Mother is unhappy when Bruno passes her on the stairs?
3. How does Boyne use **indirect characterization** in the early chapters to paint a portrait of Bruno’s father, even when he’s not present in the scene?
4. How might Maria’s behavior in the presence of the young Lieutenant Kotler be an example of **foreshadowing**?
5. How does Boyne employ **dramatic** irony when Bruno shows the fascinating view from his bedroom window to Gretel?
6. Bruno finds it “extraordinary” that all the people outside his window are wearing “gray striped pajamas.” What sort of garments were they wearing?
7. At the rail station, Bruno notices that the comfortable train he and his family boarded has many empty seats, but is separated by a platform from another train, headed in the same direction, that is swarmed by crowds. What is the author’s purpose for including this description?
8. How are the **themes** of innocence and discrimination introduced after Bruno’s father tells him the people seen from his bedroom window are “not people at all.”

9. When Bruno interprets “Heil Hitler” as a way of saying “have a pleasant afternoon,” what literary device is being used?
10. Bruno is surprised when his mother tries to “take credit” for first aid given to him by Pavel. Can you think of another reason she would hide Pavel’s good deed from Bruno’s father?

WRITING ACTIVITY How would you respond if someone said that a group of people gathered outside your window were “not people at all.” Why did Bruno respond the way he did to such a hideous statement?

CHAPTERS 8–14

Discussion Questions

1. How does Boyne use **indirect characterization** to show that Grandmother is a candid, emotional and fearless woman?
2. How is the inventory of Kotler’s activities on pages 95 and 96 an example of **dramatic irony**?
3. When Bruno asks, “Who decided which people wore the striped pajamas and which people wore uniforms,” how does this evoke the **themes** of injustice and discrimination?
4. How does Boyne use **direct characterization** to suggest the conditions of Shmuel’s life and how he felt about them?
5. Why does Bruno tell Shmuel that they are “like twins,” and what **theme** does this scene suggest?
6. How does Boyne use **foreshadowing** when Bruno suggests it’s unfair that Shmuel has dozens of friends to play with on his side of the fence?
7. In his youthful innocence and inexperience, Bruno makes mistakes with names, calling the Polish camp where Shmuel is imprisoned “Out-With,” not Auschwitz, and referring to the Führer, or Hitler, as “the Fury.” What literary device is associated with Bruno’s mistakes?

8. What fact about Shmuel’s story of being hauled off to “Out-With” does Bruno have difficulty believing?
9. What happens at the dinner after Pavel spills the wine, and how was it **foreshadowed**?
10. The disturbing news that Shmuel’s grandfather is missing is an example of what literary device?

WRITING ACTIVITY Why does Grandmother believe she might be to blame for the Commandant’s behavior?

CHAPTERS 15-20

Discussion Questions

1. Is Bruno’s list of reasons why he didn’t like Lieutenant Kotler, including the fact that the man never smiled and that he shot a dog for barking too much, an example of **direct** or **indirect characterization**? Why?
2. When Shmuel surprisingly appears in the kitchen, Bruno is plunged into a crisis. How do his actions when confronted by Lieutenant Kotler introduce the **themes** of complacency and betrayal?
3. Boyne’s description of Lieutenant Kotler’s sudden departure following “shouting” about him between Mother and Father late at night is an example of what literary devices?
4. How does Gretel’s disposal of her dolls and their replacement with maps illustrate the **theme** of indoctrination?
5. Why does Father come to agree that his wife and children should return to Berlin?
6. Bruno’s plan to disguise himself and slip onto Shmuel’s side of the fence is an example of what literary device?
7. How does Bruno’s recollection of his Grandmother as he applies his costume illustrate the **themes** of friendship and empathy?
8. When Bruno is being force-marched with a pack of prisoners, how do **dramatic irony** and **point of view** come powerfully into play?

9. What do you realize was **foreshadowed** when Shmuel and Bruno are marched into the room that felt airtight, and you learn that neither was ever heard from again?
10. How does Boyne drive home the **themes** of friendship and courage at the end of chapter 19?

WRITING ACTIVITY Bruno felt deeply ashamed after he denied knowing Shmuel when asked by Kotler. What might have happened if he stood up for Shmuel? Do you think his betrayal was typical of non-Jews during the Holocaust?

PULLING IT ALL TOGETHER

WRITING ACTIVITY Why did Boyne choose to tell this horrific story mostly from a child's perspective? Write about the ways this point of view helps you to understand the Holocaust. How might it distort the history of that event?

PANEL DISCUSSION At the close of the book, Boyne says, "Of course all this happened a long time ago and nothing like that could ever happen again. Not in this day and age." Discuss similar horrible episodes of mass killing since the Holocaust and whether others could happen today.

SENSITIVE ISSUES

The entire spectacle of Jews rounded up for mass extermination is of course one of history's nightmares and should be presented to students with great care. Also, on a vastly smaller scale, some students may be uncomfortable with the suggestions of an affair between Bruno's mother and the young and brutish Nazi officer.

EDITABLE TEST

You may administer the accompanying test in two ways:

- Create an assignment online
- Print it out and distribute

You may customize the test to suit your needs by modifying questions and answer spaces as necessary.

Name:

Date:

TRADE BOOK TEST

The Boy in the Striped Pajamas

John Boyne

A. Thinking About *The Boy in the Striped Pajamas*.

Choose the best answer.

- Which part of Bruno's house is "Out of Bounds At All Times, No Exceptions?"
 a. the attic c. the office
 b. the basement d. the balcony
- In Chapter Eleven, how is the woman who came to dinner described?
 a. blonde and beautiful c. loud and annoying
 b. short and stout d. tall and slender
- By what nickname does Bruno often refer to his sister Gretel?
 a. Goofy c. Hopeless Case
 b. Cry Baby d. Chowhound
- What caused the family's move to Out-With, according to Bruno's mother?
 a. plumbing issues c. the Fury coming to dinner
 b. Father's dreams d. nosy neighbors lying
- Who tells Bruno that he is pronouncing the Fury's name wrong?
 a. Father c. Herr Liszt
 b. Pavel d. Herr Goebbels
- In Chapter Eight, by what name does Grandmother address Bruno's father?
 a. Sweetie c. Gunter
 b. Ralf d. Commandant

Name:	Date:
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7. What does Bruno say probably explains the absence of Shmuel’s father, in Chapter Eighteen: "Thinking Up the Final Adventure"?

<input type="checkbox"/> a. He’s looking for new pajamas.	<input type="checkbox"/> c. He was sent to work in another town.
<input type="checkbox"/> b. He's been set free at last.	<input type="checkbox"/> d. He missed the last train.

8. What is the place where Bruno and Shmuel are taken at the end of Chapter Nineteen: "What Happened the Next Day"?

<input type="checkbox"/> a. a train station	<input type="checkbox"/> c. a gymnasium
<input type="checkbox"/> b. a warehouse	<input type="checkbox"/> d. a gas chamber

9. When was Out-With established, according to the bronze plaque that Bruno notices from his window?

<input type="checkbox"/> a. December 1941	<input type="checkbox"/> c. August 1917
<input type="checkbox"/> b. June 1940	<input type="checkbox"/> d. April 1939

B. Recognizing Literary Elements and Techniques

Answer each question below with the best term from the following list:
dramatic irony, characterization, point of view, theme, foreshadowing.

10. When we learn that Mother wants Bruno to treat Maria respectfully and not speak to her as father does, what literary element is suggested?

11. When Mother looks as if she’s been crying as Bruno passes her on the stairs, but he doesn’t fully grasp it, what literary element is suggested?

12. When Bruno announces his plan to wear a disguise and sneak over to Shmuel’s side of the fence, what literary element is suggested?

13. When Bruno concludes that “Heil Hitler” is another way of wishing someone a pleasant afternoon, what literary element is suggested?

14. When Bruno wonders who decided which people wear uniforms and which wear striped pajamas, he suggests a concern about injustice that evokes what literary element?

Name:	Date:
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C. Essay Questions

Write your answers in the space provided. Continue on another page if necessary.

15. Mother seems unhappy at Out-With. How does her method of dealing with it evolve from subtle protests to an open challenge to the Commandant? Write a brief essay, illustrating your answer with points from the text.
-

16. What does the following quotation tell you about the plight of Jews under the Nazis? Write a brief essay explaining your thoughts.

“What happened then was both unexpected and extremely unpleasant. Lieutenant Kotler grew very angry with Pavel and no one - not Bruno, not Gretl, not Mother and not even Father - stepped in to stop him doing what he did next, even though none of them could watch. Even though it made Bruno cry and Gretel grow pale.”

17. When Bruno’s tutor says the boy must learn history to understand “the great wrongs that have been done to you”, Bruno’s father agrees, telling him, “We are correcting history here” at Out-With. What do these attitudes about history have to do with the people in “striped pajamas” outside Bruno’s window?
-