

A Common Core Approach To Teaching THE GREAT GATSBY



Literature Lesson Plans

Written To The Common Core Standards



Teacher's Pet Publications

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MATERIALS: CHAPTERS 1-2

THE GREAT GATSBY

Reading Activity 1: True or False

Reading Activity 2: Analyzing Passages

Reading Activity 3: Physical Attributes & Characterization

Reading Activity 4: Action, Character, Decision

Reading Activity 5: Figurative Language

Reading Activity 6: Elements of Fiction & Literary Devices

Reading Activity 7: Meaning and Inferences

Writing Activity 1: How Do Men Relate To One Another

Suggested Writing Assignments

Quick-Write Assignments



NOTES
THE GREAT GATSBY

The Great Gatsby Chapters 1-2

Reading Activity 1: True or False?

Anchor Standard	11 th -12 th Grade
CCRA.R.1	RL.11-12.1
CCRA.SL1	SL.11-12.1
CCRA.SL.4	SL.11-12.4

Objectives

- Students will be able to cite the parts of the text that support their analysis of what the text says or infers.
- Students will consider statements about the text, determine whether those statements are true or false, and will give textual evidence supporting their choices.
- Students will work together in small groups to discuss, analyze, and evaluate the statements made.
- Students will evaluate the analytical work of their peers.

Directions

Prior to reading chapters 1-2: Give students (or post) the following list of statements about the chapters, and explain to students that they should read chapters 1-2 to find out if these statements are true or false:

Daisy is aware that Tom is having an extramarital affair.
Daisy will not divorce Tom because she is Catholic.
Nick believes that it is acceptable to look down on the working class.
Tom treats George with respect.
Myrtle is an elegant and sophisticated woman.
Nick leaves the party and goes directly home.

After reading chapters 1-2: The worksheets on the following pages can be done by students individually, in small groups, or as a whole class. Below are directions to use the questions as a group activity to fulfill more state standards:

- Cut the worksheet apart, making each question and answer box a slip.
- Divide your class into six groups and give one question and a True/False evaluation form to each group. Tell students they are to discuss the statement and determine if the statement is true or false, supporting their decision with evidence from the text. Tell them their answers will be evaluated on the criteria given on the evaluation form.
- Give students ample time to discuss the statements and record their answers.
- Have the groups swap True or False question slips so that each group can evaluate another group's answer. The group should fill in the number of the question they are evaluating, decide how well the answer fulfills the criteria listed, and fill out the form accordingly.
- Repeat the previous step until all the groups have evaluated each others' answers.
- Collect the evaluations and answer slips.

The Great Gatsby Chapters 1-2: True or False?

Write *True* or *False* in the blank next to each statement. Below the statement, explain why you chose true or false, referencing the text to support your choices.

_____ 1. Daisy is aware that Tom is having an extramarital affair.

_____ 2. Daisy will not divorce Tom because she is Catholic.

_____ 3. Nick believes that it is acceptable to look down on the working class.

_____ 4. Tom treats George with respect.

_____ 5. Myrtle is an elegant and sophisticated woman.

_____ 6. Nick leaves the party and goes directly home.

The Great Gatsby Chapters 1-2 True or False? Evaluation

List Your Group's Members:

Your Group's Question # _____

1 = No, Not At All 2 = A Little 3 = Some 4 = Yes 5 = Yes, Very Well

Evaluation of Question # _____

Does the explanation support the answer of true or false?

1 2 3 4 5

Is there good textual evidence to support the answer?

1 2 3 4 5

Is the answer clearly stated?

1 2 3 4 5

Total Score _____ of a possible 15 points

Evaluation of Question # _____

Does the explanation support the answer of true or false?

1 2 3 4 5

Is there good textual evidence to support the answer?

1 2 3 4 5

Is the answer clearly stated?

1 2 3 4 5

Total Score _____ of a possible 15 points

Evaluation of Question # _____

Does the explanation support the answer of true or false?

1 2 3 4 5

Is there good textual evidence to support the answer?

1 2 3 4 5

Is the answer clearly stated?

1 2 3 4 5

Total Score _____ of a possible 15 points

Evaluation of Question # _____

Does the explanation support the answer of true or false?

1 2 3 4 5

Is there good textual evidence to support the answer?

1 2 3 4 5

Is the answer clearly stated?

1 2 3 4 5

Total Score _____ of a possible 15 points

Evaluation of Question # _____

Does the explanation support the answer of true or false?

1 2 3 4 5

Is there good textual evidence to support the answer?

1 2 3 4 5

Is the answer clearly stated?

1 2 3 4 5

Total Score _____ of a possible 15 points

The Great Gatsby Chapters 1-2: True or False? Suggested Answers

Write *True* or *False* in the blank next to each statement. Below the statement, explain why you chose true or false, referencing the text to support your choices.

True 1. Daisy is aware that Tom is having an extramarital affair.

Daisy exits the room, prompted by the call to Tom. Jordan interrupts Nick so she can eavesdrop on the exchange between Daisy and Tom. Jordan intimates that everyone—conceivably also Daisy—knows that Tom “has a woman in New York,” or that he is carrying on an extramarital affair.

False 2. Daisy will not divorce Tom because she is Catholic.

Catherine tells this to Nick at the get-together at Tom’s love nest in the city: “‘You see,’ cried Catherine triumphantly. She lowered her voice again. ‘It’s really his wife that’s keeping them apart. She’s a Catholic, and they don’t believe in divorce.’” Nick follows up this information with narration to the reader: “Daisy was not a Catholic, and I was a little shocked at the elaborateness of the lie.”

False 3. Nick believes that it is acceptable to look down on the working class.

ANSWER DELETED FOR SAMPLE PAGES

False 4. Tom treats George with respect.

ANSWER DELETED FOR SAMPLE PAGES

False 5. Myrtle is an elegant and sophisticated woman.

ANSWER DELETED FOR SAMPLE PAGES

True 6. Nick leaves the party and goes directly home.

ANSWER DELETED FOR SAMPLE PAGES

The Great Gatsby Chapters 1-2

Reading Activity 2: Analyzing Passages

Anchor Standard	11th-12th Grade
CCRA.R.6	RL.11-12.1
	RL.11-12.4
CCRA.SL.1	SL.11-12.1

Objectives

- Students will cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). Students will analyze the impact of specific word choices on meaning and tone.

Directions

On the pages that follow, there are 8 passages to analyze, each with a question or questions to guide the process. There are many ways to use these questions:

- You could use them as a worksheet for all students to complete individually.
- You could use the worksheet as your guide in a whole-class discussion. Have students turn to the first passage in the book, read it, and then ask the question(s) orally. Repeat through all 8 questions.
- You could assign one passage to each of 8 different groups of students, for the students to discuss and come up with responses to the question(s). Then hold a whole-class discussion.
- You could read the passage and then see which student can find the passage first (to practice skimming skills). Then follow up with the questions(s) and discussion.
- You could have students choose one or two questions to respond to in writing in their notebooks or journals.

Follow-Up/Assessment/Extension

- Ask students to gather passages that reveal information about the Buchanan's marriage. Are repetitions or patterns occurring in the passages? What does this indicate about the state of their marriage?
- Have students write about the tension in the scene at Tom and Myrtle's apartment. What caused it?
- Have students pick out other passages in this chapter that show interesting word usage, descriptions, or lack of clarity.
- As an introduction to this activity and these chapters, ask students to write about being part of other people's secrets or poor decisions as a bystander and somewhat unwilling participant, as Nick is in the apartment scene. How has Nick been implicated in Tom's lying?

The Great Gatsby Chapters 1-2 Analyzing Passages

Answer the questions following the quotations completely.

1. “Only Gatsby, the man who gives his name to this book, was exempt from my reaction — Gatsby, who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away.”

What does the reference to the book suggest?

2. “When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart.”

What words are in conflict within the passage? What does this—and what the speaker yearns for—suggest about the speaker?

3. “But I didn’t call to him, for he gave a sudden intimation that he was content to be alone — he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward — and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness.”

The word “alone” is repeated here; why is that significant?

4. "Miss Baker and I exchanged a short glance consciously devoid of meaning. I was about to speak when she sat up alertly and said 'Sh!' in a warning voice. A subdued impassioned murmur was audible in the room beyond, and Miss Baker leaned forward unashamed, trying to hear. The murmur trembled on the verge of coherence, sank down, mounted excitedly, and then ceased altogether."

Instead of the words that Daisy is saying, the narrator instead describes the sound with words like "murmur," "tremble," "verge," "sank," and "ceased." What does this indicate about the conversation? About Daisy?

5. "Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, 'I'm glad it's a girl. And I hope she'll be a fool — that's the best thing a girl can be in this world, a beautiful little fool.'"

What does Daisy mean by "fool?" How does that relate to the first part of the passage?

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."

How does the narrator's view of Myrtle change?

7. "I told that boy about the ice." Myrtle raised her eyebrows in despair at the shiftlessness of the lower orders. "These people! You have to keep after them all the time."

Why is this ironic? What does it reveal about Myrtle?

8. "The only *crazy* I was was when I married him. I knew right away I made a mistake. He borrowed somebody's best suit to get married in, and never even told me about it, and the man came after it one day when he was out. 'Oh, is that your suit?' I said. 'This is the first I ever heard about it.' But I gave it to him and then I lay down and cried to beat the band all afternoon."

What is Myrtle suggesting about the basis for her marriage? How might it relate to her willingness to have an affair?

The Great Gatsby Chapters 1-2 Analyzing Passages Suggested Answers

Answer the questions following the quotations completely.

1. “Only Gatsby, the man who gives his name to this book, was exempt from my reaction — Gatsby, who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away.” What does the reference to the book suggest?

It suggests that Nick wrote a book about Gatsby. It makes Nick the narrator, but it adds a layer of self-consciousness in perspective; this is the story of Gatsby that Nick presents to the world, which may be different than the way it occurred or the way Nick perceived it while it was actually happening.

2. “When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart.” What words are in conflict within the passage? What does this—and what the speaker yearns for—suggest about their speaker?

Words like “uniform” and “attention” are in conflict with the word “riotous.” The word “moral” seems to be at odds with “glimpses into the human heart.” These conflicts show that the speaker (Nick) wants the world to be an ordered and predictable experience, except it is not. Instead, it is “riotous,” volatile, and not able to be controlled. It suggests that Nick is weary of this unpredictable nature of life.

3. “But I didn’t call to him, for he gave a sudden intimation that he was content to be alone — he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward — and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness.” The word “alone” is repeated here; why is that significant?

The word is used to describe both Gatsby and Nick, which unites them and suggests that they are somehow outsiders from privileged society. The first use is somewhat ironic because Gatsby is actually not alone, as Nick is watching him. The use of the word juxtaposed with Gatsby’s actions (reaching out in a hug-like way) and the setting (“unquiet darkness”) suggests that neither is actually alone.

4. "Miss Baker and I exchanged a short glance consciously devoid of meaning. I was about to speak when she sat up alertly and said 'Sh!' in a warning voice. A subdued impassioned murmur was audible in the room beyond, and Miss Baker leaned forward unashamed, trying to hear. The murmur trembled on the verge of coherence, sank down, mounted excitedly, and then ceased altogether." Instead of the words that Daisy is saying, the narrator instead describes the sound with words like "murmur," "tremble," "verge," "sank," and "ceased." What does this indicate about the conversation? About Daisy?

ANSWERS DELETED FOR SAMPLE PAGES

5. "Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, 'I'm glad it's a girl. And I hope she'll be a fool — that's the best thing a girl can be in this world, a beautiful little fool.'" What does Daisy mean by "fool?" How does that relate to the first part of the passage?

ANSWERS DELETED FOR SAMPLE PAGES

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." How does the narrator's view of Myrtle change?

ANSWERS DELETED FOR SAMPLE PAGES

7. "I told that boy about the ice." Myrtle raised her eyebrows in despair at the shiftlessness of the lower orders. "These people! You have to keep after them all the time." Why is this ironic? What does it reveal about Myrtle?

ANSWERS DELETED FOR SAMPLE PAGES

8. "The only *crazy* I was was when I married him. I knew right away I made a mistake. He borrowed somebody's best suit to get married in, and never even told me about it, and the man came after it one day when he was out. 'Oh, is that your suit?' I said. 'This is the first I ever heard about it.' But I gave it to him and then I lay down and cried to beat the band all afternoon." What is Myrtle suggesting about the basis for her marriage? How might it relate to her willingness to have an affair?

ANSWERS DELETED FOR SAMPLE PAGES

The Great Gatsby Chapters 1-2

Reading Activity 3: Physical Attributes and Characterization

Anchor Standard

CCRA.R.1

CCRA.SL.1

11th-12th Grade

RL.11-12.1

SL.11-12.1

Objectives

Using textual evidence, students will explore how physical attributes create meaningful characterization.

Directions

The Physical Attributes and Characterization worksheet on the following page could be used in many ways, completed by small groups of students, individual students, or as a whole class activity.

Students will be able to identify how details describing the physical attributes of characters inform their characterization. Students will observe the way Fitzgerald presents details about characters' physical attributes, including body, mannerisms, gestures, and clothing. Students can revisit this assignment later in the unit to further investigate how the physical descriptions foreshadow plot events in the novel.

Students will concentrate on 3 of 5 potential characters. This allows students to develop expertise in characters of greatest interest to them, or for teachers to assign specific characters to students for more meaningful investigation. Students may (and should) use their books to skim through the chapters to refresh their memories or gather more information about the characters.

After students complete the worksheets discuss students' answers as a whole class. Collect the worksheets for grading, if you choose, or have students put them in their notebooks for further study.

Follow-Up/Assessment/Extension

Revisit this assignment later in the unit and discuss the relationship between characters' physical descriptions and their morality. Is there a correlation? What is it?

The Great Gatsby Chapters 1-2

Reading Activity 3 Physical Attributes and Characterization

From the list of characters below, select three. Locate details about these characters' physical appearance in chapters 1 and 2. Complete the chart below using this evidence from the text. Then, after reviewing the quotes you selected, write about how these physical attributes form a clearer characterization. Use your books to locate significant details about each character's physical appearance (body, mannerisms, gestures, clothing, etc.).

Daisy | Jordan | Tom | George | Myrtle

Character	Quote 1	Quote 2	Quote 3	How do quotes inform characterization?

The Great Gatsby Chapters 1-2
 Reading Activity 3 Physical Attributes and Characterization
 Suggested Answers

From the list of characters below, select three. Locate details about these characters' physical appearance in chapters 1 and 2. Complete the chart below using this evidence from the text. Then, after reviewing the quotes you selected, write about how these physical attributes form a clearer characterization. Use your books to locate significant details about each character's physical appearance (body, mannerisms, gestures, clothing, etc.).

Daisy | Jordan | Tom | George | Myrtle

Character	Quote 1	Quote 2	Quote 3	How do quotes inform characterization?
Daisy	"I've heard it said that Daisy's murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming."	"I looked back at my cousin, who began to ask me questions in her low, thrilling voice. It was the kind of voice that the ear follows up and down, as if each speech is an arrangement of notes that will never be played again."	"Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered "Listen," a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour."	Emphasis is on her voice. It enchants men, yet it is not powerful in advocating for herself. Not much emphasis on her body. There is a contradiction in how she looks: "sad" and "lovely."
Jordan	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED
Tom	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED

		ANSWER DELETED		
George	"He was a blond, ANSWER DELETED	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED
Myrtle	ANSWER DELETED	ANSWER DELETED	ANSWER DELETED	

The Great Gatsby Chapters 1-2

Reading Activity 4: Action, Character, Decision

Anchor Standard	11 th -12 th Grade
CCRA.R.1	RL.11-12.1
CCRA.SL.1	SL.11-12.1

Objective

Students will identify particular lines of dialogue or incidents in the story that propel the action, reveal aspects of character, or provoke a decision.

Directions

The following page contains passages from the chapters 1-2 of *The Great Gatsby*. Students should determine whether the passages advance the action, reveal aspects of a character, or provoke a decision.

This can be done as a whole-class activity, individually, or in small groups.

Follow-Up/Assessment/Extension

Have students skim chapters 1-2 in the text to find one example of a passage that propels the action, one that reveals aspects of a character, and one that provokes a decision. Again, this could be done individually or as a group. This activity can be a quick prompt for starting class discussion of a reading assignment.

The Great Gatsby Chapters 1-2: Action, Character, Decision

Write **A** (for Action) **C** (for Character) or **D** (for Decision) in the blank next to each to identify whether the passage/statement advances the action, tells us more about a character, or provokes a decision. On the lines under each question, provide a short explanation of your choice.

___ 1. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parceled out unequally at birth.

___ 2. "Gatsby?" demanded Daisy. "What Gatsby?"

___ 3. "Civilization's going to pieces," broke out Tom violently. "I've gotten to be a terrible pessimist about things. Have you read 'The Rise of the Colored Empires' by this man Goddard?"

___ 4. The bottle of whiskey — a second one — was now in constant demand by all present, excepting Catherine, who "felt just as good on nothing at all."

___ 5. Daisy! Daisy! Daisy!" shouted Mrs. Wilson. "I'll say it whenever I want to! Daisy! Dai —"

The Great Gatsby Chapters 1-2: Action, Character, Decision Suggested Answers

Write **A** (for Action) **C** (for Character) or **D** (for Decision) in the blank next to each to identify whether the passage/statement advances the action, tells us more about a character, or provokes a decision. On the lines under each question, provide a short explanation of your choice.

C 1. Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parceled out unequally at birth.

This passage explains Nick's worldview and how he sets out to avoid judging people. However, the passage shows that Nick is aware of his own irony—that the thought itself is “snobbish.”

A 2. “Gatsby?” demanded Daisy. “What Gatsby?”

Daisy's recognition of Gatsby's name—and her immediate desperate interest (“demanded”) sets the reader up for the primary plot development of the novel, Daisy's reunion with Gatsby.

C 3. “Civilization's going to pieces,” broke out Tom violently. “I've gotten to be a terrible pessimist about things. Have you read ‘The Rise of the Colored Empires’ by this man Goddard?”

ANSWER DELETED FOR SAMPLE

A 4. The bottle of whiskey — a second one — was now in constant demand by all present, excepting Catherine, who “felt just as good on nothing at all.”

ANSWER DELETED FOR SAMPLE

D 5. Daisy! Daisy! Daisy!” shouted Mrs. Wilson. “I'll say it whenever I want to! Daisy! Dai —”

ANSWER DELETED FOR SAMPLE

The Great Gatsby Chapters 1-2

Reading Activity 5: Figurative Language

Anchor Standard	11th-12th Grade
CCRA.R.4	RL.11-12.4
CCRA.SL.1	SL.11-12.1

Objectives

- Students will determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings.
- Students will determine whether passages from the text that include botanical imagery, a major motif in the novel, are being used literally or figuratively.

Directions

The following page has passages from the text that include botanical imagery and references which are used literally or figuratively. This worksheet can be done individually, as a whole-class activity, or in small groups. Discuss the answers as a whole class. Collect the worksheets and record the grades if you choose to do so.

Follow-Up/Assessment/Extension

Ask students to begin tracking instances of botanical allusions. As students observe these occurrences, ask them to think about which characters are most associated with these allusions. Discuss what these associations reveal about the characters.

The Great Gatsby Chapters 1-2: Figurative Language

On the short line provided, write **F** for figurative or **L** for literal. On the lines under each question, explain how the botanical reference or imagery helps create meaning.

___ 1. And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.

___ 2. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens — finally when it reached the house drifting up the side in bright vines as though from the momentum of its run.

___ 3. Turning me around by one arm, he moved a broad flat hand along the front vista, including in its sweep a sunken Italian garden, a half-acre of deep, pungent roses, and a snub-nosed motor-boat that bumped the tide offshore.

___ 4. We walked through a high hallway into a bright rosy-colored space, fragilely bound into the house by French windows at either end.

___ 5. The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there's a persistent wail all night along the north shore."

___ 6. Inside, the crimson room bloomed with light.

___ 7. But we heard it," insisted Daisy, surprising me by opening up again in a flower-like way. "We heard it from three people, so it must be true."

____ 8. "I love to see you at my table, Nick. You remind me of a — of a rose, an absolute rose. Doesn't he?" She turned to Miss Baker for confirmation: "An absolute rose?"

This was untrue. I am not even faintly like a rose. She was only extemporizing, but a stirring warmth flowed from her, as if her heart was trying to come out to you concealed in one of those breathless, thrilling words.

____ 9. The lamp-light, bright on his boots and dull on the autumn-leaf yellow of her hair, glinted along the paper as she turned a page with a flutter of slender muscles in her arms.

____ 10. The late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean — then the shrill voice of Mrs. McKee called me back into the room.

The Great Gatsby Chapters 1-2: Figurative Language Suggested Answers

On the short line provided, write **F** for figurative or **L** for literal. On the lines under each question, explain how the botanical reference or imagery helps create meaning.

F 1. And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.

The reference to “leaves” is an unnatural one, they “burst.” The speaker also explains how the leaves he refers to are cinematic—they are more artificial than they are real.

F 2. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens — finally when it reached the house drifting up the side in bright vines as though from the momentum of its run.

The lawn is given anthropomorphized qualities (“ran,” “jump”) and the description of it conveys how huge it is, connoting the vast wealth that the Buchanans have.

L 3. Turning me around by one arm, he moved a broad flat hand along the front vista, including in its sweep a sunken Italian garden, a half-acre of deep, pungent roses, and a snub-nosed motor-boat that bumped the tide offshore.

ANSWER DELETED FOR SAMPE

L 4. We walked through a high hallway into a bright rosy-colored space, fragilely bound into the house by French windows at either end.

ANSWER DELETED FOR SAMPLE

F 5. The whole town is desolate. All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail all night along the north shore.”

ANSWER DELETED FOR SAMPLE

F 6. Inside, the crimson room bloomed with light.

ANSWER DELETED FOR SAMPLE

F 7. But we heard it,” insisted Daisy, surprising me by opening up again in a flower-like way. “We heard it from three people, so it must be true.”

ANSWER DELETED FOR SAMPLE

F 8. “I love to see you at my table, Nick. You remind me of a — of a rose, an absolute rose. Doesn’t he?” She turned to Miss Baker for confirmation: “An absolute rose?”

This was untrue. I am not even faintly like a rose. She was only extemporizing, but a stirring warmth flowed from her, as if her heart was trying to come out to you concealed in one of those breathless, thrilling words.

ANSWER DELETED FOR SAMPLE

L 9. The lamp-light, bright on his boots and dull on the autumn-leaf yellow of her hair, glinted along the paper as she turned a page with a flutter of slender muscles in her arms.
ANSWER DELETED FOR SAMPLE

F 10. The late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean — then the shrill voice of Mrs. McKee called me back into the room.
ANSWER DELETED FOR SAMPLE

The Great Gatsby Chapters 1-2

Reading Activity 6: Elements of Fiction & Literary Devices

Anchor Standard	11th-12th Grade
CCRA.R.1	RL.11-12.1
	RL.11-12.2
	RL.11-12.4
	RL.11-12.5
CCRA.SL.1	SL.11-12.1

Objective

Students will study and discuss passages from the text to examine how setting and its significance creates meaning in the text.

Directions

Use the following passages and discussion questions as a guide to discussing how setting is significant in creating meaning in the novel. You can give students the questions ahead of time and have them formulate answers prior to the class discussion or you can jump right in with a whole class discussion without student preparation if your students will handle that well.

As you hold the class discussion, be sure to include conversations defining setting as a function of both time and place, and how these work together to advance meaning in the text.

Follow-Up/Assessment/Extension

After your discussion, ask students to look for recurrences East vs. West Egg in future chapters, and consider how this tension defines and divides characters in the novel.

The Great Gatsby Chapters 1-2: Elements of Fiction & Literary Devices

1. "When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart."

What is "the East" associated with here?

2. "My family have been prominent, well-to-do people in this Middle Western city for three generations. The Carraways are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one, sent a substitute to the Civil War, and started the wholesale hardware business that my father carries on to-day."

What qualities do the Carraways of the "Middle West" have?

3. "It was lonely for a day or so until one morning some man, more recently arrived than I, stopped me on the road.

'How do you get to West Egg village?' he asked helplessly.

I told him. And as I walked on I was lonely no longer. I was a guide, a pathfinder, an original settler. He had casually conferred on me the freedom of the neighborhood."

How does Nick's relationship to setting change? Why is that significant?

4. Instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe — so I decided to go East and learn the bond business. Everybody I knew was in the bond business, so I supposed it could support one more single man. All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally said, "Why — ye — es," with very grave, hesitant faces. Father agreed to finance me for a year, and after various delays I came East, permanently, I thought, in the spring of twenty-two."

What associations does Nick have with “the East”?

5. “It was a matter of chance that I should have rented a house in one of the strangest communities in North America. It was on that slender riotous island which extends itself due east of New York — and where there are, among other natural curiosities, two unusual formations of land. Twenty miles from the city a pair of enormous eggs, identical in contour and separated only by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. They are not perfect ovals — like the egg in the Columbus story, they are both crushed flat at the contact end — but their physical resemblance must be a source of perpetual confusion to the gulls that fly overhead. To the wingless a more arresting phenomenon is their dissimilarity in every particular except shape and size.”

What are the physical qualities of the land—what contradiction does Nick point out?

6. “I lived at West Egg, the – well, the least fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard ... My own house was an eyesore, but it was a small eyesore, and it had been overlooked, so I had a view of the water, a partial view of my neighbor's lawn, and the consoling proximity of millionaires—all for eighty dollars a month.”

What is the difference between the two “Eggs,” according to Nick?

7. “When they do get married,” continued Catherine, “they’re going West to live for a while until it blows over.”

What is associated with the “West” in the passage?

The Great Gatsby Chapters 1-2: Elements of Fiction & Literary Devices Suggested Answers

1. "When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart."

What is "the East" associated with here?

"The East" is the opposite of what Nick seeks ("the world to be in uniform and at a sort of moral attention"), it is "riotous" and associated with his tumultuous and emotional experiences connected with his association to Gatsby.

2. "My family have been prominent, well-to-do people in this Middle Western city for three generations. The Carraways are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one, sent a substitute to the Civil War, and started the wholesale hardware business that my father carries on to-day."

What qualities do the Carraways of the "Middle West" have?

First, they are settlers, not original inhabitants, but established over generations. The family perpetuates a mythology of their connection to place, but the truth of their residency is not royal ("Dukes"), but very pedestrian ("wholesale hardware business").

3. "It was lonely for a day or so until one morning some man, more recently arrived than I, stopped me on the road.

'How do you get to West Egg village?' he asked helplessly.

I told him. And as I walked on I was lonely no longer. I was a guide, a pathfinder, an original settler. He had casually conferred on me the freedom of the neighborhood."

How does Nick's relationship to setting change? Why is that significant?

ANSWER DELETED FOR SAMPLE

4. "Instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe — so I decided to go East and learn the bond business. Everybody I knew was in the bond business, so I supposed it could support one more single man. All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally said, "Why — ye — es," with very grave, hesitant faces. Father agreed to finance me for a year, and after various delays I came East, permanently, I thought, in the spring of twenty-two."

What associations does Nick have with “the East”?

ANSWER DELETED FOR SAMPLE

5. “It was a matter of chance that I should have rented a house in one of the strangest communities in North America. It was on that slender riotous island which extends itself due east of New York — and where there are, among other natural curiosities, two unusual formations of land. Twenty miles from the city a pair of enormous eggs, identical in contour and separated only by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. They are not perfect ovals — like the egg in the Columbus story, they are both crushed flat at the contact end — but their physical resemblance must be a source of perpetual confusion to the gulls that fly overhead. To the wingless a more arresting phenomenon is their dissimilarity in every particular except shape and size.”

What are the physical qualities of the land—what contradiction does Nick point out?

ANSWER DELETED FOR SAMPLE

6. “I lived at West Egg, the – well, the least fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard ... My own house was an eyesore, but it was a small eyesore, and it had been overlooked, so I had a view of the water, a partial view of my neighbor's lawn, and the consoling proximity of millionaires—all for eighty dollars a month.”

What is the difference between the two “Eggs,” according to Nick?

ANSWER DELETED FOR SAMPLE

7. “When they do get married,” continued Catherine, “they’re going West to live for a while until it blows over.”

What is associated with the “West” in the passage?

ANSWER DELETED FOR SAMPLE

The Great Gatsby Chapters 1-2

Reading Activity 7: Meaning and Inferences

Anchor Standard	11th-12th Grade
CCRA.R.1	RL.11-12.1
CCRA.SL.1	SL.11-12.1

Objective

Students will answer questions about selected passages from the text which require them to extract meaning or inferences from the text.

Directions

The following pages contain passages from chapters 1-2 of *The Great Gatsby* and questions related to the passages that require close reading to answer. Students should answer the questions related to the passages.

This can be done as a whole-class activity, individually, or in small groups. If it is done individually or in small groups, come together as a class to discuss the answers to the questions.

Follow-Up/Assessment/Extension

Collect the worksheets for review and/or grading. Ask students to keep these as possible raw material for writing essays in the future.

The Great Gatsby Chapters 1-2: Meaning & Inferences 1

Read the passages and answer the related questions.

1. *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.*

According to Nick, what caused him to become introverted?

2. *Her husband, among various physical accomplishments, had been one of the most powerful ends that ever played football at New Haven — a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savors of anti-climax. His family were enormously wealthy — even in college his freedom with money was a matter for reproach — 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.*

What is Nick's impression of Tom?

3. *For a moment the last sunshine fell with romantic affection upon her glowing face; her voice compelled me forward breathlessly as I listened — then the glow faded, each light deserting her with lingering regret, like children leaving a pleasant street at dusk.*

What does this description suggest about Daisy's state?

4. *So Tom Buchanan and his girl and I went up together to New York — or not quite together, for Mrs. Wilson sat discreetly in another car. Tom deferred that much to the sensibilities of those East Eggers who might be on the train.*

What does this suggest about Tom?

5. *We went on, cutting back again over the Park toward the West Hundreds. At 158th Street the cab stopped at one slice in a long white cake of apartment-houses. Throwing a regal homecoming glance around the neighborhood, Mrs. Wilson gathered up her dog and her other purchases, and went haughtily in.*

What does this passage reveal about Myrtle?

The Great Gatsby Chapters 1-2: Meaning & Inferences 1 Suggested Answers

Read the passages and answer the related questions.

1. *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.*

According to Nick, what caused him to become introverted?

What Nick observed after the incident involving Gatsby is what caused him to withdraw from other people, specifically the way people “preyed” on Gatsby.

2. *Her husband, among various physical accomplishments, had been one of the most powerful ends that ever played football at New Haven — a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savors of anti-climax. His family were enormously wealthy — even in college his freedom with money was a matter for reproach — 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.*

What is Nick’s impression of Tom?

Ultimately Nick is impressed by Tom’s wealth and power (“took your breath away”). There is a connection, from Nick’s perspective, between Tom’s wealth and his impressiveness. Nick seems simultaneously repulsed and fascinated by it.

3. *For a moment the last sunshine fell with romantic affection upon her glowing face; her voice compelled me forward breathlessly as I listened — then the glow faded, each light deserting her with lingering regret, like children leaving a pleasant street at dusk.*

What does this description suggest about Daisy’s state?

ANSWER DELETED FOR SAMPLE

4. *So Tom Buchanan and his girl and I went up together to New York — or not quite together, for Mrs. Wilson sat discreetly in another car. Tom deferred that much to the sensibilities of those East Eggers who might be on the train.*

What does this suggest about Tom?

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5. *We went on, cutting back again over the Park toward the West Hundreds. At 158th Street the cab stopped at one slice in a long white cake of apartment-houses. Throwing a regal homecoming glance around the neighborhood, Mrs. Wilson gathered up her dog and her other purchases, and went haughtily in.*

What does this passage reveal about Myrtle?

ANSWER DELETED FOR SAMPLE

The Great Gatsby Chapters 1-2: Meaning & Inferences 2

Read the passage and answer the related questions.

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 men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. But above the gray 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 irises 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 paintless days, under sun and rain, brood on over the solemn dumping ground.

1. What is the significance of the use of the word “farm?” Why is it ironic?

2. What color are the men? Why is this significant?

3. Who is T.J. Eckleburg? What, according to the narrator, was the purpose of the billboard? Why is that significant, given its location?

4. Why is the position of the billboard’s “eyes” significant?

5. What does the valley of ashes look like? What does it represent?

The Great Gatsby Chapters 1-2: Meaning & Inferences 2 Suggested Answers

Read the passage and answer the related questions.

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 men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. But above the gray 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 irises 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 paintless days, under sun and rain, brood on over the solemn dumping ground.

1. What is the significance of the use of the word “farm?” Why is it ironic?

A farm is a place where growth and production are deliberate because the end products have use. The ashes are the consequence of industrial production, a negative side effect. No one would grow ashes deliberately.

2. What color are the men? Why is this significant?

The workers are “ash-gray,” which shows that they are so affected by the environment that they eventually blend into it. Individual identity is lost because they are poor workers, not elites. George Wilson is also described as gray.

3. Who is T.J. Eckleburg? What, according to the narrator, was the purpose of the billboard? Why is that significant, given its location?

ANSWER DELETED FOR SAMPLE

4. Why is the position of the billboard’s “eyes” significant?

ANSWER DELETED FOR SAMPLE.

5. What does the valley of ashes look like? What does it represent?

ANSWER DELETED FOR SAMPLE.

The Great Gatsby Chapters 1-2

Writing Activity 1: How Do Men Relate to One Another?

Anchor Standard

CCRA.SL.1

CCRA.SL.3

CCRA.W.1

CCRA.W.2

CCRA.W.4

CCRA.W.5

11th-12th Grade

SL.11-12.1, 1a-1d

SL. 11-12.4

W. 11-12.2

W. 11-12.4

W. 11-12.5

W. 11-12.7

W. 11-12.9, 9b

Objectives

- Students will evaluate and analyze textual evidence to determine how men relate to one another through words and behaviors.
- Students will evaluate passages about male characters to observe how patterns of interaction may be related to deeper meanings and themes in the novel.
- Students will compare and contrast Tom and Nick, and their words and behaviors towards other men.
- Students will write a composition in which they consider their analysis of these interactions to answer the question, "How do men relate to one another?"

Directions

The following series of worksheets and information organizers can be used by students individually, in small groups, or done partly as a whole-class activity. They are intended to guide students through the process of reading and thinking critically about information by ultimately answering the single question, "How do men relate to one another?"

Preview the following pages. Determine the best way to have your particular class handle this assignment (individually, pairs, groups, whole-class, or some combination). A combination of group work (to do the analyzing of the text on the chart page) followed by individual work (to do the second and third pages of the assignment) would most likely be best to fulfill the standards listed for this assignment.

Follow-Up/Assessment/Extension

- The written assignment will be a good basis for assessment of the students' success with this assignment. Create a rubric explaining the criteria on which their written assignments will be evaluated.
- Tell students to continue observing ways that masculinity is expressed in interactions between men only and between men and women.
- Have some students read/present their writing assignments to the class to practice more speaking/listening skills and to expose all students to each other's' ideas.
- Use this assignment to introduce these themes: power, class, and masculinity.

The Great Gatsby Chapters 1-2: How Do Men Relate to One Another?

In chapters 1-2, masculinity as a concept is explored primarily through Tom, and to a lesser extent Nick, as well as some minor characters.

The ways in which characters interact fuel a narrative by advancing conflict and therefore plot. *The Great Gatsby* is very much a novel about masculine identity and its prerogatives. This is apparent in how men interact with one another.

Using textual evidence from chapters 1-2, look for patterns to begin formulating an answer to the question "How do men relate to one another?". As you develop an answer, consider why it is significant. What do these relationship dynamics reveal about the characters? How do they create meaning in the novel?

To determine an idea about how men relate to one another:

1. Identify passages and quotes where Nick and Tom interact with other male characters.
2. Examine the context of your quotes.
3. Consider the connotation and denotation of key phrases in your quotes.
 - a. What is the tone—friendly, adversarial, angry, competitive?
 - b. Is there a conflict?
 - c. What attitudes are the characters revealing or concealing in their language?
4. Look for patterns in your evidence. Is a word or idea repeated? Use these patterns to shape an answer to the question.

The Great Gatsby Chapters 1-2: How Do Men Relate to One Another?

Complete the chart to analyze information to develop ideas to write your essay.

Character	Quote/passage interacting with Nick	Quote/passage interacting with Tom	Observations
Tom		N/A	
Nick	N/A		
Wilson			
Dog Seller			
McKee			

The Great Gatsby Chapters 1-2

Suggested Writing Assignments

Anchor Standard	11th-12th Grade
CCRA.W.1	W.11-12.1, 1a-1e
CCRA.W.2	W.11-12.2, 2a-2f
CCRA.W.3	W.11-12.3, 3a-3e
CCRA.W.4	W.11-12.4
CCRA.W.5	W. 11-12.5

Objective

Students will be assigned or will choose one of a selection of writing assignments pertaining to chapters 1-2 of *The Great Gatsby* to fulfill one or more of the standards listed above.

Directions

To provide you with maximum flexibility for differentiated instruction, the following page has a list of suggested writing assignments, all related to Chapters 1-2 of *The Great Gatsby*. Either assign individual students particular assignments to do or allow students to choose their own assignments.

A second page of "Quick Write" topics is also included.

Follow-Up/Assessment/Extension

- Have dramatic readings of students' narratives or poems.
- Create a "reading room" space in your classroom where students can donate their writing assignments for others in the class to read.
- Allow students to do more than one assignment if they want to.
- Use the "left-over" assignments (not chosen for this activity) as topics for journal entries.

The Great Gatsby Chapters 1-2: Creative Analytical Writing Assignments

1. Write a business plan by George Wilson for improving his gas station business, including how he would like to sell used cars and cater to more upscale clientele.
2. Write a flashback to when Daisy and Jordan first met and became friends.
3. Write a letter from Nick to his father, sent while Nick was a soldier in World War I.
4. Write a “solemn and obvious” editorial by Nick for the *Yale News*.
5. Choose a section of text from the dinner party scene in chapter 1 and write a meta-narrative of what a character is really thinking.
6. Write a love letter from Myrtle to Tom.
7. Write a paragraph describing what T.J. Eckleburg “sees.”
8. Imagine that Jordan Baker keeps a diary. Write an entry that describes her first encounter with Nick.
9. Write scene with dialogue where Tom apologizes to Myrtle for striking her.
10. An ellipsis is a form of punctuation that signifies omission. At the end of chapter 2, locate the sentence: “...I was standing beside his bed and he was sitting up...” Write a paragraph describing what you imagine occurred (and Fitzgerald omitted) just before that sentence begins.

The Great Gatsby Chapters 1-2: Quick-Write Writing Assignments

1. Does Nick find Jordan attractive? What about her interests him?
2. How has being a soldier in World War I affected Nick?
3. Does Daisy overreact to receiving phone calls from Tom's "woman in New York"?
4. Does Gatsby have a mystical or magical quality to him? Describe it.
5. Is Nick a trustworthy narrator?
6. Nick claims that he reserves judgment of other people. Whether he does or not, in what ways could the characters be judged?
7. Why the emphasis on sports (football, polo) around Tom? What does this reveal about his character?
8. Is the gathering at Tom and Myrtle's apartment fun at all? If so, how? If not, why not?
9. Most of the characters in the novel are materialistic and obsessed with stuff. Which character seems most obsessed with things?
10. What is the novel suggesting so far about marriage? Is it a sacred bond?