



**English I - ELL**  
**Week 3**

## English I, Week 3

### The Power of the Omniscient Narrator

Week 3 Task 1: Activity 4.7 p. 479-482 (~50 min)

- Complete the “Opening Writing Prompt” on p. 479 (5 min)
- Read the “About the Author” on p. 479 (2-3 min)- Use Google to find more information and learn more about Anthony Doerr
- Using the “As You Read” prompt on p. 479, read *All The Light We Cannot See* on p. 480 (10 min)
- Complete the “Making Observations” box on p. 480 (5 min).
- Complete the “Working with the Text” graphic organizer on p. 481 (15 min).
- Answer the questions for “Check Your Understanding” & “Appreciating the Power of the Omniscient Narrator” p. 482. (10 min)

Week 3 Task 2: Activity 4.8 p. 483-489 (~45 min)

- Read the section *from All the Light We Cannot See* on p. 483 and answer the opening writing prompt on p.483 (10 min).
- Using the “As You Read” prompt on p. 484, read the novel excerpt *from All the Light we Cannot See* on p. 485-487 (15 min)
- Answer the two “Making Observation” Questions on p. 487 (5 min)
- Complete the “Working with the Text” graphic organizer on p. 488 (15 min)
- Complete the “Appreciating the Author’s Craft” & “Check your Understanding” questions on p. 489 (10 min)

Week 3 Task 3: Activity 4.9 p. 490-491 (~30 min)

- Read “Writing to Sources: Informational Text” prompt on p. 490 (5 min)
- Using the “Writing to Sources: Informational Text” prompt, complete the “Writing a Character Analysis Paragraph” p. 491 (25 min)

# The Power of the Omniscient Narrator

## Learning Targets

- Analyze the setting of a novel based on its opening paragraphs.
- Conduct research to examine the setting of a novel.
- Visualize the setting of a novel.

## Preview

In this activity, you will read a section from the beginning of *All the Light We Cannot See* and then explore its setting and narrative perspective.

## Opening Writing Prompt

Read the first two paragraphs from the opening of *All the Light We Cannot See* by Anthony Doerr, looking at the words you found and sorted in the previous activity. Then answer the following question.

Does anything about how the author uses the words you sorted surprise you? Explain your answer.

## As You Read

- Underline parts that tell you when and where the novel takes place.
- Circle words that you do not know. Try looking at context clues (other words in the sentence) or looking them up in a dictionary or the internet.

## About the Author



Anthony Doerr (b. 1973) is a fiction writer whose stories often are set in places where he has lived or spent a significant amount of time. Says Doerr, “When you’re working lots every day, almost everything you read or hear or see outside of those hours becomes relevant [to your writing] ... the world starts to glow with pertinence.” For example, while writing *All the Light We Cannot See*, Doerr pulled inspiration from daily walks in the areas inhabited by his characters, from trips to the museum, from dozens of books on the period,

as well as from musical compositions by Claude Debussy, a famous composer from the region. He is the author of both short stories and novels, and he has received multiple awards for his work, including the Pulitzer Prize and the Rome Prize from the American Academy of Arts and Letters and the American Academy in Rome.

## Learning Strategies

Close Reading  
Graphic Organizer  
Predicting

## My Notes

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## My Notes

## Novel

from **All the Light We  
Cannot See (Part 1)**

by Anthony Doerr

7 August 1944

### Leaflets

1 At dusk they pour from the sky. They blow across the **ramparts**, turn cartwheels over rooftops, flutter into the ravines between houses. Entire streets swirl with them, flashing white against the cobbles. *Urgent message to the inhabitants of this town, they say. Depart immediately to open country.*

2 The tide climbs. The moon hangs small and yellow and gibbous. On the rooftops of beachfront hotels to the east, and in the gardens behind them, a half-dozen American artillery units drop incendiary rounds into the mouths of mortars.

### Bombers

3 They cross the Channel at midnight. There are twelve and they are named for songs: *Stardust* and *Stormy Weather* and *In the Mood* and *Pistol-Packin' Mama*. The sea glides along far below, spattered with the countless chevrons of whitecaps. Soon enough, the navigators can **discern** the low moonlit lumps of islands ranged along the horizon.

4 France.

5 Intercoms crackle. Deliberately, almost lazily, the bombers shed altitude. Threads of red light ascend from anti-air emplacements up and down the coast. Dark, ruined ships appear, scuttled or destroyed, one with its bow shorn away, a second flickering as it burns. On an outermost island, panicked sheep run zigzagging between rocks.

6 Inside each airplane, a bombardier peers through an aiming window and counts to twenty. Four five six seven. To the bombardiers, the walled city on its granite headland, drawing ever closer, looks like an unholy tooth, something black and dangerous, a final abscess to be lanced away.

### Making Observations

- What is happening in this section?
- What is the mood of the story?

**ramparts:** walls

**discern:** identify or detect

## Working from the Text

From the directions above, use the parts of the story you underlined to tell you when and where a story is taking place. Explain them in the graph below. Why is what your underlined important to help you figure out when the story happened? Write the part you underlined in the "clues" side and explain why you picked it in the "assumptions" side.

Clues	Assumptions or Research Findings
<p>Example: "flashing white against the cobbles"</p> <p>Cobbles are a certain way to build roads.</p>	<p>Example: This story happened many years ago. This is an old way to make roads. Today roads are smooth and not made like this.</p>

My Notes

Horizontal lines for taking notes.

Check Your Understanding

Write a sentence that tells when you think this story happened. What is your evidence it happened at this time?

Horizontal lines for writing a response to the 'Check Your Understanding' prompt.

Appreciating the Power of the Omniscient Narrator

Discuss the following questions with your classmates.

- Imagine you are a filmmaker who is trying to decide how best to represent the opening paragraphs of Doerr’s novel in a movie. How would you film it? What would it look like? What point of view would it be from?
Thinking about how you would film the opener to "All the Light We Cannot See", what does this tell you about what all the third-person omniscient narrator can do? Do you get a lot of information or only a little? Is it the best perspective to tell a story in? Why? (look at the pink vocabulary box if you need help)

VOCABULARY

LITERARY

An omniscient narrator is a narrator that has the power to be all-seeing and, therefore, all-knowing, as the word’s etymology implies: omni (meaning “all”) plus scient (meaning “knowing/knowledge”).

Horizontal lines for taking notes.

# The Omniscient Narrator as Mind Reader

## Learning Targets

- Analyze characters from a novel.
- Understand the role of an omniscient narrator in a novel.

## Preview

In this activity, you will read and discuss a continuation of the opening of *All the Light We Cannot See*, in which you are introduced to two of the novel's main characters.

## Opening Writing Prompt

Read the following section from the opening of *All the Light We Cannot See*, which includes the final paragraph from “Bombers,” a section you read previously, and the first paragraph of the “The Girl,” a section you will read later in this activity. Then answer the following question.

How are the two perspectives or view-points of the French walled city different?

## from *All the Light We Cannot See*

6 Inside each airplane, a bombardier peers through an aiming window and counts to twenty. Four five six seven. To the bombardiers, the walled city on its granite headland, drawing ever closer, looks like an unholy tooth, something black and dangerous, a final abscess to be lanced away.

### The Girl

7 In a corner of the city, inside a tall, narrow house at Number 4 rue Vauborel, on the sixth and highest floor, a sightless sixteen-year-old named Marie-Laure LeBlanc kneels over a low table covered entirely with a model. The model is a miniature of the city she kneels within, and contains scale replicas of the hundreds of houses and shops and hotels within its walls. There's the cathedral with its perforated spire, and the bulky old Château de Saint-Malo, and row after row of seaside mansions studded with chimneys. A slender wooden jetty arcs out from a beach called the Plage du Môle; a delicate, reticulated atrium vaults over the seafood market; minute benches, the smallest no larger than apple seeds, dot the tiny public squares.

## Learning Strategies

Close Reading  
Graphic Organizer  
Predicting

## My Notes

### Relating Language to Characterization

1. Write a sentence explaining how the two descriptions of Saint-Malo serve to represent the bombardiers and Marie-Laure. Use the sentence frame to help you.

*Ironically, Marie-Laure is able to see Saint-Malo as \_\_\_\_\_  
whereas the bombardiers see Saint-Malo as \_\_\_\_\_.*



Aerial photograph of Saint-Malo, a French port in Brittany

### As You Read

- Underline telling details about the characters of Marie-Laure and Werner.
- Circle words you do not know. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.



## Novel

## My Notes

from **All the Light We  
Cannot See (Part 2)**

by Anthony Doerr

### The Girl

**7** In a corner of the city, inside a tall, narrow house at Number 4 rue Vauborel, on the sixth and highest floor, a sightless sixteen-year-old named Marie-Laure LeBlanc kneels over a low table covered entirely with a model. The model is a miniature of the city she kneels within, and contains scale replicas of the hundreds of houses and shops and hotels within its walls. There's the cathedral with its perforated spire, and the bulky old Château de Saint-Malo, and row after row of seaside mansions studded with chimneys. A slender wooden jetty arcs out from a beach called the Plage du Môle; a delicate, **reticulated** atrium vaults over the seafood market; minute benches, the smallest no larger than apple seeds, dot the tiny public squares.

**8** Marie-Laure runs her fingertips along the centimeter-wide parapet crowning the ramparts, drawing an uneven star shape around the entire model. She finds the opening atop the walls where four ceremonial cannons point to sea. "Bastion de la Hollande," she whispers, and her fingers walk down a little staircase. "Rue des Cordiers. Rue Jacques Cartier."

**9** In a corner of the room stand two **galvanized** buckets filled to the rim with water. Fill them up, her great-uncle has taught her, whenever you can. The bathtub on the third floor too. Who knows when the water will go out again.

**10** Her fingers travel back to the cathedral spire. South to the Gate of Dinan. All evening she has been marching her fingers around the model, waiting for her great-uncle Etienne, who owns this house, who went out the previous night while she slept, and who has not returned. And now it is night again, another revolution of the clock, and the whole block is quiet, and she cannot sleep.

**11** She can hear the bombers when they are three miles away. A mounting static. The hum inside a seashell.

**12** When she opens the bedroom window, the noise of the airplanes becomes louder. Otherwise, the night is dreadfully silent: no engines, no voices, no clatter. No sirens. No footfalls on the cobbles. Not even gulls. Just a high tide, one block away and six stories below, lapping at the base of the city walls.

**13** And something else.

**14** Something rattling softly, very close. She eases open the left-hand shutter and runs her fingers up the slats of the right. A sheet of paper has lodged there.

**15** She holds it to her nose. It smells of fresh ink. Gasoline, maybe. The paper is crisp; it has not been outside long.

**reticulated:** net-like  
**galvanized:** zinc coated

## WORD CONNECTIONS

## Etymology

The word **armoire**, meaning “a large wardrobe with doors and shelves,” comes from a French word that first appeared in 1570. The narrator’s use of this word helps readers visualize Marie-Laure’s bedroom in a particular way, while also reminding them of the story’s setting, which is France.

## My Notes

16 Marie-Laure hesitates at the window in her stocking feet, her bedroom behind her, seashells arranged along the top of the armoire, pebbles along the baseboards. Her cane stands in the corner; her big Braille novel waits facedown on the bed. The drone of the airplanes grows.

## The Boy

17 Five streets to the north, a white-haired eighteen-year-old German private named Werner Pfennig wakes to a faint **staccato** hum. Little more than a purr. Flies tapping at a far-off windowpane.

18 Where is he? The sweet, slightly chemical scent of gun oil; the raw wood of newly constructed shell crates; the mothballed odor of old bedspreads—he’s in the hotel. Of course. L’hôtel des Abeilles, the Hotel of Bees.

19 Still night. Still early.

20 From the direction of the sea come whistles and booms; flak is going up.

21 An anti-air corporal hurries down the corridor, heading for the stairwell. “Get to the cellar,” he calls over his shoulder, and Werner switches on his field light, rolls his blanket into his duffel, and starts down the hall.

22 Not so long ago, the Hotel of Bees was a cheerful address, with bright blue shutters on its facade and oysters on ice in its café and Breton waiters in bow ties polishing glasses behind its bar. It offered twenty-one guest rooms, commanding sea views, and a lobby fireplace as big as a truck. Parisians on weekend holidays would drink aperitifs here, and before them the occasional emissary from the republic—ministers and vice ministers and abbots and admirals—and in the centuries before them, windburned corsairs: killers, plunderers, raiders, seamen.

23 Before that, before it was ever a hotel at all, five full centuries ago, it was the home of a wealthy privateer who gave up raiding ships to study bees in the pastures outside Saint-Malo, scribbling in notebooks and eating honey straight from combs. The crests above the door lintels still have bumblebees carved into the oak; the ivy-covered fountain in the courtyard is shaped like a hive. Werner’s favorites are five faded frescoes on the ceilings of the grandest upper rooms, where bees as big as children float against blue backdrops, big lazy drones and workers with **diaphanous** wings—where, above a hexagonal bathtub, a single nine-foot-long queen, with multiple eyes and a golden-furred abdomen, curls across the ceiling.

24 Over the past four weeks, the hotel has become something else: a fortress. A detachment of Austrian anti-airmen has boarded up every window, overturned every bed. They’ve reinforced the entrance, packed the stairwells with crates of artillery shells. The hotel’s fourth floor, where garden rooms with French balconies open directly onto the ramparts, has become home to an aging high-velocity anti-air gun called an 88 that can fire twenty-one-and-a-half-pound shells nine miles.

25 *Her Majesty*, the Austrians call their cannon, and for the past week these men have tended to it the way worker bees might tend to a queen. They’ve fed

**staccato**: sudden and short

**diaphanous**: delicate



### Working from the Text

2. Complete the graphic organizer below. What are the characters like? Find quotes in the story to support your descriptions of the characters.

Character	Description	Quotes from Text
Marie-Laure	Examples: she pays attention to detail.	Example: "The model is a miniature of the city she kneels with", she made a perfect replica of her city.
Werner		

### Appreciating the Author's Craft

Discuss the following questions with your classmates.

- Think about this quote about Marie-Laure from Doerr's novel: "Something rattling softly, very close. She eases open the left-hand shutter and runs her fingers up the slats of the right. A sheet of paper has lodged there." What is the paper? How do you know?
  
- Why does Doerr describe the leaflet as a "sheet of paper" when he tells about Marie-Laure finding it?

### Check Your Understanding

When Doerr uses the phrase "sheet of paper" in place of the term "leaflet," what does he show about how an omniscient narrator can function in a story?

# Writing an Analysis of Argument: Outlining and Drafting

## Learning Strategies

Drafting  
Outlining

## My Notes

## Learning Targets

- Create a plan for writing a character analysis paragraph.
- Draft a character analysis paragraph.

## Preview

In this activity, you will plan and write two character-analysis paragraphs using quotes from the text and analysis that includes your own original commentary.



## Writing to Sources: Informational Text

Write a character analysis paragraph in your Reader/Writer Notebook. Be sure to:

- Choose a subject for your character analysis: either Marie-Laure or Werner from *All the Light We Cannot See*.
- Have an opening sentence that makes a claim about the character you are analyzing.
- Give evidence and quotations to give support to your claim about the character.
- Use quotation marks around words taken directly from the novel.
- Have a closing sentence that restates your claim but is not the same as your opening sentence.

## Forming a Single-Paragraph Outline

Use the following single-paragraph outline to plan your character analysis.

1. Use your character graphic organizer and any story notes to help draft an opening sentence for your paragraph.
2. Create your body sentences. These are the direct quotations or explanations to give evidence to support your claims about the character.
3. Complete your outline by writing a closing statement that relates the evidence you've presented back to the claim.

### Single-Paragraph Outline

T.S. \_\_\_\_\_

\_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

C.S. \_\_\_\_\_

\_\_\_\_\_

### Writing a Character Analysis Paragraph

- Use the outline above to write your full paragraph below. Make sure to include quotation marks around things you take directly from the story. Look back at your chart and notes if you need extra help.

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### Assess and Reflect

Now, write a paragraph for the character you did not originally choose. Make sure to go back and find supporting evidence for your claims about the character. Follow the writing process for the first paragraph and write the second one below.