

CD-ROM

Each separate *Essential Skills* pack contains a CD-ROM that will bring your lessons to life and make things easier for you. The CD-ROMs use our latest OxBox technology.



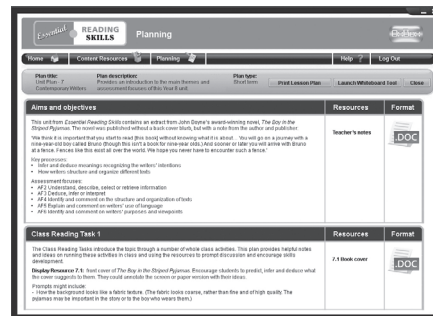
OxBox is a new easy-to-use resource management system for lesson planning and classroom content. It offers all your electronic requirements in one convenient place and is uniquely personalized – you can customise it for your own needs and for personalised student learning. All the student and teacher material is in one place and can be accessed easily and quickly.

The Teacher's Notes and the CD-ROM are fully integrated to provide a seamless unit that clearly covers all the requirements of the new KS3 curriculum.

Below are examples of the type of useful screens included in the CD-ROMs which demonstrate the variety of resources provided.

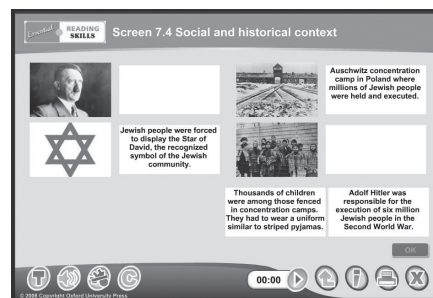
Screen 1: Lesson planning structure

OxBox CD-ROMs provide great planning tools. You can personalize the plans to suit your needs by editing the plans on this screen. The screen also provides a useful overview of the unit structure, guiding you through the material with the minimum of fuss.



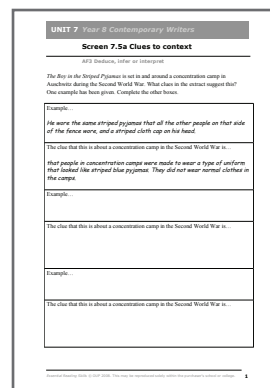
Screen 2: Interactive activity example

Interactive activities are great for whole class teaching using the whiteboard or a projector.



Screen 3: Word documents

Customizable Word documents make the CD-ROM work for you and your unique classroom needs.



The Boy in the Striped Pyjamas by John Boyne

Key Processes:

Reading for meaning

- Infer and deduce meanings recognizing the writer's intentions

Author's craft

- How writers structure and organize different texts

Assessment Focuses:

- AF2 Understand, describe, select or retrieve information
- AF3 Deduce, infer or interpret
- AF4 Identify and comment on the structure and organization of texts
- AF5 Explain and comment on the writer's use of language
- AF6 Identify and comment on the writer's purposes and viewpoints

Class Reading Tasks

This unit explores an extract from John Boyne's award-winning novel, *The Boy in the Striped Pyjamas*. The novel was published without a back cover blurb, but with a note from the author and publisher: 'We think it is important that you start to read [this book] without knowing what it is about... You will go on a journey with a nine-year-old boy called Bruno. (Though this isn't a book for nine-year-olds.) And sooner or later you will arrive with Bruno at a fence. Fences like this exist all over the world. We hope you never have to encounter such a fence.'

1. Book cover

Display **Screen 7.1**: the front cover of the novel *The Boy in the Striped Pyjamas*. Encourage students to predict, infer and deduce what the cover suggests to them. They could annotate the screen or paper version with their ideas.

Prompts might include:

- How the background looks like a fabric texture. (The fabric looks coarse, rather than fine and of high quality. The pyjamas may be important in the story or to the boy who wears them.)
- The title font looks irregular and faded. (It is as though it is printed roughly on something mass produced, e.g. army supplies.)
- Who is the 'Boy'? (A specific boy as it says 'The Boy' – focusing on one in particular. He may be the central character in the story.)
- Why might he be wearing striped pyjamas? (The story could be set at night time or in a dream; the boy could be ill in hospital.)

Take feedback orally. Ensure you ask students for the thinking behind their responses.

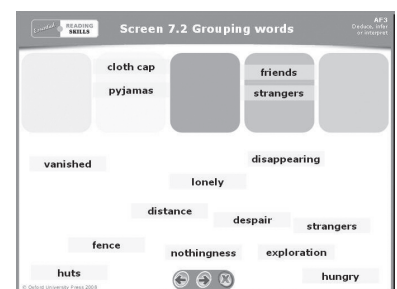
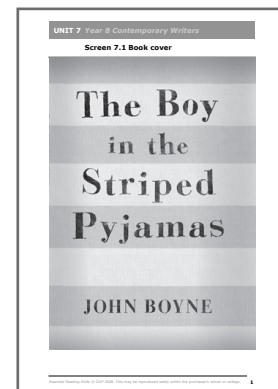
2. Grouping words

Display **Screen 7.2**: a selection of words. Ask individual students to read the words aloud. Explain that they come from a passage that students will be reading shortly.

- Tell the class that you are going to group the words into categories. Suggest one category to be 'feelings' and model how to choose words suitable for that category, e.g. *despair*, *strange*, *lonely*, *hungry*.
- Ask students to suggest other categories and to click and drag the words under those headings. These could be objects – fence, pyjamas, huts, cloth cap; people – strangers, friends; change – disappearing, vanished; activities – exploration; isolation – distance, nothingness.

Encourage students to:

- Predict, suggest and infer by looking at their groupings (e.g. all the words to do with feelings are negative, the ones to do with people show a contrast).
- Allow five minutes for students to develop a possible plot line based on their ideas so far. Encourage students to justify these in feedback.
- Give feedback in pairs or small groups.



3. Main extract

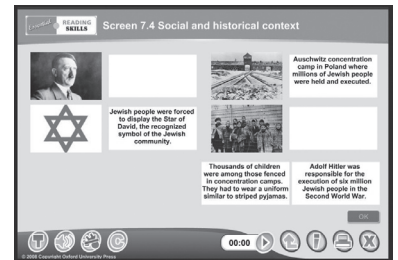
Read the extract from the novel on **page 6**. Display **Screen 7.3** and read as a whole group or print out and distribute copies to students for individual reading.



4. Social and historical context

Display **Screen 7.4**. Explain that although John Boyne called his novel a 'fable', containing truths relevant to many different times and places, most of the novel reflects events during the Second World War.

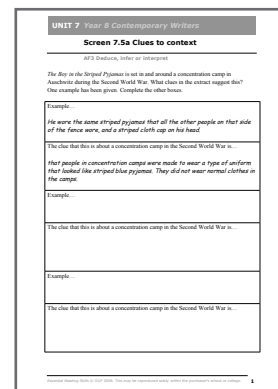
- Tell the students that the following activity will help them understand the social and historical context of the times in which the extract is set, i.e. look at what was happening in the real world at the time.
- Ask students to match the captions to the appropriate images.



5. Clues to context

Display **Screen 7.5a**. This activity links the students' reading of the extract with the social context of the novel. Students may either record their responses on the white board or on printed worksheets.

- Explain to students that they will be looking at how quotations from the book provide clues that it is set in a concentration camp in the Second World War.
- Look at the completed example. Encourage the students to use it as a model for explaining the other clues themselves. Weaker students might benefit from the teacher supplying the quotations or working in pairs.
- Possible answers are provided on **Screen 7.5b** on the CD-ROM.



6. Connectives

This task encourages students to explore how writers sequence or connect ideas.

- It can be completed on screen (as a click and drag task) or on paper by writing the answers in the grid.
- Encourage students to find further examples of temporal or co-ordinating connectives.

Focus on creativity

Create a montage to help explain what the holocaust was. Use the Internet, the school library, and history textbooks for research. Make sure that you include:

- relevant, informative text
- images that show how Jewish people were treated, concentration camps, etc.

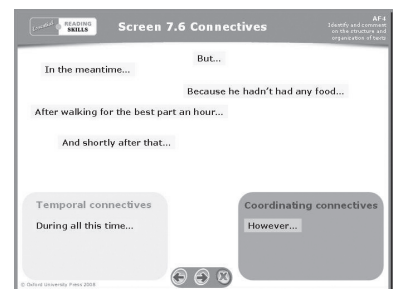
Beyond the classroom

Explore what it was like to live through a war by reading a selection of relevant texts. For example:

- *The Boy in the Striped Pyjamas* (Oxford University Press, 978 019 832676 2)
- *The Diary of Anne Frank* (Penguin Books, 978 014026473 9)
- *Zlata's Diary* (Puffin Books, 978 014037463 6)

Find out more about the author of the *The Boy in the Striped Pyjamas* by visiting his website, www.johnboyne.co.uk.

Arrange a visit to the Holocaust Exhibition at the Imperial War Museum in London.



Student Reading Tasks (Core)

Students are now ready to begin a series of tasks on their own (or with support if necessary). You may wish them to concentrate on specific Assessment Focuses or work across a range. Tasks in this unit are targeted at Levels 4–6 for Year 8.

The Student Reading Tasks are grouped into three levels: Foundation, Core and Extension. There are five questions at each level. The Core questions are printed in this book. The CD-ROM contains Foundation and Extension-level questions, in addition to the Core ones. Possible answers to the questions are also listed on the CD-ROM.

Question 6 AF2 Understand, describe, select or retrieve information

Fill in the missing details about the boy in the striped pyjamas by adding a quotation.

Skin	Eyes	Clothes
		He wore the same striped pyjamas
Height	Name	Date of birth
The boy was smaller than Bruno		

Question 7 AF3 Deduce, infer or interpret

How do Bruno's feelings change when he sees the boy and approaches him?

Question 8 AF4 Identify and comment on the structure and organization of texts

What is the effect of describing Schmueel in the following ways?

dot speck blob figure person boy

Question 9 AF5 Explain and comment on the writer’s use of language

The writer of this extract uses noun phrases (one or more adjectives followed by a noun, e.g. little boy). Look at these examples and decide whether they are examples of noun phrases.

Example of a noun phrase?	Yes	No
wonderful restaurants		
enormous fountains		
a speck		
striped pyjamas		
his skin		
very large eyes		

Why might the writer use noun phrases in his writing? Circle **two** reasons which you think are the most likely.

- 1 To build up the description
- 2 Writers have to use noun phrases
- 3 To make the writing more interesting and lively
- 4 To focus on specific or important details
- 5 He used them by accident

Question 10 AF6 Identify and comment on the writer’s purposes and viewpoints

Why do you think the writer gave the chapter this title?

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 That Became a Figure That Became a Boy**

The walk along the fence took Bruno a lot longer than he expected; it seemed to stretch on and on for several miles. He walked and walked, and when he looked back the house that he was living in became smaller and smaller until it vanished from sight altogether. During all this time he never saw anyone anywhere close to the fence; nor did he find any doors to let him inside, and he started to despair that his exploration was going to be entirely unsuccessful. In fact although the fence continued as far as the eye could see, the huts and buildings and smoke stacks were disappearing in the distance behind him and the fence seemed to be separating him from nothing but open space.

After walking for the best part of an hour and starting to feel a little hungry, he thought that maybe that was enough exploration for one day and it would be a good idea to turn back. However, just at that moment a small dot appeared in the distance and he narrowed his eyes to try to see what it was. Bruno remembered a book he had read in which a man was lost in the desert and because he hadn't had any food or water for several days had started to imagine that he saw wonderful restaurants and enormous fountains, but when he tried to eat or drink from them they disappeared into nothingness, just handfuls of sand. He wondered whether that was what was happening to him now.

But while he was thinking this his feet were taking him, step by step, closer and closer to the dot in the distance, which in the meantime had become a speck, and then began to show every sign of turning into a blob. And shortly after that the blob became a figure. And then, as Bruno got even closer, he saw that the thing was neither a dot nor a speck nor a blob nor a figure, but a person.

In fact it was a boy.

Bruno had read enough books about explorers to know that one could never be sure what one was going to find. 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).

The boy belonged to the first category. He was just sitting there, minding his own business, waiting to be discovered.

Bruno slowed down when he saw the dot that became a speck that became a blob that became a figure that became a boy. Although there was a fence separating them, he knew that you could never be too careful with strangers and it was always best to approach them with caution. So he continued to walk, and before long they were facing each other.

'Hello,' said Bruno.

'Hello,' said the boy.

The boy was smaller than Bruno and was sitting on the ground with a forlorn expression. He wore the same striped pyjamas that all the other people on that side of the fence wore, and a striped cloth cap on his head. He wasn't wearing any shoes or socks and his feet were rather dirty. On his arm he wore an armband with a star on it.



When Bruno first approached the boy, he was sitting cross-legged on the ground, staring at the dust beneath him. However, after a moment he looked up and Bruno saw his face. It was quite a strange face too. His skin was almost the colour of grey, but not quite like any grey that Bruno had ever seen before. He had very large eyes and they were the colour of caramel sweets; the whites were very white, and when the boy looked at him all Bruno could see was an enormous pair of sad eyes staring back.

...

'I'm Shmuel,' said the little boy.

Bruno scrunched up his face, not sure that he had heard the little boy right. 'What did you say your name was?' he asked.

'Shmuel,' said the little boy as if it was the most natural thing in the world. 'What did you say your name was?'

'Bruno,' said Bruno.

'I've never heard of that name,' said Shmuel.

'And I've never heard of your name,' said Bruno. 'Shmuel.' He thought about it. 'Shmuel,' he repeated. 'I like the way it sounds when I say it. Shmuel. It sounds like the wind blowing.'

'Bruno,' said Shmuel, nodding his head happily. 'Yes, I think I like your name too. It sounds like someone who's rubbing their arms to keep warm.'

'I've never met anyone called Shmuel before,' said Bruno.

'There are dozens of Shmuels on this side of the fence,' said the little boy. 'Hundreds probably. I wish I had a name all of my own.'

'I've never met anyone called Bruno,' said Bruno. 'Other than me, of course. I think I might be the only one.'

'Then you're lucky,' said Shmuel.

'I suppose I am. How old are you?' he asked.

Shmuel thought about it and looked down at his fingers and they wiggled in the air, as if he was trying to calculate. 'I'm nine,' he said. 'My birthday is April the fifteenth nineteen thirty-four.'

Bruno stared at him in surprise. 'What did you say?' he asked.

'I said my birthday is April the fifteenth nineteen thirty-four.'

Bruno's eyes opened wide and his mouth made the shape of an O. 'I don't believe it,' he said.

'Why not?' asked Shmuel.

'No,' said Bruno, shaking his head quickly. 'I don't mean I don't believe *you*. I mean I'm surprised, that's all. Because *my* birthday is April the fifteenth too. And *I* was born in nineteen thirty-four. We were born on the same day.'

Shmuel thought about this. 'So you're nine too,' he said.

'Yes. Isn't that strange?'

'Very strange,' said Shmuel. 'Because there may be dozens of Shmuels on this side of the fence but I don't think that I've ever met anyone with the same birthday as me before.'

'We're like twins,' said Bruno.

'A little bit,' agreed Shmuel.

Bruno felt very happy all of a sudden. A picture came into his head of Karl and Daniel and Martin, his three best friends for life, and he remembered how much fun they used to have together back in Berlin and he realized how lonely he had been at Out-With.

From *The Boy in the Striped Pyjamas* by John Boyne

Monument

Key Processes:

Group discussion and interaction

- Listen and respond constructively to others, taking different views into account and modifying their own views in the light of what others say
- Understand explicit and implicit meaning
- Make different kinds of relevant contributions in groups, responding appropriately to others, proposing ideas, and asking questions
- Take different roles in the organization, planning and sustaining of talk in groups
- Sift, summarize, and use the most important points

Assessment Focuses:

- AF2 Listen and respond to others, identifying main ideas, implicit meanings and viewpoints, and how these are presented
- AF4 Make a range of contributions when working in groups, shaping meanings through suggestions, comments, and questions, and drawing these together

Class Speaking and Listening Tasks

We build monuments to remember people and events – so that we do not forget. They act as a collective and enduring memory. This unit aims to help students work and talk together on a common task – designing a monument. Students are given the chance to reflect on existing monuments before being challenged to use talk to help them create their own worthy monument.

1. What event in world history does this monument commemorate?

This activity is designed to provoke students' curiosity and questioning skills. Display **Screen 8.1**. Ask students the question: 'What event in world history does this monument commemorate?' and give them these three options:

- the sinking of the Titanic
- the bombing of the World Trade Centre (9/11)
- the Holocaust.

Ask them to discuss their answers with a partner, talking about the evidence for their choice. Give them time to discuss the image before revealing what it is (the Holocaust Memorial, Miami Beach, USA).

Ask students to think of at least one question they'd like to ask to help them understand the sculpture. Encourage them to consider the different elements, such as the arm reaching upwards, the figures clinging to it, the figures around the bottom. Emphasize that there are no 'correct' reactions or questions.

Explain that the monument is called 'The Sculpture of Love and Anguish'. It is described by its creator as follows: 'A giant outstretched arm, tattooed with a number from Auschwitz, rises from the earth, the last reach of a dying person. Each visitor has his own interpretation... some see despair... some hope... some the last grasp for life... and for some it asks a question to God... "Why?"'

2. The meaning of monuments

As well as introducing the subject of the Holocaust, this activity encourages students to work co-operatively with each other, building on each other's ideas. It should also help them to look for deeper meaning in texts, as well as contributing their own ideas and interpretations of what they see.

Display **Screen 8.2**, two more images from the Holocaust Memorial at Miami Beach. The first, 'A Garden of Meditation', is 'a serene and peaceful garden... dedicated to the memory of the beautiful European culture and its six million Jewish souls... now lost.'

