Name: ____________________________________________

English 12
Credit 7

The Modern World, Part 1

<table>
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<th>Pacing Guide</th>
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<tr>
<td>Day 1</td>
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CONTINUE READING THE NOVEL THAT YOU CHOSE FOR CREDIT 10

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YOUR HOMEWORK WILL BE GRADED AS FOLLOWS:

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<tr>
<th>ASSIGNMENT</th>
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<tr>
<td>WRITTEN RESPONSE</td>
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<tr>
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**TOTAL PTS. = 171**

**GRADE = %**
### English Language Arts Core Standards: Grades 11&12

#### READING: LITERATURE

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The term **modernism** is commonly employed by historians and critics to designate an international literary movement that flourished from the 1880s to the end of World War II and gave rise to radical experiments in literary technique. The central event for many of the artists, literary and otherwise, was World War I, which signified a turning point in human history.

For **modernist** writers, the most critical experiment was in **form**—which reflected the fragmentation and uncertainty that they felt characterized modern life—and **content**—which reflected their fascination with and alienation from the dramatic changes in human culture brought on by the prewar buildup, World War I itself, and its aftermath.

What is **imperialism**? (use a dictionary)  **(5 pts.)**

What is **colonialism**? (use a dictionary)  **(5 pts.)**

One “pre WWI writer” who experimented with form and content was Joseph Conrad. His short novel (also known as a novella) *Heart of Darkness* (1902), employs innovative narrative techniques and syntactic devices to expose the horrors of colonialism and its consequences.

In the following excerpt from *Heart of Darkness*, a middle-aged man named Marlow, describes a journey up the Congo River that he makes as a young steamboat captain. After a difficult, unpleasant journey to the “heart of darkness,” he encounters Kurtz, a European ivory trader who has become a mad caricature of a tribal chief. As Marlow tells his tale, he broods about his experience in Africa, where, at the time of his visit, traditional cultures struggle against European colonization.
Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sandbanks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off forever from everything you had known once—somewhere—far away—in another existence perhaps. There were moments when one’s past came back to one, as it will when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a look-out for the signs of dead wood we could cut up in the night for next day’s steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily.

(10 pts.)

1. An impenetrable forest is one that cannot be —
   A passed through  
   B cut for timber  
   C forgotten  
   D occupied by animals
2. Shoals are —
A seashells
B ships
C sandbars
D boats

3. An implacable force cannot be —
A accelerated
B described
C pacified
D improved

4. An inscrutable glance is —
A expensive
B unintentional
C understandable
D mysterious

5. When Marlow attempts to discern the hidden banks, he is trying to —
A land on them
B recognize them
C reject them
D hit them

6. The mood of the excerpt is —
A ominous
B thrilling
C humorous
D peaceful

7. In this excerpt the narrator sees his surroundings as —
A terrifying
B strangely beautiful
C exotic and luxurious
D threatening

8. In Marlow’s view the contradiction that characterizes the African river landscape is that it is
A forested but lifeless
B sunny but strangely cold
C quiet and sunny, but not peaceful or joyous
D full of danger, yet it makes Marlow feel safe
9. Marlow finds it difficult to contemplate his surroundings because —

A doing so unnerves him
B he has his hands full trying to navigate the waters
C his passengers and crew distract him
D he spends most of his time filling out reports

10. In the last two lines of the excerpt, —

A the present tense replaces the past tense, creating an interesting emphasis
B Marlow begins to relax and enjoy himself
C night falls and the surrounding scenery fades from view
D the imagery is especially lush

LITERARY PERIOD INTRODUCTION TEST

1. The Great War (later known as World War I) developed from many complex causes, including the steady rise in both nationalism and militarism and fears about the balance of power in Europe. The specific event that triggered conflict, however, was the assassination of Archduke Francis Ferdinand of Austria on June 28, 1914. By the end of the war in 1918, Great Britain had lost 750,000 lives and billions of dollars. The nation also lost something else; what was it? (5 pts.)

2. By 1918, the values of honor and glory that had once united the people of Britain were gradually fading. Explain the reason for this shift in sentiment and the feelings that rose as a result. (5 pts.)
3. In the 1930s, the world was plagued by financial and emotional crises; these provided opportunities for dictators to rise to power, including Adolf Hitler of Germany. What action did he order his armies to take in 1939 that ultimately led to the beginning of World War II? (5 pts.)

4. Two specific events during World War II “changed the world forever.” What were they? (5 pts.)

5. Many of the social and intellectual changes that were taking place in the early years of the twentieth century had their roots in the nineteenth-century work of three men: Charles Darwin (1809-1882), Karl Marx (1818-1883), and Sigmund Freud (1856-1939). Each of these men advanced theories that many people believed undermined Victorian values. Explain these theories.

Charles Darwin (5 pts.)

Karl Marx (5 pts.)

Sigmund Freud (5 pts.)
6. What did Charles Darwin, Karl Marx, and Sigmund Freud have in common?  

   A. They tried to answer the question, “How did human life originate?”
   B. They lived during the twentieth century.
   C. Their works contributed to overturning accepted Victorian ideas.
   D. Despite their intellectual differences, they were loyal British subjects.

7. What was the concept of **social Darwinism** and what was it “used to justify?”  

8. When Britain declared war on Germany in 1914, young Britons crowded to the recruiting stations to enlist. Within six months, however, many of these same Britons found themselves fighting for their country in horrific conditions. Describe these conditions  

(9 pts.)

What is an **elegy**? (p. 1188)

What is an **epitaph**? (p. 1189)
What is an **oxymoron**? (p. 1196)

What is a **metaphor**? (p. 1193)

What is a **simile**? (p. 1201)

What does **purgatory** mean? (use a dictionary)

What does **idealism** mean? (use a dictionary)

What does **aristocrat** mean? (use a dictionary)

What does **rhetoric** mean? (use a dictionary)

- **Read** about Wilfred Owen and “Before You Read” (pp. 820-821)
1. Wilfred Owen served during World War I. Where did his “progress with poetry” take place? (5 pts.)

2. The title of Owen’s poem is taken from the Latin statement Dulce et Decorum est pro patria mori. What does this mean? (5 pts.)

**READING RESPONSE** (14 pts.)

1. Which of the following statements best describes the theme, or central idea, of “Dulce et Decorum Est”?
   A War is tough, but you get used to it.
   B Going to war for one’s country is a noble act.
   C War teaches soldiers to look unemotionally at death.
   D War is horrifying and demoralizing.

2. The speaker refers to the “old Lie” because he wants the reader to realize that —
   A glory is difficult to attain
   B there is no glory in war
   C war is inevitable
   D war always results in confusion

3. The soldiers in “Dulce et Decorum Est” can best be described as —
   A exhausted and delirious
   B wandering and lost
   C afraid and hesitant
   D careful and calculating

4. What is the crucial event in “Dulce et Decorum Est”?
   A A soldier foresees his own death.
   B British troops are attacked with poisonous gas.
   C The speaker descends into an underground tunnel.
   D The main character is killed just before the war ends.
5. Whom does the speaker address in the last four lines of the poem?
A His enemy
B His conscience
C His dead buddy
D The reader

6. Wilfred Owen’s *main* rhetorical purpose in the poem is to —
A entertain the reader
B explain the procedure for defense against poisonous gas
C impress the panel of judges for a literary prize
D make the reader understand a soldier’s experiences

7. Which of the following images reflects the Trench Poets’ attitudes toward war?
A A soldier dies for his country with grace and dignity.
B Children sing a song of praise to war heroes.
C Young men are senselessly slaughtered in wars they have no control over.
D Young men stand in line, waiting to enlist.

8. The term *trench poetry* means that —
A the characters in the poems never leave their trenches
B the poems were written while the poets were actually under fire
C such poems were distributed by the British Army as reading material for soldiers
D the poems were written by combat veterans of the eastern front of World War I

9. In “The Rear-Guard” the man who kicks the soldier does not realize that the soldier is —
A a hero
B dead
C wounded
D sleeping

10. The imagery in “The Rear-Guard” —
A emphasizes differences between modern war and medieval war
B conveys the poet’s belief in his army’s cause
C stresses the horror of war
D contrasts war and peace

11. Which type of figure of speech combines apparently contradictory ideas?
A Simile
B Metaphor
C Symbol
D Oxymoron
12. Which of the following phrases from “Dulce et Decorum Est” is not a simile?
A “Drunk with fatigue”
B “Bent double, like old beggars under sacks”
C “Obscene as cancer”
D “His hanging face, like a devil’s sick of sin”

13. Which of the following phrases from “The Rear-Guard” is an oxymoron?
A “blackening wound”
B “stinking place”
C “rosy gloom”
D “unanswering heap”

A soldiers to ghosts
B blood on feet to shoes on feet
C injuries from poison gas to bullet wounds
D shed blood to unshed blood

Read Introducing Political Points of View: The Holocaust (p. 832)
Read about Primo Levi and “Before You Read” (pp. 833-834)

What is a memoir?  (1 pt.)

VOCABULARY / Write 3 synonyms OR 1 sentence for each word  (7 pts.)

TEPID (adj)

TACITURN (adj)

DISCONCERTED (adj)
LIVID (adj)

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SORDID (adj)

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DEMOLITION (n):

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AFFINITY (n):

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➢ Read On the Bottom from Survival in Auschwitz (pp. 835-838)

READING RESPONSE

1. When Levi arrives in Auschwitz, what factors lead him to conclude that this is “hell”?  (5 pts.)

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2. What does the SS man tell Levi and the others to do with their shoes? What happens to all of their shoes later?  (5 pts.)

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3. When morning comes, what do the men have to do before they can finally get dressed? After they are dressed, why do they “not dare to lift their eyes”?  (5 pts.)

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4. Describe the dehumanizing process that the prisoners go through.  (5 pts.)

5. What does it mean to be “hollow”? Why does Levi conclude that after a man has been made “hollow” it is easy to decide if such a man lives or dies? Explain whether you think the Nazis realized this and intentionally inflicted such a state on the prisoners.  (5 pts.)

6. How do you think some people were able to survive the inhuman treatment that Levi and the others received?  (5 pts.)

➢ Read  Political Points of View: Before You Read (p. 840)
What is the difference between implicit and explicit beliefs and assumptions?  (5 pts.)

➢ Read  Memoir from The War (pp. 841-843)

READING RESPONSE   (6 pts.)

1. What is the basic situation in the excerpt from Duras’ The War?
   A A concentration camp survivor recalls his bitterest experiences.
   B A former camp guard tries to defend his innocence.
   C A prisoner’s wife describes his death in a concentration camp.
   D A prisoner’s wife describes his liberation from a concentration camp.
2. What was the situation in Dachau when Robert L.’s friends got him out?

A Robert L. was the last survivor.
B The war was on and the camp was in German hands.
C The war was over and the camp was in American hands.
D The camp had been emptied before Robert L.’s friends arrived.

3. What were the people in the camp most afraid of at the time Robert L.’s friends arrived?

A Disease
B Nazis
C The American army
D The French Resistance

4. What does François Morland mean when he says, “If they tried to do it officially they’d arrive too late”?

A If they asked for German permission to enter the camp, they would be arrested or shot.
B If they asked for American permission to enter the camp, they would be refused.
C If they waited for American permission to enter, Robert L. would probably die.
D If they pretended to be Nazi officers, they would be unmasked and killed.

5. Whom does Robert L. blame for his sufferings?

A Germany
B The United States
C France
D All governments

6. Why do Robert L.’s friends and loved ones not allow him to eat dessert after he returns home?

A If the Nazis find evidence that he has been fed, they will kill everyone present.
B People have died from overeating soon after release from concentration camps.
C Robert L. has diabetes and cannot eat sweets.
D No clear explanation is given in the text.

Read Political Points of View: Before You Read and “Never Shall I Forget” (pp. 884-845)

READING RESPONSE (2 pts.)

1. In “Never Shall I Forget,” when Elie Wiesel describes children’s bodies being turned into wreaths of smoke, he is —

A stating a literal fact
B personifying smoke as if it were human
C exaggerating, for the children were not completely burned
D metaphorically comparing human beings to smoke
2. Lines 16–18 reveal that Wiesel sees life as —
A a torment without spiritual meaning
B an unanswerable puzzle posed by God
C too cruelly short to achieve all the things he dreams of doing
D a fortunate blessing that has been granted by sheer luck

3. In your opinion, which selection (On the Bottom *from* Survival in Auschwitz, Memoir *from* The War, “Never Shall I Forget”) could act as the most powerful deterrent against another Holocaust? WHY? (5 pts.)

4. *Loss of identity* is a common theme in these three works. Describe what or who stripped these writers of their identities. Was it a single person? a group of people? Or was it a broader, more subtle idea or entity (thing)? Whom or what do you think each writer would point to as the enemy? ADDRESS EACH QUESTION AND BE SPECIFIC WITH YOUR ANSWERS. (5 pts.)
HOLT HANDBOOK ACTIVITY: WRITING CLEAR SENTENCES

(11 pts.)

DIRECTIONS:
As you read the following passage, think about the revisions you would make. Then, answer the multiple-choice questions that follow.

1. She didn’t usually hire “kids” she said. A day later she called and hired me. Was pleased that she’d broken her rule. I would have to prove my worth to a manager. She would be hard to please. This was my first job, and Mrs. Rust takes a chance on me. I’m glad to say that I don’t think she regretted her decision. Neither did I. I learned some life lessons that summer, and they weren’t just about cleaning houses they were also about getting along with people and being a good worker.

2. Mrs. Rust ran a housecleaning business and provided weekly and biweekly cleaning service, and she paired me with Peggy. Peggy a pretty close eye on me. I, in turn, learned how to scrub grout, clean windows, and that working with Peggy could be difficult. She was a hard worker, but she was short-tempered. She took out her frustrations on me. I didn’t appreciate her behavior, so it was talked about to her by me. At the end of the summer, I thanked Peggy for working with me and told her that I admired her hard work. She seemed genuinely grateful for my words.

1. Which of the following BEST links the ideas in the two sentences in line 1? (“She didn’t . . . hired me.”)

A. She didn’t usually hire “kids” she said, besides a day later she called and hired me.
B. She didn’t usually hire “kids” she said, so a day later she called and hired me.
C. She didn’t usually hire “kids” she said, but a day later she called and hired me.
D. She didn’t usually hire “kids” she said, otherwise, a day later she called and hired me.
2. What is the **BEST** change, if any, to make in lines 1–2? (“Was pleased . . . her rule.”)

A. I was pleased, and she’d broken her rule.
B. I was pleased that she’d broken her rule.
C. Was pleased, therefore, that she’d broken her rule.
D. Make no change

3. What is the **BEST** way to combine the sentences in lines 2–3 by subordinating one of the ideas? (“I would . . . to please.”)

A. I would have to prove my worth to a manager who would be hard to please.
B. Having to prove my worth to a manager, she would be hard to please.
C. She would be hard to please; I would have to prove my worth to a manager.
D. I would have to prove my worth to a manager, and she would be hard to please.

4. What is the **BEST** change, if any, to make in the sentence in line 3? (“This was . . . on me.”)

A. This is my first job, and Mrs. Rust takes a chance on me.
B. This was my first job; Mrs. Rust has taken a chance on me.
C. This was my first job, and Mrs. Rust was taking a chance on me.
D. Make no change

5. What is the **BEST** way to rewrite the sentence in lines 4–6? (“I learned . . . good worker.”)

A. I learned some life lessons that summer about cleaning houses, also about getting along with people, and to be a good worker.
B. I learned some life lessons that summer. They weren’t just about cleaning houses, they were also about getting along with people and being a good worker.
C. I learned some life lessons. Which weren’t just about cleaning houses that summer. They were also about getting along with people and how to be a good worker.
D. I learned some life lessons that summer, and they weren’t just about cleaning houses. They were also about getting along with people and being a good worker.

6. What is the **BEST** way to rewrite the sentence in lines 7–8? (“Mrs. Rust . . . with Peggy.”)

A. Mrs. Rust ran a housecleaning business, provided weekly and biweekly cleaning service, and paired me with Peggy.
B. Mrs. Rust, whose housecleaning business provided weekly and biweekly cleaning service, paired me with Peggy.
C. Mrs. Rust’s housecleaning business provided weekly and biweekly cleaning service, and she paired me with Peggy.
D. She paired me with Peggy, and Mrs. Rust ran a housecleaning business and provided weekly and biweekly cleaning service.
7. What is the **BEST** way to revise the fragment in line 8? (“Peggy a . . . on me.”)

A. Add a subordinate clause.
B. Correct the faulty coordination.
C. Eliminate the shift in tense.
D. Add a verb after the subject.

8. Why does the sentence in lines 8–10 need revision? (“I, in turn, . . . be difficult.”)

A. It lacks parallel structure.
B. It uses an inappropriate connective.
C. It is a run-on sentence.
D. It is a fragment.

9. What would be the most appropriate connective to add to the beginning of the sentence in lines 10–11? (“She took . . . on me.”)

A. Otherwise,
B. Besides,
C. Consequently,
D. For,

10. What is the **BEST** change, if any, to make in the sentence in line 11? (“I didn’t . . . by me.”)

A. I didn’t appreciate her behavior even though it was talked about to her by me.
B. I didn’t appreciate her behavior. I talked to her about it.
C. I didn’t appreciate her behavior, so I talked to her about it.
D. Make no change

11. What is the **BEST** change, if any, to make in the sentence in lines 11–13? (“At the end . . . hard work.”)

A. At the end of the summer, I thanked Peggy for working with me. I admired her hard work.
B. At the end of the summer, I thanked Peggy for working with me, but I told her that I admired her hard work.
C. At the end of the summer, Peggy was thanked by me, and I admired her hard work.
D. Make no change