

## REVIEW for Fiction Test: War Stories of World War I

30 questions and one constructed response

### Excerpts from Charles Yale Harrison's *Generals Die in Bed*

1. The novel is set during what war?
2. The story details mostly what kind of warfare?
3. Review some of the war-related vocabulary we discussed. Be able to read excerpts and use the context of the sentence to choose the closest meaning of the bold word (**note: there are several questions on the test like this**).
4. What's the narrow strip of land that divides the two opposing trench lines?
5. The novel is narrated from what point of view?
6. Be able to point to text evidence of the novel's point of view.
7. In Chapter 1, "Recruits," what's the main internal conflict the narrator has to deal with? In Chapter 2, "In the Trenches," what's the main external conflict the soldiers have to deal with?
8. Based on the evidence in the following lines, what is the most likely danger facing Fry?  
"He shows us where his heel is cut. His boots do not fit. The sock is wet with blood."
9. At the end of Chapter 2, where does Brown get his new boots?
10. Review some of the war-related vocabulary we discussed. Be able to read excerpts and use the context of the sentence to choose the closest meaning of the bold word.

### Critical Reading: *Generals Die in Bed*

Read the following passages and answer the questions that follow each:

#### Passage #1

*The following passage occurs in Chapter 1, "Recruits" before the narrator is about to head off to war.*

A befurred young woman puts her soft arm around my neck and kisses me. She smells of perfume. After the tense excitement of the day it is delightful. She turns her face to me and laughs. Her eyes are soft. She has been drinking a little. Her fair hair shines from under a black fur toque. I feel lonely. I do not want to go to war. She marches along by my side. The battalion is no longer marching. It straggles, disorganized, down the street leading to the station.

I am only eighteen and I have not had any experiences with women like this. I like this girl's brazenness.

"Kiss me, honey," she commands. I obey. I like all this confusion now. War—heroes—music—the fireworks—this girl's kiss. Nobody notices us. I hang on to her soft furry arm. I cling to it as the station looms at the bottom of the street.

She is the last link between what I am leaving and the war. In a few minutes she will be gone. I am afraid now. I forget all my fine heroic phrases. I do not want to wear these dreadfully heavy boots, nor carry this leaden pack. I want to fling them away and stay with this fair girl who smells faintly of perfume. I grip her arm tightly. I think I could slip away unseen with her. We could run through the crowd, far away somewhere. I remember the taunting song, "*Oh, my, I'm too young to die.*" I am hanging on to her arm.

"Hey, soldier boy, you're hurting my arm."

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11. Based on the passage, be able to describe the protagonist.
12. Choose the quote from this excerpt that best displays the narrator's frightened, regretful attitude towards the war.
13. Based on the excerpt, identify and choose the best evidence of the protagonist's primary conflict.
14. Use the context of the sentence to choose the closest meaning of a bolded word.

### Passage #2

*The following passage occurs later in the novel after the narrator has killed a German soldier and taken two other German soldiers as prisoners: he realizes that one of them is the brother of the soldier he just killed.*

"By signs and with my meager German I make them understand that we will wait **(2)** here until the force of the barrage **abates**. I pull out a package of cigarettes and offer them one each. We light up from the candle and sit smoking.

I point to the wounded one's leg and ask him how he feels. He shakes his head and moans:

*"Ach, ach, mein Bruder."* He points back towards the German lines.

He begins to weep and talk rapidly at the same time. I cannot understand. I can distinguish only two words—"Bruder" and "Mutter." The other prisoner nods his head solemnly, affirming what his comrade says:

*"Ja, ja, das ist wahr—das ist sein Bruder, Karl."*

I sit looking at them silently.

There is nothing to say.

**(13)** How can I say to this boy that something took us both, his brother and me, and dumped us into a lonely, shrieking hole at night—it armed us with deadly weapons and threw us against each other.

I imagined that I see the happy face of the mother when she heard that her two boys were to be together. She must have written to the older one, the one that died at the end of my bayonet, to look after his young brother. Take care of each other and comfort one another, she wrote, I am sure.

Who can comfort whom in war? Who can care for us, we who are set loose at each other and tear at each other's entrails with silent gleaming bayonets?

I want to tell these boys what I think, but the gulf of language separates us.

We sit silently, waiting for the storm of steel to die down.

The wounded one's cigarette goes out. I move the candle towards his mouth. He puts his thin hand to mine to steady it. The cigarette is lit. He looks into my eyes with that same doggish look and pats my hand in gratitude."

15. Choose the word(s) that has the closest meaning to the word "abates" (line 2).
16. Who is "Karl"?

17. What is the “something” that the narrator is most likely referring to in the paragraph from line 13?
18. Be able to choose the word that best describes the narrator’s **tone**, or **attitude**, towards the German soldier in this passage.
19. Be able to choose the word that best describes the German soldier’s **tone**, or **attitude**, towards the narrator in this passage.
20. Read the following summary of the events that occur in this passage. Then complete the summary of the passage:
  - After the narrator has killed an enemy soldier, he encounters two other German soldiers in the trench.
  - He realizes that one of them is the brother of the soldier he just killed and begins to imagine what their lives were like before the war began.
  - \_\_\_\_\_.

**Excerpt from Erich Maria Remarque’s *All Quiet on the Western Front***

21. Read the following lines from the passage, then be able to choose the theme statement best represented by these lines:

“We have become wild beasts. We do not fight, we defend ourselves against annihilation. It is not against men that we fling our bombs, what do we know of men in this moment when Death is hunting us down—now, for the first time in three days we can see his face, now for the first time in three days we can oppose him; we feel a mad anger. No longer do we lie helpless, waiting on the scaffold, we can destroy and kill, to save ourselves, to save ourselves and to be revenged. We crouch behind every corner, behind every barrier of barbed wire, and hurl heaps of explosives at the feet of the advancing enemy before we run.”

**Wilfred Owen’s poem “Dulce Et Decorum Est”**

Bent double, like old beggars under sacks, **(line 1)**  
Knock-kneed, coughing like hags, we cursed through sludge,  
Till on the haunting flares we turned our backs  
And towards our distant rest began to trudge.  
Men marched asleep. Many had lost their boots  
But limped on, blood-shod. All went lame; all blind;  
Drunk with fatigue; deaf even to the hoots  
Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys!—An ecstasy of fumbling, **(line 9)**  
Fitting the clumsy helmets just in time;  
But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime...  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight, (line 15)  
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace (line 17)  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,—  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: *Dulce et decorum est*  
*Pro patria mori.*

22. Based on the poem, describe the speaker.

23. Read the lines from the poem:

But someone still was yelling out and stumbling  
And flound'ring like a man in fire or lime...  
Dim, through the misty panes and thick green light,  
As under a green sea, I saw him drowning.

Which literary device is used most prominently in these lines?

24. What evidence best allows the reader to conclude that this is a poem rather than a short story?

25. Which lines from the poem **most** convey a **nightmarish mood**?

26. Refer to the final stanza. Based on the context of the lines, be able to infer what a bolded word most closely means.

27. What is the poet's most likely **purpose** in writing the poem?

### Stephen Spielberg's film *War Horse*

28. Spielberg's film *War Horse* shows the effects of the war on what groups? (Consider soldiers and their sides, civilians, animals, etc.).

29. Read the following theme statement for the film *War Horse*:

Stephen Spielberg's film *War Horse* portrays the sweeping and deadly effect that advancements in technology had on the way war was fought during World War I.

Which scenes from the film provide the best evidence for this theme statement?

30. Identify some details from *Generals Die in Bed* that are also depicted in the film *War Horse*.

### Writing the Constructed Response:

Refer to the poem “Dulce Et Decorum Est,” by poet Wilfred Owen.

- **Analyze how the poet uses imagery to communicate the speaker’s attitude towards the war.**
  - Use information from the poem to support your analysis.

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### Remember to APE it!



- **AnsWER the prompt.**
  - Begin by answering the prompt’s question(s) in 1-2 sentences.
  - Mention the author, title, and respond to the prompt in your answer.
- **Prove it with evidence.**
  - Provide evidence/examples from the text to support your answer.
  - Use transitions to move from example to explanation (“For example; one example; another reason; in addition; furthermore; next...”)
- **Explain how your evidence supports your answer.**
  - What do your examples illustrate? How do they back up your answer to the prompt?
  - (“This example shows that; This quote from the story shows that...”)
- Repeat **P** and **E** again to add more support to your answer.

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### Constructed Response Scoring Rubric

#### 3

- The response is a clear, complete, and accurate analysis of how the poet uses imagery to communicate the speaker’s attitude towards the war.
- The response includes relevant and specific support from the passage.

#### 2

- The response is a partial analysis of how the poet uses imagery to communicate the speaker’s attitude towards the war.
- The response includes limited information from the passage and may include inaccuracies.

#### 1

- The response is a minimal analysis of how the poet uses imagery to communicate the speaker’s attitude towards the war.
- The response includes little or no information from the passage and may include inaccuracies.

OR

- The response relates minimally to the task.