



English I

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)- conduct on the spot research to learn more about Anthony Doerr
- Using the “As You Read” prompt on p. 479, read *from 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 excerpt *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)

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 excerpt?
- What mood is the author building?

ramparts: walls

discern: identify or detect

Working from the Text

Work with your classmates to complete the following chart. Write text from Doerr's novel opening that gives clues about its setting or time period. Then write an assumption you can make about the novel's setting and time period, based on each clue. As needed, conduct research using the Internet or other resources to help you interpret each clue.

| Clues | Assumptions or Research Findings |
|-------|----------------------------------|
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

My Notes

Lined area for taking notes.

Check Your Understanding

Write a detailed sentence that summarizes your assumptions and findings about the setting of Doerr’s novel opening.

Lined area for writing a summary sentence.

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. What visual images would you need to capture and from what perspectives would you need to film them?
As you consider the kinds of film shots you named in response to the previous question, what does this tell you about the range of physical perspectives a third-person omniscient narrator can inhabit within just a few paragraphs?

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”).

Lined area for additional 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 excerpt 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 do these two perspectives of the French walled city of Saint-Malo differ?

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 depictions of Saint-Malo serve to characterize 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 unfamiliar words or phrases. 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. Prepare for an academic conversation with your classmates by completing the following chart. For each character, write a statement that uses one or two describing words that capture his or her essence. Then write quotes from the novel that support your analysis of each character.

| Character | Description | Quotes from Text |
|-------------|-------------|------------------|
| Marie-Laure | | |
| Werner | | |

3. Share your analysis of Marie-Laure and Werner with your classmates, following this academic-conversation protocol. Conduct the protocol twice, once for Marie-Laure and once for Werner. Take turns playing Student A, Student B, and Student C, so that every member of your group has a turn playing each role. After each round, leave time for a final “something else I noticed” opportunity for the two group members who did not make the initial claim and select evidence. This will give all members of your group a chance to revisit the quote or the larger text and find more support for or against the initial statement.
 - a. **Student A:** Offer a simple statement about the character, answering the question “What’s he/she like?”
 - b. **Student B:** Ask Student A to supply evidence from the text by asking, “What makes you say so?”
 - c. **Student A:** Offer a direct quote.
 - d. **Student C:** Ask Student A to analyze the quote and how it relates back to the original statement.
 - e. **Student A:** Respond by explaining how the quote supports your stance or any other reason the quote attracted you (for its word choice, literary devices, etc.).

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*.
- Include a topic sentence that makes a claim about the character you are analyzing.
- Support your claim with details and quotations from the text, as well as thoughtful analysis.
- Use quotation marks around words taken directly from the novel.
- Include a concluding statement that revisits the claim without simply repeating it.

Forming a Single-Paragraph Outline

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

1. Begin your outline by revisiting your character description chart and notes to help you draft a topic sentence for your paragraph. Include in your topic sentence one of the claims you discussed with classmates about Marie-Laure’s or Werner’s character.
2. Develop the body of your paragraph by generating details that support your claim. Be sure to include quotations from the novel, as well as your own analysis that ties back to your claim.
3. Complete your outline by writing a concluding 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 notes from your outline to help you write your character analysis. Remember to support your claim with the most compelling quotations from the novel, use quotation marks correctly, and follow each quotation with analysis that explains how the quotation relates to your claim.

Assess and Reflect

Use your notes from the academic conversations you had about Marie-Laure and Werner as the basis for a second analytical paragraph, this time analyzing the character you did not choose to write about originally. Remember to structure your paragraph correctly and include quotations from the novel and analysis.