

Name: _____ Date: _____ Per: _____

Unit #6: Reading with the Enemy: *All Quiet on the Western Front*

10th Grade Honors Literature-- Mr. Coia

This book is to be neither an accusation nor a confession, and least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped shells, were destroyed by the war. ~Erich Maria Remarque

Mon 4/9

- Introduction to *All Quiet on the Western Front*
- Read and mark "Introducing the Novel"
- War Art/Photography
 - What do photographs tell us about life during the war and students? How does the artwork enhance our knowledge of life during WWI? How is the art influenced by the war?
- Write #1: Pick a quotation
- Read "Before You Read"

HW: Read chapters 1-3 and questions; character chart; get index card as bookmark/character card

Wed 4/11

- Notebook check
- **Reading Quiz: Chap. 1-3**
- Write #2: Propaganda Piece
- Small group discussion
- Watch "[Pipes of Peace](#)" music video and discuss Christmas Truce of 1914
- Discuss paper ideas

HW: Read chapters 4-6 and questions; char chart

Fri 4/13

- **Reading Quiz: Chap. 4-6**
- Class Discussion
- Poetic Language Handouts
- Write #3: Found Poetry
- Read "Before You Read"
- Watch clip from *War Horse*

HW: Read chapters 7-9 and questions; character chart; type your found poetry for display. Use a creative font/size/color/pics

Tues 4/17

- **Reading Quiz: Chap. 7-9**
- Class Discussion
- Found Poetry presentations
- *All Quiet* Movie Clip
- Triads: Discuss WWI Poetry
- Read and discuss poems, "The Man He Killed" and "Death of the Ball Turret Gunner"
- Write #4: War Poetry
- Active reading sheet: Trench warfare
- Read "Before You Read"

HW: Read chapters 10-12 and questions; char chart

Thurs 4/19

- **Reading Quiz: Chap. 10-12**
- Class Discussion
- Complete Post-Reading question
- WWI War Letters: Read, mark, and discuss how they offer a picture of the time period
- Write #5: Letter Home
- Class Share: Letters Home

HW: Write #6: Six-Word Memoirs. Write 10, type top 3 in color, font, etc. Cut in strips BEFORE bringing to class next week.

Tues 4/24

- Meet in IC for PARCC testing

Thurs 4/26

- Meet in IC for PARCC testing

Mon 4/30

- **Six Word Memoirs** sharing
- Read, mark, discuss "Betrayal" essay. How does it connect to Paul?
- Turn in Comp books for grading
- Chapter Titles work

HW: *All Quiet* Paper; bring two copies of your rough draft

Wed 5/2

- All Quiet work time

HW: Study for test; paper

Fri 5/4

- *All Quiet* test
- Watch endings of *All Quiet* films
- Paper due (either Fri, Mon, Tues turn-in)

HW: *All Quiet* paper

Tues 5/8 (AP Physics)

- Novel turn-in (no book=no credit)
- **Paper due**

Write Entries

Write #1: Choose one quote to discuss. What are the modern-day implications? 1. “A generation of men who, even though they may have escaped shells, were destroyed by war.” Or, 2. Paul says, “War is possible only when the enemy is an abstraction.” Define “abstraction.” Why does the enemy have to be “an abstraction?”

Write #2: Propaganda Piece – Create either a poster, speech, or leaflet that is designed to persuade Paul and his classmates to join the military.

Write #3: Found Poetry – Chapter 4 – Using alliteration, consonance, assonance, and personification.

Write #4: War Poetry – Write a poem in the style of those we’ve studied in class today.

Write #5: A Letter Home from Paul before the start of chapter 12.

Write #6: Six-Word Memoirs- Write 5 that summarizes the story, gives insight to characters, and addresses the theme of innocence and war.

Assignment Descriptions

***All Quiet on the Western Front* Reaction Paper**

Most students enjoy reading this novel about war and innocence. For this final assessment writing activity, choose your own topic on which to discuss and react. It may be the storytelling style or the loss of innocence or the difference in modern-day war. It could be a response to the epigraph to the novel or to another passage. Think carefully about your topic, and write to show your knowledge of the story as well as your analysis skills. Be sure you address:

- o 500-600 words
- o Includes 3-5 quotations, analyzed
- o Avoid “I think” or “My opinion” or other distracting word-wasters
- o Need help choosing a topic? Let’s talk!

Grading Rubric

o Format (margins, header, essay topic, etc)	0	1	2	3				
o Grammar/Punctuation	0	1	2	3				
<u>Introduction had four parts:</u>								
o Global opening and closing	0	1	2					
o Introducing author and title	0	1	2					
o Summary and purpose of novel	0	1	2					
o Clear, developed, one-sentence thesis in bold	0	1	2					
o 1 hyphenated adjective , in bold	0	1						
o 1 <u><i>appositive</i></u> , underlined and italicized	0	1						
o 3-5 relevant quotations from the text properly punctuated	0	1	2	3				
o 3-5 quotations analyzed, connected to thesis (about twice as long as the quotation)	0	1	2	3	4	5	6	7
o Transitions between ideas/paragraphs	0	1	2					

Total: _____/28

Notebook and Supply Check

Notebook Check #6

You'll need the following for our notebook check **Tues 4/11**. Remember, we'll add to this throughout the year to provide you with an orderly notebook. Therefore, you need ALL the pieces to receive credit. No partial credit offered on this.

You need **two tabs** with the following:

LA Handouts:

- Unit guide #6 (on top)
- Unit guide #5
- "The Metamorphosis" reading
- Technology marked articles (unit 1, p. 11-16)
- Sayings 2.0 Activity (unit 1, p. 5)
- Four-Square activity, completed (unit 1, p. 22)
- "Writing an Introductory Paragraph" handout
- "How Do I Format My Paper?" handout (unit 1, p. 9-10)
- Class Rules sheet, initialed

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper in your binder, and your pens, pencils, highlighter, etc.

Before You Read Focus Points from Glencoe Literature Library's Study Guide

Chapter 1-5

Setting a Purpose

Read to discover nineteen-year-old Paul Bäumer's ideas about his own generation and that of his elders.

Time and Place

The scenes in *All Quiet on the Western Front* take place in three basic locations: the front itself, settings near the front but away from the fighting (such as a camp or hospital), and settings away from the front (such as Paul's hometown or the army training camp). By shifting between calm and violent scenes, Remarque emphasizes the contrast between life at the front and life everywhere else.

Did You Know?

Soldiers in the trenches could distinguish the different kinds of shells being fired by the sounds they made in the air. In World War I, artillery—or cannon-like weapons—were used in far greater numbers than ever before. These long-range and close-range guns fired large missile-shaped shells of different types. Of these, shrapnel shells were especially deadly because they contained a large powder charge and hundreds of sharp metal bits. When the charge exploded over enemy trenches, the deadly projectiles flew through the air making a singing sound. Large shells nicknamed "Jack Johnsons," after a famous heavyweight fighter of the day, made a high-pitched whistle. The "whizz bang," a lighter shell, buzzed briefly just before it arrived at its target.

Vocabulary Preview

barrage *n.* curtain of heavy artillery fire just in front of friendly troops to screen and protect them

billets *n.* lodgings assigned to soldiers

helter-skelter *adj.* in disorder or confusion

insubordination *n.* disobedience to authority

laconically *adv.* with few words

queue *n.* line of people

rail *v.* to scold or denounce harshly

restive *adj.* restless

Chapters 6-8

Setting a Purpose

Read to find out whether Paul Bäumer can communicate with his family and former friends.

Time and Place

World War I was a “total war,” meaning the populations of entire nations were caught up in the conflict. Factories produced weapons, ammunition, and military supplies. Women replaced many male workers in industry, and civilians sacrificed food and supplies to help support the war effort. Near the battlelines, civilians were also exposed to the dangers of shelling; in some cases, entire villages were obliterated. As the fighting wore on, all of the participating nations experienced food shortages. In response, wartime governments in Europe instituted food rationing, which led to long lines at stores for what little food was available. In Germany, shortages were especially severe because the Allies had blockaded German ports. With little grain available, turnips and potatoes were used to make *krieg* (war) bread, and acorns were gathered and ground up to make coffee. By the winter of 1916–1917, German citizens were becoming weak and thin, and some were dying from starvation.

Did You Know?

The Germans were the first to use poison gas on a large scale. At the Second Battle of Ypres in April 1915, German soldiers in a front-line trench released chlorine gas from more than five thousand pressurized cylinders, timing the release with a westward-blowing wind. Chlorine gas, visible as a greenish-yellow cloud, is a lung irritant that causes extreme pain in the nose and throat and slow suffocation. Death results if the concentrated gas is inhaled for more than a few minutes. Many people thought the German’s use of poison gas was barbaric, but the British and French quickly developed their own gas weapons. The most widely used gas, mustard gas, was introduced in mid-1917. Odorless and colorless, it burned the skin, eyes, and respiratory tissues. Gas attacks caused at least one million deaths during the war. After gas masks were developed, few men were killed by gas, but gas attacks were still used to unsettle the enemy.

Vocabulary Preview

chasten *v.* to punish; to make humble

devastated *adj.* overwhelmed; ruined

listless *adj.* lacking energy

ludicrous] *adj.* ridiculous; laughable

melancholy *adj.* depressed in spirit; sad

obliquely *adv.* indirectly; in a slanting or sloping direction

parapet *n.* low wall of stone or earth to protect soldiers

rave *v.* to speak wildly or angrily

remnant *n.* small surviving part

solace *n.* relief; comfort

Chapters 9-12

Setting a Purpose

Read to find out whether Paul Bäumer survives the war.

Time and Place

During most of the period of the novel (1916–1918), Germany was fighting on two fronts. By late 1917, Russia had withdrawn from the war after accepting harsh terms for peace with Germany. German troops in the east were then sent to the Western Front to try to break the stalemate there. Earlier that year, however, the United States had entered the war on the side of the Allies. Strengthened by American troops, Allied forces stopped a massive German offensive launched in the spring of 1918. By October the Allies had driven the German Army back to Germany's pre-1914 borders and crushed morale. German troops were exhausted and replacements, many younger than fourteen years of age, were too inexperienced to fight a major war. The armistice ending World War I was signed on November 11, 1918.

Did You Know?

The Allies, as well as the Germans, designed new weapons to try to break the deadlock of trench warfare. The British thought that tank warfare would be the solution. Tanks could easily roll over barbed wire and cross trenches up to ten-feet wide, clearing the way for advancing infantry. Tanks were prone to breakdowns, however, and often got stuck in the mud. Noisy, cramped, and hot inside, tanks could travel at only six miles per hour and were stressful for the crew to operate. British tanks were first used in 1916 at the Battle of the Somme. Looking like “mysterious monsters” that nothing could stop, tanks incited fear in the enemy, but there were too few of them to make a significant impact. Later in the war, the Allies launched two massive tank attacks. Both attacks used over three hundred units and were successful in breaking through German lines. Great Britain deployed almost three thousand heavy tanks between 1916 and 1918, while the Germans used only twenty. Although tanks proved increasingly helpful to the war effort, their full potential would not be realized until World War II.

Vocabulary Preview

banal] *adj.* ordinary; lacking originality

convalescent] *adj.* recovering health and strength gradually after a sickness

forlorn *adj.* sad and lonely

idyll *n.* carefree episode

invulnerable] *adj.* unable to be harmed or wounded

repulse *v.* to fight off an attacker

shrewdly *adv.* wisely; cleverly

surreptitiously *adv.* sneakily; secretly

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All Quiet on the Western Front Character Chart

Name	General overview of character	Quotation and page that describes
Paul Baumer		
Muller		
Tjaden		
Katzinsky		
Albert Kropp		
Himmelstoss		
Kemmerich		
Kantorek		

Introducing the Novel

This book is to be neither an accusation nor a confession, and least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped its shells, were destroyed by the war.

—Erich Maria Remarque, preface to *All Quiet on the Western Front*

The subject of *All Quiet on the Western Front* is the worldwide conflict of 1914–1918, called then the Great War. World War I, as we refer to it today, was a shockingly intense conflict that not only transformed the political landscape of Europe but also changed forever the values and perceptions of civilized Western society.

In the years before the war's outbreak, the major countries of Europe had formed alliances that divided the continent into two hostile camps. On one side were the Central Powers, which included Germany, Bulgaria, and Austria-Hungary; on the other were the Allies, which included France, Great Britain, and Russia among others. The " tinderbox of Europe" ignited when the assassination of Archduke Ferdinand of Austria sparked a series of threats and counterthreats that drew the two alliances into war. Germany, the leading military and industrial power in Europe, quickly embarked on a war of expansion. The German plan, which its leaders had worked on for decades, called for fighting on two fronts. First the Germans planned to launch a massive offensive against France in the west. They thought their offensive would be completed in six weeks, allowing them time to turn east and invade Russia on a second front.

German forces quickly swept through Belgium, but they were halted just outside Paris. From that point on, Germany's plan for a quick victory in the west unraveled. Newly developed weapons of war, especially modern cannons and machine guns with tremendous firepower, made the battlefield so violent that traditional, organized attacks quickly disbanded. For shelter, the soldiers had no choice but to burrow into the ground. As a result, by 1915 a strategy called position warfare developed. Both sides

dug a series of trenches that ran all the way from the Belgian coast to the Swiss border. From these trenches, the armies fought a stationary war of defense rather than a war of movement and offense. Their aim was to hold their ground at any cost. The war thus became a stalemate as each side tried to wear down the other. Military leaders, trained in nineteenth-century tactics, continued to stage countless small frontal offenses, ordering infantry soldiers to go "over the top" of the trenches. But the results were murderous and success was rare, with gains measured only in yards. Trench warfare was incredibly costly in terms of human lives.

The war had far-reaching political and social consequences. It broke up the four great empires of Europe—the German, Austro-Hungarian, Russian, and Turkish empires—leaving Europe unstable. The war also brought more deaths and casualties than any war in the previous one hundred years. Some 8.5 million people died, and 21 million were wounded. By 1916 few families in Europe were left untouched by the death of a son, husband, father, cousin, or friend.

The war also had a profound psychological effect on those who survived it, like Remarque, and those who came of age in its wake. Some times called the "lost generation," many of these young people developed a pessimistic and uncertain outlook on life and society after the war. The traditional social values that had led to the war—honor, duty, glory, and discipline—seemed hollow, and many survivors blamed the older generation for permitting the war's ghastly and wasteful destruction. They felt the old order was morally corrupt, and no new order had risen to provide a sense of hope and stability. Remarque's novel, published in 1929, some ten years after the war's end, spoke to and of this generation. As one critic noted, "*All Quiet on the Western Front* seems to encapsulate in popular form, the whole modern impulse: the amalgamation of prayer and desperation, dream and chaos, wish and desolation."

The novel also speaks to readers who wonder what the war was like for the average soldier. Narrated by a young German infantryman, *All Quiet* provides a picture of the war that

in one critic's words, is "unsurpassed for vividness, for reality, for convincingsness, which lives and spreads and grows until every atom of us is at the Front, seeing, mingling, suffering." Written in a clear and lively style, Remarque's fictional account has an eyewitness authenticity that still engages and moves readers today.

THE TIME AND PLACE

All Quiet on the Western Front takes place during the last two years of World War I, between

1916 and November 1918. The action occurs in the trenches, behind the lines, and away from the front, in Paul Bäumer's hometown, Remarque, however, does not give exact place names, suggesting that what Paul experienced was typical of many soldiers on the Western Front, regardless of their location. Indeed, many foreign readers who fought in the war have confirmed that Paul's experiences were essentially the same as those of soldiers from other nations.

Did You Know?

The daily scenes encountered by soldiers at the front were nightmarish. In the trenches, men fought and lived among the dead—and pieces of the dead, for the new weapons of war could shatter human bodies. Corpses were also strewn across the narrow stretch of ground known as "No Man's Land," which separated enemy trenches that faced each other. The sights, sounds, and smell of death were everywhere. Because conditions in the front line were so horrific, soldiers generally were not placed there for more than a week at a time. They were sent from the front line to a support trench, then farther back to a reserve trench, and then to a quiet base camp at the rear for rest.

Trenches, typically about ten feet deep, were built in zigzags. This pattern limited the destruction caused by bursting shells and protected soldiers from gunfire if the enemy

entered the trench. Short lengths of trench jutted into No Man's Land to allow better listening and observation of the enemy. In addition, narrower communication trenches, used to bring up supplies, troops, and orders, connected the main trenches from front to rear. Soldiers in the front line were not always under attack. Days in the trenches tended to be boring, although the danger of sniper fire and random artillery shelling always lurked. In the daytime, the men cleaned their rifles and wrote letters. Most work was done at night when the men could move about more safely.

Creeping on their bellies, soldiers ventured out into No Man's Land to string barbed wire, scout enemy positions, or rescue the wounded. Much time was also spent repairing trenches damaged by shellfire, raids, or rain. As one veteran recalled, "The men slept in mud, washed in mud, ate mud, and dreamed mud."

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***All Quiet on the Western Front* Reading Questions**

When there are more than four questions per section, you only need to do only four.

Chapters 1-3

1. What do we know about the narrator? How old is he?

2. What does the theft of Kemmerich's watch tell us about the moral decay fostered by war?

3. Although the novel is told from the German point-of-view, what universal view does it offer of war?

4. Why is it ironic that Kantorek refers to the young men as "Iron Youth"?

5. According to Paul, what is the finest thing to arise from the war?

6. Why is it ironic that Paul and his comrades refer to themselves as "stone-age veterans" when they compare themselves to the new recruits?

Chapters 4-6

1. How do the men change as they approach the front? Why is this change necessary?

2. According to Remarque, how does a soldier feel about the earth?

3. What dreams do the various members of the group have about going home? What do their dreams tell you about their characters?

4. Why do the men joke about death?

5. Why, according to Paul, must every man believe in Chance and trust his luck?

6. Describe the scene in the field after the battle is over. What do the men see?

Chapters 7-9

1. How does Paul feel about being home?

2. Why does Paul persist in lying to Kemmerich's mother?

3. Why do the soldiers at the camp on the moor become so close to nature?

4. Why does Paul feel sorry for the Russian prisoners?

5. The men have a discussion about who starts war. What conclusions do they reach?

6. Who is Gerard Duval? How is Paul affected by his death?

Chapters 10-12

1. What happens to Paul when he returns to the front? What happens to Albert?

2. What is the Dying Room? Who returns from the Dying Room?

3. Paul does a great deal of thinking while in the hospital. How does he feel about the war? How does he feel about the young men his age who are involved in the war?

4. What happens to Muller, Bertinck, Leer, and Kat?

5. What does Paul predict for his generation? Does his prediction come true?

Use of Poetic Language

--from Chapter 4 p. 55

To no man does the earth mean so much as to the soldier. When he presses himself down upon her long and powerfully, when he buries his face and his limbs deep in her from the fear of death by shell-fire, then she is his only friend, his brother, his mother; he stifles his terror and his cries in her silence and her security; she shelters him and releases him for ten seconds to live, to run, ten seconds of life; receives him again and often for ever. Earth! —Earth! —Earth !

1. What is the central idea of this passage? _____

2. Point out the poetic devices:

a. Alliteration _____

b. Assonance _____

c. Repetition (words, phrases, lines) _____

3. What gives this passage rhythm? _____

Use of Poetic Language

--from Chapter 4

Monotonously the lorries sway,
Monotonously comes the calls,
Monotonously falls the rain.
It falls on our heads
And on the heads of the dead up in the line,
On the body of the little recruit
With the wound that is so much too big for his hip;
It falls on Kemmerich's grave;
It falls in our hearts.

4. What is the central idea of this passage? _____

5. Point out the poetic devices:

a. Alliteration _____

b. Assonance _____

c. Repetition (words, phrases, lines) _____

6. What gives this passage rhythm? _____

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Poems to read, mark, and discuss

The Man He Killed by Thomas Hardy

Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

But ranged as infantry,
And staring face to face,
I shot at him and he at me,
And killed him in his place.

I shot him dead because -
Because he was my foe,
Just so - my foe of course he was;
That's clear enough; although

He thought he'd 'list perhaps,
Off-hand like - just as I -
Was out of work - had sold his traps -
No other reason why.

Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown.

The Death of the Ball Turret Gunner by Randall Jarrell

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

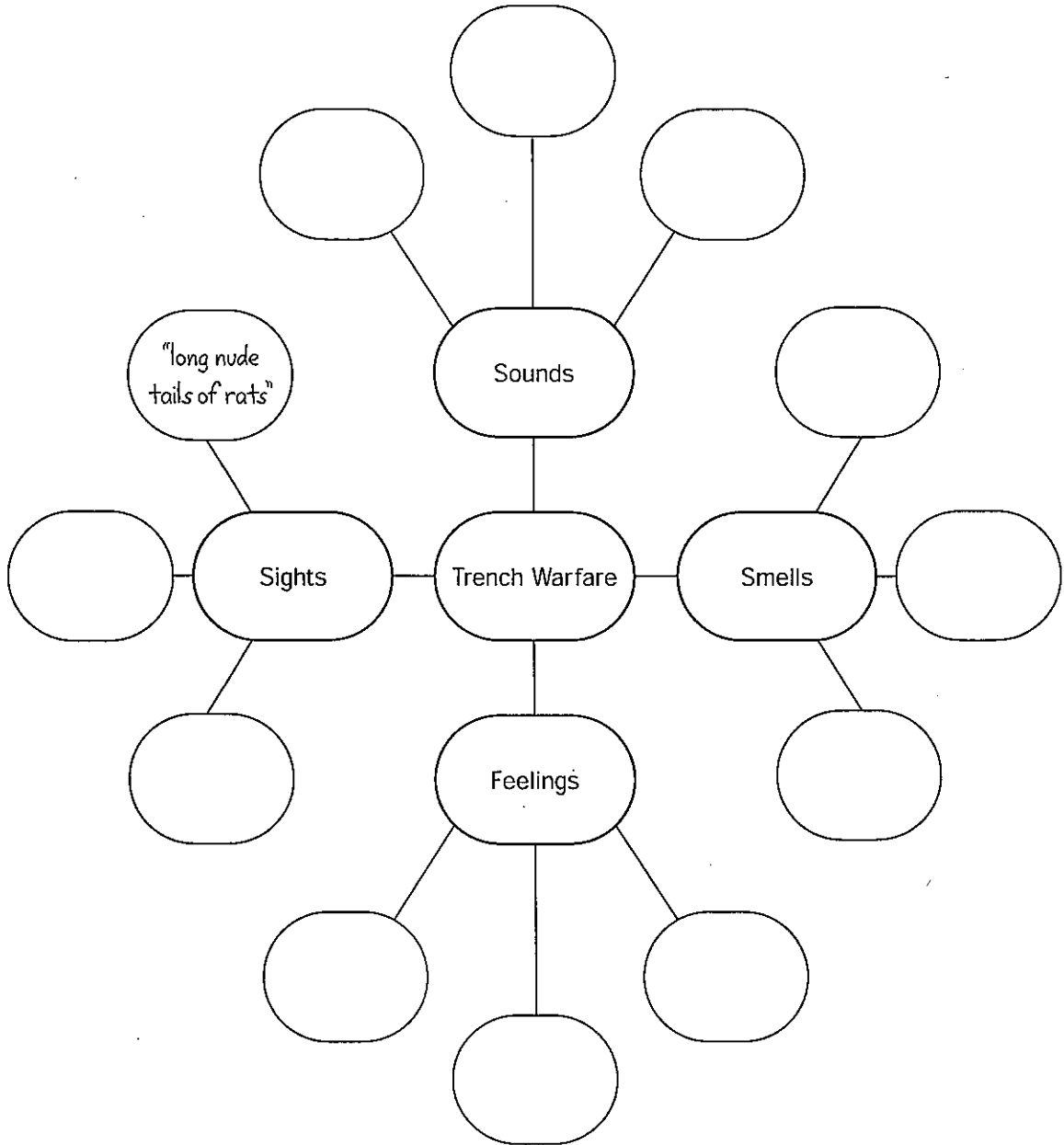
"A ball turret was a Plexiglas sphere set into the belly of a B-17 or B-24, and inhabited by two .50 caliber machine-guns and one man, a short small man. When this gunner tracked with his machine guns a fighter attacking his bomber from below, he revolved with the turret; hunched upside-down in his little sphere, he looked like the foetus in the womb. The fighters which attacked him were armed with cannon firing explosive shells. The hose was a steam hose."
-- Jarrell's note.

The poem was published in 1945. Why is that relevant to its meaning?

Active Reading

All Quiet on the Western Front Chapters 6-8

Chapter 6 gives a vivid account of life in the trenches from the common soldier's point of view. As you read this chapter, use the cluster diagram to note the sights, sounds, smells, and feelings described. You may not fill all the circles in some categories, and you may need to add circles to others.



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"Betrayal" essay

This lost generation felt a terrible sense of betrayal by their parents, teachers, and government. As they looked around and asked "why," they focused on what they had learned at home and in school. Paul and his friends feel a terrible sense of the absurd when they see how important protocol seems to be to the older generation. The Kaiser visits and all is polished until he leaves; then the new uniforms are given back and the rags of uniforms reappear. The patriotic myths of the older generation become apparent when Paul goes home. A sergeant-major chastises Paul for not saluting him when Paul has spent a good share of his life in the trenches killing the enemy and trying to survive. These examples of betrayal appear again and again in Remarque's novel.

Parents also carry the heavy burden of the lost generation's accusation. Paul says that German parents are always ready with the word "coward" for a young person who will not join up. He feels that parents should have been mediators and guides for Paul's friends, but they let them down. No longer can they trust their parents' generation. He speaks of the wise but poor people in relation to their parents: "The wisest were just the poor and simple people. They knew the war to be a misfortune, whereas those who were better off, and should have been able to see more clearly what the consequences would be, were beside themselves with joy." He sees this already in Chapter One and realizes that his generation is terribly alone and does not share its parent's traditional values.

Teachers are also to blame. Going home, Paul hears the head-master spew empty patriotic rhetoric and argument that he knows better than Paul what is happening in the war. Paul blames his old schoolteacher Kantorek for Joseph Behm's death, because Kantorek goaded the hapless Behm to join up. And Paul knows there are Kantoreks all over Germany lecturing their students to patriotic fervor. Even Leer, who was so good at mathematics in school, dies of a terrible wound and Paul wonders what good his school-learned mathematics will do him now. Paul's entire generation has a terrible feeling of betrayal when they consider military protocol, their parents, and their school teachers.

Old men start the war and young men die. Whether it be this war or any war since, the agony of the fighters is echoed in Paul's words in Chapter Ten, as he gazes around the hospital:

And this is only one hospital, one single station; there are hundreds of thousands in Germany, hundreds of thousands in France, hundreds of thousands in Russia. How senseless is everything that can ever be written, or done, or thought, when such things are possible. It must be all lies and of no account when the culture of a thousand years could not prevent this stream of blood being poured out, these torture-chambers in their hundreds of thousands. A hospital alone shows what war is.

Man's inhumanity to man

Paul and his friends become so inured to death and horror all around them that the inhumanity and atrocities of war become part of everyday life. Here is where Remarque is at his greatest: in

his description of the true horror and paralyzing fear at the front. He describes the atrocities, the terrible consequences of weapons of mass destruction, and how soldiers become hardened to death and its onslaught of sensory perceptions during battle.

Atrocities are simply a part of the inhumane business of war. In Chapter Six, Paul and his men come across soldiers whose noses are cut off and eyes poked out with their own saw bayonets. Their mouths and noses are stuffed with sawdust so they suffocate. This constant view of death causes the soldiers to fight back like insensible animals. They use spades to cleave faces in two and jab bayonets into the backs of any enemy who is too slow to get away. Their callousness is contrasted with the reaction of the new recruits who sob, tremble, and give in to front-line madness described over and over again in scenes of the front.

Remarque vividly recounts the horror of constant death as Paul comes upon scenes of destruction. In Chapter Six, he sees a Frenchman who dies under German fire. The man's body collapses, hands suspended, and then his body drops away with only the stumps of arms and hands hanging in the wire and the rest of his body on the ground. They later come upon a scene with dead bodies whose bellies are swollen like balloons. "They hiss, belch, and make movements. The gases in them make noises." The smell of blood and putrefaction is overwhelming and causes many of Paul's company to be nauseated and retch. The assault on the senses is overwhelming. They later pile the dead in a shell hole with "three layers so far." This horrifying picture is grimly elaborated on in Chapter Nine when they pass through a forest where there are bodies of victims of trench mortars. It is a "forest of the dead." Parts of naked bodies are hanging in trees, and Paul brutally describes pieces of arms here and half of a naked body there.

By the time Remarque reaches Chapter Eleven, he has described the soldier's life as one long, endless chain of the following: Shells, gas clouds, and flotillas of tanks—shattering, corroding, death. Dysentery, influenza, typhus—scalding, choking death. Trenches, hospitals, the common grave—there are no other possibilities.

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Chapter Episode Titles

Every TV show names each of its episode titles that match an aspect in the story. For this assignment, you will give a title for each chapter of *All Quiet on the Western Front*. This title should summarize the major portion of the chapter in a creative, powerful way.

If possible, try to follow a naming convention for each of the episodes. They should have something in common throughout all twelve of the titles.

Look up the titles of your favorite TV show. Some follow a naming convention:

Grey's Anatomy: All episode titles are the names of famous pop songs.

The Mentalist: All episodes have a reference to the color red.

Scrubs: Most episodes start with "My...:"

Seinfeld: Each episode starts with "The"

Friends: Each title begins with "The One Where..."

Chapter 1: _____

Chapter 2: _____

Chapter 3: _____

Chapter 4: _____

Chapter 5: _____

Chapter 6: _____

Chapter 7: _____

Chapter 8: _____

Chapter 9: _____

Chapter 10: _____

Chapter 11: _____

Chapter 12: _____