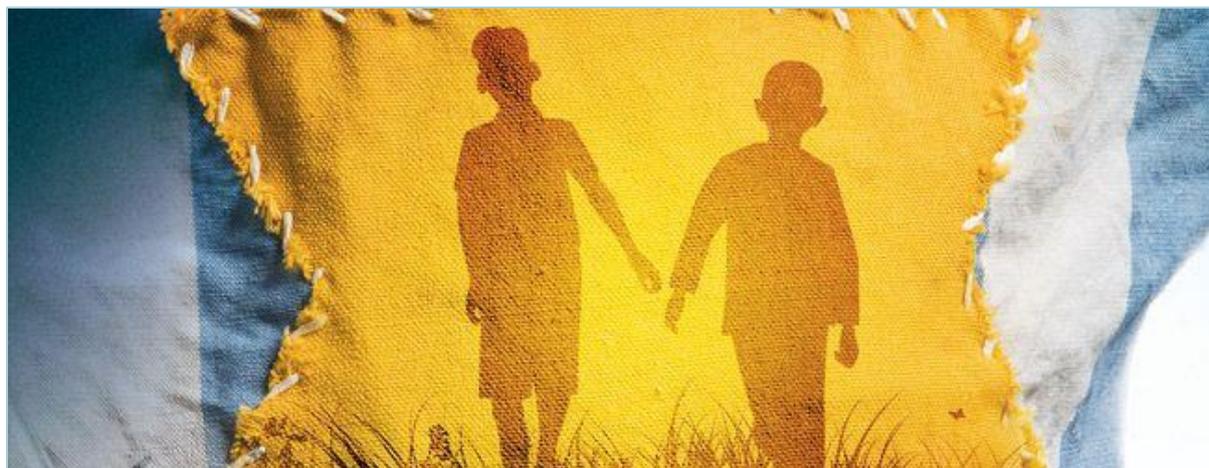


# *THE BOY IN THE STRIPED PYJAMAS*



## POWERPOINT RESOURCE: PRIMARY TEACHER'S GUIDE

**From the book by John Boyne**

**Adapted by Angus Jackson**

**Directed by Joe Murphy**

**CHICHESTER  
FESTIVAL  
THEATRE**



**TINDERBOX ALLEY**

# CONTENTS

Introduction .....	3
Background .....	4
Plot Summary .....	4
Making the Production Age-Appropriate .....	5
Photographs .....	6
Guide to Powerpoint Presentations .....	7
Part 1: The Story .....	7
Lesson Aims .....	7
Lesson Contents .....	7
Curriculum Links.....	8
Part 2: History and Context .....	8
Lesson Aims .....	8
Lesson Contents .....	9
Curriculum Links.....	9
Part 3: Symbols and Metaphors.....	10
Lesson Aims .....	10
Lesson Contents .....	10
Curriculum Links.....	10
Get Involved .....	11
Further information .....	12
Bibliography for younger readers .....	12
Websites .....	13
Image Credits.....	14
Part One .....	14
Part Two .....	14
Part Three .....	15
Classroom Resources.....	16
Fable, History and Fantasy.....	16
The Boy in the Striped Pyjamas – Story Zoom.....	17

## INTRODUCTION

Welcome to the Powerpoint Resource: Primary Teacher's Guide for *The Boy in the Striped Pyjamas*, supporting the new Children's Touring Partnership production, directed by Joe Murphy and adapted by Angus Jackson.

*The Boy in the Striped Pyjamas*, written by John Boyne, is an absorbing and powerful story that deals with complex and challenging subjects. In creating these education resources, we also aim to support teachers to tackle these subjects with their students at an appropriate level and with the necessary background material.

These Powerpoint resources have been created especially for Year 6 students and their teachers. The presentations are designed so that you can choose your own path through them. They include discussion questions, drama activities, and responses to images and quotations, both from within the play and beyond.

Part One looks at the story of *The Boy in the Striped Pyjamas* and introduces students to the manifold moral questions raised by the play.

Part Two introduces the history and context of Germany between the wars and what led to the Holocaust.

Part Three explores the significance of various symbols featured in *The Boy in the Striped Pyjamas*, such as the Star of David and the concentration camp fence.

The pack also includes a selection of resources that can be photocopied for classroom use, as well as signposts to further sources of information for those who wish to continue exploring the subject.

You may also be interested in the Resource Pack, available on the website, which contains exercises and lessons; these are aimed at older students, but include material that you may find useful when preparing to explore the play.

We hope that teachers find this resource inspiring, accessible and useful, and that it enables young people to engage with this production in the fullest way possible.

Jessica Mordsley & Rebecca Gould

Tinderbox Alley

## BACKGROUND

*The Boy in the Striped Pyjamas* is a best-selling novel by John Boyne, originally published in 2006. For this tour, the world premiere on stage, it has been adapted by Angus Jackson and directed by Joe Murphy.



1: ANGUS JACKSON IN DISCUSSION WITH JOE MURPHY

It is produced by the [Children's Touring Partnership](#), led by [Chichester Festival Theatre \(CFT\)](#) and [Fiery Angel](#), who have previously co-produced *Swallows and Amazons* and *Goodnight Mister Tom* (directed by Angus Jackson, which won an Olivier Award in 2013 for Best Family and Entertainment). It will tour to 14 venues across the UK in early 2015. Like the two previous productions, it is a joint venture of CFT, who have been producing leading theatre for over 50 years, with Fiery Angel, a theatrical production company that produces and presents drama, comedies, musicals and event theatre in the West End, on tour throughout the United Kingdom and internationally.

## PLOT SUMMARY

Set in 1944, we see the story through the eyes of Bruno, a nine-year-old German boy whose father has a mysterious but prestigious position within the German army. We gradually come to understand the true horror of 'Out-With', and the full implications of his father's job as Commandant.

As the play begins, Bruno is happy in Berlin, making plans and exploring with his 'friends for life', Karl, Daniel and Martin. He is dismayed one day when he returns home from school to find the maid, Maria, packing his things away. His mother tells him that the whole family – Bruno, his older sister Gretel, and their parents – have to move a long way away because of his father's very important job.

The family travel to their new house in 'Out-With', a lonely house in the middle of nowhere. Bruno can see a fence through his window, and beyond it many men and boys pushing wheelbarrows and living in desolate huts. They all seem to be wearing striped pyjamas.

Lonely and bored, Bruno is subject to the teasing of the young soldier Lieutenant Kotler, and sees the sadistic way that Kotler treats Pavel, a servant who waits on the family.

Eventually, breaking his mother's rules, Bruno goes exploring and meets a boy called Shmuel who lives on the other side of the high barbed-wire fence that separates 'the Jews from the Opposites', as his sister Gretel tells him.

Shmuel tells Bruno about his life in Poland, his father's watchmaking shop before the war, then the ghetto in Cracow where his family were crammed into a room with eleven people living in it.

Shmuel is brought to the house by Lieutenant Kotler to help with the preparations for Bruno's father's birthday party, but at Bruno's suggestion Shmuel (who has been growing thinner and thinner) takes a bite of food and is caught by Kotler. Bruno betrays his friend by saying that he has never met him before and Shmuel suffers the consequences.

But eventually Bruno finds Shmuel at the fence again and apologises. Shmuel forgives him.

When Bruno learns that he will shortly move back to Berlin with his mother and sister, he decides to cross to Shmuel's side of the fence for a last adventure to help Shmuel find his father, who has disappeared. This decision has devastating consequences.

## **MAKING THE PRODUCTION AGE-APPROPRIATE**

One of the challenges of this production is to make it appropriate for children of age 11 and upwards. While as adults we realise that 'Out-With' it is the death camp Auschwitz-Birkenau, and that Bruno's father is a senior Nazi responsible for the deaths of thousands of people, this is not stated explicitly in the book or the play.

The director and designer wanted to preserve the sense in the book that the story is all told through Bruno's eyes; we only see what he sees and understand what he understands. This affects the way that the world of the play is presented; there are no graphic or overt references to Nazi imagery, for example.

They decided to move away from naturalism and to present the play in a very simple, pared-down, minimalistic style. This means that the more extreme and disturbing parts of the story are kept implicit and allows audience members with different levels of understanding to engage with the story in their own way.

*"We'll be addressing two age groups within the audience and almost two types of awareness. The younger members of the audience will probably have a limited knowledge of the Holocaust, resembling the tip of an iceberg. The older part of the audience, however, will feel more anguish since they will be aware of what is implicit in the narrative."*  
*Joe Murphy*

## PHOTOGRAPHS

Photographs from the first read-through of the play, London 2014.



**2: DIRECTOR JOE MURPHY WORKING WITH CHILD ACTORS**



**3: ACTORS READING MOTHER AND BRUNO**



**4: SHMUEL AND BRUNO READING WITH JOE MURPHY**

# GUIDE TO POWERPOINT PRESENTATIONS

## PART 1: THE STORY

### LESSON AIMS

To explore the story of *The Boy in the Striped Pyjamas* and to discuss the moral choices made by characters in the play. To learn about fables and morals.

### LESSON CONTENTS

Slide 1: Title

Slide 2: Recap the story. Students tell each other the plot of the play in pairs or small groups.

Slide 3: Discuss key moments. Identify their favourite moments in the play and discuss the reasons for this choice.

Slide 4: What is a fable? Introduction to the word 'fable' and explore what might be meant by the definition of a fable as 'fiction with a moral at its heart'.

Slide 5: Examples of fables.

Some examples of Aesop's Fables with their morals are:

- The Fox and the Grapes: It is easy to despise what you cannot get.
- The Hare and the Tortoise: Slow and steady wins the race.
- The Lion and the Mouse: Little friends may prove great friends.
- The Trees and the Axe: In yielding the rights of others, we may endanger our own.

For a full list, see [www.taleswithmorals.com](http://www.taleswithmorals.com)

Slide 6: Morals and meanings. Exploring the idea of a moral lesson in a fable. Students come up with their own suggestions for possible morals for *The Boy in the Striped Pyjamas*. Some suggestions are:

- Always be true to your friends.
- You should not be cruel to people.
- It's wrong to divide people up because they are different.
- Sometimes parents can be wrong.
- You should follow your own instincts and not just obey orders.

Slide 7: Right or wrong? Debate ethical choices of characters in the play. Look at four key moments from the story and discuss if Bruno's actions were right or wrong in each case, and why.

Slide 8: Still images. Activity: Create still images relating to key moments from the play. This activity can be used either before or after seeing the play.

## ***CURRICULUM LINKS***

This lesson is particularly relevant for English. It may contribute to the following statutory requirements:

Reading – comprehension

Pupils should be taught to:

maintain positive attitudes to reading and understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- identifying and discussing themes and conventions in and across a wide range of writing
- making comparisons within and across books

understand what they read by:

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied

participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously

explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary

provide reasoned justifications for their views.

## **PART 2: HISTORY AND CONTEXT**

### ***LESSON AIMS***

To learn about the history and context of *The Boy in the Striped Pyjamas*. To learn about the history of Germany after World War One and how it contributed to the Nazis' rise to power.

## ***LESSON CONTENTS***

Slide 1: Title

Slide 2: What happened to Germany after World War One? Introduction to the consequences of WW1 and how this created a situation in which the Nazis could rise to power.

The picture on Slide 2 shows a One Thousand Mark note dated 15th December 1922. It was over stamped in 1923 with red "eine Milliarde Mark" or "One Billion Marks", because the currency was depreciating so fast.

Slide 3: Jews in Germany. The status of Jews in German society.

The picture on Slide 3 is from a Nazi exhibition called 'The Eternal Jew' that was used to spread antisemitic images and ideas.

Slide 4: Nazi attitudes to the Jews. Nazi ideology and racial pseudoscience.

Slide 5: Anti-Jewish laws. Examples of some of the laws enacted after the Nazis came to power.

Slide 6: Imagining the impact. Students explore what it would have felt like to have been subject to these laws.

The activity invites students to make a still image of how they would feel if they were subject to one of these laws. You could also ask the children to write a short piece about how they felt when they had to hand over their bike, were prevented from playing with their friends, etc.

Slides 7 and 8: Warsaw Ghetto image. Children are introduced to this famous image of families being marched out of the Warsaw Ghetto by soldiers. The activity invites them to put themselves in the position of one person in the picture and to try to put into words how they might be feeling at that moment.

Slide 9: Concentration camps. This map of deportations shows how victims were deported from across Europe to the camps.

Slide 10: Other victims of the Nazis. A brief overview of other groups who were murdered by the Nazis.

## ***CURRICULUM LINKS***

This lesson is particularly relevant for History . It will contribute to supporting the following KS2 attainment targets:

Pupils should continue to develop a chronologically secure knowledge and understanding of British, local and world history, establishing clear narratives within and across the periods they study. They should note connections, contrasts and trends over time and develop the appropriate use of historical terms. They should regularly address and sometimes devise historically valid questions about change, cause, similarity and difference, and significance.

## **PART 3: SYMBOLS AND METAPHORS**

### ***LESSON AIMS***

To learn about how symbols work and how agreed-upon meanings are used to represent different ideas.

### ***LESSON CONTENTS***

Slide 1: Title

Slide 2: Introduction to symbolism. Look at some common symbols, discuss what these represent.

Slide 3: Using symbols. Draw out where knowledge and understanding of symbols comes from, and why it might be useful to use them.

- How do we know what they are meant to represent?
- Where do we learn this?
- Why do people use symbols?

Slide 4: Badges. Why did Jews have to wear a Star of David? Students think of examples of symbols they wear in their own lives; for example, school uniform logo, sports team logo, religious insignia. How do these make them feel?

Slide 5: Activity: Design a symbol. Students design a symbol to represent themselves. What did they choose and why? They then make one for another student. What does it feel like having to wear a symbol chosen by someone else?

Slide 6: Fences and barriers. The fence is the central image of the play. What does a fence symbolise?

Slide 7: The 'pyjamas'. Explore the significance of the 'pyjamas'. Think through the effects of having to wear a uniform like this, and having your own clothes taken away.

### ***CURRICULUM LINKS***

This lesson is particularly relevant for English, including the following non-statutory guidance:

Pupils should be taught to recognise themes in what they read, such as loss or heroism. They should have opportunities to compare characters, consider different accounts of the same event and discuss viewpoints (both of authors and of fictional characters), within a text and across more than one text.

## GET INVOLVED

We would love you to let us know how you felt about *The Boy in the Striped Pyjamas*.

- What is the moment in the play that most resonated with you?
- How will this change the way you see the world in future?
- What would you tell other young people about the play?

Visit the website at <http://childrenstouringpartnership.com/whats-on/index.php> to contribute your own responses.

## FURTHER INFORMATION

For those who would like to explore further, here are some suggestions for further reading and internet research.

### **BIBLIOGRAPHY FOR YOUNGER READERS**

**Adler, David, *The Number on My Grandfather's Arm*.** A sensitive book with photographs where a young girl asks her grandfather about the numbers on his arm. A good introduction for young children.

**Anne Frank, *Diary of a Young Girl*.** Famous diary of a young Jewish girl who was forced into hiding in Amsterdam by the Nazis. Anne eventually died in Bergen-Belsen concentration camp at the age of 13, in 1945. Her diary was published by her father two years later.

**Armin Greder, *The Island*.** Allegorical picture book that looks at what happens when a man is washed up on the shores of an island full of hostile islanders. Does not directly address the Holocaust, but a good way in to approaching the subject of immigration and how we deal with people who are different.

**Morris Gleitzman, *Once*.** The story of Felix, a young Jewish boy who is determined to escape the orphanage he lives in to save his Jewish parents in Nazi-occupied Poland. The first in a series of novels.

**Judith Kerr, *When Hitler Stole Pink Rabbit*.** Children's novel first published in 1971. Based on Kerr's real experiences of having to flee Germany in 1933 with her mother and brother.

**Tamsin Leyman and Richard Harris, *Connecting the dots: helping Year 9 to debate the purposes of Holocaust and genocide education*** (Teaching History 153: December 2013). Journal article for teachers looking at why and how we should teach the Holocaust. From a special journal issue on 'The Holocaust and Other Genocides', published by The Historical Association. Available online at <http://www.holocausteducation.org.uk/teacher-resources/pedagogical-guidance/teaching-history-special-editions/>

**Ian McEwan, Roberto Innocenti (illustrator), *Rose Blanche*.** Adapted from the Italian. Named after the youth movement that resisted the Nazis, Rose Blanche is a young German girl who observes all the changes going on around her which others choose to ignore. She secretly brings food to the children in the concentration camp near to her home. Suitable for younger children.

**Ruth Vander Zee, Roberto Innocenti (illustrator), *Erika's Story*.** Picture book based on a true story of a baby who was thrown from one of the cattle truck trains taking Jews to their deaths. The baby was found and brought up by a non-Jewish family who risked their own lives to take her in. Suitable for younger children.

## **WEBSITES**

United States Holocaust Memorial Museum <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005687>

The Holocaust Explained  
(resources for KS3 and KS4) <http://www.theholocaustexplained.org/>

History Learning Site: Nazi Germany <http://www.historylearningsite.co.uk/Nazi%20Germany.htm>

Anne Frank Trust UK <http://www.annefrank.org.uk/learn-zone/anne-frank>

BBC History: Timeline of Nazi Genocide [http://www.bbc.co.uk/history/interactive/timelines/nazi\\_genocide\\_timeline/index\\_embed.shtml](http://www.bbc.co.uk/history/interactive/timelines/nazi_genocide_timeline/index_embed.shtml)

Centre for Holocaust Education <http://www.holocausteducation.org.uk/>

## IMAGE CREDITS

### **PART ONE**

Set model box designed by Robert Innes-Hopkins.

Aesop's Fables 1: Arthur Rackham 'The Hare and the Tortoise' 1912 Illustration line block printed from drawing, from *Aesop's fables*, translated by V.S. Vernon Jones Published by Ballantyne & Co., London. Public domain image.

<http://www.gutenberg.org/files/11339/11339-h/11339-h.htm>

Aesop's Fables 2: Book cover of *Three Hundred Aesop's Fables* by George Fyler Townsend, 1867. Public domain image. <http://aesopsfables.us/>

The Lion and the Mouse: Public domain image *Aunt Louisa's Oft Told Tales*, New York, 1870s [http://commons.wikimedia.org/wiki/File:Leo\\_et\\_mus.jpg](http://commons.wikimedia.org/wiki/File:Leo_et_mus.jpg)

### **PART TWO**

Billion-mark note. Public domain image.

<http://commons.wikimedia.org/wiki/File:Billionmarks.jpg>

'Der Ewige Jude'. Propaganda poster. Public domain image.

[http://commons.wikimedia.org/wiki/Category:Eternal\\_Jew\\_\(Nazi\\_exhibition\)?uselang=en-gb#mediaviewer/File:Plakat\\_der\\_ewige\\_Jude,\\_1937.jpg](http://commons.wikimedia.org/wiki/Category:Eternal_Jew_(Nazi_exhibition)?uselang=en-gb#mediaviewer/File:Plakat_der_ewige_Jude,_1937.jpg)

'Jews in Germany' slide. Image of two boys. Picture credit: Bundesarchiv, Bild 101III-Wisniewski-010-26A / Wisniewski / CC-BY-SA. May be reproduced with this attribution.

Jude Star. Created by Daniel Ullrich, Threedots. May be used freely with attribution.

[http://en.wikipedia.org/wiki/Star\\_of\\_David#mediaviewer/File:Judenstern\\_JMW.jpg](http://en.wikipedia.org/wiki/Star_of_David#mediaviewer/File:Judenstern_JMW.jpg)

Jewish teacher and schoolchildren. Image from United States Holocaust Memorial Museum. [http://www.ushmm.org/wlc/en/media\\_ph.php?MediaId=514](http://www.ushmm.org/wlc/en/media_ph.php?MediaId=514)

Image from first read-through of *The Boy in the Striped Pyjamas* (Children's Touring Partnership)

Families marched out of Warsaw Ghetto. Public domain image.

[http://en.wikipedia.org/wiki/Warsaw\\_Ghetto\\_Uprising#mediaviewer/File:Stroop\\_Report\\_-\\_Warsaw\\_Ghetto\\_Uprising\\_06b.jpg](http://en.wikipedia.org/wiki/Warsaw_Ghetto_Uprising#mediaviewer/File:Stroop_Report_-_Warsaw_Ghetto_Uprising_06b.jpg)

Deportations map. Created by the United States Holocaust Memorial Museum.

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<http://commons.wikimedia.org/wiki/File:Massdeportations.gif>

Roma Gypsies. Creative Commons Licence. Attribution: Bundesarchiv, R 165 Bild-244-48 / CC-BY-SA

### ***PART THREE***

Badges image. From the Holocaust Memorial Center.

<http://www.jewishvirtuallibrary.org/jsource/Holocaust/badges.html>

Auschwitz 1 fence by Adam Jones, Ph.D. Creative Commons licence. May be used freely with attribution.

[http://commons.wikimedia.org/wiki/File:Auschwitz I Camp -  
\\_Oswiecim - Poland - 05.jpg?uselang=en-gb](http://commons.wikimedia.org/wiki/File:Auschwitz_I_Camp_-_Oswiecim_-_Poland_-_05.jpg?uselang=en-gb)

Pyjamas: Prisoner uniform at Sachsenhausen concentration camp by Sarah Ewart. Creative Commons licence. May be used freely with attribution.

<http://commons.wikimedia.org/wiki/File:SarahEwart-066.jpg?uselang=en-gb>

# CLASSROOM RESOURCES

## FABLE, HISTORY AND FANTASY

Fable	History	Fantasy

**Words and phrases:**

A true story

A story that teaches a moral lesson

Far removed from normal reality

Based on documentary evidence

Events that couldn't happen in real life

Conveys a deeper truth

A wildly imaginative story

Factual account

Like a myth, reveals something about human society

**Put each word or phrase in the column where you think it fits best.**

## THE BOY IN THE STRIPED PYJAMAS – STORY ZOOM

*How to use this resource: A Story Zoom is a way for the whole group to participate in the telling of a story. Through taking part in this storytelling exercise, everyone involved should gain a fuller understanding of the story and especially how it can be told from different characters' perspectives.*

*Everyone sits in a big circle. The teacher begins reading the story. Each time a character is mentioned, someone must jump in and become that character, helping to create pictures with the other characters. To avoid the circle becoming overcrowded, every time the teacher says 'Zoom!' everyone returns to their seats.*

---

Berlin, 1944. **Bruno**, a 9-year-old boy, comes back to his house one day after school. When he gets home he sees **Maria**, the maid, packing his things up. Bruno's **Mother**, who seems angry, tells him that they have to move house, because of Bruno's Father's work. The Fury has asked Bruno's Father to do a new and very important job. Bruno's sister **Gretel**, a grumpy 12-year-old, is coming with them too. Bruno is upset to be leaving behind his best friends for life, **Karl**, **Daniel** and **Martin**.

### Zoom

**Bruno**, **Gretel** and their **Mother** go to the train station to leave Berlin. Gretel is teasing Bruno for being so small for his age. They see **many people** standing on the opposite platform, crowded onto a very full and uncomfortable-looking train. The people look very unhappy.

### Zoom

**Bruno** and his family arrive at their new house. Bruno is upset that it is so much smaller and shabbier than their real house in Berlin, and there are no children to play with. His **Mother** tells him not to complain, as none of them have any choice about being there. They are shown around the house by **Pavel**, a thin sad-looking man, and some other **servants**. Also in the house is **Lieutenant Kotler**, a proud young soldier. Bruno asks **Maria** what his Father does for a living. She says that he is a soldier who tells other soldiers what to do.

### Zoom

**Bruno** asks **Gretel** how long they have to stay in the new house. She says for the foreseeable future, which could be as long as three weeks. She tells him that the place they have moved to is called Out-With. Meanwhile, **Mother** is unpacking in the kitchen. She tells **Pavel** that the kitchen is not good enough. **Lieutenant Kotler** comes to offer Mother his help.

### Zoom

**Bruno** looks out of the window in his bedroom. He sees a bench, and behind it a very tall fence, with barbed wire on top. Beyond it he sees **men** and **boys** pushing wheelbarrows and carrying heavy tools, being organised by **soldiers**. There are many huts, and many people there, but no women. They all look very dirty and unhappy, and they are all wearing striped pyjamas.

### **Zoom**

Some **soldiers** are discussing why the previous Commandant of the camp had to leave. Bruno's **Father**, a strong and powerful man, encourages them and says they will make a fresh beginning. **Bruno** comes to see his Father and tells him that he doesn't like living at Out-With and wants to go back to Berlin. Father tells Bruno that he has to do important work for his country and for the Fury. Bruno asks his Father about the people he can see from his window. His Father tells him that they are not really people at all.

### **Zoom**

**Bruno** complains to **Maria** about his Father making them move to Out-With. Maria tells him that his Father is a good man. Maria's **Mother**, a dressmaker, worked for Bruno's **Grandmother**, a great singer. Grandmother told Maria she would always be a part of the family. Bruno's Father paid for Maria's Mother's care when she was ill, and he paid for her funeral when she died. Maria tells Bruno that his Father has a lot of kindness in his soul, and she doesn't understand how he can – But she can't finish her sentence, as **Gretel** appears and rudely orders Maria to run a bath for her. Maria tells Bruno he must keep quiet and keep himself safe.

### **Zoom**

**Bruno** is bored in the new house, and decides to build himself a swing. He asks **Lieutenant Kotler**, who is flirting with **Gretel**, to help him find an old tyre. Kotler teases him but agrees to help. Kotler orders **Pavel** to fetch a tyre for Bruno. He is rude to Pavel and tells him to wash his filthy hands. When Gretel says that Pavel is a good waiter, Kotler says that his kind aren't good at anything. Kotler takes Gretel off to show her maps of Germany's military progress.

### **Zoom**

**Bruno** falls off his tyre swing. **Pavel** comes to his rescue and cleans and bandages his knee. Pavel reassures Bruno that he will be ok, and tells him that he, Pavel, used to be a doctor. **Mother** returns and Pavel tells her the story. Mother says that, if Father asks, she will tell him that it was she who cleaned up Bruno's knee.

### **Zoom**

**Bruno** asks **Gretel** exactly what their Father, the Commandant, does for a living. She reminds him about when Father got the job, three years ago. Their **Grandmother** was singing at the Christmas party, but when she saw **Father** in his uniform, she was upset and wondered where she had gone wrong with him. She said she was ashamed of what he had become and the terrible things he has done. Bruno misses his Grandmother.

### **Zoom**

**Herr Liszt** arrives to be **Bruno** and **Gretel**'s teacher. He says that he will teach them history, geography, science, medical science and social science, but not stories and drawing as they are a waste of time. Herr Liszt tells Bruno that it is important for him to learn about the history of the Fatherland, Germany, and all the wrongs that have been done to Germany. Bruno tells his **Mother** that he wants to go exploring, but she tells him it is banned at all times.

### **Zoom**

**Bruno** climbs out of his window and crawls through undergrowth until he reaches the wire fence. He sees a small boy sitting on the other side. Bruno introduces himself, and the other boy introduces himself as **Shmuel**. The boys discover they have the same birthday. Bruno tells Shmuel that he comes from Berlin; Shmuel comes from Poland, but he can speak German and Polish, and is hoping to learn English. Shmuel tells Bruno that they are now in Poland. Bruno tells Shmuel that he is an explorer. He asks him what all the people are doing on the other side of the fence.

### **Zoom**

**The End**