

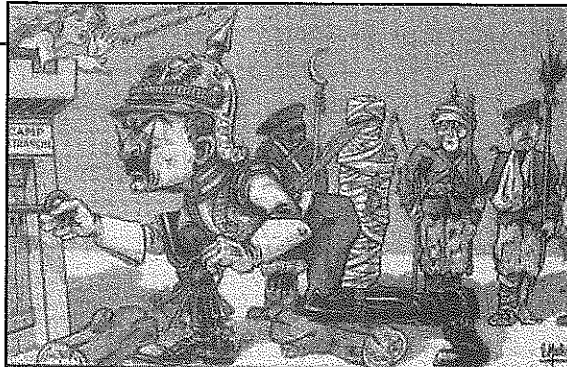
World Wars and Revolutions (1910–1955) *continued*

Part II: Constructed-Response Questions

Directions: Answer the questions that follow the written and visual documents using the space provided. Base your answers to questions 1, 2, and 3 on the illustration and the reading below and on your knowledge of social studies.

Erich Maria Remarque, from *All Quiet on the Western Front*. In this excerpt Remarque, who served in the German army during World War I, depicts a conversation a young German soldier has with the French soldier he has just killed.

The silence spreads. I talk and must talk. So I speak to him and say to him: "Comrade, I did not want to kill you. If you jumped in here again, I would not do it, if you would be sensible too. But you were only an idea to me before, an abstraction that lived in my mind and called forth its appropriate response. It was that abstraction I stabbed. But now, for the first time, I see you are a man like me. I thought of your hand grenades, of your bayonet, of your rifle; now I see your wife and your face and our fellowship. Forgive me, comrade. We always see it too late. Why do they never tell us that you are poor devils like us, that your mothers are just as anxious as ours, and that we have the same fear of death, and the same dying and the same agony—Forgive me, comrade; how could you be my enemy?"



"Almost under the walls of France"
— French World War I postcard

1. What image of German soldiers does the French postcard attempt to convey?

2. How does the narrator of *All Quiet on the Western Front* view the French soldier he has killed?

3. How did the realities of World War I affect morale on the battlefield and at home?

Airplanes were a new weapon in World War I, making heroes of fighter pilots on both sides who engaged in aerial dogfights. The leading American ace was Eddy Rickenbacker, while Germany had Manfred von Richthofen, known worldwide as the “Red Baron.” ♦
As you read, think about what actions make a hero. Then, on a separate sheet of paper, answer the questions that follow.

Manfred, Baron von Richthofen (1892–1918)

His bright red Fokker triplane made him famous as “the Red Baron”—Germany’s top flying ace in World War I. The model of a young German officer, Manfred von Richthofen was a hero to millions in Germany and a daring figure even to his enemies. In his short career, he was credited with shooting down 80 Allied planes: 79 British and one Belgian.

The son of an aristocratic Prussian military family, Richthofen was expected to be a professional soldier like his father. As a boy, he became an expert hunter and marksman. He went away to military school at age 11, then to the Royal Military Academy. Only a fair student, he was a good athlete and soon was eager for a military career. In 1911 he joined the Uhlans, a prestigious cavalry unit in the German army. When war broke out, he was bored with his first duties and asked for a transfer. In 1915 he was assigned to the air service, where officers flew only as observers, with ordinary soldiers as their pilots.

After some months of this duty, Richthofen decided to be a flier himself. He learned quickly and his next ambition was to win glory as a fighter pilot.



He especially wanted the official medal known as the Blue Max, given for shooting down 16 enemy planes. He won the medal early in 1917 and went on to break all records for fighter pilots. German officials immediately began to use their new hero in a propaganda campaign, which Richthofen hated.

Soon he returned to action, taking command of the air combat group known as “Richthofen’s Flying Circus.” (One pilot in the group was Hermann Goering, who would later head Nazi Germany’s air force, the Luftwaffe.) Richthofen’s bright red airplane was known everywhere. After being wounded in the summer of 1917, he became quieter, depressed by the way the war was going for Germany. He spent time mainly with his dog, a Great Dane named Moritz.

In April 1918, the Red Baron himself was shot down over France as his squadron joined a frantic aerial dogfight. He was not quite 26 years old. Allied officers and French villagers gave him a full military funeral near where his plane had crashed to earth. One wreath, from the Australian squadron, read, “To our gallant and worthy foe.”

ILLUSTRATION/PHOTO CREDIT: BETTMANN.

Questions to Think About

1. How and why did Richthofen become a professional soldier?
2. As a pilot, what were Richthofen’s ambitions?
3. **Recognizing Ideologies** Though he was their enemy, Allied soldiers honored Richthofen at

his death. What does this indicate about attitudes toward fighting and soldiering in World War I? Do you think views of war have changed since then? Explain.

In terms of human lives, World War I was extremely brutal and costly. One young German soldier killed in 1914 was the son of the artist Käthe Kollwitz, who is famous for her strong woodblock prints and sculptures showing human suffering. In her diary of the war years, Kollwitz reflected on her son's death and the wastefulness of war. ♦ *As you read the excerpts, think about how personal experience influences an artist. Then, on a separate sheet of paper, answer the questions that follow.*

Käthe Kollwitz's War Diary

[August 27, 1916]

Read an essay on liberalism. . . . It showed me all the contradictory elements within myself. My untenably¹ contradictory position on the war. How did I come to it? Because Peter [her son] sacrificed his life. What I saw so clearly then and what I wanted to preserve in my work now seems to be once more so dubious. I think I can keep Peter only if I do not let anyone take away from me what he taught me then. Now the war has been going on for two years and five million young men are dead, and more than that number again are miserable, their lives wrecked. Is there anything at all that can justify that? . . .

[October 11, 1916]

Everything remains as obscure as ever for me. Why is that? It's not only our youth who go willingly and joyfully into the war; it's the same in all nations. People who would be friends under other conditions now hurl themselves at one another as enemies. Are the young really without judgment? Do they always rush into it as soon as they are called? Without looking closer? Do they rush into war because they want to, because it is in their blood so that they accept without examination whatever reasons for fighting are given to them? Do

¹ Cannot be defended



Death. 1934 Lithograph

the young want war? Would they be old before their time if they no longer wanted it?

This frightful insanity—the youth of Europe hurling themselves at one another. When I think I am convinced of the insanity of the war, I ask myself again by what law man ought to live. Certainly not in order to attain the greatest possible happiness. It will always be true that life must be subordinated to the service of an idea. But in this case, where has that principle led us? Peter [her son], Erich, Richard, all have subordinated their lives to the idea of patriotism. The English, Russian, and French young men have done the same. The consequence has been this terrible killing, and the impoverishment of Europe. Then shall we say that the youth in all these countries have been cheated? . . . Where are the guilty? Are there

any? Or is everyone cheated? Has it been a case of mass madness? . . . I shall never fully understand it all. . . . Is it a breach of faith with you, Peter, if I can now see only madness in the war?

Source: *The Diary and Letters of Käthe Kollwitz*, ed. Hans Kollwitz, trans. Richard and Clara Winston (Northwestern University Press, 1988).

ILLUSTRATION/PHOTO CREDIT: ART RESOURCE, NY.

Questions to Think About

1. What idea does Kollwitz say motivated her son and other young Germans to rush to war?
2. How, according to Kollwitz, do her son's actions compare with those of young men in other countries?
3. **Recognizing Ideologies** At this point in the war, what are the conflicting feelings that

- Kollwitz has about war and patriotism? How does her son's death add to her confusion?
4. **Activity** Write a journal entry describing your own feelings about war and patriotism. Compare your feelings with those that Kollwitz expresses in her diary.

Chapter 27 **Viewpoint Activity** **Chapter 14**

MODERN ERA EDITION

Many young men who went to war with high ideals of patriotism soon became opponents of war. In these poems, two young British soldier-poets respond to their war experience. Brooke, a handsome athlete who was already a well-known poet, died early in the war. Owen, a decorated hero, was killed in action a week before the war ended. The title of his poem comes from a Latin phrase meaning "It is sweet and right to die for one's country." ♦ *As you read, think about each writer's reactions. Then, on a separate sheet of paper, answer the questions that follow.*

Soldier-Poets View World War I

Rupert Brooke, "The Soldier"

If I should die, think only this of me:
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped,
 made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the Eternal mind, no less
Gives somewhere back the thoughts by England
 given,
Her sights and sounds, dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an
 English heaven.

Source: *Modern British Poetry*, ed. Louis Untermeyer (Harcourt, Brace & World, 1964).

Wilfred Owen, "Dulce et Decorum Est"

Bent double, like old beggars under sacks,
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 [shells] that
 dropped behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire of 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,
He plunges at me, guttering,
 choking, drowning.

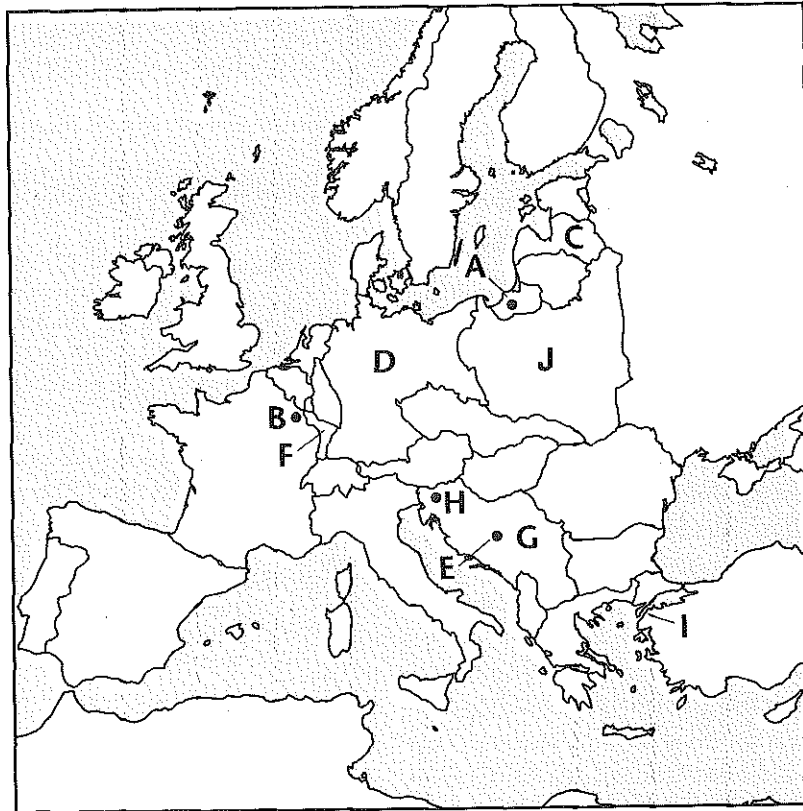


ILLUSTRATION/PHOTO CREDIT: BETTMANN.

Questions to Discuss

1. What does Brooke remember about his life in England?
2. In Owen's poem, what weapon of war do the soldiers encounter in the second verse? What do they do? What happens to one of them?
3. **Making Comparisons** Compare the two pictures of war—and of dying in war—that these poets give. If Brooke had lived long enough to serve in trench war, do you think he might have written differently?

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World War I and Its Aftermath**A. Location**

Study the map above. Match the letters on the map with the following places.

- | | |
|-------------------|---------------------|
| _____ 1. Sarajevo | _____ 4. Caporetto |
| _____ 2. Verdun | _____ 5. Tannenberg |
| _____ 3. Germany | |

B. Geography and History

Match the letters on the map with the correct description.

- | |
|--|
| _____ 6. Latvia, a Baltic country created following World War I |
| _____ 7. Yugoslavia, a country created following World War I and dominated by Serbia |
| _____ 8. Alsace-Lorraine, a region returned to France as a result of World War I |
| _____ 9. Poland, which regained independence following World War I after more than 100 years of foreign rule |
| _____ 10. The Dardanelles, a strategic pass closed to the Allies by the Turks during World War I |