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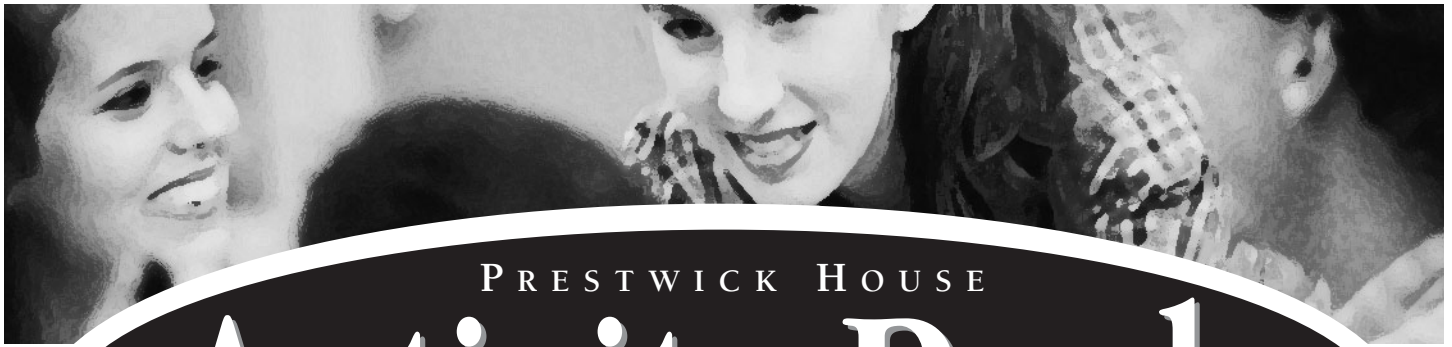
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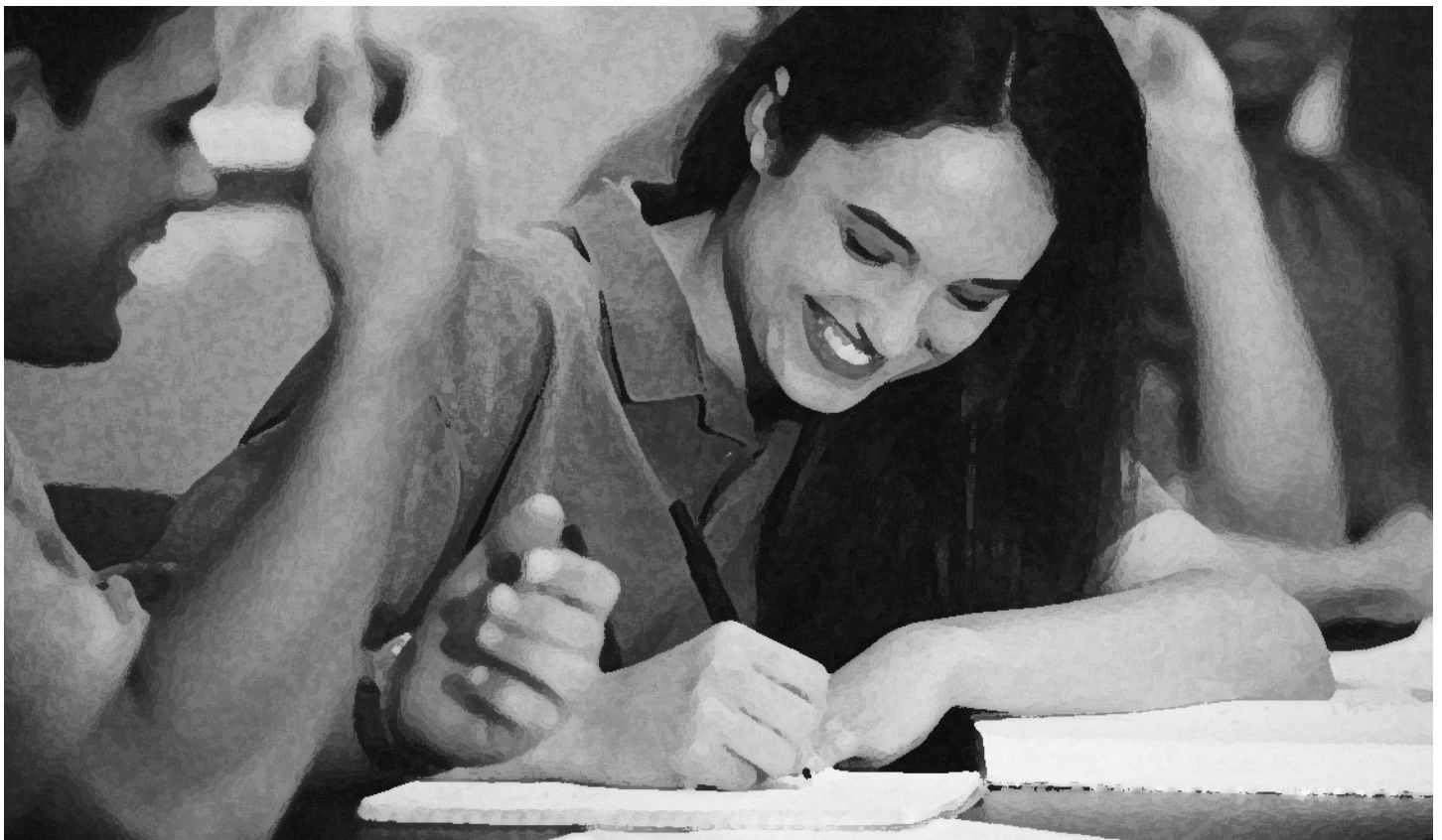


PRESTWICK HOUSE

# Activity Pack

## THE GREAT GATSBY

BY F. SCOTT FITZGERALD



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ISBN-10 1-58049-612-1

ISBN-13 978-1-58049-612-4

Reorder No. 200223

# *The Great Gatsby*

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# *The Great Gatsby*

## **Activity Pack Teacher's Edition Pre-reading**

All references come from the Scribner Paperback Fiction edition of *The Great Gatsby*, copyright 1953.

**Objective:** Familiarizing students with the historical context in which to view the plot and theme of this novel.

### **Activity I**

1. Read the article “The 1920’s: The Real Deal”; in small groups, construct a one-page outline of the material.
2. Consider these five aspects of the period for purpose of an oral presentation:
  - The causes and effects of post World War I disillusionment
  - Economic growth and stock market activity
  - Legal and moral concerns of the day
  - The rising effect of the automobile
  - Entertainment and culture of the time

With each person in the group researching one of the aspects more deeply, prepare a talk show with one group member as moderator and the remaining group members as expert guests. Be prepared for questions from the audience.

*See appendices for information on Small Group work.*

### **Activity II**

1. Read the articles on the American Dream in your groups. Discuss and list the important points in them.
2. Then, consider these four aspects of the American Dream.
  - The American Dream and the waves of immigration.
  - The American Dream today: is it alive and well or dying?
  - The American Dream: is it equally available to all?
  - The American Dream and how can it go bad for individuals.

After each group member does further research on one aspect of the American Dream, prepare to continue to discuss the topic on the television talk show. One member of the group is the talk show moderator and the remaining group members are visiting experts. The rest of the class represent audience members and may question the experts.

*Note to teacher: It would be helpful to have students change roles. The articles are in their original state, unaltered. Any errors are present in the original. This activity can also be combined with the exercises on the American Dream from **Chapters 4, 7, 8, and 9.***

# *The Great Gatsby*

## **Activity Pack Student Edition Pre-reading**

All references come from the Scribner Paperback Fiction edition of *The Great Gatsby*, copyright 1953.

**Objective:** Familiarizing students with the historical context in which to view the plot and theme of this novel.

### **Activity I**

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## **The 1920s: The Real Deal** **by Kevin Rayburn**

***“History is more or less the bunk.”***  
**—Henry Ford**

***“Nothing is more responsible for the good old days than a bad memory.”***  
**—Franklin Pierce Adams**

It is customary for writers to cast a rose-colored glasses-eyed view to the 1920s, as though looking through a dreamy D.W. Griffith iris camera shot of the period.

In spite of the era’s dazzling intellectual and scientific achievements, and the emergence of a shockingly modern morality, the Twenties for most people weren’t very roaring. Life meant plowing the fields, working in hot, non-air conditioned offices and factories, and waiting for the iceman to make his daily delivery.

For most people, a relaxing drink of illicit hooch was more likely to come out of a personal hip flask in the bathroom or behind the shed; not at a wild speakeasy.

Most people never heard of F. Scott Fitzgerald, and most home libraries were stocked with Zane Grey westerns, Edgar Wallace mysteries, and Harold Bell Wright morality tales.

For most people, the excesses of the decade were something experienced through magazines and newspapers. Most people weren’t able to get to a Jack Dempsey fight or a Red Grange football game. The favorite swimming hole or riverbank was the most likely weekend getaway spot for families.

Just as every leisure suit or hot pants wearer in the 1970s was not a disco frequenter or a hippie, most women who wore flapper styles in the twenties were not freewheeling flapper sexpots. Most women would get their hair bobbed or shingled, but still wear the same old frumpy farm dress.

The fact is that, in the United States in 1929, after a decade of unprecedented economic boom that put the nation first in industrial production (34 percent of world production), 60 percent of Americans had incomes at or below the level deemed necessary for basic sustenance. Many of these people, 49 percent of citizens, lived in rural areas hit hard by an agricultural depression that foreshadowed the Great Depression of the 1930s.

In the rest of the world, things weren’t much better, and in many cases far worse.

In the early 1920s, England experienced a severe depression that led to 18 percent unemployment, along with mass labor uprisings such as the General Strike.

Weimar Republic Germany for most of the decade was in such a severe economic crisis that burning money was cheaper than buying firewood. Endemic civil unrest led to the rise of Hitler’s National Socialist party.

In Italy, political strife led to the ascendancy of the brutal fascist Benito Mussolini.

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In France, the value of the franc plummeted. Throughout Europe, the political costs of World War I were proving high and long lasting.

The whole of Africa was in the grip of colonialism. China was engaged in civil war. Russia underwent a vast civil war, mass starvation, then reeled from the first murderous purges of Joseph Stalin.

And people trying to flee from the horrors of the rest of the world didn't find the United States rolling out the welcome mat. The U.S. became insular, isolationist—passing severe anti-immigration laws to keep out non-whites and those whose ideas clashed with conservative views. Federal law enforcement purged communists and radicals. Socialists duly and legally elected to legislatures were promptly denied their posts by governmental bodies.

Washington itself was rife with scandal that reached all the way to the door of the Oval Office, and high government officials were put on trial for bribery.

Harassment of minorities was so bad that the state of Oklahoma had to declare martial law to contain the frenzied activity of an alarmingly huge and brazen Ku Klux Klan that increased its national membership from 2,000 in 1920 to several million by 1924. In Rosewood, Florida in 1923, a white mob murdered 8 innocent blacks and burned the town to the ground after a dubious rape allegation.

The degree to which criminal organizations and hate groups infiltrated and controlled the apparatus of government in the U.S. in the 1920s is frightening to contemplate. In Indiana, the government was in the pocket of the Klan and in Chicago Al Capone's organized crime network ruled the political machinery via graft.

The prosperity of the twenties did make cars, home appliances, and junk food more available to the masses, but the economy producing that prosperity was built more on dreams than on real value. Easy credit put average people in unprecedented personal debt. The bull stock market was largely an illusion, driven by wildly overvalued stocks.

On the social front, there was undoubtedly a push by the new order of artists, thinkers, and political leaders to eradicate Victorian mores. While the modern thinkers of the twenties may captivate our imaginations today, the battle for the hearts and minds of the populace at the time was decisively won by the forces of tradition.

Prohibition was the law of the land, regardless of its widespread flouting. The Ku Klux Klan, using traditional values as its mantra, ballooned. Hollywood adopted strict self censorship to appease sensibilities. Tent evangelists preaching old-time religion, such as Billy Sunday and Aimee Semple McPherson, were the rage. John T. Scopes, Clarence Darrow and the ACLU at the famous "monkey trial" lost the fight over teaching evolution. The Palmer Raids, anti-immigration laws, and the Sacco and Vanzetti trial showed that holding non-mainstream political ideas was dangerous.

The gulf between left-wing and right-wing thinking had never before been so wide on so many fronts. That Radclyffe Hall's novel about lesbianism *The Well of Loneliness* could coexist in parallel time to the best-selling story of Jesus Christ *The Man Nobody Knows* was something quite new, and frightening, to most people.

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## Redefining the American Dream

### Our Consuming Desires and the Quest for a More Sustainable Society

To have and have not: that is the essence of consumerism in America and the engine of Western capitalism—to experience a moment when the acquisition of what George Carlin calls “stuff” brings you to an epiphany of sobbing because its very being, and the act of acquiring itself, reminds you of the stuff you do not have, or do not have yet. The thrill of the present drags you into the want of the past and then propels you into prayers for the future. The stuff is there and not there.

Consider the following:

1. In a recent survey, 15% of American consumers surveyed responded that they would be happy “living a comfortable life,” while 35% sought to reach the top 6% of the income distribution, and another 49% aspired to the next 12%.
2. The level of income needed to “fulfill one’s dreams” doubled between 1986 and 1994 and now totals over twice the U.S. median income.
3. Since 1980, American household savings has declined, and there has been an increase in credit card debt, shoplifting, and violent crime carried out to obtain status goods such as athletic shoes, leather jackets, and designer sunglasses.
4. Working hours in the U.S. have increased over the past 20 years.
5. The 1997 household savings rate was the lowest in 60 years.
6. By mid-1997, the total debt of all American households had reached 89% of total household income.
7. TV viewing hours have increased 50% since the mid-60s and currently constitute up to 40% of adults’ free time.
8. The average North American requires about 5 hectares of land to support food, housing, transportation, and other consumer needs.
9. China, a rapidly industrializing nation, currently has 680 people per car and 1.2 billion citizens, while the U.S. has 1.7 people per car.
10. Ecologists estimate that it would take three planets Earth to provide an American standard of living to the entire world. Yet it is that standard of living to which the whole world aspires.

These statistics illustrate a striking paradox: that during this time of virtually unparalleled prosperity, American culture is slowly being consumed by its own consumptive impulses. As described in Consuming Desires, the American pursuit of happiness is defined by a seemingly insatiable desire to consume; and as in the Greek myth of Tantalus, the act of consuming, and of yearning for more, is destined to lead only to greater unhappiness. Further, our patterns of consumption, and the justifiable emulation of these patterns by citizens around the world, pose a host of global environmental threats that raise daunting issues of equity, economics, and international security, among others.

Consuming Desires edited by Roger Rosenblatt, offers a rich and varied dialogue on the underlying roots of consumer culture and its pervasive impact on the world around us; essays by Jane Smiley, William Greider, Alex Kotlowitz, Bill McKibben, David Orr, and others provide a cohesive range of thoughtful perspectives. In addition to these essays, *Eco-Compass* has uncovered a thought-provoking cornucopia of columns, articles, papers, and online resources that examine western consumption habits in the context of demographic and economic trends, global population, and the pursuit of happiness.

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## The So-Called American Dream

The term “American Dream” has come to mean both less and more than the sum of its words. For some, the simple pursuit of the Dream has led to excesses. Others see it as unattainable. For the few who have reached the goal, this shining beacon has meant little but disappointment.

The previous connotation of the phrase, owning your home, living securely, and giving your children a better life than your parents left you, has faded and been replaced by a fierce and ravenous appetite for *Goods*. We are no longer “citizens of a free society”; rather, we are primarily rampant consumers, determined to make the Joneses keep up with us. We constantly and futilely chase after *things*: things we do not need, things that don’t work properly, things that make us oblivious to the pain of others, and things that cost too much and are obsolete or broken before we can use them. From magical elixirs and misanthropic 8-tracks to innumerable, bad movie sequels and five thousand dollar barbecue grills, we have been sold on the concept that *new* or *more* or *better* means success and accomplishment and achievement.

Our children, who join us in front of our new 55-inch, flat-screen, picture-in-picture, plasma, digital, remote-controlled TV/home theater/entertainment center, progressively slide into the same swirling vortex of buying, disappointment, discarding, and upgrading. Commercials bombard kids’ minds (and ours) with so many images designed to make us feel inadequate, imbecilic, and impotent that we (and they) seem to have no choice but to outspend our less-fortunate neighbors. What, however, happens to the kids across town, those, with out-of-luck parents, without computers with, simply put, less. Where is their luminescent American Dream?

Consumerism forces them into a life of envy, lust, and lowered expectations. It is difficult to stand outside the candy store, mall, or car dealership year after year, if all the fantastic, fabricated goodies inside are unavailable to us. The two-story Colonial in the suburbs becomes less and less a Dream and more a Nightmare. What will happen, though, when the sleepers awaken?

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## Where Is American Idealism?

You should answer the following questions aloud only if no one is present to hear your opinions:

- Would you give a homeless person a dollar? What about ten dollars?
- Would you help a homeless person get off the streets, if it meant that you would certainly miss your ride home?
- Would you take that same person into your house for a meal or some comfort?

I won't reveal my responses, but none of *my* friends said yes to that last question. They all, however, claim to be caring and idealistic. Nonsense, I say! It's simply not possible to consider yourself "caring" if that concern does not extend to strangers.

Especially to strangers in need. The most important aspect of idealism is its need to treat all people unselfishly, friend or foe, relative or alien. American idealism, however, has been tottering on the edge of non-existence for years. We will rather have our new car or visit that chic, fancy restaurant, rather than help someone less fortunate.

Bill Gates gives a hundred million dollars to help stamp out AIDS, and Ted Turner pledges a billion more over ten years to the United Nations. All well and good, despite the sums being a miniscule fraction of the worth of these two out-of-the-ordinary moguls. They congratulate themselves and deep-voiced news anchors laud the gifts, *ad nauseum*. These acts, though, are not idealistic; they are "charitable contributions" on income tax forms, little more. True idealism occurs in the soul, not the wallet.

Would either of these billionaires lift you up and take you home if you were that homeless person on the street? Absolutely not! They are too concerned with making the thirty-one dollars and seventy cents a *second*, every second, day and night, holidays included, that it takes to gross a billion a year. They are too fearful of losing a bit of their fortunes to really be idealists. They are too pressed with the demands of running their near monopolies to worry about anyone else.

As for me, I'd rather eat supper with my brother or sister on the streets.

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### Activity III

Compare and contrast the two editorials, *The So-Called American Dream* and *Where is American Idealism*, by filling in the **Comparison/Contrast Chart** below.

**Comparison/Contrast Chart**

	<b>The So-Called American Dream</b>	<b>Where is American Idealism</b>
<b>Subject</b>	<i>Consumerism vs. the Dream</i>	<i>Idealism</i>
<b>Author's opinion</b>	<i>American no longer desire anything but goods</i>	<i>Money is more important than helping others</i>
<b>Points author makes</b>	<ul style="list-style-type: none"> <li>• “new or more or better” equals success</li> <li>• The family celebrates the acquisition of goods.</li> <li>• Desire for “things” separates classes</li> <li>• There is danger ahead</li> </ul>	<ul style="list-style-type: none"> <li>• Charity is done for non-altruistic reasons</li> <li>• Caring must be for mankind as a whole</li> </ul>
<b>Author's attitude</b>	<i>Sarcastic, includes all people together</i>	<i>Sarcastic, personal, generalizes statements</i>
<b>Techniques</b>	<ul style="list-style-type: none"> <li>• exaggeration</li> <li>• repetition (“shinning beacon,” “luminescent”)</li> <li>• series of items</li> <li>• italics</li> <li>• vague assertions</li> <li>• alliteration</li> <li>• long sentences</li> </ul>	<ul style="list-style-type: none"> <li>• use of “I”</li> <li>• use of well-known people</li> <li>• specific events or occurrences</li> <li>• use of questions</li> <li>• return to questions in last sentence</li> <li>• mathematics to show huge amounts of money</li> <li>• fragments</li> </ul>
<b>Your opinion</b>	<i>Answers may vary</i>	<i>Answers may vary</i>

### Activity III

Compare and contrast the two editorials, *The So-Called American Dream* and *Where is American Idealism*, by filling in the **Comparison/Contrast Chart** below.

**Comparison/Contrast Chart**

	<b>The So-Called American Dream</b>	<b>Where is American Idealism</b>
<b>Subject</b>		
<b>Author's opinion</b>		
<b>Points author makes</b>		
<b>Author's attitude</b>		
<b>Techniques</b>		
<b>Your opinion</b>		

## Pre-reading, Chapter 1

**Objective:** Reading for detail and for an appreciation of the relationship of geographic locations to plot.

### Activity

1. Nick gives us descriptions of Gatsby's mansion, saying  
    "...it was a colossal affair by any standard – it was a factual imitation of some Hotel de Ville in Normandy, with a raw ivy, and a marble swimming pool and more than forty acres of lawn and garden." Later in the chapter, the Buchanan mansion is described with the following: "Their house was even more elaborate than I expected, a cheerful red and white Georgian Colonial mansion overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walls and burning gardens..." Nick tells us it is one of the "white palaces" that "glittered" along the water. (Pg. 9)
  - Look up pictures of mansions. What comes to your mind about the people who live in them and about what living in them would be like? Make a list
  - Write a paragraph about the ideas suggested about Gatsby and the Buchanans? Remember, Nick, in contrast, lives in what he says is "a weather beaten cardboard bungalow," an "eyesore." (Pgs. 8-9)
2. Re-read Nick's explanation of his house in relation to Gatsby's mansion and Gatsby's house in relation to the Buchanans'.  
    "I lived at West Egg, the—well, less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them." (Pg. 9)
  - Write a paragraph explanation of the ideas suggested by the positions of the houses in relation to each other? Why do you think Gatsby and Nick are on West Egg and the Buchanans on East?

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# Chapter 1

## Inference Characterization

**Objectives:** Inferring character traits.  
Interpreting the thoughts and language of a character  
Recognizing how character traits are revealed.

### Activity I

In Chapter 1, the five principle characters of the novel are introduced. Fitzgerald's methods of characterization include:

- Expository – Nick, the narrator, tells the reader directly about himself and the others.
  - Dramatic – Nick describes what the characters say and do.
  - These are visual descriptions of the clothes or physical appearance of the characters.
  - Visual Traits – Nick points out specific characteristics.
1. Re-read Chapter 1 and record information about each character on the charts that follow. You can copy quotations. Be sure to place the information in the columns according to what method of characterization is being used.

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Nick

Expository What does Nick tell you about himself?	Dramatic	Physical Description	Traits Exaggerated
1. "...I'm inclined to reserve all judgements..." (Pg. 2)	1. He lacks direction in his life. He says he came East to learn the bond business because everybody he knew was in the bond business.	1. He's young, just home from the war. He comes from a wealthy family.	1. His open-mindedness and interest in people.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Ideas Suggested by the Character:

**Nick**

<b>Expository</b> <b>What does Nick tell you</b> <b>about himself?</b>	<b>Dramatic</b>	<b>Physical Description</b>	<b>Traits Exaggerated</b>

**Ideas Suggested by the Character:**



Gatsby

Expository	Dramatic	Physical Description	Traits Exaggerated
1. <i>Gatsby has a “romantic readiness”</i>	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Ideas Suggested by the Character:

**Gatsby**

<b>Expository</b>	<b>Dramatic</b>	<b>Physical Description</b>	<b>Traits Exaggerated</b>

**Ideas Suggested by the Character:**

Daisy

Expository	Dramatic	Physical Description	Traits Exaggerated
1. <i>Daisy looked at Nick if “there was no one in the world she so much wanted to see.” (Pg. 13)</i>	1.	1. <i>Wears white.</i>	1. <i>Her “low thrilling voice”</i>
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Ideas Suggested by the Character:

**Daisy**

<b>Expository</b>	<b>Dramatic</b>	<b>Physical Description</b>	<b>Traits Exaggerated</b>

**Ideas Suggested by the Character:**

Tom

Expository	Dramatic	Physical Description	Traits Exaggerated
1. Nick tells us that Tom has a “supercilious manner.”	1.	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Ideas Suggested by the Character:

**Tom**

<b>Expository</b>	<b>Dramatic</b>	<b>Physical Description</b>	<b>Traits Exaggerated</b>

**Ideas Suggested by the Character:**

Jordan

Expository	Dramatic	Physical Description	Traits Exaggerated
1.	1. <i>She tries to listen to Daisy and Tom's conversation when they leave the room; she tells Nick, "Tom's got some woman in New York." (Pg. 9)</i>	1.	1.
2.	2.	2.	2.
3.	3.	3.	3.
4.	4.	4.	4.
5.	5.	5.	5.

Ideas Suggested by the Character:

**Jordan**

<b>Expository</b>	<b>Dramatic</b>	<b>Physical Description</b>	<b>Traits Exaggerated</b>

**Ideas Suggested by the Character:**



# Chapter 1

## Narration

**Objective:** Discussing the narrative technique used in *The Great Gatsby*.

### Activity I

Nick is the narrator of the story. He begins the story by telling the reader about himself, and seems to be emphasizing specific characteristics that he has. For instance, he tells the reader that he is open-minded, is “inclined to reserve all judgements,” and has been “privy to secret griefs of wild, unknown men” who have confided in him. (Pg. 6)

Another point he makes about himself is his concern for morality and “fundamental decencies.”

Finally, he goes on to introduce an experience he had the year before that involved a “riotous excursion into the human heart.” (Pg. 6) Interestingly, he tells the reader his feelings and conclusion about the experience at the start. Since he is telling the story, he has had time to reflect on it.

Write the introductory two or three paragraphs for a story of an experience you had in the recent past. In your paragraphs, describe at least one of your characteristics that explains the reason you had the experience or got into the situation. Include at least one of your concerns in life that, in retrospect, determined your reaction to the experience. For example, you may be a curious, adventurous, sympathetic person; you may value making money, gaining the respect of others, or helping them, etc.

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## Activity II

As the novel unfolds, not only does Nick tell the reader what happens, he also selects certain details to describe to the reader and frequently shares his feelings and interpretations. The reader, in a sense, sees events through Nick's eyes. The reader may or may not adopt Nick's point of view and conclusions about the people and situations.

1. Think of a short event involving at least three people. Give two brief accounts of the same event, using the first-person point of view:
  - First, have one of the three people tell the story.
  - Then, re-write the same event having one of the other people tell the story.

For example, you could tell the story of a student named Joe getting a detention for talking to Susan. First, have Joe tell the story of the event. Then, have the teacher or Susan relate the incident of Joe's detention from a different point of view.

*Examples:*

*Joe's point of view: All I did was ask Sue what the assignment was. That grumpy Mr. Johnson picked on me even though the rest of the class was making lots of noise. He made me stand up and explain what I said to Sue, but I knew he only wanted to embarrass me, and I refused his order. There's no way I should have gotten a detention just for that.*

*Susan's point of view: To begin with, Joe pesters me every single day, so I'm glad he got that detention. If he'd only pay attention in class, Mr. Johnson wouldn't have problems with him. Instead of cooperating with teachers, Joe gets defiant. Today, though when he would not stand up, he probably thinks he had a good reason. As soon as Mr. Johnson told him to explain what he was saying, I knew Joe was in trouble and wouldn't do it. The truth is that he asked me to cut next period to go get some food. Joe definitely deserved his detention.*

2. Write an explanation of what you have observed about the influence of the narrator on any story you have read. How does the story change, depending on who is telling the story or from what point of view the reader gets the story?

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## Chapter 1–End

### Point of View Theme

**Objective:** Interpreting the impact of point of view.  
Recognizing the relationship between theme and point of view.

### Activity

Nick begins the novel with an introduction of himself and then with an introduction of Gatsby, “the man who gives his name to this book.” In his introduction, he says that he has had “riotous excursions with privileged glimpses into the human heart.” These excursions have left him temporarily uninterested in the “sorrows” and “elations” of people. (Pg. 6)

1. Nick has an experience that leaves him wishing people lived by a code of ethics. Write the story of an experience that you have had that leaves you wishing that people were more moral.
2. Throughout the novel, Nick makes comments that express his increasing disapproval of the immorality of the people he associates with over this “riotous” summer in the east.

As you read each chapter, use the **Realizations Chart** to keep a record of Nick’s comments and realizations. Quote the comments on lack of morality and explain Nick’s realizations. The first one is done for you as an example. At the end of the novel, you will have to comment on Nick’s conclusions about morality and the thematic idea of the lack of morality and carelessness in American society.

*Note to Teacher: Remind students to add to this chart as they read further into the novel.*

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## Realizations Chart

**Theme:**        **Lack of morality ruins American society.**

*Note to teacher: Answers to this activity may vary. Sample answers are provided.*

Quotation	Realizations
<p><b>Chapter 1</b></p> <p><b>Sample Answer:</b> No – Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men. (Pgs. 6-7)</p>	<p><b>Sample Answer:</b> There is something “foul” that “preyed on Gatsby.”</p>
<p><b>Chapter 2</b></p> <p><i>I wanted to get out and walk eastward toward the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair. Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life. (Pg. 40)</i></p>	<p><i>He is both drawn to and repelled by the experience.</i></p>
<p><b>Chapter 3</b></p> <p><i>I began to like New York, the racy, adventurous feel of it at night, and the satisfaction that the constant flicker of men and women and machines gives to the restless eye. I liked to walk up Fifth Avenue and pick out romantic women from the crowd and imagine that in a few minutes I was going to enter their lives, and no one would ever know or disapprove. Sometimes, in my mind, I followed them to their apartments on the corners of hidden streets, and they turned and smiled back at me before they faded through a door into warm darkness. At the enchanted metropolitan twilight I felt a haunting loneliness sometimes, and felt it in others...” (Pgs. 61-62)</i></p>	<p><i>Nick is aware that New York offers “romantic” possibilities but that there is a sense of loneliness.</i></p>
<p><b>Chapter 4</b></p> <p><i>The idea staggered me. I remembered of course that the World’s Series had been fixed in 1919 but if I had thought of it at all I would have thought of it as a thing that merely happened, at the end of some inevitable chain. It never occurred to me that one man could start to play with the faith of fifty million people—with the single-mindedness of a burglar blowing a safe. (Pg. 78)</i></p>	<p><i>Nick is shocked by the corruption.</i></p>

## Realizations Chart

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<b>Chapter 2</b>	
<b>Chapter 3</b>	
<b>Chapter 4</b>	



<p><b>Chapter 5</b></p> <p><i>“Well, this would interest you. It wouldn’t take up much of your time and you might pick up a nice bit of money. It happens to be a rather confidential sort of thing.”</i></p> <p><i>I realize now that under different circumstances that conversation might have been one of the crises of my life. But, because the offer was obviously and tactlessly for a service to be rendered, I had no choice except to cut him off there.</i></p> <p><i>“I’ve got my hands full,” I said. “I’m much obliged but I couldn’t take on any more work.” (Pg. 88)</i></p>	<p><i>He realizes that he may have been tempted to do illegal things if circumstances were different.</i></p>
<p><b>Chapter 6</b></p> <p><i>Nick is offended by Gatsby’s party.</i></p> <p><i>...but I felt an unpleasantness in the air, a pervading harshness that hadn’t been there before. Or perhaps I had merely grown used to it, grown to accept West Egg as a world complete in itself, with its own standards and its own great figures, second to nothing because it had not consciousness of being so, and now I was looking at it again, through Daisy’s eyes. (Pg. 110)</i></p>	<p><i>He recognized the immoral behavior of people at Gatsby’s party when he sees how appalled Daisy is.</i></p>
<p><b>Chapter 7</b></p> <p><i>After Myrtle is killed, Nick says,</i></p> <p><i>I’d be damned if I’d go in; I’d had enough of all of them for one day and suddenly that included Jordan too. (Pg. 150)</i></p>	<p><i>Nick is separating himself from everybody but Gatsby.</i></p>
<p><b>Chapter 8</b></p> <p><i>“They’re a rotten crowd,” I shouted across the lawn. “You’re worth the whole damn bunch put together.”</i></p> <p><i>I’ve always been glad I said that. It was the only compliment I ever gave him, because I disapproved of him from beginning to end....The lawn and drive had been crowded with the faces of those who guessed at his corruption – he had stood on those steps, concealing his incorruptible dream, as he waved them good-by. (Pg. 162)</i></p>	<p><i>Nick recognizes Gatsby’s corruption but credits him with having the ability to dream and desire the ideal.</i></p>

<b>Chapter 5</b>	
<b>Chapter 6</b>	
<b>Chapter 7</b>	
<b>Chapter 8</b>	

## Chapter 9

Nick says of the East,

*...even then it had always for me a quality of distortion. West Egg especially still figures in my more fantastic dreams. I see it as a night scene by El Greco: a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and a lustreless moon. In the foreground four solemn men in dress suits are walking along the sidewalk with a stretcher on which lies a drunken woman in a white evening dress. Her hand, which dangles over the side, sparkles cold with jewels. Gravely the men turn in at a house – the wrong house. But no one knows the woman's name, and no one cares. (Pg. 185)*

Nick says of Tom,

*I couldn't forgive him or like him but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. There were careless people, Tom and Daisy – they smashed up things and creatures and retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made.... (Pg. 187-188)*

*His decision to return home indicates his disapproval of immorality.*

<b>Chapter 9</b>	
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# **Chapter 1**

## **Reading for Details**

**Objective:** Reading for details in order to locate specific geographic settings in the novel.

### **Activity**

On the map, mark where you think each of the following is and indicate the importance of each place and its location. Continue to mark the map and complete the notes as you read the novel.

**Gatsby's House:**

**Daisy and Tom's House**

**Nick's House**

**The Ash Heap**

**Myrtle and the Hotel**

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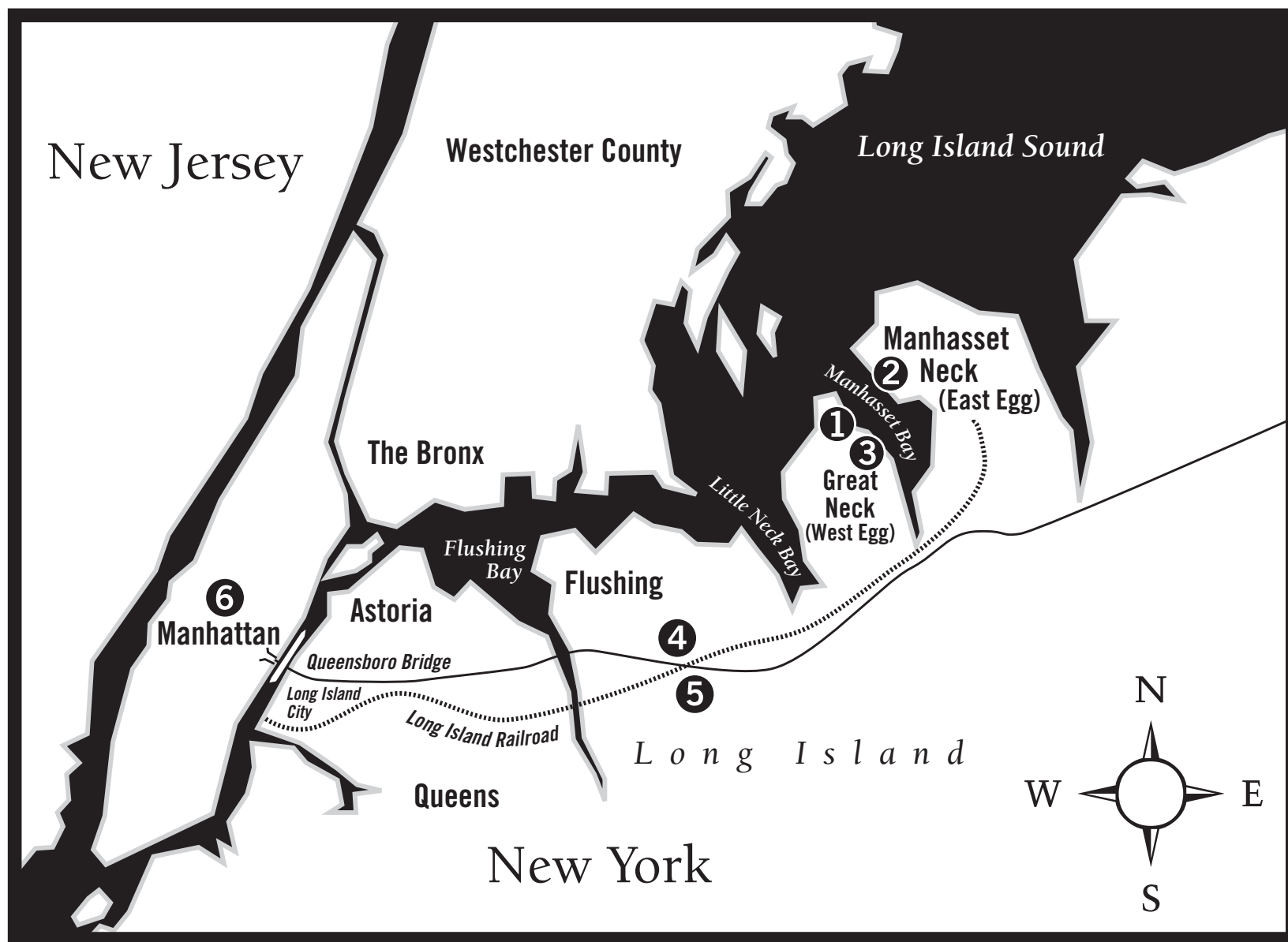
**Gatsby's House:**

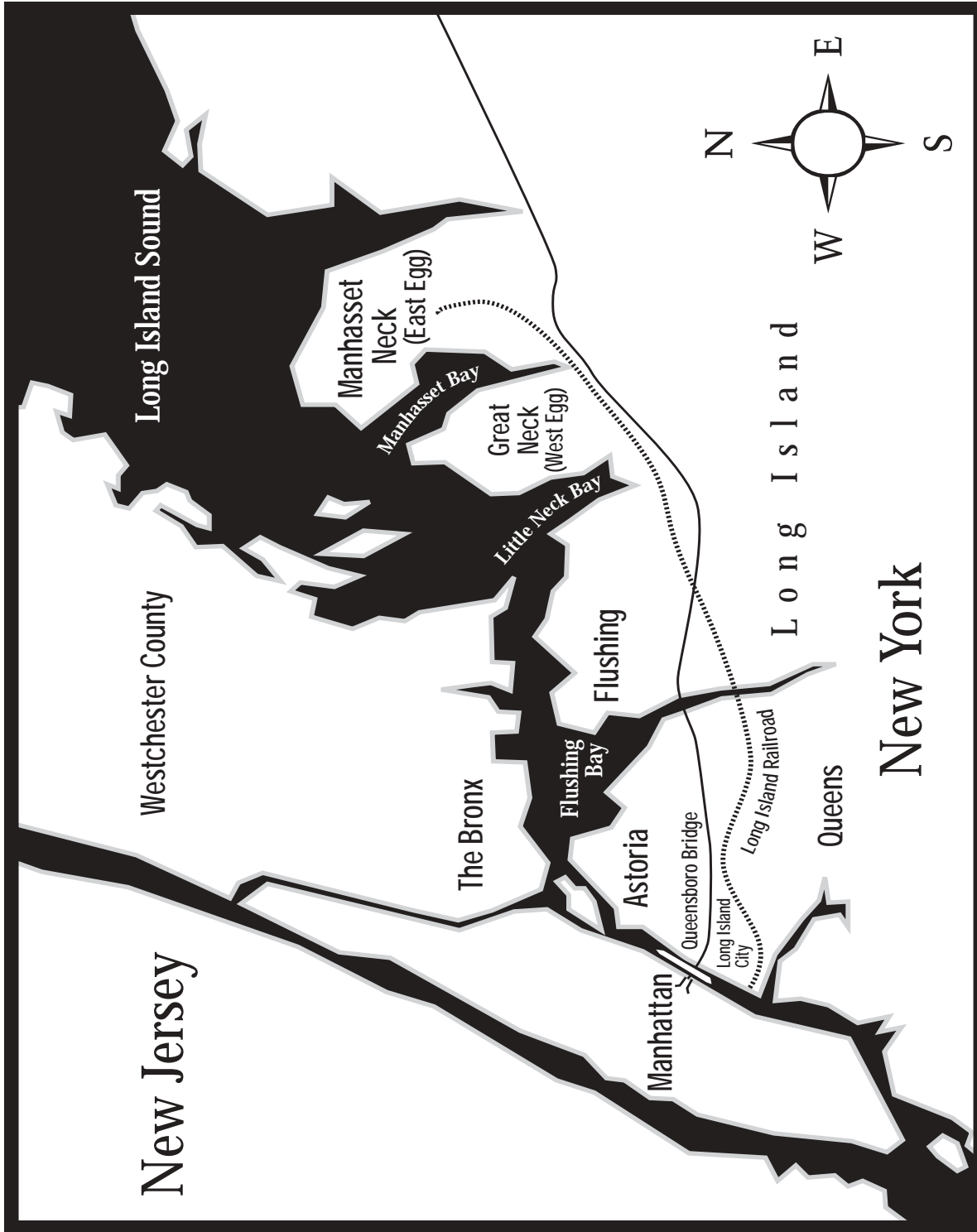
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**The Ash Heap**

**Myrtle and the Hotel**







## Chapter 2

### Style Imagery

**Objectives:** Responding to a writer's style.  
Inferring possible thematic ideas suggested by images and symbols.  
Reading to visualize images and details of setting.

### Activity

In Chapter 2, Fitzgerald, presents the reader with a series of powerful images. Some of them have almost a surreal quality about them.

Divide the class into small groups. Each group should select a different image from the list that follows.

- Read the text provided and decide what is being described.
- List the details Fitzgerald gives.
- Sketch or create a visual representation of the scene using original sketches, magazine pictures, or pieces of fabric.
- Attach an index card to your picture that includes a quotation from the text that best captures the scene. Write a short explanation of the idea suggested by the image of the scene. For instance, the valley of ashes may suggest the idea that Americans have polluted the environment through their carelessness.

*Each group can present its visualization, quote, and explanation to the class at the end of this activity.*

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## List of Images in Chapter 2

### 1. The Valley of Ashes

About half way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. (Pg. 27)

### 2. The Eyes of Doctor T. J. Eckleburg

But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high. They look out of no face but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens and then sank down himself into eternal blindness or forgot them and moved away. But his eyes, dimmed a little by many countless days under sun and rain, brood on over the solemn dumping ground. (Pgs. 27-28)

### 3. Wilson and his Garage

I followed him over a low white-washed railroad fence and we walked back a hundred yards along the road under Doctor Eckleburg's persistent stare. The only building in sight was a small block of yellow brick sitting on the edge of the waste land, a sort of compact Main Street ministering to it and contiguous to an absolutely nothing. One of the three shops it contained was for rent and another was an all-night restaurant approached by a trail of ashes; the third was a garage—Repairs. GEORGE B. WILSON. Cars Bought and Sold—and I followed Tom inside.

The interior was unprosperous and bare; the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner. It had occurred to me that this shadow of a garage must be a blind and that sumptuous and romantic apartments were concealed overhead when the proprietor himself appeared in the door of an office, wiping his hands on a piece of waste. He was a blonde, spiritless man, anaemic and faintly handsome. When he saw us a damp gleam of hope sprang into his light blue eyes...."Oh sure," agreed Wilson hurriedly and went toward the little office, mingling immediately with the cement color of the walls. A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity – except his wife, who moved close to Tom. (Pgs. 28-30)

### 4. Myrtle and Tom's New York Apartment

The apartment was on the top floor – a small living room, a small dining room, a small bedroom and a bath. The living room was crowded to the doors with a set of tapestried furniture entirely too large for it so that to move about was to stumble continually over scenes of ladies swinging in the gardens of Versailles. The only picture was an over-enlarged photograph, apparently a hen sitting on a blurred rock. Looked at from a distance however the hen resolved itself into a bonnet and the countenance of a stout old lady beamed down into the room. (Pg. 33)

## List of Images in Chapter 2

### 1. The Valley of Ashes

About half way between West Egg and New York the motor road hastily joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men who move dimly and already crumbling through the powdery air. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. (Pg. 27)

### 2. The Eyes of Doctor T. J. Eckleburg

But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high. They look out of no face but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens and then sank down himself into eternal blindness or forgot them and moved away. But his eyes, dimmed a little by many countless days under sun and rain, brood on over the solemn dumping ground. (Pgs. 27-28)

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5. Myrtle Wilson

Then I heard footsteps on a stairs and in a moment the thickish figure of a woman blocked out the light from the office door. She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some women can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering. She smiled slowly and walking through her husband as if he were a ghost shook hands with Tom, looking him flush in the eye. Then she wet her lips and without turning around spoke to her husband in a soft, coarse voice:

6. Mrs. Wilson had changed her costume some time before and was now attired in an elaborate afternoon dress of cream colored chiffon which gave out a continual rustle as she swept about the room. With the influence of the dress her personality had also undergone a change. The intense vitality that had been so remarkable in the garage was converted into impressive hauteur. Her laughter, her gestures, her assertions became more violently affected moment by moment and as she expanded the room grew smaller around her until she seemed to be revolving on a noisy, creaking pivot through the smoky air. (Pg. 35)

7. The Puppy in the Midst of Turmoil

The little dog was sitting on the table looking with blind eyes through the smoke and from time to time groaning faintly. People disappeared, reappeared, made plans to go somewhere, and then lost each other, searched for each other, found each other a few feet away. Some time toward midnight Tom Buchanan and Mrs. Wilson stood face to face discussing in impassioned voiced whether Mr. Wilson had any right to mention Daisy's name.

"Daisy! Daisy! Daisy!" shouted Mrs. Wilson. "I'll say it whenever I want to! Daisy! Dai—" (Pg. 41)

8. Aftermath

Then there were bloody towels upon the bathroom floor and women's voices scolding, and high over the confusion a long broken wail of pain. Mr. McKee awoke from his doze and started in a daze toward the door. When he had gone half way he turned around and stared at the scene – his wife and Catherine scolding and consoling as they stumbled here and there among the crowded furniture...

Then Mr. McKee turned and continued on out the door. Taking my hat from the chandelier I followed.

"Come to lunch some day," he suggested as we groaned down in the elevator.

"Where?"

"Anywhere."

"Keep your hands off the lever," snapped the elevator boy.

"I beg your pardon," said Mr. McKee with dignity. "I didn't know I was touching it."

"All right," I agreed, "I'll be glad to." (Pgs. 41-42)

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## Chapter 2

### Characterization

**Objective:** Understanding character motivation.

#### Activity

In Chapter 2, each character seems to have an agenda of his or her own; each seems to be searching for some personal desire. The problem is that these characters seem unaware of their effect on others.

Complete the following **Motivations Chart** by indicating what each character wants, what he or she is doing to accomplish this goal, and what happens to others as a result. The first one is done for you as an example.

At the bottom of the chart, write a short explanation of the idea Fitzgerald is suggesting by the motivations, actions, and influence on others of these characters.

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## Motivation Chart for Chapter 2

Character	Desire of the Character	Actions Taken to Achieve Goals	The Effect of the Action on Others
<b>1. Tom</b>	excitement physical pleasure	stops at Wilson's garage to make plans with Myrtle  keeps an apartment to meet Myrtle  tells Myrtle he can't leave Daisy because Daisy will not give him a divorce  tells George he will sell him a car	deceives George, Daisy, Myrtle
<b>2. Myrtle</b>			
<b>3. The McKees</b>			
<b>4. Catherine, Myrtle's sister</b>			

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## Chapter 2

### Characterization

**Objective:** Recognize the similarities and differences between characters.

#### Activity

To compare Daisy and Myrtle, complete the following **Comparison Chart**. For each point of comparison, make notes of details you learn about Daisy and Myrtle. Then, write a statement about what idea is suggested by each point.

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## Comparison Chart Daisy and Myrtle

Points of Comparison	Daisy	Myrtle
<b>1. Name – Describe the flower</b>		

**Idea Suggested:**

<b>2. Physical Description</b>		
--------------------------------	--	--

**Idea Suggested:**

<b>3. Style revealed in clothes, furniture, etc.</b>		
--	--	--

**Idea Suggested:**

<b>4. Mannerisms and attitude</b>		
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**Idea Suggested:**

<b>5. Way of dealing with and interacting with Tom</b>		
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## Chapter 2

### Characterization

**Objective:** Recognizing and understanding character motivation.

#### Activity I

In this chapter, Myrtle engages in impulse buying or compulsive spending. When she gets off the train, she immediately purchases a magazine, cream, perfume, and a dog. Later that afternoon she says, “I’m going to make a list of all the things I’ve got to get.” (Pg. 41)

Myrtle seems especially materialistic when she explains that she thought her husband was a gentleman until she found out that he had to borrow a suit to get married. She tells Nick that she met Tom on a train and could not keep her eyes off him; he had on a dress suit and patent leather shoes.

Considering the above, complete the following **Personality Chart for Myrtle**.

#### Personality Chart for Myrtle

What does she want from life? What does she value?	What does she do to get what she wants?	How do her actions affect other people?	How do her actions make her appear to you?

#### Activity II

As the story progresses, complete the following personality charts for Daisy, Tom, Gatsby, and Jordan.

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**Personality Chart for  
Daisy**

<b>What does she want from life? What does she value?</b>	<b>What does she do to get what she wants?</b>	<b>How do her actions affect other people?</b>	<b>How do her actions make her appear to you?</b>

**Personality Chart for  
Tom**

<b>What does he want from life? What does he value?</b>	<b>What does he do to get what he wants?</b>	<b>How do his actions affect other people?</b>	<b>How do his actions make him appear to you?</b>

### Personality Chart for Daisy

What does she want from life? What does she value?	What does she do to get what she wants?	How do her actions affect other people?	How do her actions make her appear to you?

### Personality Chart for Tom

What does he want from life? What does he value?	What does he do to get what he wants?	How do his actions affect other people?	How do his actions make him appear to you?

### Personality Chart for Gatsby

What does he want from life? What does he value?	What does he do to get what he wants?	How do his actions affect other people?	How do his actions make him appear to you?

### Personality Chart for Jordan

What does she want from life? What does she value?	What does she do to get what she wants?	How do her actions affect other people?	How do her actions make her appear to you?

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What does she want from life? What does she value?	What does she do to get what she wants?	How do her actions affect other people?	How do her actions make her appear to you?

## Chapters 2 and 3

### Relating Literature to Life

**Objective:** Relating literature to social issues.

#### Activity

In these chapters, the reader hears the gossip about Gatsby. Interestingly, the people who gossip about Gatsby do not know him.

*Divide the class into pairs of students to complete the following:*

- Discuss your view of gossip.
- Share examples of gossip.
- List the dangers and appeal of gossip.
- How does the gossip about Gatsby contribute to the story?

*The last question can be used as the basis for class discussion on the effect of gossip in the novel and how it affects plot and characters.*

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## Chapter 3

### Figurative Language

**Objective:** Interpreting the effect of literary devices such as figurative language.

#### Activity

To analyze figurative language, it is helpful to think of it in three parts: Topic, Vehicle, and Similarities.

Consider the following example of a metaphor:

#### Metaphor:

“...I went over to his lawn a little after seven and wandered around rather ill-at-ease among swirls and eddies of people I didn’t know.” (Pg. 46)

- The **topic** of the metaphor is the movement of people at Gatsby’s party.
- The **vehicle** of the metaphor is the “swirls and eddies of people.” The vehicle is being used to communicate something about the way the people move; they are swirling and forming eddies; perhaps the people, like Nick, are wandering without purpose in circles because they don’t know anyone.
- The **similarity** of the metaphor is that people are moving like currents in water.
- The **similarity** also suggests the aimless movement of people at the party, moving in circles but never getting anywhere.

1. Analyze the following simile by completing the **Figurative Language Chart** below.

There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. (Pg. 43)

### Figurative Language Chart

Topic	Vehicle	Similarities
<i>the people at Gatsby’s</i>	<i>move like moths</i>	<i>between people and moths</i>

**Fitzgerald is using the similarity to suggest:**

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### Figurative Language Chart

Topic	Vehicle	Similarities

**Fitzgerald is using the similarity to suggest:**



2. Write a 100-125 word paragraph to explain how the following description extends the simile.

The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath – already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray's understudy from the "Follies." The party has begun. (Pgs. 44-45)

3. As you continue your reading, be aware of how Fitzgerald uses figurative language to enhance plot and character.

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## Chapter 3

### Imagery Writing

**Objective:** Visualizing descriptive imagery and inferring mood.

#### Activity

The colors, lights, floating cocktails, music, dancing, excited people all create an atmosphere of enchantment. A person reading this chapter can feel dazzled by the wealth and opulence of the people and surroundings and become enthralled with the lifestyle of the characters.

Describe an event that enthralled or enchanted you. Use details to create the atmosphere you experienced.

- List some of the details of the event.
- Go back to the list and add adjectives, figurative language, and specific, concrete description.
- Write a 150-word description of this experience to get the reader's interest.

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## Chapter 3

**Objective:** Relating literature to life.

### Activity

Nick tells us:

I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited—they went there. They got into automobiles which bore them out to Long Island and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby and after that they conducted themselves according to the rules of behavior associated with amusement parks. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission. (Pg. 45)

Many people in New York attend or seem to know about Gatsby's parties but, at the same time, know little about Gatsby himself. Imagine that a New York newspaper prints a series of feature articles about Gatsby and his parties. You are a reporter and have to attend Gatsby's parties to write your article. Read background articles on the Roaring Twenties, Prohibition, and the desire for wealth to help you. Remember that there were many ordinary people who had strong feelings about the consumption of alcohol, the greediness of the upperclasses, and the scandalous behavior of women.

*Divide the class into small groups. Each group should select a different news story assignment from the list below.*

- Discuss your assignment and decide the position or attitude you will take toward the issue.
- Do you approve of or are you opposed to the activity? Why?
- Use the **Notes to Write Your Article** sheet to plan your article.
- State your position and reasons.
- List details from the text to support your position.
- Write a newspaper article or editorial (one-two pages) to share with the class.

### Topics for Feature Articles to be Written in Response to Gatsby's Parties

1. The behavior of the guests at Gatsby's party
2. The mysterious Jay Gatsby's activities at the party
3. Famous golfer Jordan Baker who attends Gatsby's party
4. Fashions worn by the participants
5. Glimpses of the Ziegfield Follies and jazz performances at Gatsby's party
6. Fun, laughter, hilarity of Gatsby's parties: Healthy or Hysterical
7. The excessive, outrageous wealth of Gatsby
8. The consumption of alcohol at Gatsby's parties
9. Wild women at Gatsby's parties
10. Greed as shown by Gatsby's guests

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## **Notes to Write Your Article**

- 1. Assignment:**
- 2. Your Position:**
- 3. Your Reasoning:**
- 4. Details to support your position:**

**Activities of people at the party in respect to topic:**

**Quotations: What did you hear people saying about the topic?**

**Other things you observed:**

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## Chapter 3

### Imagery

**Objectives:** Visualizing characters from narrative description.

#### Activity

Read the following section of text and draw a caricature or cartoon that represents the man described.

...we tried an important-looking door, and walked into a high Gothic library, paneled with carved English oak, and probably transported complete from some ruin overseas.

A stout, middle-aged man, with enormous owl-eyed spectacles, was sitting somewhat drunk on the edge of a great table, staring with unsteady concentration at the shelves of books. As we entered he wheeled excitedly around and examined Jordan from head to foot.

“What do you think?” he demanded impetuously.

“About what?”

He waved his hand toward the book-shelves.

“About that. As a matter of fact you needn’t bother to ascertain. I ascertained. They’re real.”

“The books?”

He nodded.

“Absolutely real—have pages and everything. I thought they’d be a nice durable cardboard. Matter of fact, they’re absolutely real. Pages and—Here! Lemme show you.”

Taking our skepticism for granted, he rushed to the bookcases and returned with Volume One of the “Stoddard Lectures.”

“See!” he cried triumphantly. “It’s a bona-fide piece of printed matter. It fooled me. This fella’s a regular Belasco. It’s a triumph. What thoroughness! What realism! Knew when to stop, too—didn’t cut the pages. But what do you want? What do you expect?”

He snatched the book from me and replaced it hastily on its shelf, muttering that if one brick was removed the whole library was liable to collapse.

“Who brought you?” he demanded. “Or did you just come? I was brought. Most people were brought.”

Jordan looked at him alertly, cheerfully, without answering.

“I was brought by a woman named Roosevelt,” he continued. “Mrs. Claud Roosevelt. Do you know her? I met her somewhere last night. I’ve been drunk for about a week now, and I thought it might sober me up to sit in a library.” (Pgs. 49-50)

## Chapter 3

### Imagery

**Objectives:** Visualizing characters from narrative description.

#### Activity

Read the following section of text and draw a caricature or cartoon that represents the man described.

...we tried an important-looking door, and walked into a high Gothic library, paneled with carved English oak, and probably transported complete from some ruin overseas.

A stout, middle-aged man, with enormous owl-eyed spectacles, was sitting somewhat drunk on the edge of a great table, staring with unsteady concentration at the shelves of books. As we entered he wheeled excitedly around and examined Jordan from head to foot.

“What do you think?” he demanded impetuously.

“About what?”

He waved his hand toward the book-shelves.

“About that. As a matter of fact you needn’t bother to ascertain. I ascertained. They’re real.”

“The books?”

He nodded.

“Absolutely real—have pages and everything. I thought they’d be a nice durable cardboard. Matter of fact, they’re absolutely real. Pages and—Here! Lemme show you.”

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## Chapter 4

### Inference

**Objective:** Reading for detail and drawing inferences.

#### Activity

At the start of chapter IV, Nick informs the reader that he keeps a list of the names of the people “who accepted Gatsby’s hospitality” because the names “will give you a better impression than my generalities” of the people who come to Gatsby’s parties. (Pg. 65)

1. Working in pairs, take turns reading the list to each other.
2. Write your impressions after you hear the list.
3. List the general characteristics or “types” of people who come to the parties.
4. Use these lists as the basis for class discussion about the characters at Gatsby’s parties. Draw up one class list of the general types that attend and develop a statement that would reflect the reason all these people attend.

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## Chapter 4

### Writing

**Objectives:** Reading for detail in order to visualize a description.  
Comparing literary text and media interpretation of the text.  
Evaluating media presentation of a literary text.

### Activity

Nick gives the following description of Gatsby's car:

He saw me looking with admiration at his car.

"It's pretty, isn't it, old sport!" He jumped off to give me a better view. "Haven't you ever seen it before?"

I'd seen it. Everybody had seen it. It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town. (Pg. 68)

1. What does the description of the car tell you about Gatsby? Write a short paragraph answering this question and explaining your reaction to the text.
2. Find a print advertisement picture of a car that appeals to you. Decide what owning this car would signify to you and express about you. Write a 100-125 word description of the car you find and try to use a style that is similar to Fitzgerald's. Emphasize, perhaps even exaggerate, the aspects of the car that signify what it expresses about you.

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## Chapter 4

### Characterization Point of View

- Objectives:** Offering a personal response to text.  
Accepting or rejecting the validity of information and giving supporting evidence.  
Weighing the truth and/or significance of a character's assertions.  
Understanding character motivation.  
Recognizing the influence of point of view.

### Activity

Gatsby informs Nick, "Well, I'm going to tell you something about my life...I don't want you to get the wrong idea of me from all these stories you hear." (Pg. 69) Then Gatsby begins to tell Nick details of his past.

- As you re-read his story on pages 69-73, use the attached **The First Time Gatsby Tells Nick About Himself** Chart to note what strikes you as believable or not believable and your reasons for believing the incidents or not.
- In addition, decide what you think his motivation is for sharing/creating each point and what Nick's reaction is to each facet of Gatsby's life story.
- At the bottom of the chart, explain what your general reaction to Gatsby would be if you were Nick.

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### The First Time Gatsby Tells Nick about Himself

Points about his life	Reason it is believable, in your opinion	Reason it is not believable, in your opinion	Gatsby's motivation	Nick's reaction
<i>son of wealthy people from the middle-west</i>		<i>He says the part of the mid-west was San Francisco.</i>		<i>He appears to have only casual interest</i>
<i>educated at Oxford</i>		<i>He has a picture of himself at Oxford.</i>		<i>Nick says he chokes on the phrase.</i>
<i>His family all died.</i>			<i>looking for sympathy?</i>	<i>Nick suspects Gatsby is joking or lying.</i>
<i>lives like a young rajah, collecting jewels</i>				<i>Nick has to restrain his "incredulous laughter."</i>
<i>He's a decorated war hero.</i>	<i>He has a medal.</i>		<i>wants admiration for his bravery?</i>	<i>Nick says it looks authentic. He believes Gatsby by the end.</i>
<i>Something sad happened to him and he tried to die in WWI.</i>				<i>Nick says he is fascinated by the story.</i>

**Your reaction to Gatsby:**

**The First Time Gatsby Tells Nick about Himself**

<b>Points about his life</b>	<b>Reason it is believable, in your opinion</b>	<b>Reason it is not believable, in your opinion</b>	<b>Gatsby's motivation</b>	<b>Nick's reaction</b>

**Your reaction to Gatsby:**

## Chapter 4

**Objectives:** Connecting and synthesizing information from several sources.  
Formulating and expressing interpretations of reading material.  
Using literature as a resource for understanding social issues.

### Activity I

*Divide the class into small groups. Each group should read through the following excerpts and then complete the written exercises.*

As Gatsby and Nick approach New York City, Nick seems to allude to the American Dream.

Over the great bridge, with the sunlight through the girders making a constant flicker upon the moving cars, with the city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money. The city seen from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world....

“Anything can happen now that we’ve slid over this bridge,” I thought; “anything at all...”  
Even Gatsby could happen, without any particular wonder. (Pg. 73)

Complete the following questions in your groups:

1. What does this passage suggest to you about the American Dream? List the ideas.
2. How do you define the American Dream? Write a short definition.
3. Each group should read its definition to the class and use this as the basis for class discussion on the American Dream.

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## Chapter 4

### Point of View

**Objectives:** Seeking other literary texts and media as the result of a literary experience.  
Understanding how point of view affects the reader's perception of character.

### Activity

At the end of this chapter, Jordan tells Nick the story of Daisy and Gatsby's romance and of Daisy and Tom's. It seems that Gatsby and Daisy have the more genuine love; Tom even cheats on Daisy on their honeymoon. At any rate, Daisy's romance and marriage to Tom is not ideal.

The story of Daisy's romance and marriage is told from Jordan's perspective. Rewrite the story, having Daisy tell it herself, using first-person point of view. Your narrative should be 125-150 words long.

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The story of Daisy's romance and marriage is told from Jordan's perspective. Rewrite the story, having Daisy tell it herself, using first-person point of view. Your narrative should be 125-150 words long.

## Chapter 5

### Point of View

**Objectives:** Retelling a story.  
Interpreting a sequence of events from a different point of view.

### Activity

Chapter 4 ends with the story of Daisy's romances and marriage. In Chapter 5, Daisy and Gatsby are reunited. It seems that they have fallen in love again when Nick says:

As I watched him he adjusted himself a little, visibly. His hand took hold of hers, and as she said something low in his ear he turned toward her with a rush of emotion. I think that voice held him most with its fluctuating, feverish warmth, because it couldn't be over-dreamed – that voice was a deathless song.

They had forgotten me, but Daisy glanced up and held out her hand; Gatsby didn't know me now at all. I looked once more at them and they looked back at me, remotely, possessed by intense life. Then I went out of the room and down the marble steps into the rain, leaving them there together. (Pgs. 101-102)

Imagine that Daisy calls Jordan when she returns home. Write a one-two page monologue of what she says to Jordan about her day with Gatsby.

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Imagine that Daisy calls Jordan when she returns home. Write a one-two page monologue of what she says to Jordan about her day with Gatsby.



## Chapter 5

### Imagery

**Objective:** Examining the use of a recurrent images and its significance in a literary work.

#### Activity

Throughout *The Great Gatsby* are mentions of lights: moonlight, starlight, the green light, candlelight, and the colored lights of Gatsby's party. This chapter opens with the following description:

When I came home to West Egg that night I was afraid for a moment that my house was on fire. Two o'clock and the whole corner of the peninsula was blazing with light, which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires. Turning a corner, I saw that it was Gatsby's house, lit from tower to cellar.

At first I thought it was another party, a wild rout that had resolved itself into "hide-and-go-seek" or "sardines-in-the-box" with all the house thrown open to the game. But there wasn't a sound. Only wind in the trees, which blew the wires and made the lights go off and on again as if the house had winked into the darkness. As my taxi groaned away I saw Gatsby walking toward me across his lawn.

"Your place looks like the World's Fair," I said. (Pg. 86)

1. Symbolically, what is the significance of Gatsby's house "lit from tower to cellar"?

Later in the chapter Nick says of Gatsby, "When re realized...that there were twinkle-bells of sunshine in the room, he smiled...like an ecstatic patron of recurrent light..." (Pg. 94)

2. Find and list at least four other quotations from this chapter that illustrates a light image. Give the quotations and the page numbers. Then write a statement (three-four sentences) about the significance of the repeated light image.

*Answers will vary. Examples:*

*"lights which fell unreal on the shrubbery" (Pg. 86)*

*"lights go off and on again as if the house had winked" (Pg. 86)*

*"his house blazed gaudily on" (Pg. 88)*

*"the sun shone again" (Pg. 93)*

*"He literally glowed." (Pg. 94)*

3. Make a collage of the kind of lights that are meaningful to you.

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## Chapter 5

### Characterization

**Objective:** Understanding the motivation of a character.  
Writing dialogue.

#### Activity

After Nick walks away from the house, Gatsby and Daisy stand facing each other. Write one-two page dialogue that you think may have taken place between the two. Try to write as you think the two characters would speak.

The dialogue might begin as follows:

**Daisy:** So, Jay, your house is beautiful.

**Gatsby:**

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## Chapter 5

### Relating Literature to Life

**Objective:** Assessing values.

#### Activity I

In our society, it seems that what people own is a measure of their success and what they are worth. Gatsby seems to think that if Daisy is impressed by his house, what is in it, the grounds, and, especially his shirts, she will find him desirable. Nick says, "...I think he revalued everything in his house according to the measure of response it drew from her well loved eyes." (Pgs. 96-97) Although Americans are often told that money can't buy love or happiness, many act as if it will.

1. List evidence you see of this belief. Consider the way people use wealth (cars, clothes, etc.) to make statements about themselves and attract others. What do you believe about using material things to impress other people?
2. As an editor of your school newspaper, write an editorial criticizing the materialistic values you see at school and/or in the community.

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## Activity II

Gatsby's house, in relation to his quest for Daisy, seems to be the focus of this chapter. Nick tells the reader that when he leaves Gatsby and Daisy alone to get re-acquainted, he stands under a tree in his yard and thinks about the house:

There was nothing to look at from under the tree except Gatsby's enormous house, so I stared at it, like Kant at his church steeple, for half an hour. A brewer had built it early in the "period" craze, a decade before, and there was a story that he'd agreed to pay five years' taxes on all the neighboring cottages if the owners would have their roofs thatched with straw. Perhaps their refusal took the heart out of his plan to Found a Family—he went into an immediate decline. His children sold his house with the black wreath still on the door. Americans, while occasionally willing to be serfs, have always been obstinate about being peasantry. (Pg. 93)

List any ideas this paragraph seems to suggest.

- *Americans seem to be willing to serve the wealthy, but do not want to look as if they do.*
- *Money make people do odd things.*
- *Immanuel Kant, a 17<sup>th</sup> century German philosopher, would stare at a church to help his concentration.*

*Students can share their observation about Fitzgerald's description and use this as the basis for a class discussion on materialism.*

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## Chapter 5

**Objective:** Relating literature to life.

### Activity

Robert Frost's famous poem "The Road Not Taken," reveals the turning points or choices of life. The poem points out that we can never go back to those crossroads in our lives, that "way leads on to way"; each decision has a determining effect in our lives, and our decisions "make all the difference."

In this chapter, Gatsby offers Nick an opportunity to earn "a nice bit of money" with a "rather confidential sort of thing." Nick comments, "I realize now that under different circumstances that conversation might have been one of the crises of my life." (Pg. 88)

1. Write a short paragraph explaining the significance of Gatsby's offer and Nick's refusal. Do you agree with Nick's decision?
2. Write a narrative paragraph about a time that you had to make a difficult or critical decision. Explain the circumstances of this event.

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## Chapter 5

**Objectives:** Reading with attention to details.  
Visualizing details of text.

### Activity

In this chapter, Gatsby takes Daisy and Nick on a tour of his house. When they are looking at Gatsby's pictures, Gatsby says to Daisy, "Look at this. Here's a lot of clippings—about you." (Pg. 99) The text is unclear what "this" is, but it does say they stood looking at "it."

*Divide the class into small groups.*

Imagine that Gatsby has kept a scrapbook, including written, diary-like entries all about Daisy. Using magazine pictures and drawings, each group will create a scrapbook that includes the following and apply what you choose to characters in *The Great Gatsby*:

- Pictures and news captions from social columns of social activities, including weddings.
- Pictures of travels. Remember, in Chapter 1, Nick explains the following about Daisy and Tom:

“...but now he'd left Chicago and come east in a fashion that rather took your breath away: for instance he'd brought down a string of polo ponies from Lake Forest. It was hard to realize that a man in my own generation was wealthy enough to do that.

Why they came east I don't know. They had spent a year in France, for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together.” (Pg. 10)
- Pictures of objects that Gatsby might associate with Daisy. For instance,

“If it wasn't for the mist we could see your home across the bay,” said Gatsby. “you always have a green light that burns all night at the end of your dock.”

Daisy put her arm through his abruptly but he seemed absorbed in what he had just said. Possibly it had occurred to him that the colossal significance of that light had now vanished forever. Compared to the great distance that had separated him from Daisy it has seemed very near to her, almost touching her. It has seemed as close as a star to the moon. Now it was again a green light on a dock. His count of enchanted objects diminished by one. (Pg. 98)
- Write what the objects signify to Gatsby.
- Written entries where Gatsby expresses his feelings about Daisy. One should be a poem about her voice. *See appendix on poetry.* Be sure to include the entry that he writes after Daisy leaves his mansion that afternoon. Nick tells us:

“As I went over to say goodbye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. he had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man will store up in his ghostly heart.” (Pg. 101)
- Include the letter that Daisy writes to him after deciding to marry Tom, ending their relationship.

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“As I went over to say goodbye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. he had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man will store up in his ghostly heart.” (Pg. 101)
- Include the letter that Daisy writes to him after deciding to marry Tom, ending their relationship.

## Chapter 6

### Writing

**Objective:** Organize/write a selection appropriate to the situational context.

### Activity

Chapter 6 opens with a reporter asking Gatsby questions, investigating Gatsby's "notoriety."

Imagine that reporter is a gossip columnist who has started following Gatsby and his close associates. Write three of the columns the reporter might write. Each mention of Gatsby should be short (one or two paragraphs), but it should help explain his actions and character.

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## Chapters 1 and 7

**Objectives:** Relating literature to social issues.  
Responding to racism.

### Activity I

Both Chapters 1 and 7 present the reader with images of wealth and superiority. Daisy and Jordan are completely idle as they recline on a sofa in their beautiful white clothing in an airy mansion. One way Tom asserts his superiority is by making racist remarks. In Chapter 1, he says,

“Have you read, ‘The Rise of the Coloured Empires’ by this man Goddard?”

“Why no,” I answered, rather surprised by his tone.

“Well, it’s a fine book, and everybody ought to read it. The idea is if we don’t look out the white race will be – will be utterly submerged. It’s all scientific stuff; it’s been proved....

“Well, these books are all scientific,” insisted Tom, glancing at her [Daisy] impatiently.

“This fellow has worked out the whole thing. It’s up to us, who are the dominant race, to watch out or these other races will have control of things....

“This idea is that we’re Nordics. I am, and you are, and you are, and....and we’ve produced all the things that go to make civilization—oh, science and art, and all that. Do you see?” (Pgs. 17-18)

In Chapter 7, Tom says,

“Nowadays people begin sneering at family life and family institutions, and next they’ll throw everything overboard and have intermarriage between black and white.” (Pg. 137)

- Create an anti-racism poster or picture.
- Gather information from the news and people around you. Think in terms of the characteristics of racism, its cause, and its effects.

### Activity II

Write two letters to Tom from any two of the following perspectives. In it, explain at least five reasons he is wrong in what he says.

- the President of the United States.
- Martin Luther King, Jr.
- a black child who is descended from slaves.
- yourself
- Nick
- an interracial couple
- the child of an interracial couple

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## Chapter 7

### Writing

**Objectives:** Writing a poem.

#### Activity

During 1922, people did not have air conditioning. The description of Daisy and Jordan in Chapter 1 emphasizes the intense, oppressive, physical heat and reinforces the heated tensions among the characters. Remember a time that you have experienced intense heat without air conditioning.

1. With your experience of heat in mind, write a poetic description of heat by developing either a diamante or definition poem.

*Note to teacher: Students may use the poem appendix for writing this activity.*

## **Chapter 7**

### **Writing**

**Objectives:** Writing a poem.

#### **Activity**

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## Chapter 7

**Objectives:** Evaluating character responses.

### Activity

In this chapter, the reader is given contrasting reactions to stress. For example, George and Tom both become aware of their wives' infidelity. George is so hurt that he becomes physically ill. In contrast, Tom becomes angry and aggressive.

1. Complete the **Reacting to Stress** chart, showing the ways the characters respond to the pressure they feel.

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### Activity

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1. Complete the **Reacting to Stress** chart, showing the ways the characters respond to the pressure they feel.

### Reacting to Stress

Character	Source of Stress	Behavioral Response	Emotional Response	Coping Mechanisms
<b>Daisy</b>	<ul style="list-style-type: none"> <li>Gatsby wants her to tell Tom she never loved him and to end the marriage.</li> </ul>	<ul style="list-style-type: none"> <li>tries to do what Gatsby wants</li> <li>drives recklessly</li> </ul>	<ul style="list-style-type: none"> <li>cries</li> <li>shakes</li> </ul>	<ul style="list-style-type: none"> <li>runs away</li> </ul>
<b>Tom</b>	<ul style="list-style-type: none"> <li>Gatsby is taking his wife away.</li> <li>George is taking Myrtle away.</li> <li>Tom hits Myrtle.</li> </ul>	<ul style="list-style-type: none"> <li>aggression</li> <li>discredits Gatsby</li> <li>tells George he will send the car so George will have money</li> <li>blames Gatsby</li> </ul>	<ul style="list-style-type: none"> <li>anger</li> <li>cries</li> </ul>	<ul style="list-style-type: none"> <li>aggression</li> </ul>
<b>Gatsby</b>	<ul style="list-style-type: none"> <li>Daisy is unable to say she never loved Tom.</li> <li>Tom challenges Gatsby.</li> </ul>	<ul style="list-style-type: none"> <li>tries to defend himself and be polite</li> <li>is willing to protect Daisy</li> </ul>	<ul style="list-style-type: none"> <li>self-control at first</li> <li>panic</li> <li>devotion</li> </ul>	<ul style="list-style-type: none"> <li>clings to his dream</li> </ul>
<b>Nick</b>	<ul style="list-style-type: none"> <li>He is caught in the turmoil.</li> </ul>	<ul style="list-style-type: none"> <li>stays silent</li> <li>gets sick of all of them</li> </ul>	<ul style="list-style-type: none"> <li>frustration</li> </ul>	<ul style="list-style-type: none"> <li>avoidance</li> </ul>
<b>Jordan</b>	<ul style="list-style-type: none"> <li>She is also caught in the middle.</li> </ul>	<ul style="list-style-type: none"> <li>stays silent</li> </ul>	<ul style="list-style-type: none"> <li>indifference</li> </ul>	<ul style="list-style-type: none"> <li>stays detached</li> </ul>

**Reacting to Stress**

<b>Character</b>	<b>Source of Stress</b>	<b>Behavioral Response</b>	<b>Emotional Response</b>	<b>Coping Mechanisms</b>
<b>Daisy</b>				
<b>Tom</b>				
<b>Gatsby</b>				
<b>Nick</b>				
<b>Jordan</b>				

## Chapter 8 and 9

**Objective:** Visualizing descriptive detail of setting.

### Activity

In the last two chapters, Nick gives the reader an account of George Wilson's journey to Gatsby's house. It is not until Chapter 9 that we are told how George finds out that the yellow car belongs to Gatsby.

1. *Divide the class into small groups.* List all of the places George goes after he finds out about Gatsby's car.

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## Chapter 8 and 9

**Objectives:** Relating the text's content to real-life situations.  
Connecting information from several sources.  
Communicating/supporting a position on an issue.

### Activity

When some people read *The Great Gatsby*, they see Gatsby as a man capable of ideal love. He is willing to risk himself to protect Daisy and ultimately dies for her. Other people view him as obsessive. He pursues her, a person he does not know well, who is simply an image of what he wants.

1. Divide the class into small groups. Each group should collect at least five popular love song lyrics. For each song, summarize the idea of love expressed in the lyrics.
2. Read the attached ballad, "Bonny Barbara Allen." In your groups, discuss the idea of love expressed in this ballad.
3. Decide the true nature of Gatsby's feelings for Daisy. You will most likely disagree on how he feels and why, but that ambiguity is part of what makes great literature.
4. Each student should then write a three-four paragraph essay defining what love is, what it means to love someone, and whether Gatsby's love is real, ideal, or obsessive.

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## Scottish Folk Ballad

### ***Bonny Barbara Allan***

It was in and about the Martinmas time,  
When the green leaves were a-falling,  
That Sir John Graeme, in the West Country,  
Fell in love with Barbara Allan.

He sent his men down through the town,  
To the place where she was dwelling:  
“O haste and come to my master dear,  
If you are Barbara Allan.”

O slowly, slowly rose she up  
To the place where he was lying,  
And when she drew the curtain by:  
“Young man, I think you’re dying.”

“O it’s I. I’m sick, and very, very sick,  
And ’tis all for Barbara Allan.”  
“O the better for me you will never be,  
Though your heart’s blood were a-spilling.

O don’t you mind, young man,” said she  
“When you were in the tavern a-drinking,  
That you made the healths go round and round  
And slighted Barbara Allan?”

He turned his face unto the wall,  
And death was with him dealing:  
“Adieu, adieu, my dear friends all,  
And be kind to Barbara Allan.”

And slowly, slowly rose she up,  
And slowly, slowly left him  
And sighing said she could not stay,  
Since death of life had bereft him.

She had not gone a mile or two  
When she heard the death bell ringing,  
And every stroke that the death bell tolled  
It cried, “Woe to Barbara Allan!”

“O mother, mother, make my bed!  
O make it soft and narrow!  
Since my love dies for me today,  
I’ll die for him tomorrow.”

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## Chapters 7, 8, and 9

### Plot, Characterization, Theme

**Objectives:** Relate text to social issues.  
Inferring meaning and understanding how plot, characterization, and theme come together.

### Activity

*Divide the class into small groups. Each group should read through the information and quotes from chapters 7, 8, and 9.*

- In Chapter 8, Nick explains more about Gatsby's love for Daisy. He states:  
...he found he had committed himself to the following of a grail....Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes and of Daisy, gleaming like silver, safe and proud about the hot struggles of the poor. (Pgs. 56-157)
  - In Chapter 7, another connection is made between Daisy and wealth. Gatsby states that Daisy's voice is "full of money." Nick elaborates on Gatsby's point by telling the reader:  
"That was it. I'd never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it....High in a white palace the king's daughter, the golden girl.... (Pg. 127)
  - Nick concludes the novel by drawing the parallel between Gatsby's dream of Daisy and wealth and the American Dream. Re-read the last four paragraphs of the novel on page 189.
1. Re-state the last four paragraphs in your own words.
  2. Using your Chapter 4 notes on the "American Dream," complete the following chart on Fitzgerald's ideas about it."

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1. Re-state the last four paragraphs in your own words.
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Fitzgerald’s Ideas of the “American Dream”

Aspects of the Dream	Positive Evidence Related to this in American Society	Negative Evidence Related to this in our Society	Outcomes for our Society
Materialism	<i>prosperity</i>	<ul style="list-style-type: none"><li>• <i>greed</i></li><li>• <i>people valued according to what they have</i></li></ul>	<i>people lose focus on what is important</i>
Self-Reliance and Individualism			
Energy			
Achievement			

**Fitzgerald’s Ideas of the “American Dream”**

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<b>Materialism</b>			
<b>Self-Reliance and Individualism</b>			
<b>Energy</b>			
<b>Achievement</b>			



## Wrap-Up

**Objective:** Recognizing how the author uses colors and images to develop a thematic symbol.

### Activity

1. Select one image or color from *The Great Gatsby* as a representative symbol.
2. Use one of the attached charts to list some of the quotations, chapter by chapter, that relate to that image or color.
3. As you review all these repeated ideas, formulate and state the meaning that is suggested to you and what the image or color symbolizes.
4. Write a three paragraph essay that discusses how this image or color creates symbolic meaning in the novel. Your first short paragraph should state the meaning suggested by the repeated image or color. The next two paragraphs should support this statement by giving specific examples (with quotes) of how this image or color is used throughout the novel. Conclude your essay by stating what this repeated item symbolizes.

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**Colors in *The Great Gatsby***

<b>Color</b>	<b>Person, place, or object associated with the color</b>	<b>Quotations</b>	<b>Ideas suggested</b>
<b>White</b>			
<b>Green</b>			
<b>Yellow</b>			
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**Images in *The Great Gatsby***

<b>Image</b>	<b>Quotations</b>	<b>Ideas suggested</b>
Gatsby's house		
Daisy's voice		
The eyes of T. J. Eckleburg		
Gatsby's car		
Gatsby's smile		
Phone Calls		
Gatsby dreaming in the moonlight		
The Valley of Ashes		

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<b>Phone Calls</b>		
<b>Gatsby dreaming in the moonlight</b>		
<b>The Valley of Ashes</b>		

## Wrap-up

**Objective:** Visualizing images in a literary work.

### Activity

Fitzgerald gives detailed, vivid descriptions of the clothing that characters wear in the novel. For instance, when Daisy comes to tea at Nick's, we are told, "Daisy's face, tipped sideways beneath a three-cornered lavender hat, looked out at me..." (Pg. 90)

Complete the attached chart **Clothing/Fashion in *The Great Gatsby*:**

1. Copy a quotation of the description of clothing in the novel that caught your attention.
2. Make a drawing or use magazine pictures to create the image of this clothing.
3. Put a caption at the bottom that encapsulates the idea suggested by the description.

## Wrap-up

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## **Clothing/Fashion in *The Great Gatsby***

**Quotation of the description of clothing that caught your attention:**

**Drawing or magazine pictures:**

**Caption:**

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**Quotation of the description of clothing that caught your attention:**

**Drawing or magazine pictures:**

**Caption:**

## Wrap-up

**Objective:** Responding to thematic ideas.

### Activity

*Give each student one of the following topics for a 3-minute speech.*

Your teacher will assign you one of the topics on the next page. Focus on what the novel *The Great Gatsby* suggests about this topic. Answer the following questions:

- What meanings does the novel suggest to you about the topic?
- What in the novel leads you to this conclusion?

*Note to teacher: Give students five or ten minutes to organize their ideas on the topic and then randomly draw names for presentations of speeches.*

## Wrap-up

**Objective:** Responding to thematic ideas.

### Activity

Your teacher will assign you one of the topics on the next page. Focus on what the novel *The Great Gatsby* suggests about this topic. Answer the following questions:

What meanings does the novel suggest to you about the topic?

What in the novel leads you to this conclusion?

## Topics

1. Greed in America
2. The dream of getting rich
3. Carelessness in America
4. Loss of Morality in America
5. Genuine friendship
6. Love
7. Illusions
8. An attitude of superiority
9. Infidelity
10. Laughter
11. Gambling
12. The underworld of crime in America
13. Drinking excessively
14. Being unable to repeat the past
15. Immortality
16. Clothes make the man
17. The American Dream
18. Aggressive behavior
19. Self-centered people
20. Bad, careless drivers
21. Falseness
22. The lure of money
- 23.

I couldn't forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people, Tom and Daisy – they smashed up things and creatures and then retreated back into their money and their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made... (Pgs. 187-188)

24. He looked like he "killed a man."
25. "I told her she might fool me but she couldn't fool God." (Pg. 167)
26. "Let us learn to show our friendship for a man when he is alive and not after he is dead.... After that my own rule is to let everything alone." (Pg. 180)
27. "...but no one swooned backward on Gatsby and no French bob touched Gatsby's shoulder and no singing quartets were formed with Gatsby's head for one link." (Pg. 55)
28. Restlessness
29. "I am one of the few honest people that I have ever known." (Pg. 64)
- 30.

...it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men. (Pgs. 6-7)

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## Appendix I

### SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

#### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

#### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.



## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying*** Let's put it this way...

Perhaps if we draw a chart...  
It may mean that....  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

Social-Behavioral Skills in our group		Poor			Good		
1.	Everyone is addressed by his or her first name.	1	2	3	4	5	
2.	Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1	2	3	4	5	
3.	No one ever uses put-downs or name calling.	1	2	3	4	5	
4.	Everyone is always physically and mentally part of the group.	1	2	3	4	5	
5.	Everyone is encouraged to and does participate.	1	2	3	4	5	
6.	Everyone offers praise and encouragement.	1	2	3	4	5	
7.	Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1	2	3	4	5	
8.	Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1	2	3	4	5	

### Social-Intellectual Skills in our group

9.	Ideas are examined and discussed aloud.	1	2	3	4	5	
10.	Ideas are summarized.	1	2	3	4	5	
11.	Clarification is asked for and received.	1	2	3	4	5	
12.	Explanations are given until everyone understands.	1	2	3	4	5	
13.	Ideas, not people, are criticized.	1	2	3	4	5	
14.	Difficult ideas are paraphrased.	1	2	3	4	5	
15.	Multiple points of view are examined.	1	2	3	4	5	
16.	Work is organized within available time and available resources.	1	2	3	4	5	
17.	Questions are asked and answered satisfactorily.	1	2	3	4	5	
18.	Ideas are examined, elaborated on, and pulled together.	1	2	3	4	5	
19.	Reasons and rationales are asked for and provided.	1	2	3	4	5	
20.	Conclusions are challenged with new information.	1	2	3	4	5	
21.	Ideas are created in brainstorming.	1	2	3	4	5	

---

**Total Score**

## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## Appendix II

### Newspaper

**News Article** - This is an accurate and objective reporting of an event. News articles should include the “Five W’s”: What, When, Where, Who, and Why. A good newspaper writer usually can include all the necessary information in the first paragraph of the article. This is done so that readers can understand what the article is about simply by reading one paragraph and then deciding if they want to read further to get more detailed information.

The next paragraphs in the news article expand on the Five W’s of the first paragraph.

Example:

Last night at 10 PM, a train from Philadelphia, PA to Pittsburgh slid off the tracks near Johnstown. No injuries were reported, but the train had been carrying flammable materials. A spokesperson for the Pennsylvania Railroad, Mr. Robert Graves, said that while there was no evidence of sabotage, “that possibility is being looked into police.” This is the second derailing on this route in two years.

The rest of the article would expand upon and give background and further information on the accident.

**Editorial** - This is a piece in which the writer gives opinions about an issue. A possible solution may be suggested. The requirements of the Five W’s and absolute, unbiased accuracy are not adhered to as strictly as they are in a news article.

Example:

How many train wrecks will we have before the government steps in? Will it take a fatality before trains in our state are made safer? Should explosives, poisonous materials, and hazardous wastes continue to be shipped with only minor considerations to safety? This newspaper’s opinion is a firm and resounding “No!” If the Federal Transportation Commission does not recognize its own failings and correct the problems, it will be our local politicians’ job to re-route trains carrying potentially dangerous cargoes away from our communities.

**Human-Interest Story** - This type differs from the previous two because it has a different overall intent. As in a news article, the intent is to inform the reader of facts, but in the human-interest story, writers add the element of appealing to the readers' sympathies. Answering the Five W's is usually adhered to, but not as strictly as in the news article. Frequent topics of human-interest stories are animals, heroic deeds, strange occurrences of fate, money, etc.

Example:

Huddled among the broken railroad cars and destroyed contents of yesterday's train derailment near us, sat someone's lost puppy. Police found it early this morning after hearing whimpering from inside one of the cars. The poor dog's leg had been severed in the accident, and it was trapped by rubble. Had another hour elapsed, it probably would have died, says a local veterinarian, who treated the mixed-breed, black-and-white dog. According to the vet, Stumpy, as the dog is now called, has received more than twenty requests for adoption since his lucky rescue was accomplished.

**Headline** – This is a short heading over an article, which is set in large type, and which gives an indication of the subject of the article. Headlines are short and are designed to catch the readers' interest. All important words in the headline should be capitalized. Each article in a newspaper contains a headline. The wording of headlines is very important. If they say too much, readers may skip reading the article; if they are too vague, the subject may not interest the reader. Simple words such as *a*, *and*, *the* are frequently left out of headlines.

Examples:

Train Jumps Tracks; Second in Two Years

Two Train Wrecks Are Too Many

Injured Puppy Found in Train Debris

## Appendix III

### Writing Poems

1. Definition Poem  
Start with an abstract word. Then give images of that word.

Definition poems can begin as follows:

Happiness is  
or  
A delinquent's life is

The lines that follow define the abstraction by giving specific, detailed examples or images.

2. Cinquain – a poem 5 lines long that does not rhyme.  
line 1 has two syllables  
line 2 has four  
line 3 has six  
line 4 has eight  
line 5 has two again

My dog  
The best, I think  
Of course, you may have one.  
Mine has to be cuter than yours  
She's mine

3. Diamantes

A diamante is a diamond-shaped poem based on contrasts. Although there are variations, the most common pattern produces a seven-line poem with the following form:

Line 1 – one word, usually a noun

Line 2 – two adjectives that describe the noun

Line 3 – three participles also describing the noun

Line 4 – provides a transition from the word in line 1 to the word in line 7

Line 5 – three participles that describe the noun in line 7

Line 6 – two adjectives that describe the noun in line 7

Line 7 – a noun that contrasts with line 1

Fire  
orange and yellow  
licking, leaping, lighting  
caught between desire and indifference  
staring, glaring, glistening  
silver and blue  
Ice

4. Many other types of poems are written in a free, non-rhyming form, without a standard meter, but arranged in stanzas. These will probably be the easiest for you to write, although you are encouraged to attempt all types of poetry.

The thousand knights in armor  
And on horses  
Flew down the hill,  
Yelling their ferocious battle cries  
To make us tremble and retreat.  
We stayed,  
Ready to meet our death  
Proudly.

5. One of the most well-known poetic forms is Haiku, and it is quite simple to write. It consists of three lines only that may not rhyme. The first line has 5 syllables, the second has seven, and the third has five again.

Many winters pass;  
The oak grows taller each year.  
When will acorns form?

# *The Great Gatsby*

## **Terms and Definitions**

*Caricature* - an exaggerated flat character. Certain features or mannerisms are exaggerated for satirical effect. Example: Napoleon in *Animal Farm*.

*Characterization* - the methods, incidents, speech, etc., an author uses to reveal the people in the book.

*Figurative* - words that depart from their accepted sense in order to create a poetic effect.  
Example: The heart has its seasons.

*Flashback* - a scene that interrupts the ongoing action in a story to show an event that happened earlier.

*Imagery* - the use of words to evoke sensory impressions that are beyond the words themselves. Similar to *symbol* and *motif*. Example: "Get thee to a nunnery," from *Hamlet* implies purity and chastity, not simply a convent.

*Inference* - the act of drawing a conclusion that is not actually stated. For example, in *The Pigman*, since John and Lorraine are writing a memorial epic about the incident with the Pigman, we may infer that the Pigman is now dead and the incident is important to them.

*Metaphor* - a comparison of two things that are basically dissimilar but are brought together in order to create a sharp image. Example: The moon, a haunting lantern, shone through the clouds.

*Mood* - the emotional aspect of the work, which contributes to the feeling the reader gets from the book. Example: Gothic novels like *Frankenstein* have a gloomy, dark quality to them reflected by nature, character, and plot.

*Narrator* - the one who tells the story. If the narrator is a character in the book, the term is first-person narration. (Example: *Moby Dick* is narrated by Ishmael, a crew member). If the narrator is not a character, the term is third-person narration. (Example: *Sense and Sensibility*).

*Point of View* - the position or vantage point from which the events of a story seem to come and are presented to the reader. The author determines the point of view. The two most common are First-person and Third-person. Example: In *The Adventures of Huckleberry Finn*, the reader receives all the information from Huck's vantage point, which is an example of a first-person point of view; the only things that are known come through him.



*Setting* - when and where the short story, play, or novel takes place. Example: *Macbeth* takes place in the eleventh century in Scotland, which greatly influences the story and adds the elements of truthfulness to its violence.

*Simile* - a comparison between two different things using either *like* or *as*. Example: I am as hungry as a horse.

*Symbol* - an object, person, or place that has a meaning in itself and that also stands for something larger than itself, usually an idea or concept; some concrete thing which represents an abstraction. Example: The sea could be symbolic for “the unknown,” since the sea is something which is physical and can be seen by the reader, but has elements which cannot be understood, it can be used *symbolically* to stand for the abstraction of “mystery,” “obscurity,” or “the unknown.”

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different devices: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them.

In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “youth fades and death comes to all.”

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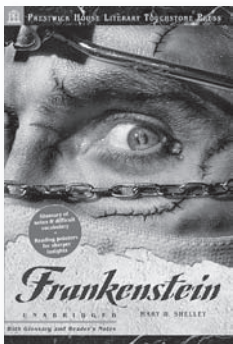
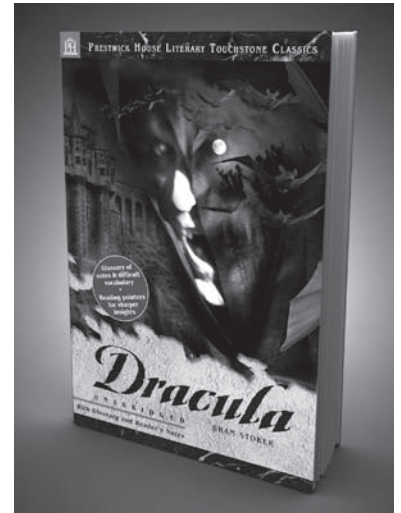
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