

“The Simultaneity of Instants”
from *All the Light We Cannot See* by Anthony Doerr

Read and annotate the passage below.

The brick claps onto the floor. The voices stop. She can hear a scuffle and then the shot comes like a breach of crimson light: the eruption of Krakatoa. The house briefly riven in two.

Marie-Laure half slides, half falls down the ladder and presses her ear against the false back of the wardrobe. Footsteps hurry across the landing and enter Henri’s room. There is a splash and a hiss, and she smells smoke and steam.

Now the footsteps become hesitant; they are different from the sergeant major’s. Lighter. Stepping, stopping. Opening the doors of the wardrobe. Thinking. Figuring it out.

She can hear a light brushing sound as he runs his fingers along the back of the wardrobe. She tightens her grip on the handle of the knife.

Three blocks to the east, Frank Volkheimer blinks as he sits in a devastated apartment on the corner of the rue des Lauriers and the rue Thevenard, eating from a tin of sweet yams with his fingers. Across the river mouth, beneath four feet of concrete, an aide holds open the garrison commander’s jacket as the colonel swings one arm through one sleeve, then the other. At precisely the same moment, a nineteen-year-old American scout climbing the hillside toward the pillboxes stops and turns and reaches an arm down for the soldier behind him; while, with his cheekbone pressed to a granite paver at Fort National, Etienne LeBlanc decides that if he and Marie-Laure live through this, whatever happens, he will let her pick a place on the equator and they will go, book a ticket, ride a ship, fly an airplane, until they stand together in a rain forest surrounded by flowers they’ve never smelled, listening to birds they’ve never heard. Three hundred miles away from Fort National, Reinhold von Rumpel’s wife wakes her daughters to go to Mass and contemplates the good looks of her neighbor who has returned from the war without one of his feet. Not all that far from her, Jutta Pfennig sleeps in the ultramarine shadows of the girls’

dormitory and dreams of light thickening and settling across a field like snow; and not all that far from Jutta, the fuhrer raises a glass of warm (but never boiled) milk to his lips, a slide of Oldenburg black bread on his plate and a whole apple beside it, his daily breakfast; while in a ravine outside Kiev, two inmates rub their hands in sand because they have become slippery, and then they take up the stretcher again while a sonderkommando stirs the fire below them with a steel pole; a wagtail flits from flagstone to flagstone in a courtyard in Berlin, searching for snails to eat; and at the Napola school at Shulpforta, one hundred and nineteen twelve- and thirteen-year-olds wait in a queue behind a truck to be handed thirty-pound antitank land mines, boys who, in almost exactly eight months, marooned amid the Russian advance, the entire school cut off like an island, will be given a box of the Reich’s last bitter chocolate and Wehrmacht helmets salvaged from dead soldiers, and then this final harvest of the nation’s youth will rush out with the chocolate melting in their guts and overlarge helmets bobbing on their shorn heads and sixty Panzerfaust rocket launchers in their hands in a last spasm of futility to defend a bridge that no longer requires defending, while T-34 tanks from the White Russian army come clicking and rumbling toward them to destroy them all, every last child; dawn in Saint-Malo, and there is a twitch on the other side of the wardrobe—Werner hears Marie-Laure inhale, Marie-Laure hears Werner scrape three fingernails across the wood, a sound not unlike the sound of a record coursing beneath the surface of a needle, their faces an arm’s reach apart.

He says, “*Es-tu la?*”

List a few of the important events happening simultaneously, quote an important image from our glimpse into the event, and explain the impact or effect of including this event among everything else happening in this instant.

Event	Quote	Impact/Effect
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Close Reading: Papa's Letters

<p><i>Dearest Marie-Laure—</i></p> <p><i>We are in Germany now and it is fine. I've managed to find an angel who will try to get this to you. The winter firs and alders are very beautiful here. And—you are not going to believe this, but you will have to trust me—they serve us wonderful food. First-class: quail and duck and stewed rabbit. Chicken legs and potatoes fried with bacon and apricot tarts. Boiled beef with carrots. Coq au vin¹ on rice. Plum tarts. Fruits and crème glacée². As much as we can eat. I so look forward to the meals!</i></p> <p><i>Be polite to your uncle and madame too. Thank them for reading this to you. And know that I am always with you, that I am right beside you.</i></p> <p><i>Your Papa</i></p>	<p><i>All the Light We Cannot See</i> by Anthony Doerr p. 237 (February 1941)</p> <p>1. How much truth is in this letter? Explain why Papa may have written anything that is untrue.</p>
<p><i>Dearest Marie-Laure—</i></p> <p><i>The others in my cell are mostly kind. Some tell jokes. Here's one: Have you heard about the Wehrmacht³ exercise program? Yes, each morning you raise your hands above your head and leave them there!</i></p> <p><i>Ha ha. My angel has promised to deliver this letter for me at great risk. It is very safe and nice to be out of the "Gasthaus"⁴ for a bit. We are building a road now and the work is good. My body is getting stronger. Today I saw an oak tree disguised as a chestnut tree. I think it is called a chestnut oak. I would like very much to ask some of the botanists in the gardens about it when we get home.</i></p> <p><i>I hope you and madame and Etienne will keep sending things. They say we will be allowed to receive one parcel each, so something has to get through eventually. I doubt they would let me keep any tools but it would be wonderful if they would. You absolutely would not believe how pretty it is here, ma chérie⁵, and how far we are from danger. I am incredibly safe, as safe as safe can be.</i></p> <p><i>Your Papa</i></p>	<p><i>All the Light We Cannot See</i> by Anthony Doerr p. 258 (April 1941)</p> <p>2. How does Papa feel toward Marie-Laure? What details, diction, or syntax reveal this perspective?</p>

¹ a French chicken dish

² ice cream

³ unified armed forces of Nazi Germany from 1935 to 1945

⁴ a small inn or hotel in a German-speaking country or region

⁵ my sweetheart

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Dearest Marie-Laure—

Your parcels arrived, two of them, dated months apart. Joy is not a strong enough word. They let me keep the toothbrush and comb though not the paper they were wrapped in. Nor the soap. How I wish they would let us have soap! They said our next reposting would be to a chocolate factory but it was cardboard. All day we manufacture cardboard. What do they do with so much?

All my life, Marie-Laure, I have been the one carrying the keys. Now I hear them jangling in the mornings when they come for us, and every time I reach in my own pocket, only to find it empty.

When I dream, I dream I am in the museum.

Remember your birthdays? How there were always two things on the table when you woke? I'm sorry it turned out like this. If you ever wish to understand, look inside Etienne's house, inside the house. I know you will do the right thing. Though I wish the gift were better.

My angel is leaving, so if I can get this to you, I will. I do not worry about you because I know you are very smart and keeping yourself safe. I am safe too so you should not worry. Thank Etienne for reading this to you. Thank in your heart the brave soul who carries this letter away from me and on its way to you.

Your Papa

All the Light We Cannot See by Anthony Doerr
p. 289 (Spring 1942)

3. How is the tone of this letter different from the first and the second? Explain.

4. Considering only these three letters, is Papa a reliable narrator? Explain.

5. Explain how a Papa's reliability as a narrator affects this part of the story.

PRACTICE FRQ2 PROMPT: The following are excerpts from a 2014 novel by Anthony Doerr. In this passage, a former locksmith at a Paris museum, who has recently been arrested by German authorities in 1940 Nazi-controlled France and who is now a prisoner in a Nazi labor camp, writes letters home to his 13-year-old daughter, Marie-Laure, who is staying with her uncle Etienne and his live-in housemaid, Madame Manec. Read the passages carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to develop the complex nature of parenting.

INTRO TO WERNER

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young character grows up in economic hardship. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to contrast Werner with his surroundings.

All the Light We Cannot See by Anthony Doerr
from "Zollverein" p. 24-25

Werner Pfennig grows up three hundred miles northeast of Paris in a place called Zollverein: a four-thousand-acre coal-mining complex outside Essen, Germany. It's steel country, anthracite country, a place full of holes. Smokestacks fume and locomotives trundle back and forth on elevated conduits and leafless trees stand atop slag heaps like skeleton hands shoved up from the underworld.

Werner and his younger sister, Jutta, are raised at Children's House, a clinker-brick two-story orphanage on Viktoriastrasse whose rooms are populated with the coughs of sick children and the crying of newborns and battered trunks inside which drowse the last possessions of deceased parents: patchwork dresses, tarnished wedding cutlery, faded ambrotypes of fathers swallowed by the mines.

Werner's earliest years are the leanest. Men brawl over jobs outside the Zollverein gates, and chicken eggs sell for two million reichsmarks apiece, and rheumatic fever stalks Children's House like a wolf. There is no butter or meat. Fruit is a memory. Some evenings, during the worst months, all the house directress has to feed her dozen wards are cakes made from mustard powder and water.

But seven-year-old Werner seems to float. He is undersized and his ears stick out and he speaks with a high, sweet voice; the whiteness of his hair stops people in their tracks. Snowy, milky, chalky. A color that is the absence of color. Every morning he ties his shoes, packs newspaper inside his coat as insulation against the cold, and begins interrogating the world. He captures snowflakes, tadpoles, hibernating frogs; he coaxes bread from bakers with none to sell; he regularly appears in the kitchen with fresh milk for the babies. He makes things, too: paper boxes, crude biplanes, toy boats with working rudders.

Every couple of days he'll startle the directress with some unanswerable query: "Why do we get hiccups, Frau Elena?"

Or: "If the moon is so big, Frau Elena, how come it looks so little?"

Or: "Frau Elena, does a bee know it's going to die if it stings somebody?"

ATLWCS Close Reading Assignment

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STEP 2: READ AND ANNOTATE THE TEXT

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DETAILED:

- Setting + Setting Changes
- Diction (Why is it effective with the specific vocabulary used in the passage?)
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- Syntax (sentence structures, styles—How are they effective?)
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- Imagery (identify the type)
- Symbolism
- Tone
- Characterization (5 types—STEAL)
- Any other literary elements that help you gain insight and give meaning to the work as a whole

STEP 3: WRITE A THESIS STATEMENT IN RESPONSE TO THE PROMPT.

- Thesis must respond to all tasks of the prompt.
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- Thesis must address several literary elements and techniques that you will explore in body paragraphs.

THESIS:

STEP 4: FOR 1 LIT ELEMENT OR TECHNIQUE, BRAINSTORM!

ELEMENT/TECHNIQUE:

EVIDENCE:

ANALYSIS:

EVIDENCE:

ANALYSIS:

EVIDENCE:

ANALYSIS:

MARIE-LAURE'S BLINDNESS

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young girl suffers permanent vision loss at six years old. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to illustrate abrupt changes in Marie-Laure following the loss of her eyesight.

All the Light We Cannot See by Anthony Doerr
from "Key Pound" p. 27-28

Congenital cataracts. Bilateral. Irreparable. "Can you see this?" ask the doctors. "Can you see this?" Marie-Laure will not see anything for the rest of her life. Spaces she once knew as familiar—the four-room flat she shares with her father, the little tree-lined square at the end of their street—have become labyrinths bristling with hazards. Drawers are never where they should be. The toilet is an abyss. A glass of water is too near, too far; her fingers too big, always too big.

What is blindness? Where there should be a wall, her hands find nothing. Where there should be nothing, a table leg gouges her shin. Cars growl in the streets; leaves whisper in the sky; blood rustles through her inner ears. In the stairwell, in the kitchen, even beside her bed, grown-up voices speak of despair.

"Poor child."

"Poor Monsieur LeBlanc."

"Hasn't had an easy road, you know. His father dead in the war, his wife dead in childbirth. And now this?"

"Like they're cursed."

"Look at her. Look at him."

"Ought to send her away."

Those are months of bruises and wretchedness: rooms pitching like sailboats, half-open doors striking Marie-Laure's face. Her only sanctuary is in bed, the hem of her quilt at her chin, while her father smokes another cigarette in the chair beside her, whittling away at one of his tiny models, his little hammer going tap tap tap, his little square of sandpaper making a rhythmic, soothing rasp. The despair doesn't last. Marie-Laure is too young and her father is too patient. There are, he assures her, no such things as curses. There is luck, maybe, bad or good. A slight inclination of each day toward success or failure. But no curses.

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ANALYSIS:

EVIDENCE:

ANALYSIS:

EVIDENCE:

ANALYSIS:

PUZZLES AND PROBLEMS

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young character faces a new and difficult task. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to convey Marie-Laure's complex approach to problem solving.

All the Light We Cannot See by Anthony Doerr
"Take Us Home" p. 35-37

Usually Marie-Laure can solve the wooden puzzle boxes her father creates for her birthdays. Often they are shaped like houses and contain some hidden trinket. Opening them involves a cunning series of steps: find a seam with your fingernails, slide the bottom to the right, detach a side rail, remove a hidden key from inside the rail, unlock the top, and discover a bracelet inside.

For her seventh birthday, a tiny wooden chalet stands in the center of the kitchen table where the sugar bowl ought to be. She slides a hidden drawer out of the base, finds a hidden compartment beneath the drawer, takes out a wooden key, and slots the key inside the chimney. Inside waits a square of Swiss chocolate.

"Four minutes," says her father, laughing. "I'll have to work harder next year."

For a long time, though, unlike his puzzle boxes, his model of their neighborhood makes little sense to her. It is not like the real world. The miniature intersection of rue de Mirbel and rue Monge, for example, just a block from their apartment, is nothing like the real intersection. The real one presents an amphitheater of noise and fragrance: in the fall it smells of traffic and castor oil, bread from the bakery, camphor from Avent's pharmacy, delphiniums and sweet peas and roses from the flower stand. On winter days it swims with the odor of roasting chestnuts; on summer evenings it becomes slow and drowsy, full of sleepy conversations and the scraping of heavy iron chairs.

But her father's model of the same intersection smells only of dried glue and sawdust. Its streets are empty, its pavements static; to her fingers, it serves as little more than a tiny and insufficient facsimile. He persists in asking Marie-Laure to run her fingers over it, to recognize different houses, the angles of streets. And one cold Tuesday in December, when Marie-Laure has been blind for over a year, her father walks her up rue Cuvier to the edge of the Jardin des Plantes.

"Here, *ma cherie*, is the path we take every morning. Through the cedars up ahead is the Grand Gallery."

"I know, Papa."

He picks her up and spins her around three times. "Now," he says, "you're going to take us home." Her mouth drops open.

"I want you to think of the model, Marie."

"But I can't possibly!"

"I'm one step behind you. I won't let anything happen. You have your cane. You know where you are."

"I do not!"

"You do."

Exasperation. She cannot even say if the gardens are ahead or behind.

"Calm yourself, Marie. One centimeter at a time."

"It's far, Papa. Six blocks, at least."

"Six blocks is exactly right. Use logic. Which way should we go first?"

The world pivots and rumbles. Crows shout, brakes hiss, someone to her left bangs something metal with what might be a hammer. She shuffles forward until the top of her cane floats in space. The edge of a curb? A pond, a staircase, a cliff? She turns ninety degrees. Three steps forward. Now her cane finds the base of a wall. "Papa?"

"I'm here."

Six paces seven paces eight. A roar of noise—an exterminator just leaving a house, pump bellowing—overtakes them. Twelve paces farther on, the bell tied around the handle of a shop door rings, and two women come out, jostling her as they pass.

Marie-Laure drops her cane; she begins to cry. Her father lifts her, holds her to his narrow chest.

"It's so big," she whispers.

"You can do this, Marie."

She cannot.

Name: _____ Hour: _____

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SOMETHING RISING

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young character is growing up in a time of drastic economic and political change in his native country Germany. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to illustrate Werner's complex observation of noticeable changes in Germany.

All the Light We Cannot See by Anthony Doerr
"Something Rising" p. 38-39

While the other children play hopscotch in the alley or swim in the canal, Werner sits alone in his upstairs dormer, experimenting with the radio receiver. In a week he can dismantle and rebuild it with his eyes closed. Capacitor, inductor, tuning coil, earpiece. One wire goes to ground, the other to sky. Nothing he's encountered before has made so much sense.

He harvests parts from supply sheds: snips of copper wire, screws, a bent screwdriver. He charms the druggist's wife into giving him a broken earphone; he salvages a solenoid from a discarded doorbell, solders it to a resistor, and makes a loudspeaker. Within a month he manages to redesign the receiver entirely, adding new parts here and there and connecting it to a power source.

Every evening he carries his radio downstairs, and Frau Elena lets her wards listen for an hour. They tune in to newscasts, concerts, operas, national choirs, folk shows, a dozen children in a semicircle on the furniture, Frau Elena among them, hardly more substantial than a child herself.

We live in exciting times, says the radio. We make no complaints. We will plant our feet firmly in our earth, and no attack will move us.

The older girls like musical competitions, radio gymnastics, a regular spot called *Seasonal Tips for Those in Love* that makes the younger children squeal. The boys like plays, news bulletins, martial anthems. Jutta likes jazz. Werner likes everything. Violins, horns, drums, speeches—a mouth against a microphone in some faraway yet simultaneous evening—the sorcery of it holds him rapt.

Is it any wonder, asks the radio, that courage, confidence, and optimism in growing measure fill the German people? Is not the flame of a new faith rising from this sacrificial readiness?

Indeed it does seem to Werner, as the weeks go by, that something new is rising. Mine production increases; unemployment drops. Meat appears at Sunday supper. Lamb, pork, wieners—extravagances

unheard of a year before. Frau Elena buys a new couch upholstered in orange corduroy, and a range with burners in black rings; three new Bibles arrive from the consistory in Berlin; a laundry boiler is delivered to the back door. Werner gets new trousers; Jutta gets her own pair of shoes. Working telephones ring in the houses of neighbors.

One afternoon, on the walk home from school, Werner stops outside the drugstore and presses his nose to a tall window: five dozen inch-tall storm troopers mark there, each toy man with a brown shirt and a tiny red armband, some with flutes, some with drums, a few officers astride glossy black stallions. Above them, suspended from a wire, a tinplate clockwork aquaplane with wooden pontoons and a rotating propeller makes an electric, hypnotizing orbit. Werner studies it through the glass for a long time, trying to understand how it works.

Night falls, autumn in 1936, and Werner carries the radio downstairs and sets it on the sideboard, and the other children fidget in anticipation. The receiver hums as it warms. Werner steps back, hands in pockets. From the loudspeaker, a children's choir sings, *We hope only to work, to work and work and work, to go to glorious work for the country.* Then a state-sponsored play out of Berlin begins: a story of invaders sneaking into a village at night.

All twelve children sit riveted. In the play, the invaders pose as hook-nosed department-store owners, crooked jewelers, dishonorable bankers; they sell glittering trash; they drive established village businessmen out of work. Soon they plot to murder German children in their beds. Eventually a vigilant and humble neighbor catches on. Police are called: big handsome-sounding policemen with splendid voices. They break down the doors. They drag the invaders away. A patriotic march plays. Everyone is happy again.

Name: _____ Hour: _____

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WERNER'S FUTURE

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a 14-year-old character faces a prescribed future working in the coal mines of Zolleverein, Germany. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to convey Werner's sense of foreboding about his future.

All the Light We Cannot See by Anthony Doerr
"Good Evening. Or *Heil* Hitler if You Prefer" p. 68-69

His [Werner's] fourteenth birthday arrives in May. It's 1940 and no one laughs at the Hitler Youth now. Frau Elena prepares a pudding and Jutta wraps a piece of quartz in newspaper and the twins, Hannah and Susanne Gerlitz, march around the room impersonating soldiers. A five-year-old—Rolf Hupfauer—sits in the corner of the sofa, eyelids slipping heavily over his eyes. A new arrival—a baby girl—sits in Jutta's lap and gums her fingers. Out the window, beyond the curtains, the flame atop the waste stack, high in the distance, flaps and shivers.

The children sing and devour the pudding, Frau Elena says, "Time's up," and Werner switches off his receiver. Everyone prays. His whole body feels heavy as he carries the radio up to the dormer. In the alleys, fifteen-year-old boys are making their way toward mine elevators, queuing up with their helmets and laps outside the gates. He tries to imagine their descent, sporadic and muted light passing and receding cables rattling, everyone quiet, sinking down to that permanent darkness where men claw at the earth with a half mine of rock hunched on top of them.

One more year. Then they'll give him a helmet and lap and stuff him into a cage with the others.

It has been months since he last heard the Frenchman on the shortwave. A year since he held that water-stained copy of *The Principles of Mechanics*. Not so long ago he let himself dream of Berlin and its great scientists: Fritz Haber, inventor of fertilizer; Hermann Staudinger, inventor of plastics. Hertz, who made the invisible visible. All the great men doing things out there. *I believe in you*, Frau Elena used to say. *I think you'll do something great*. Now, in his nightmares, he walks the tunnels of the mines. The ceiling is smooth and black; slabs of it descend over him as he treads. The walls splinter; he stoops, crawls. Soon he cannot raise his head, move his arms. The ceiling weighs ten trillion tons; it gives off a permeating cold; it drives his nose into the floor. Just before he wakes, he feels a splintering at the back of his skull.

Rainwater purls from cloud to roof to eave. Werner presses his forehead to the window of the dormer and peers through the drops, the roof below just one among a cluster of wet rooftops, hemmed in by the vast walls of the cookery and smelter and gasworks, the winding tower silhouetted against the sky, mine and mill running on and on, acre after acre, beyond his range of sight, to the villages, the cities, the ever-quickening, ever-expanding machine that is Germany. And a million men ready to set down their lives for it.

Good evening, he thinks. Or *heil* Hitler. Everyone is choosing the latter.

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THESIS:

STEP 4: FOR 1 LIT ELEMENT OR TECHNIQUE, BRAINSTORM!

ELEMENT/TECHNIQUE:

EVIDENCE:

ANALYSIS:

EVIDENCE:

ANALYSIS:

EVIDENCE:

ANALYSIS:

LEAVE MY BOOK?

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young girl distractedly waits for her father, who is a locksmith at a prominent museum in Paris during the German invasion of France in World War II. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to convey Marie-Laure’s sense of foreboding about the German invasion.

All the Light We Cannot See by Anthony Doerr
from “Flight” p. 75-76

All across Paris, people pack china into cellars, sew pearls into hems, conceal gold rings inside book bindings. The museum workspaces are stripped of typewriters. The halls become packing yards, their floors strewn with straw and sawdust and twine.

At noon the locksmith is summoned to the director’s office. Marie-Laure sits cross-legged on the floor of the key pound and tries to read her novel. Captain Nemo is about to take Professor Aronnax and his companions on an underwater stroll through oyster beds to hunt for pearls, but Aronnax is afraid of the prospect of sharks, and though she longs to know what will happen, the sentences disintegrate across the page. Words devolve into letters, letters into unintelligible bumps. She feels as if big mitts have been drawn over each hand.

Down the hall, at the guards’ station, a warder twists the knobs of the wireless back and forth but finds only hiss and crackle. When he shuts it off, quiet closes over the museum.

Please let this be a puzzle, an elaborate game Papa has constructed, a riddle she must solve. The first door, a combination lock. The second, a dead bolt. The third will open if she whispers a magic word through its keyhole. Crawl through thirteen doors, and everything will return to normal.

Out in the city, church bells strike one. One thirty. Still her father does not return. At some point, several distinct thumps travel into the museum from the gardens or the streets beyond, as if someone is dropping sacks of cement mix out of the clouds. With each impact, the thousands of keys in their cabinets quiver on their pegs.

Nobody moves up or down the corridor. A second series of concussions arrives—closer, larger. The keys chime and the floor creaks and she thinks she can smell threads of dust cascading from the ceiling.

“Papa?”

Nothing. No warders, no janitors, no carpenters, no clop-clop-clop of a secretary’s heels crossing the hall.

They can march for days without eating. They impregnate every schoolgirl they meet.

“Hello?” How quickly her voice is swallowed, how empty the halls sound. It terrifies her.

A moment later, there are clanking keys and footfalls and her father’s voice calls her name. Everything happens quickly. He drags open big, low drawers; he jangles dozens of key rings.

“Papa, I heard—”

“Hurry.”

“My book—”

Better to leave it. It’s too heavy.”

“Leave my book?”

He pulls her out the door and locks the key pound. Outside, waves of panic seem to be traveling the rows of trees like tremors from an earthquake.

ATLWCS Close Reading Assignment

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DETAILED:

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- Audience
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WHERE ARE WE GOING?

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a young girl and her father have fled Paris during the German invasion of France in World War II. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to convey Papa's complex approach to assuaging Marie-Laure's anxious feelings about their dislocation.

All the Light We Cannot See by Anthony Doerr
from "Exodus" p. 88-89

"Where are we going, Papa?"

"The director has given me the address of someone who will help us."

"Where?"

"A town called Evreux. We are going to see a man named Monsieur Giannot. He is a friend of the museum's."

"How far is Evreux?"

"It will take us two years of walking to get there."

She seizes his forearm.

"I am teasing, Marie. Evreux is not so far. If we find transportation, we will be there tomorrow. You will see."

She manages to stay quiet for a dozen heartbeats. Then she says, "But for now?"

"For now we will sleep."

"With no beds?"

"With the grass as our beds. You might like it."

"In Evreux we will have beds, Papa?"

"I expect so."

"What if he does not want us to stay there?"

"He will want us."

"What if he does not?"

"Then we will go visit my uncle. Your great-uncle. In Saint-Malo."

"Uncle Etienne? You said he was crazy."

"He is partially crazy, yes. He is maybe seventy-six percent crazy."

She does not laugh. "How far is Saint-Malo?"

"Enough questions, Marie. Monsieur Giannot will want us to stay in Evreux. In big soft beds."

How much food do we have, Papa?"

"Some. Are you still hungry?"

"I'm not hungry. I want to save the food."

"Okay. Let's save the food. Let's be quiet now and rest."

She lies back. He lights another cigarette. Six to go. Bats dive and swoop through clouds of gnats, and the insects scatter and re-form once more. *We are mice*, he thinks, *and the sky swirls with hawks*.

"You are very brave, Marie-Laure."

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THREE FAKES. ONE REAL.

The following is an excerpt from a 2014 novel by Anthony Doerr. In this passage, a locksmith employed by a prominent museum in Paris has fled with his daughter during the German invasion of France in World War II. Read the passage carefully. Then, in a well-written essay, analyze how Doerr uses literary elements and techniques to convey Daniel LeBlanc's complex feelings toward his responsibility of transporting the stone.

All the Light We Cannot See by Anthony Doerr
from "Exodus" p. 89-90

The girl has already fallen asleep. The night darkens. When his cigarette is gone, he eases Marie-Laure's feet to the ground and covers her with her coat and opens the rucksack. By touch, he finds his case filled with woodworking tools. Tiny saws, tacks, gouges, carving chisels, fine-gritted sandpapers. Many of these tools were his grandfather's. From beneath the lining of the case, he withdraws a small bag made of heavy linen and cinched with a drawstring. All day he has restrained himself from checking on it. Now he opens the bag and upends its contents onto his palm.

In his hand, the stone is about the size of a chestnut. Even at this late hour, in the quarter-light, it glows a majestic blue. Strangely cold.

The director said there would be three decoys. Added to the real diamond, that makes four. One would stay behind at the museum. Three others would be sent in three different directions. One south with a young geologist. Another north with the chief of security. And one is here, in a field west of Versailles, inside the tool case of Daniel LeBlanc, principal locksmith for the Museum National d-Histoire Naturelle.

Three fakes. One real. It is best, the director said, that no man knows whether he carries the real diamond or a reproduction. And everyone, he said, giving them each a grave look, should behave as if he carries the real thing.

The locksmith tells himself that the diamond he carries is not real. There is no way the director would knowingly give a tradesman a one-hundred-and-thirty-three-carat diamond and let him walk out of Paris with it. And yet as he stares at it, he can not keep his thoughts from the question: *Could it be?*

He scans the field. Trees, sky, hay. Darkness falling like velvet. Already a few pale stars. Marie-Laure breathes the measured breath of sleep. *Everyone should behave as if he carries the real thing.* The locksmith reties the stone inside the bag and slips it back into his rucksack. He can feel its tiny weight there, as though he has slipped it inside his own mind: a knot.

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