

AP Literature Pre-Course Reading Kell English Department 2019-2020

- **AP Literature:** *All the Light We Cannot See* by Anthony Doerr
 - AP Literature students should also complete the following assignment: You will complete a sketchnotes journal to accompany the reading of *All the Light We Cannot See*. Requirements for the journal:
 - At least 15 entries covering the entire novel. (There are 14 sections; journals should attempt to cover all sections for a thorough reading of the novel).
 - One entry = one 8x11 piece of paper or larger. (Can be completed in a notebook, if you like)
 - Sketchnotes are a combination of text and drawings to give a visual understanding of the content.
 - Each entry's content should focus on the elements of literature: characterization, symbols/motifs, themes, allusions, etc. (The specific content for each entry will depend on what the focus is for that section.)
 - The following questions should also be addressed throughout the journal. (All questions must be addressed, but where in the journal is up to you.)
 1. The book opens with two epigraphs. How do these quotes set the scene for the rest of the book? Discuss how the radio plays a major part in the story and the time period.
 2. The narration moves back and forth both in time and between different characters. How did this affect your reading experience? How do you think the experience would have been different if the story had been told entirely in chronological order?
 3. When Werner and Jutta first hear the Frenchman on the radio, he concludes his broadcast by saying "Open your eyes and see what you can with them before they close forever" (pages 48–49), and Werner recalls these words throughout the book (pages 86, 264, and 409). How do you think this phrase relates to the overall message of the story? How does it relate to Madame Manec's question: "Don't you want to be alive before you die?" (page 270)?
 4. On page 160, Marie-Laure realizes "This...is the basis of his fear, all fear. That a light you are powerless to stop will turn on you and usher a bullet to its mark." How does this image constitute the most general basis of all fear? How does it apply to the motivations of the characters?
 5. Reread Madame Manec's boiling frog analogy on page 284. Etienne later asks Marie-Laure, "Who was supposed to be the frog? Her? Or the Germans?" (page 328) Who did you think Madame Manec meant? Could it have been someone other than herself or the Germans? What does it say about Etienne that he doesn't consider himself to be the frog?
 6. On page 368, Werner thinks, "That is how things are...with everybody in this unit, in this army, in this world, they do as they're told, they get scared, they move about with only themselves in mind. Name me someone who does not." But in fact many of the characters show great courage and selflessness throughout the story in some way, big or small. Talk about the different ways they put themselves at risk in order to do what they think is right. What do you think were some shining moments? Who did you admire most?
 7. On page 390, the author writes, "To shut your eyes is to guess nothing of blindness." What did you learn or realize about blindness through Marie-Laure's perspective? Do you think her being blind gave her any advantages?
 8. Von Rumpel seemed to believe in the power of the Sea of Flames, but was it truly a supernatural object or was it merely a gemstone at the center of coincidence? Do you think it brought any protection to Marie-Laure and/or bad luck to those she loved?
 9. When Werner and Marie-Laure discuss the unknown fate of Captain Nemo at the end of *Twenty Thousand Leagues Under the Sea*, Marie-Laure suggests the open-endedness is intentional and meant to make us wonder (page 472). Are there any unanswered questions from this story that you think are meant to make us wonder?
 10. The 1970s image of Jutta is one of a woman deeply guilt-ridden and self-conscious about her identity as a German. Why do you think she feels so much guilt over the crimes of others? Can you relate to this? Do you think she should feel any shame about her identity?

11. What do you think of the author's decision to flash forward at the end of the book? Did you like getting a peek into the future of some of these characters? Did anything surprise you?
12. Aleksandr Solzhenitsyn once wrote that "the line dividing good and evil cuts through the heart of every human being." *All the Light We Cannot See* is filled with examples of human nature at its best and worst. Discuss the themes of good versus evil throughout the story. How do they drive each other? What do you think are the ultimate lessons that these characters and the resolution of their stories teach us?

For more help with sketchnotes and "examples" – please visit <https://forbesaplit.wordpress.com>