



TEACHING PRAGMATIC COMPETENCE THROUGH LITERARY TEXTS

TASKS WITH A FOCUS ON JOHN BOYNE'S THE BOY IN THE STRIPED PYJAMAS
FOR SECONDARY SCHOOL LEARNERS OF ENGLISH IN YEAR 9 TO YEAR 11

ANSWER KEY AND TEACHER'S NOTES

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Introduction

This resource pack serves to accompany *Teaching Pragmatic Competence Through Literary Texts – Tasks with a focus on John Boyne’s The Boy in the Striped Pyjamas for Secondary School Learners of English in Year 9 to Year 11 – Students’ Tasks*.

The aim of this pack is two-fold. On the level of assessment, it offers answers and possible answers to the more objective tasks that largely serve to notice language use. Moreover, it also offers a number of teacher’s notes that serve various functions, namely that of giving recommendations on the success criteria for the productive and creative tasks. Success criteria rather than rigid marking schemes were implemented so as to ensure flexibility. It also encourages the teachers to facilitate learning by co-constructing the success criteria with the learners. In addition, the teacher’s notes provide procedural recommendations, information on pragmatic concepts and extension tasks.

For ease of reference, an overview of the learning outcomes that each task targets may be found overleaf.

Overview

Task Number	Learning Outcomes
1	<ul style="list-style-type: none">- I can identify a range of speech acts (language functions) and their intended meaning.- I can distinguish between direct and indirect utterances.- I can use language to downgrade direct utterances.
2	<ul style="list-style-type: none">- I can distinguish between direct and indirect utterances and reflect on social distance.
3	<ul style="list-style-type: none">- I can identify non-cooperation in conversation and produce cooperative language in verbal exchanges.
4	<ul style="list-style-type: none">- I can gauge the level of certainty of utterances and use mitigation measures in written communication.
5	<ul style="list-style-type: none">- I can detect implicature and its effects in a short exchange.
6	<ul style="list-style-type: none">- I can identify the features of a typical complaint and use language to protest politely in formal situations.
7	<ul style="list-style-type: none">- I can distinguish between polite and impolite requests.- I can identify impolite non-verbal behaviour.- I can link impoliteness to empathy by taking on a character role while writing a diary entry.

8	<ul style="list-style-type: none"> - I can infer the meaning of indirect utterances (e.g., sarcasm and metaphor). - I can participate in a role-play exercise to produce exchanges requiring differing degrees of mitigation.
9	<ul style="list-style-type: none"> - I can recognise the nature and purpose of child-directed speech (compliments). - I can identify the meaning behind incomplete utterances and produce coherent speech acts.
10	<ul style="list-style-type: none"> - I can reflect on social distance and impoliteness in conversation. - I can link politeness to empathy by taking part in a role-playing exercise.
11	<ul style="list-style-type: none"> - I can identify the strategies required to make requests. - I can make sense of more advanced implicatures and non-cooperation in conversation. - I can connect impoliteness to empathy via a role-play exercise.
12	<ul style="list-style-type: none"> - I can identify mock politeness and a wide range of impoliteness strategies. - I can exercise metapragmatic awareness.
13	<ul style="list-style-type: none"> - I can note the appropriacy of modes of address such as endearments and honorifics. - I can manipulate language to produce dialogue of an uncooperative nature. - I can match utterances to the parts of a typical apology and produce intensifiers.
14	<ul style="list-style-type: none"> - I can make connections between character traits and utterances. - I can produce short, informal requests via a written note.
15	<ul style="list-style-type: none"> - I can notice the severity of face threatening acts and the reasons behind them. - I can reflect on the severity of complaints and their effects.

16	- I can read into language that intends to maintain felicity conditions and the use of mitigation in instances of implicature.
17	- I can reflect upon the literary implications of indirect utterances in the novel.

Task 1 (Chapter 1)

A. Read the conversation between Bruno and Mother (pp. 3-8). First state **who said** the utterance and **to whom** it was said. Then, use the words in the box on the next page to indicate the **function** of the utterance. One of the language functions is extra.

Utterance	Who said it?	To whom did they say it?	Language function
1. 'Now, you don't have to worry, Bruno.'	<i>Mother</i>	<i>Bruno</i>	<i>reassuring</i>
2. 'Am I being sent away?'	<i>Bruno</i>	<i>Mother</i>	<i>inquiring</i>
3. 'Yes, of course.'	<i>Mother</i>	<i>Bruno</i>	<i>agreeing</i>
4. 'You can understand that, can you?'	<i>Mother</i>	<i>Bruno</i>	<i>verifying</i>
5. 'I suppose not.'	<i>Bruno</i>	<i>Mother</i>	<i>negating</i>
6. 'But that's enough questions for now.'	<i>Mother</i>	<i>Bruno</i>	<i>dismissing</i>

7. 'Maybe you should go upstairs and help Maria with your packing.'	Mother	Bruno	suggesting
8. 'I'm afraid so.'	Mother	Bruno	confirming
9. 'And don't interrupt your mother when she's talking, please.'	Mother	Bruno	commanding
10. 'Oh, you'll make other friends.'	Mother	Bruno	reassuring
11. 'But we had plans.'	Bruno	Mother	protesting
12. 'But, Mother!'	Bruno	Mother	objecting
13. 'Bruno, that's enough.'	Mother	Bruno	admonishing
14. 'We don't have as much time to prepare as I would have liked, thanks to some people.'	Mother	Bruno	expressing annoyance

objecting reassuring commanding verifying
 protesting negating inquiring suggesting
 confirming admonishing expressing annoyance
 agreeing dismissing announcing reassuring

Teacher's Note: Intended Meaning

Not all utterances truly reflect their language function. Ask the students what the intended meaning behind each utterance could be (if any) and whether the addresser's intended meaning was understood by the addressee.

B1. Suppose that Mother was **more empathetic** towards Bruno (pp. 7-9). Underline the words and phrases she would use if this were the case.

<i>Don't make a fuss, Bruno.</i>	<i>Stop complaining, Bruno!</i>	<i>You're overreacting.</i>	<i><u>I understand, Bruno, but...</u></i>
<i>I don't want to hear another word about the matter.</i>	<i><u>I'm sure you'll make plenty of new friends.</u></i>	<i>You're getting on my nerves!</i>	<i><u>I believe we'll just have to make the most of things.</u></i>
<i><u>You needn't worry about it.</u></i>	<i><u>I promise, everything will be fine.</u></i>	<i><u>I'm so sorry, Bruno. I'm afraid we don't have a choice.</u></i>	<i>We're moving house and that's final.</i>

Teacher's Note: Directness

After the task is completed, ask the students to reflect on the individual words and phrases (hedging devices) that make the utterances more or less forceful/aggressive.

B2. Recreate part of the conversation in dialogue form, making sure that Mother comes across as **more empathetic**. Use the appropriate language from the previous task and the conversation from the novel to guide you.

Bruno: *You don't mean we're leaving Berlin?*

Mother: *I'm afraid so... Your father's job is —*

Bruno: *But what about school? And what about Karl and Daniel and Martin? How will they know where I am when we want to do things together?*

Teacher's Note: Success Criteria for Rewriting the Dialogue

- Hedging to express uncertainty.
- Indirect language.
- Redressive language to soften any face threatening acts (FTAs).
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.

Consider co-constructing the success criteria with the students.

Teacher's Note: Procedure

Consider asking the students to act out their dialogues with their elbow partners.

Task 2 (Chapter 2)

A. Before reading Chapter 2, guess who says the following utterances to Bruno. Do you think it is **Mother** or **Maria**? Then, tick (✓) the utterances that are **most direct**.

Utterances	Mother or Maria?	Most direct? (✓)
1. 'Bruno, just do it please!'	<i>Mother</i>	✓
2. 'That's not for me to say, Master Bruno.'	<i>Maria</i>	
3. 'If you sort that lot out, you could put them in the chest of drawers over there.'	<i>Maria</i>	
4. 'It means that this is where we live now, Bruno' ... 'And that's an end to it.'	<i>Mother</i>	✓
5. 'One of your father's soldiers, I suppose.'	<i>Maria</i>	
6. 'We're here, we've arrived, this is our home for the foreseeable future and we just have to make the best of things. Do you understand me?'	<i>Mother</i>	✓
7. 'Bruno, I want you to go upstairs and unpack and I want you to do it now.'	<i>Mother</i>	✓

Teacher's Note: Discussion Questions on Language and Status

After the students complete their task, ask them to reflect on their choices and what parts of the utterances led them to their conclusion.

Then, share the following questions with the students and allow them to discuss in pairs or groups.

- What makes Maria's language less direct?
- What makes Mother's language more direct?
- What are Mother's and Maria's reactions towards Bruno's unfavourable behaviour (such as interruption and repeated complaints)?
- What do Mother's and Maria's reactions say about their status in the household?

Task 3 (Chapter 3)

A. Read the title of Chapter 3.

1. Who does it refer to?

It refers to Gretel/Bruno's sister.

2. What does it suggest about people's perception of this person?

It suggests that people see her in a negative light.

B. Which utterances show evidence of Gretel's **dominance** over Bruno (pp. 23-29)?

Write **three** of them below.

Possible answers:

- *'What did you just say?'*
- *'Now get off my bedspread. You're messing it up.'*
- *'What on earth are you doing? Have you gone mad?'*
- *'Step out of the way then.'*

C1. Re-read the conversation between Bruno and Gretel (pp. 23-29). With a friend, find one **uncooperative** instance in their conversation.

C2. Suppose that Bruno and Gretel's exchange took place in a **more cooperative** manner. With a friend, recreate the dialogue using the role cards below. Before, make sure to go through the speaking skills checklist on the following page.

Student A: You are Bruno. Imagine that you are entering your sister's room with the intention of having a conversation about your current situation. Ask her questions to better understand your new home.

Student B: You are Gretel. Greet your brother and respond to his requests for information appropriately.

After the role-play, use the table below to assess your own speaking skills and your friend's. Assign a mark for each criterion.

4 – Very good; 3 – Good; 2 – Fair; 1 – Poor

Speaking Skills Checklist	Self-assessment	Peer-assessment
I have used the appropriate greetings.		
I have spoken directly.		
I have not spoken out of turn.		
I have not used impoliteness strategies such as sarcasm.		
I did not withhold information and cooperated well.		
I have given relevant and sufficient information.		

Teacher's Note: Scaffold the Speaking Task Further

Lower ability students may need extra scaffolding. Consider adding step-by-step prompts for one or both of the characters.

C3. Can you recall which features of your exchange made it more agreeable? Write them below.

Students' own answers.

C4. Do you consider the impolite exchanges between Bruno and Gretel to be appropriate or not? Give a reason for your answer.

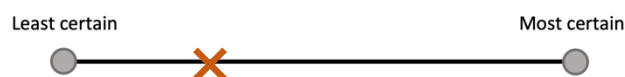
It is appropriate to a certain extent. Their impoliteness is a result of their childish immaturity and the fact that they are siblings.

Task 4 (Chapter 4)

A. In Chapter 4, Bruno and Gretel are not sure of what they are seeing outside their window. Throughout their conversation, they use language to express different levels of **certainty** to make sense of their situation.

Decide on the **level of certainty** that the utterances below present by putting a mark (✕) anywhere along the scale, as appropriate. Remember to refer back to the text (pp. 30-38).

1. 'I'm not sure.'



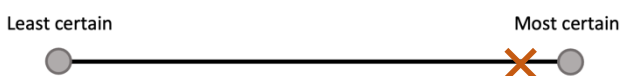
2. 'Perhaps they live in a different part.'



3. 'They must be modern types of houses.'



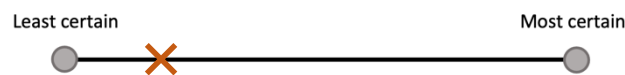
4. 'This must be the countryside.'



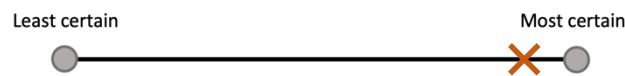
5. 'Perhaps this is our holiday home.'



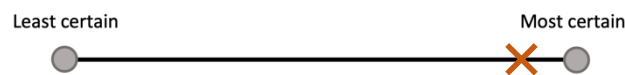
6. 'I don't think so.'



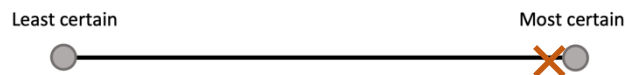
7. 'That might be so.'



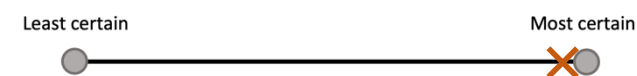
8. 'It must be some sort of rehearsal.'



9. 'The view is decidedly nicer from there.'



10. 'How extraordinary.'



Teacher's Note: Success Criteria for Letter Writing

- Expression of feelings.
- Expression of uncertainty.
- Descriptive language.
- Informal language.
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.
- Adherence to word count.

Consider co-constructing the success criteria with the students.

B2. Did you express uncertainty in your letter to Martin? Find evidence of this from your letter.

Students' own answers.

Task 5 (Chapter 5)

A. Are the following statements about Mother and Maria's short exchange in Chapter 5 (p. 40) **true (T)** or **false (F)**? Give a reason or quote to support your answer.

1. 'Some people' refers to Bruno. **F**

It refers to Father.

2. Mother was startled because she thought that no one was listening. **T**

Mother thought that Maria was in the car.

3. Maria felt offended by what she overheard. **F**

She heard something she shouldn't have, i.e., Mother's true feelings.

4. Mother felt embarrassed because she shouldn't have expressed her regret about the Fury. **T**

Mother's speech falters.

Task 6 (Chapter 6)

A1. In his conversation with Father, Bruno complains about their current situation (pp. 45-54.). Find an utterance(s) that corresponds with the following features of a **typical protest**.

Aggressive assertion	<i>'I don't want to accept it!'</i>
Criticism	<i>'Well, I don't think you can have been very good at your job if it means that we all have to move away from a very nice home and our friends and come to a horrible place like this.'</i>
Distrust	<i>'Did you do something bad in work? I know that everyone says you're an important man and that the Fury has big things in mind for you, but he'd hardly send you to a place like this if you hadn't done something that he wanted to punish you for.'</i>
Unsolicited advice	<i>'... you should go and apologise to the Fury and maybe it will be an end to it.'</i>

A2. Consider Bruno's communicative strategies in the previous task. Are they acceptable or not?

Bruno is a young boy, but...

it does not mean that it would be acceptable in other contexts with people who are not family.

B1. Imagine you are Bruno and that **you decide to pay a visit to Father's superior, the Fury, to protest about your situation.** Create a brief dialogue between yourself and the Fury. Before you do so, consider whether you would use the strategies in (A1) to express your discontent or not, and refer to the useful language below.

Bruno: *Excuse me. Could I have a word with you? It's about our situation at Out-With.*

The Fury: *Why, of course. How can I help you, Bruno?*

Bruno: *Well,* _____

Useful Language for Arguing Politely (as Bruno)			
<i>Sir, I don't believe things should be this way.</i>	<i>I'm sorry, but I disagree with you on this.</i>	<i>That's a valid point, but...</i>	<i>I understand what you mean, but...</i>
<i>Let's agree to disagree.</i>	<i>Fury, I'm not sure I agree with you entirely.</i>	<i>I don't think we share the same opinion.</i>	<i>Sir, I'm afraid I disagree.</i>
<i>I think it's best that...</i>	<i>I beg to differ, Sir.</i>	<i>That's not necessarily true, Sir.</i>	<i>I'm not quite sure about that, Fury.</i>
<i>You may be right, but...</i>	<i>Let me think about that.</i>	<i>I'm not convinced.</i>	<i>How about...?</i>

Teacher's Note: Success Criteria for Rewriting the Dialogue

- Expression of feelings.
- Using language to argue politely and to mitigate.
- Using proper modes of address such as honorifics.
- Formal language.
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.

Consider co-constructing the success criteria with the students.

Teacher's Note: Procedure

Consider asking the students to act out their dialogues with their elbow partners.

B2. Take note of how Bruno complains to Gretel and Maria in Chapters 2 and 3. How is the language different from the manner in which you complained to the Fury?

When Bruno complains to Maria and Gretel it is more direct because they are siblings. The Fury is an outsider, is much older, and holds an important status.

Task 7 (Chapter 7)

A1. In Chapter 7, Bruno and Kotler both make **requests** for a tyre. Find them and write them in the spaces below.

Bruno's Request to Kotler	Kotler's Request to Pavel
<i>'I wondered if I could ask you a favour.'</i>	<i>'Hey, you! ... 'Come over here, you--'</i>
<i>'I wondered whether there were any spare tyres around' ... 'From one of the Jeeps perhaps. Or a truck. One that you're not using.'</i>	<i>'And afterwards, when you return to the kitchen, make sure you wash your hands before touching any of the food, you filthy--'</i>

A2. Which request is **most polite** and which is **least polite**? Give a reason.

Bruno's request is most polite because it uses less direct language (hedging). Kotler's request is least polite because it is more direct, there is the implication that his voice is raised, and he uses modes of address that are inappropriate.

B. Kotler likes to **belittle** Bruno (pp. 72-74). How does he do this physically and verbally?

Physically	<i>Kotler ruffles his hand through Bruno's hair.</i>
Verbally	<i>Kotler calls Bruno 'little man'. Kotler refers to an inside joke that only Gretel can understand.</i>

Task 8 (Chapter 8)

A. Chapter 8 is entitled 'Why Grandmother Stormed Out'. Predict what happens.

Grandmother probably has disagreements with some members of Bruno's family.

B. Grandmother plays a crucial role in criticising what Father stands for in Chapter 8. Use the grid below to write down **what she really meant**. Remember to refer back to the text.

What Grandmother said	What Grandmother meant
'I wonder if all the performances I made you give as a boy led you to this.'	<i>What Father stands for is absurd.</i>
'I was merely the blank wall to whom you addressed your words. As usual.'	<i>Matthias never listens to her.</i>
'He did come to harm, Matthias,' insisted Grandmother. 'Take a look at him for your evidence.'	<i>Father is the cause of much harm.</i>
'A patriot indeed!'	<i>Father is hardly a patriot.</i>

Teacher's Note: Discussing the Effects of Implicature

In groups or in pairs, allow the students to discuss the effect(s) that implicature has on the text.

C. Do you think Bruno understands the adults' conversation? Give reasons for this and quote an utterance (p. 92) to support your answer.

No, he did not understand the conversation because there was a lot of indirectness in the adult's utterances. In fact, Bruno says 'Do I look handsome in my ringmaster's costume?'

D. In this chapter, a heated conversation between Grandmother, Grandfather, Father and Mother takes place. Your teacher will put you in groups and assign each group a role card. **Imagine that you are filming the scene, making the changes indicated in your assigned role card.**

Role card: Group A

The director insists that this scene is rewritten so that the argument is **less heated** than in the book. As a group

- determine any possible changes;
- rewrite the dialogue;
- nominate actors and rehearse the rewritten scene.

Role card: Group B

The director insists that this scene is rewritten so that the argument is **more heated** than in the book. As a group

- determine any possible changes;
- rewrite the dialogue;
- nominate actors and rehearse the rewritten scene.

Role card: Group C

The director insists that this scene is rewritten so that Grandmother is **more aggressive** Mother is **more apologetic**. As a group

- determine any possible changes;
- rewrite the dialogue'
- nominate actors and rehearse the rewritten scene.

Teacher's Note: Procedure

Divide the class in three groups. If the number of students is too large, allow the learners to group up in smaller groups, meaning that there will be more than one group for each role card. Delegate roles to individual students or pairs within the groups, depending on ability. Consider allowing the learners to report back on the changes that are to be made to the dialogue before proceeding with re-writing and rehearsing.

Teacher's Note: Success Criteria for Role Cards

It is advisable to create a system whereby each group is given the opportunity to peer-assess other groups, using the criteria below.

- Use of appropriate communicative strategies depending on the situation (metapragmatic awareness).
- Confidence, clarity, coherence and fluency.
- Ability to empathise with a character.
- Proper use of grammar, vocabulary, and pronunciation.

Task 9 (Chapter 11)

A1. Bruno's family is preparing for the arrival of two important guests. Mother and Father have the following exchange:

'Is he coming alone?' asked Mother.

'I forgot to ask,' said Father. 'But I presume he'll be bringing **her** with him.'

'Oh my,' said Mother again, standing up and counting in her head the number of things she had to organize before Thursday, which was only two evenings away. (p. 118)

Who could they be referring to here? What is **your impression** of this person based on Mother's and Father's implied attitudes? What makes it so?

They must be referring to the Fury's partner. My impression is a negative one due to the fact that they do not refer to this person by name.

A2. The guests in Chapter 11 speak to Bruno and Gretel in very different ways (pp. 121-123). Re-read the conversations and decide on who said the utterances below. Then, tick the utterances that the children responded **favourably** to.

	Who said it?	✓
1. 'What charming children.'	<i>Eva</i>	✓
2. 'French is a beautiful language and you are very clever to be learning it.'	<i>Eva</i>	✓
3. 'Yes, but why would you want to?'	<i>The Fury</i>	
4. 'It's so pretty that way.'	<i>Eva</i>	✓
5. 'It was lovely to meet you both.'	<i>Eva</i>	✓
6. 'I like your shoes, Bruno...'	<i>Eva</i>	✓
7. 'And which is which?'	<i>The Fury</i>	

A3. Does your impression stated in (A1) match the woman's apparent personality? Why?

No, her tone is kind and gentle with the children, she takes her time to speak with them, and she compliments them profusely.

A4. There seems to be a mismatch between the Fury's and Eva's attitudes towards the children. What could be the reason for this?

Here, the gender of the addressers could play a role. Eva (female) chooses nurturing language while the Fury's (male) language is more detached.

Teacher's Note: Appropriacy

In child-directed speech, compliments are typical and considered appropriate. However, in the case of adult-to-adult speech, this is not always the case (especially when social distance is heightened). Compliments are usually FTAs as they often require the addressee to lose face by accepting them. Excess compliments may also imply envy. Ask the students to consider a different scenario to that presented in Chapter 11, e.g., Eva complimenting Mother, and to consider the effects on the addressee. Also consider drawing on the learners' own experiences.

- B1. Bruno overhears fragments of a conversation between Mother and Father (p. 124). Circle **the functions** of Mother's and Father's utterances. There may be more than one function.

Mother's utterances					
complaining	declaring	commanding	apologising	threatening	imposing

Father's utterances					
complaining	declaring	commanding	apologising	threatening	imposing

- B2. Complete the fragmented utterances between Mother and Father in dialogue form with possible words and phrases to make a **coherent and cohesive** conversation. The first utterance has been done for you. Afterwards consider whether your ideas are the same as other students'.

'... to leave Berlin. And for such a place ...' Mother was saying.

'... no choice, at least not if we want to continue...' said Father.

'... as if it's the most natural thing in the world and it's not, it's just not...' said Mother.

'...what would happen is I would be taken away and treated like a...' said Father.

'...expect them to grow up in a place like ...' said Mother.

'... and that's an end to the matter. I don't want to hear another word on the subject...' said Father. (p. 124)

(1) **Mother:** *I can't believe we had to leave Berlin. And for such a place that has been nothing but trouble until now.*

(2) **Father:** _____

(3) **Mother:** _____

(4) **Father:** _____

(5) **Mother:** _____

(6) **Father:** _____

Teacher's Note: Success Criteria for Completing the Dialogue

- Proper use of speech acts.
- Informal and direct language.
- Coherence and cohesion.
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.

Task 10 (Chapters 10 and 12)

A1. In Chapters 10 and 12, Bruno and Shmuel have one of their first conversations and start to build a friendship. Write **YES** or **NO** next to each criterion.

- i. Bruno and Shmuel are the same age. **YES**
- ii. Bruno and Shmuel come from the same social and economic background. **NO**
- iii. Bruno and Shmuel share the same race. **NO**
- iv. Bruno and Shmuel share the same gender. **YES**
- v. Bruno and Shmuel have known each other for a long time. **NO**

A2. Based on the answers above, what degree of **power distance** is present between Bruno and Shmuel? **Circle** the most appropriate answer.

not much / a fair degree of / **a lot of** power distance

A3. Sometimes, Bruno passes **insensitive comments**. Find at least **four** instances of this and write the utterances below.

Possible answers:

- *'That's not as good as Germany, is it?'*
- *'Well, because Germany is the greatest of all countries.'*
- *'We're superior.'*
- *'It's certainly not as nice as Berlin,'*

A4. Is Bruno being purposefully impolite and insensitive towards Shmuel as their conversation progresses? Give a reason for your answer.

Not necessarily. His insensitivity arises out of a lack of awareness of Shmuel's situation.

A5. With a friend, act out the following role-play. Go through the checklist below and after the speaking task, rate your own speaking skills.

Student A: Imagine you are Bruno. You met Shmuel for the first time.

Talk to Shmuel and be more considerate.

Student B: Imagine you are Shmuel. Respond accordingly.

4 – Very good; 3 – Good; 2 – Fair; 1 – Poor

Speaking Skills Checklist	1	2	3	4
I did my best to put myself in the character's shoes.				
I have used the appropriate greetings.				
I have refrained from asking invasive questions.				
I have avoided sensitive topics.				
I have spoken clearly, fluently and with confidence.				
I have used correct grammar, vocabulary and pronunciation.				

Task 11 (Chapter 13)

A1. In Chapter 13, Bruno **requests** information from Maria about Pavel (p. 135-136). Classify his utterances under the correct column.

Request Strategies		
Attention Grabber (terms of address, etc.)	Core Request (the actual request)	Supportive Moves (before/after the core request)
<p><i>'Maria, can I ask you a question?'</i></p>	<p><i>'He said he was a doctor,' ... 'Which didn't seem right at all. He's not a doctor, is he?'</i></p>	<p><i>'And if I ask you this question, will you promise not to tell anyone that I asked it?'</i></p> <p><i>'It's about Pavel,' ... 'You know him, don't you? The man who comes and peels the vegetables and then waits on us at table.'</i></p> <p><i>'Well,' ... 'do you remember soon after we got here when I made the swing on the oak tree and fell and cut my knee?'</i></p> <p><i>'No, it's not that,' ... 'But when I hurt it, Pavel was the only grown-up around and he brought me in here and cleaned it and washed it and put the green ointment on it, which stung but I suppose it made it better, and then he put a bandage on it.'</i></p> <p><i>'I know,' he continued. 'Only he told me then that he wasn't really a waiter at all.'</i></p>

A2. Which strategies are there most of? Does this make Bruno's request for information more or less direct?

There are mostly supportive moves. This makes Bruno's request less direct.

A3. State possible reasons for Bruno's directness/indirectness.

Bruno is aware that talking about the topic is forbidden.

B1. Read the conversation between Mother, Father and Kotler (p. 144-148).

Underline the correct answer(s). There may be a maximum of two answers.

1. In response to Mother's initial inquiry on his Father, Kotler replies with 'I suppose so ... I don't really know.' Here, Kotler is purposely
 - i. giving inadequate information.
 - ii. giving just enough information.
 - iii. replying with an irrelevant answer.
 - iv. attempting to change the subject.

2. 'Not really,' he replied, shrugging his shoulders dismissively and not turning his head to look at her. 'He left Germany some years ago. Nineteen thirty-eight, I think it was. I haven't seen him since then.' Here, Kotler's language indirectly suggests that
 - i. he is unsure of the exact date.
 - ii. he wishes to stop Mother from being too nosey.
 - iii. he is against divulging personal information.
 - iv. he holds an unfavourable relationship with his father.

3. By asking 'I beg your pardon, Herr Commandant?', Kotler is
 - i. asking Father to repeat because he did not hear him well.
 - ii. asking Father to repeat because he is buying time.
 - iii. asking Father to repeat because he did not understand his question.
 - iv. asking Father to repeat because the question took him by surprise.

4. 'So your father would be ... in his forties, I expect?' Lieutenant Kotler said nothing but continued to eat although he didn't appear to be enjoying his food at all. Here, Kotler is
- i. thinking about his answer.
 - ii. feeling embarrassed.
 - iii. feeling attacked.
 - iv. opting-out of the conversation.
5. 'Strange that he chose not to stay in the Fatherland,' said Father. 'We're not close, my father and I,' said Lieutenant Kotler quickly, looking around the table as if he owed everyone an explanation. 'Really, we haven't spoken in years.' Kotler's comment in response to Father's is
- i. inappropriate.
 - ii. insufficient.
 - iii. irrelevant.
 - iv. ambiguous.
6. 'And what reason did he give, might I ask,' continued Father, 'for leaving Germany at the moment of her greatest glory and her most vital need, when it is incumbent upon all of us to play our part in the national revival? Was he tubercular?' ... 'Did he go to Switzerland to take the air?' explained Father. 'Or did he have a particular reason for leaving Germany? In nineteen thirty-eight,' he added after a moment. Father's questions could imply that
- i. Kotler's father is a Jew.
 - ii. Kotler's father brought up a number of excuses to avoid the war.
 - iii. Kotler's father is a traitor.
 - iv. Kotler's father had fallen ill in nineteen thirty-eight.

7. 'Never mind,' said Father cheerfully. 'Perhaps it is not an appropriate conversation for the dinner table. We can discuss it in more depth at a later time.' Father's attitude implies that
- i. Kotler is in great trouble
 - ii. Father realised that Kotler was feeling ill at ease and wanted to make him feel better
 - iii. Father wishes to discuss the issue in private
 - iv. Father wishes to change the subject

Teacher's Note: Mock Politeness and Cooperation

Ask the learners to find instances of politeness markers in the conversation (e.g., hedging). Ask the learners why Father and Kotler utilise politeness strategies and what effect they have on the conversation. Draw out answers relating to the maintenance of social distance. Also consider asking the learners to compare the conversation with Kotler's subsequent impolite encounter with Pavel.

B2. With a friend, carry out the following role-play. Then rate your speaking skills on the grid below.

Student A: Imagine you are Bruno. State your feelings about the incident between Pavel and Kotler.

Student B: Imagine you are Gretel. Respond accordingly.

4 – Very good; 3 – Good; 2 – Fair; 1 – Poor

Speaking Skills Checklist	Self- assessment	Peer- assessment
I have successfully empathised with a character.		
I have adopted the manner/style in which the character usually speaks.		
I have stayed on-topic.		
I have provided relevant information by reacting to Kotler's impoliteness.		

Task 12 (Chapter 14)

- A1. In Chapter 14, Gretel wants to initiate conversation with Bruno but he was busy reading his book. Rewrite this extract to make it **more polite**. Consider the characters' **utterances** as well as their **actions**.

'What do you want?' asked Bruno. 'That's a nice welcome,' said Gretel. 'I'm reading,' said Bruno.

'What are you reading?' she asked him, and rather than answer he simply turned the cover towards her so she could see for herself. (pp. 152-153)

- A2. Write the **strategies** that Bruno takes up to avoid telling the truth (p. 154). Find an utterance(s) for each strategy to support your answer.

Strategy 1: ***Bruno pretends to not hear Gretel.***

Utterance(s): ***'I'm sorry,' ... 'I didn't quite hear you. Could you say that again?'***

Strategy 2: ***Bruno declares that he said no such thing.***

Utterance(s): ***'I never said I should be with anyone,'***

Strategy 3: ***Bruno asks Gretel to repeat what she said.***

Utterance(s): ***'Pardon?'***

Strategy 4: ***Bruno states that Gretel is mad.***

Utterance(s): ***'Are you mad?'***

Teacher's Note: Mock Politeness

Ask the students to reflect upon the propose of Bruno's politeness in his exchange with Gretel.

A3. The box below contains some **impoliteness strategies**. Re-read the conversation between Gretel and Bruno (pp. 152-159) and decide on which strategy best matches the utterance. There is an extra impoliteness strategy in the box.

- | | | | | |
|---------|-------------------|----------------------|-----------|--------------|
| sarcasm | improper greeting | criticism | dismissal | interruption |
| insult | condescension | invasive questioning | silencer | threat |

Utterance(s)	Impoliteness Strategy
1. 'What do you want?' asked Bruno.	<i>improper greeting</i>
2. 'I'm reading,' said Bruno.	<i>dismissal</i>
3. 'Boring,' she said in a sing-song voice.	<i>criticism</i>
4. 'I told you, I'm trying to read,' he said in a grumpy voice. 'If some people would just let me.'	<i>silencer</i>
5. 'You said there was someone you should be with. Who was it? Tell me! There's no one around here to play with, is there?'	<i>invasive questioning</i>
6. 'He sounds like a barrel of laughs,' said Gretel. 'I wish he was my imaginary friend.'	<i>sarcasm</i>
7. 'If Father knew you were talking to imaginary friends, you'd be in for it,' said Gretel.	<i>threat</i>
8. 'An imaginary friend!' she cried. 'Aren't you a little old for an imaginary friend?'	<i>condescension</i>
9. 'Honestly, Bruno, you're a hopeless case.'	<i>insult</i>

Task 13 (Chapter 15)

- A. The title of Chapter 15 is 'Something He Shouldn't Have Done'. Guess what happens.

Students' own answers.

- B. In Chapter 15, Mother personally addresses Kotler.

'Oh, Kurt, precious, you're still here,' said Mother, stepping out of the kitchen and coming towards them. 'I have a little free time now if— Oh!' she said, noticing Bruno standing there. 'Bruno! What are you doing here?' (pp. 165-166)

Is her **mode of address** appropriate or not? Give your reasons.

It is not appropriate because they are expected to maintain distance between them given their age and status.

Teacher's Note: Appropriacy

Bring about examples of hypothetical exchanges that the learners might have with different individuals. Ask them whether they would use Mother's language or not, giving reasons.

C. In the brief conversation between Kotler, Bruno and Shmuel, Bruno **evades questions**. Imagine that Bruno directly told the truth. Rewrite the dialogue.

'Do you know this boy?' repeated Kotler in a louder voice. 'Have you been talking to the prisoners?'

'I ... he was here when I came in,' said Bruno. 'He was cleaning glasses.'

'That's not what I asked you,' said Kotler. 'Have you seen him before? Have you talked to him? Why does he say you're his friend?'

Bruno wished he could run away. He hated Lieutenant Kotler, but he was advancing on him now and all Bruno could think of was the afternoon when he had seen him shooting a dog and the evening when Pavel had made him so angry that he—

'Tell me, Bruno!' shouted Kotler, his face growing red. 'I won't ask you a third time.'

'I've never spoken to him,' said Bruno immediately. 'I've never seen him before in my life. I don't know him.' (p. 172)

(1) **Kotler:** *Do you know this boy? Have you been talking to the prisoners?*

(2) **Bruno:** _____

(3) **Kotler:** _____

(4) **Bruno:** _____

(5) **Kotler:** _____

(6) **Bruno:** _____

Teacher's Note: Success Criteria for Rewriting the Dialogue

- Cooperative language in terms of quantity, quality and relevance.
- Using proper modes of address such as honorifics.
- Formal language.
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.

Consider co-constructing the success criteria with the students.

D. At the end of Chapter 15, Bruno **apologises** to Shmuel (pp. 174-175). For a-b, match the parts of the apology to Bruno’s utterances. Utterances c-e are not included in the conversation. Create your own to complete the sequence.

Part of Apology	Bruno’s Utterance
a) Expression of apology	<i>'I'm so sorry, Shmuel. I don't know why I did it. Say you'll forgive me.'</i>
b) Acknowledgement of responsibility	<i>'I can't believe I didn't tell him the truth. I've never let a friend down like that before. Shmuel, I'm ashamed of myself.'</i>
c) Explanation	Possible answer: <i>I panicked and I didn't know what to say.</i>
d) Offer of repair	Possible answer: <i>How can I make it up to you?</i>
e) Promise of non-recurrence	Possible answer: <i>I promise, it won't happen again.</i>

Teacher’s Note: Intensifiers

Ask the students to find words and phrases in their apology that make it more meaningful and impactful.

Task 14 (Chapter 16)

A. In Chapter 16, Bruno and Gretel have another conversation (pp. 180-183). What do their **communicative strategies** say about their **characters**? Fill in the grid below with the relevant information, using their conversation to help you.

	Character trait(s)	Supporting utterance(s)
Bruno	<p>Possible answers:</p> <p><i>Persistent</i> <i>Inquisitive</i> <i>Innocent</i></p>	<p><i>'It is called Out-With.'</i> <i>'I want to know about the fence.'</i> <i>'I want to know why it's there.'</i> <i>'Are we Jews?'</i></p>
Gretel	<p>Possible answers:</p> <p><i>Impatient</i> <i>Impertinent</i> <i>Unaware/innocent</i> <i>Haughty</i> <i>Insecure</i></p>	<p><i>'If you make it quick.'</i> <i>'It's not called Out-With, Bruno.'</i> <i>'Why can't you pronounce it right?'</i> <i>'No, it's us who don't like them, stupid.'</i> <i>'No, we most certainly are not and you shouldn't even say something like that.'</i> <i>'We're... We're... Well, we're not Jews.'</i></p>

B. Bruno is not satisfied with Gretel's answers about Out-With. Imagine you are Bruno. In 50 words, write a **short note** to Father asking him to explain the situation.

Teacher's Note: Success Criteria

- Use of language to request information.
- Correct use of grammar, spelling, punctuation, vocabulary and sentence structure.
- Adherence to the word limit.

Teacher's Note: Requests

Ask the learners to compare the strategies used to request information from Father with their elbow partner.

Task 15 (Chapter 17)

A1. In Chapter 17, Mother complains to Father about their life at Out-With.

'It's horrible,' Mother was saying. 'Just horrible. I can't stand it any more.'

'We don't have any choice,' said Father. 'This is our assignment and—'

'No, this is your assignment,' said Mother. 'Your assignment, not ours. You stay if you want to.'

'And what will people think,' asked Father, 'if I permit you and the children to return to Berlin without me? They will ask questions about my commitment to the work here.'

'Work?' shouted Mother. 'You call this work?' (p. 187)

What is the purpose of her complaint? **Underline** three possible answers.

- i. Holding Father accountable
- ii. Requesting repair
- iii. Confronting a problem with the aim of improving the situation
- iv. Venting anger
- v. Initiating conversation
- vi. Expressing the wish to go back to Berlin because Mother misses her family.

A2. How severe is Mother's complaint? **Circle** the **best** answer.

not severe at all / somewhat severe / **fairly severe**

Teacher's Note: FTAs

Ask the students what aspects of Mother's complaint makes it fairly severe. Elicit a response on the paralinguistic features of her speech.

A3. How does **Father respond** to Mother's complaint? Tick (✓) the statements that are **true** and find an utterance from the text to support them.

i. He shows agreement and reassures Mother.

ii. He refrains from responding.

iii. He challenges Mother by asking questions. ✓

'And what will people think, '... 'if I permit you and the children to return to Berlin without me?

iv. He attempts to justify his actions to Mother. ✓

'We don't have any choice'

v. He jokes to trivialise Mother's complaints.

vi. He gives Mother advice about how she could have solved the problem in retrospect.

Teacher's Note: The Effectiveness of Complaints

Ask the students which complaints were most effective and why: Bruno's complaints to Mother in the first few chapters or Mother's complaints to Father in this chapter? Elicit a response regarding equality of status.

A4. List **3 possible reasons** for Mother's **sudden disaffection** with Out-With.

Kotler left, she is aware of the atrocities happening at Out-With, the children are clearly unhappy.

B1. In this chapter, Bruno **indirectly** refuses Father's offer of going back home to Berlin. Find two utterances that suggest this.

'But I think'd miss people no matter where I went'

'Well, I wouldn't like it if you weren't there'

B2. Rewrite the utterances you found in (B1) to make them **more direct**.

Students' own answers.

Task 16 (chapter 18)

A1. In Chapter 18, Shmuel expresses his regret with having lost contact with his father. Bruno offers to help.

'I could ask Father if you wanted,' said Bruno cautiously, hoping that Shmuel wouldn't say yes.

'I don't think that would be a good idea,' said Shmuel, which, to Bruno's disappointment, was not a flat-out rejection of the offer.

'Why not?' he asked. 'Father is very knowledgeable about life on that side of the fence.'

'I don't think the soldiers like us,' said Shmuel. 'Well,' he added with something as close to a laugh as he could muster, 'I know they don't like us. They hate us.'

Bruno sat back in surprise. 'I'm sure they don't hate you,' he said.

'They do,' said Shmuel, leaning forward, his eyes narrowing and his lips curling up a little in anger. 'But that's all right because I hate them too. I hate them,' he repeated forcefully.

'You don't hate Father, do you?' asked Bruno.

Shmuel bit his lip and said nothing. He had seen Bruno's father on any number of occasions and couldn't understand how such a man could have a son who was so friendly and kind.

'Anyway,' said Bruno after a suitable pause, not wishing to discuss that topic any further, 'I have something to tell you too.' (pp. 195-196)

Is Bruno's offer **genuine or superficial**? How do you know? Why did he do it?

Although his offer seems to be genuine, it is actually superficial because the reader gets insight into the thoughts of the character. He possibly did it to be polite because he knows that he has the power to help his friend.

Teacher's Note: Stylistics-Pragmatics Interface

Draw attention to the fact that when reading a novel, the reader is in a privileged position, making it easier to infer the true meaning of utterances. This is not always possible in real-life conversation.

A2. Imagine that Shmuel took up Bruno's offer of help. Rewrite the dialogue, making sure that Bruno finds **appropriate excuses** to go back on his word.

Bruno: *I could ask father if you wanted.*

Shmuel: *I don't think that would be a good idea.*

Bruno: *You're right, perhaps* _____

Shmuel: _____

Bruno: _____

Shmuel: _____

Teacher's Note: Cooperative Strategies

Ask the students to compare what communicative strategies they took up to go back on their word with a friend.

A3. Shmuel takes on indirect communicative strategies to make Bruno feel bad about going back to Berlin. Write **YES** next to the utterances that serve this function and **NO** next to the utterances that do not.

- i. 'So I won't see you again?' asked Shmuel. **YES**
- ii. 'I suppose not,' he said sadly. 'I won't have anyone to talk to any more when you're gone,' he added. **YES**
- iii. 'You wouldn't like it,' said Shmuel. 'Yours is much nicer, he added. **NO**
- iv. 'Well, you're probably not allowed to come here and talk to me every day either,' said Shmuel. 'But you still do it, don't you?' **YES**
- v. 'I suppose I'll see you tomorrow to say goodbye then.' **YES**

Teacher's Note: Reflecting on Implicature

Ask the students whether Shmuel's indirectness had any effect on Bruno and if more direct utterances would have had equal effect or not.

Ask the students to underline words and phrases that make Shmuel's utterances indirect. Elicit a response on the use of mitigators.

Task 17 (Chapter 19 and 20)

- A. In Bruno and Shmuel's conversation in Chapter 19, some utterances are more direct than others. Decide whether the utterances below are **direct** or **indirect**. Tick (✓) where appropriate. If indirect, state what the characters actually meant.

	Direct	Indirect	What did the character mean?
1. 'Well, turn round,' said Bruno, pointing at his friend as he stood there awkwardly. 'I don't want you watching me.'	✓		
2. 'When was this last washed?' he called out, and Shmuel turned round.		✓	<i>It's dirty.</i>
3. 'I suppose that's what I'm doing, isn't it? Pretending to be a person from the other side of the fence?'		✓	<i>I look like a Jew, don't I?</i>
4. 'A Jew, you mean,' said Shmuel.	✓		
5. 'You'll be recognized otherwise,' said Shmuel. 'You don't have any choice.'		✓	<i>People will realise you're not one of us.</i>
6. 'I don't think I like it here,' said Bruno after a while.		✓	<i>I'm not sure I belong here.</i>

7. 'But where should we look?'		✓	<i>This seems quite impossible.</i>
8. 'Does the marching go on for long?'		✓	<i>I'm tired and I should be home soon.</i>

Teacher's Note: Reflecting on Indirectness in Literature

Draw attention to the predominance of indirectness towards the end of the novel. Ask the students why the author chose to do this. Elicit the reader's knowledge of the context and the reader's impulse to protect the characters.