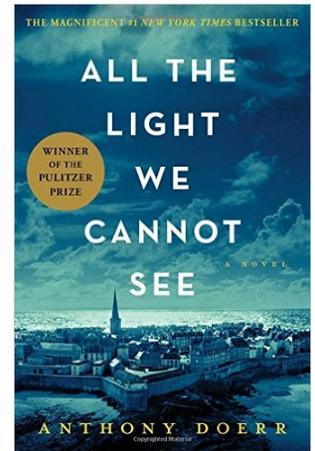


Summer Reading Assignment 2017
English Grade 12
All the Light We Cannot See by Anthony Doerr
Contact- Ms. Miller: lmiller@providencehigh.net



National Book Foundation

CITATION

A blind French girl and an orphaned Nazi conscript anchor Anthony Doerr's sweeping novel of German occupation. Intricately interlocking sections begin to fall, like tumblers, into place as the novel progresses, while larger themes of loss and isolation play out upon characters' fixations with radio waves, locksmithing, gemology, and shell collecting. Part historical fiction, part fable, part cabinet of curiosities, *All the Light We Cannot See* builds its own rare and fabulous world.

ABOUT THE BOOK

Marie-Laure lives with her father in Paris near the Museum of Natural History, where he works as the master of its thousands of locks. When she is six, Marie-Laure goes blind and her father builds a perfect miniature of their neighborhood so she can memorize it by touch and navigate her way home. When she is twelve, the Nazis occupy Paris and father and daughter flee to the walled citadel of Saint-Malo, where Marie-Laure's reclusive great-uncle lives in a tall house by the sea. With them they carry what might be the museum's most valuable and dangerous jewel.

In a mining town in Germany, the orphan Werner grows up with his younger sister, enchanted by a crude radio they find. Werner becomes an expert at building and fixing these crucial new instruments, a talent that wins him a place at a brutal academy for Hitler Youth, then a special assignment to track the resistance. More and more aware of the human cost of his intelligence, Werner travels through the heart of the war and, finally, into Saint-Malo, where his story and Marie-Laure's converge.

ABOUT THE AUTHOR

Anthony Doerr is the author of the story collections *Memory Wall* and *The Shell Collector*, the novel *About Grace*, and the memoir *Four Seasons in Rome*. He has won four O. Henry Prizes, three Pushcart Prizes, the Rome Prize, the New York Public Library's Young Lions Award, the National Magazine Award for fiction, a Guggenheim Fellowship, and the Story Prize. Doerr lives in Boise, Idaho, with his wife and two sons.

-- from National Book Foundation

Important Information

- The summer reading assignment is due on the first day of class. All assignments must be typed, printed, and stapled together in one packet
- Be prepared for an in-class written assignment to be assigned on the first day of class.
- Include an entry for every 40 to 50 pages. (The chapters are super short.) Your completed log should have 10 to 12 entries. (Remember you are writing paragraphed responses!)

Directions for Double-Entry Logs

All logs must be TYPED and PRINTED for our first class meeting.

Step 1:

Divide your paper in half, long-wise. Put your name and the date at the top left of your paper.

Step 2:

Set up the log as follows:

ON THE LEFT:

Pull out one passage from each chapter. Write the passage out and put quotations around it. Write the chapter name and the page number next to the quotation. If the passage is too long write out the first sentence or two, then put in ellipsis (...), then the last sentence or two. **You must include the page number(s) of your chosen passage.**

Step 3:

ON THE RIGHT:

Respond to each passage you pulled out. Write out your questions, comments, or inferences. Say why the passage is strange or interesting. **DO NOT SIMPLY SUMMARIZE THE PASSAGE. You will not receive credit for summaries.** You also should not simply write, "I do not understand what this says." Each response must be at least one full paragraph. Put some space in between each passage so they can be distinguished from one another.

I am looking for your interaction with the reading.

Some ideas you can use for your responses on the right side of the paper:

1. What is interesting about this passage?
2. What does the passage tell us about the character's motivations?
3. Is there symbolism in the passage? Explain it.
4. Does the reading remind you of another book you have read or a movie you have seen? Explain
5. How does the passage move you emotionally?
6. What do you think will happen next?
7. What is strange about this passage?
8. Does the passage reflect the time period or literary time period of the novel?
9. Does the passage give us any evidence for any theme(s) you see in the novel?
10. Or: Come up with your own response! You could make a real-life connection to

the passage.

IMPORTANT: You do not have to answer all of the above questions! Simply choose one question (or create your own) and type your one-paragraph response.

(Example of log set-up)

Response to passages	
“” – Rumors, pg. 59	This is where you will write out your questions, comments, real-life connections, or inferences. Summaries of the chapters will not receive credit! Please reference page two of this document for ideas. <u>Each response should be one full paragraph.</u>
“” – Chateau, p. 107	This is where you will write out your questions, comments, real-life connections, or inferences. Summaries of the chapters will not receive credit! Please reference page two of this document for ideas. <u>Each response should be one full paragraph.</u>

Creative Project

You are to interpret what **"all the light we cannot see"** means to you -- in your life! Use the tools of digital storytelling to create your response! The finished project only needs to be two to three minutes long. Due date first day of class. You will share your project with the class.

Digital storytelling is the practice of combining narrative with digital content, including images, sound, and video, to create a short movie, typically with a strong emotional component. Sophisticated digital stories can be interactive movies that include highly produced audio and visual effects, but a set of slides with corresponding narration or music constitutes a basic digital story. Digital stories can be instructional, persuasive, historical. The resources available to incorporate into a digital story are virtually limitless, giving the storyteller enormous creative latitude. Constructing and communicating it effectively require the storyteller to think carefully about the topic and consider the audience's perspective.