

Unit #6: Synthesizing *The Great Gatsby* (I think you'll enjoy this novel, Old Sport.)

Name: _____ Date: _____ Per: _____

Tues 3/6 (Cheer)

- Read and mark two articles: "Amazon's Jungle Logic" (NY Times) and "Independent Bookstores vs. Amazon. . ." (Slate)
- Amazon book readings discussion
 - Define *synthesis*
 - Construct an argument using these two pieces
- Check out *The Great Gatsby*

HW: Read *Gatsby* 1-2; questions; notebook prep

Thurs 3/8 (JROTC/Cheer/Swim)

- *Gatsby* 1-2 reading quiz
- Notebook #6 check
- *Gatsby* discussion
 - Character Listing
 - Valley of Ashes
 - Myrtle's change/ Spiderman?
 - Watch: *Gatsby* trailer
- Intro to Synthesis essay
- [The Great Gatsby & 1920s Power Point](#)

HW: Read *Gatsby* chaps 3-5; questions

Mon 3/12 (JROTC/Swim)

- *Gatsby* 3-5 reading quiz
- *Gatsby* discussion
 - Gatsby's smile
- Synthesis essay practice: [2017 Library](#)
 - Read prompt, sources, [anchor papers](#)
 - Outline a rough sketch of your essay

HW: Read *Gatsby* chaps 6-7; questions

Wed 3/14

- "Forbes Fictional Fifteen" list
- AP Practice MC in pairs
- Synthesis practice on released prompt

HW: Read *Gatsby* chaps 6-7; questions

Fri 3/16 (Track)

- *Gatsby* 6-7 reading quiz
- Discussion on chapters 6-7
 - Death car scene
- IC: Rhetorical devices in *Gatsby*
- Playing [The Great Gatsby video game](#)

HW: Read *Gatsby* chaps 8-9; questions; submit your three rhetorical examples **no later than Monday at 10pm.**

Tues 3/20 (JSHS)

- Final *Gatsby* reading quiz and discussion
- Video: "[Daisy's Lullaby](#)"
- "The Great GAPSby Society" cartoon. Discuss cartoon, and verbally address questions 1-6 in small groups.

HW: Create an ORIGINAL meme connected to your understanding of *The Great Gatsby*. Print at home in color. Cut to match our class examples.

Thurs 3/22

- **Book turn-in.** No book=no essay
- **AP Synthesis In-class essay (50 min)**
- Read anchor papers and commentary
- Sharing memes

HW: Read and mark "[Jay Gatsby...a Man for Our Times](#)" OR "[How the Saturday Evening Post Helped Create Gatsby](#)"

Mon 3/26

- Discuss article in groups. How does this help deepen your understanding of the novel?
- Begin *The Great Gatsby* movie

Wed 3/28

- Continue *The Great Gatsby*

Thursday 3/29 B Day

- We'll finish the film today in Seminar (if needed). I have already requested you.

Spring Break No homework. You may want to practice some multiple-choice quizzes. Or, read a book just for fun.

Dates to Know:

Friday, 4/27: 1200-1630

Full AP Language practice test (60 multiple-choice, three FRQs, 4 hours). This is mandatory, as it is our semester two exam. Please make all necessary preparations now.

Wednesday, 5/16: 0700-1200

AP Lang exam. Arrive a 0700 for breakfast in the IC

Mon 4/9

- Begin new unit: Road to the AP Exam

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Notebook and Supply Check

You'll need the following for our notebook check **Thurs 3/8**. You need ALL the pieces to receive credit. No partial credit offered on this. You need two tabs labeled with the following:

LA Handouts:

- Unit guide 6 (on top)
- Unit guide 5
- Rhetorical Terms Packet
- Writing an Introductory Paragraph in Four Parts (mrcoia.com)
- "Letter from Birmingham Jail" (from mrcoia.com)
- "I Have a Dream" to "Just Walk on By" reading (unit 5, p. 3-10)
- "Good Country People" short story (from mrcoia.com)
- "Salvation" (unit 2, p. 7-8)
- "Sinners in the Hands of an Angry God" sermon (unit guide 2)
- "I Know Why a Caged Bird Cannot Read" (mrcoia.com)
- "Superman and Me" Reading
- SOAPS handout (unit guide 1 p. 13)
- AP Scam readings
- Syntax Organizer (unit 2, p. 13-15)
- "Composing Rhetorically" chapter 3 of Writing America
- Essay Graphic Organizer for Rhetorical Analysis (unit 2, p.5)
- RA: Answering the Big Central Question (unit 3, p.5)
- Whitman and Emerson readings (unit 3, p. 6-9)
- Past Argument Essay Prompts (unit 4, p. 13-14)
- How Do I Format My Paper? (unit 1, p. 3-4)
- Class Rules sheet, initialed

LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper.

“Amazon’s Jungle Logic” by Richard Russo

Published in *The New York Times*, December 12, 2011

I FIRST heard of Amazon’s new “promotion” from my bookseller daughter, Emily, in an e-mail with the subject line “Can You Hear Me Screaming in Brooklyn?” According to a link Emily supplied, Amazon was encouraging customers to go into brick-and-mortar bookstores on Saturday, and use its price-check app (which allows shoppers in physical stores to see, by scanning a bar code, if they can get a better price online) to earn a 5 percent credit on Amazon purchases (up to \$5 per item, and up to three items).

Books, interestingly enough, were excluded, but you could use your Amazon credit online to buy other things that bookstores sell these days, like music and DVDs. And, if you were scanning, say, the new Steve Jobs biography, you’d no doubt be informed that you were about to pay way too much. I wondered what my writer friends made of all this, so I dashed off an e-mail to Scott Turow, the president of the Authors Guild, and cc’ed Stephen King, Dennis Lehane, Andre Dubus III, Anita Shreve, Tom Perrotta and Ann Patchett.

These writers all derive considerable income from Amazon’s book sales. But when the responses to my query started coming in it was clear Amazon’s program would find no defenders in our ranks.

“Scorched-earth capitalism” is how Dennis described it. “They don’t win unless they destroy their competition and then rub their noses in it.” Andre was outraged by Amazon’s attempt to turn its customers into “Droid-packing” spies. Like Dennis, he saw the move as an unsubtle attempt to monopolize the market, the effect of which would ultimately be to “further devalue, as a cultural and human necessity, the book” itself.

Stephen wrote “I love my Kindle” and noted that Amazon had done well by him in terms of book sales. But he too saw the new strategy as both “invasive and unfair.” He thought that many would see the new promotion as nothing more than comparison shopping on steroids but that, in fact, it was “a bridge too far.”

Scott supplied lawyerly perspective: “The law has long been clear that stores do not invite the public in for all purposes. A retailer is not expected to serve as a warming station for the homeless or a site for band practice. So it’s worth wondering whether it’s lawful for Amazon to encourage people to enter a store for the purpose of gathering pricing information for Amazon and buying from the Internet giant, rather than the retailer. Lawful or not, it’s an example of Amazon’s bare-knuckles approach.”

Statements like this will no doubt make us all seem, to Amazon devotees, like a bunch of privileged, holier-than-thou ingrates. Privileged I’ll grant them. But as we swapped e-mails it quickly became clear that the real source of our collective dismay was actually gratitude, not ingratitude. On my first book tour I was invited to Barbara’s Bookstore in Chicago. The employees optimistically set up seven folding chairs, then occupied those chairs themselves when nobody showed up for the reading.

Armed with such experiences, my writer pals and I took personally Amazon’s assault on the kinds of stores that hand-sold our books before anybody knew who we were, back before Amazon or the Internet itself existed. As Anita put it, losing independent bookstores would be “akin to editing ... a critical part of our culture out of American life.”

As the owner of a new independent bookstore in Nashville, Ann may have more to lose than the rest of us, so I found her calm, resigned response particularly interesting. “There is no point in fighting them or explaining to them that we should be able to coexist civilly in the marketplace,” she wrote me. “I don’t think they care. I do think it’s worthwhile explaining to customers that the lowest price point does not always represent the best deal. If you like going to a bookstore then it’s up to you to support it. If you like

seeing the people in your community employed, if you think your city needs a tax base, if you want to buy books from a person who reads, don't use Amazon."

Tom agreed: "People have to understand that their short-term decision to save a couple bucks undermines their long-term interest in their community and vital, real-life literary culture."

Though it's under siege, such real-life literary culture exists in unexpected places. A few miles down the road from where I live on the coast of Maine, a talented young bookseller named Lacy Simons recently opened a small bookshop called Hello Hello, and in her blog she wrote eloquently about her relationship to "everyone who comes in my store. If you let me, I'll get to know you through your reading life and strive to find books that resonate with you. Amazon asks you to take advantage of my knowledge & my education (which I'm still paying for) and treat the space I rent, the heat & light I pay for, the insurance policies I need to be here, the sales tax I gather for the state, the gathering place I offer, the books and book culture I believe in so much that I've wagered everything on it" as if it were "a showroom for goods you can just get more cheaply through them."

Scott reminds me what happened the last time someone stood up to Amazon. Nearly two years ago, the Macmillan publishing group adopted a new sales model that would cost Macmillan in the short run, but allow other companies to enter or remain in the e-book market without having to take a loss on every sale. Amazon's response to more competition? They refused to sell not merely Macmillan's e-books, but nearly every physical book Macmillan published. Amazon eventually backed down, but its initial response helped shape a widespread sense that it envisions a world in which there will be no other booksellers or publishers, a world where, history suggests, Amazon may not use its power benignly or for the benefit of literary culture.

This puts me in mind of stories about the days in Old Hollywood when the studios controlled everything. A director friend told me about a particularly ruthless studio head who, as my friend put it, would sell his mother for a bent farthing, and was, as a result, universally feared and loathed. But here's the thing: the exec shared a common language and a common passion with those he steamrolled. Why? They inhabited the same world. Those days, my friend concluded wistfully, are gone. Movie studios have been subsumed by media empires. And when you try to have a conversation with the new Hollywood, it quickly becomes clear that you're talking about movies and they're talking about refrigerators.

As I see it, the problem with Amazon stems from the fact that though it started out as a bookseller, it isn't anymore, not really. It sells everything now, and it sells it all aggressively. Maybe Amazon doesn't care about the larger bookselling universe because it's simply too big to care. In a way it's become, like the John Candy character (minus the eager, slobbering benevolence) in Mel Brooks's movie "Spaceballs" — half man, half dog and thus its own best friend.

Like just about everybody I've talked to about it, I first attributed Amazon's price-comparison app to arrogance and malevolence, but there's also something bizarrely clumsy and wrong-footed about it. Critics may appear weak today, but they may not be tomorrow, and if the wind shifts, Amazon's ham-fisted strategy has the potential to morph into a genuine Occupy Amazon movement. And even if the company is lucky and that doesn't happen, what has it really gained? The fickle gratitude of people who will have about as much loyalty to Amazon tomorrow as they do today to Barnes & Noble, last year's bully? This is good business? Is it just me, or does it feel as if the Amazon brass decided to spend the holidays in the Caribbean and left in charge of the company a computer that's fallen head over heels in love with its own algorithms?

In other words, hang in there, Lacy.

“Don’t Support Your Local Bookseller” By Farhad Manjool

Published in *Slate*, December 13, 2011

Buying books on Amazon is better for authors, better for the economy, and better for you.

The independent bookstore is not the last stronghold of literary culture you think it is

Amazon just did a boneheaded thing, and it deserves all the scorn you want to heap on it. Last week, the company offered people cash in exchange for going into retail stores and scanning items using the company’s Price Check smartphone app. If you scanned a product and then purchased it from Amazon rather than the shop you were standing in, Amazon would give you a 5 percent discount on the sale. (Disclosure: **Slate** is an Amazon affiliate; when you click on an Amazon link from **Slate**, the magazine gets a cut of the proceeds from whatever you buy.)

I’m generally a fan of price comparison—like everyone else, I hate spending more than I should—but I can understand physical retailers’ fear of the practice becoming widespread. When you walk into Best Buy and get a salesperson to spend 10 minutes showing you a television, then leave empty-handed so you can buy the TV for less on Amazon, you’ve just turned Best Buy into Jeff Bezos’ chump. The Price Check promotion (which lasted only one day) was, like Amazon’s aggressive efforts to dodge the collection of sales tax, a brazen attempt to crush local retailers, and I (as did many others) found it distasteful. Sure, I’m a fan of Amazon and devote a substantial portion of my income to its coffers—but does it have to be so wantonly callous about destroying its competitors?

All of which is to say that I was primed to nod in vigorous agreement when I saw novelist Richard Russo’s *New York Times* op-ed taking on Amazon’s thuggish ways. But as I waded into Russo’s piece—which was widely passed around on Tuesday—I realized that he’d made a critical and common mistake in his argument. Rather than focus on the ways that Amazon’s promotion would harm businesses whose demise might actually be a cause for alarm (like a big-box electronics store that hires hundreds of local residents), Russo hangs his tirade on some of the least efficient, least user-friendly, and most mistakenly mythologized local establishments you can find: independent bookstores. Russo and his novelist friends take for granted that sustaining these cultish, moldering institutions is the only way to foster a “real-life literary culture,” as writer Tom Perrotta puts it. Russo claims that Amazon, unlike the bookstore down the street, “doesn’t care about the larger bookselling universe” and has no interest in fostering “literary culture.”

That’s simply bogus. As much as I despise some of its recent tactics, no company in recent years has done more than Amazon to ignite a national passion for buying, reading, and even writing new books. With his creepy laugh and Dr. Evil smile, Bezos is an easy guy to hate, and I’ve previously worried that he’d ruin the book industry. But if you’re a novelist—not to mention a reader, a book publisher, or anyone else who cares about a vibrant book industry—you should thank him for crushing that precious indie on the corner.

Compared with online retailers, bookstores present a frustrating consumer experience. A physical store—whether it’s your favorite indie or the humongous Barnes & Noble at the mall—offers a relatively paltry selection, no customer reviews, no reliable way to find what you’re looking for, and a dubious recommendations engine. Amazon suggests books based on others you’ve read; your local store recommends what the employees like. If you don’t choose your movies based on what the guy at the box office recommends, why would you choose your books that way?

In the past, bookstores did have one clear advantage over online retailers—you could read any book before you purchased it. But in the e-book age that advantage has slipped away. Amazon and Barnes & Noble let you sample the first chapter of every digital title they carry, and you can do so without leaving your couch.

It's not just that bookstores are difficult to use. They're economically inefficient, too. Rent, utilities, and a brigade of book-reading workers aren't cheap, so the only way for bookstores to stay afloat is to sell items at a huge markup. A few times a year, my wife—an unreformed local-bookstore cultist—drags me into one of our supposedly sacrosanct neighborhood booksellers, and I'm always astonished by how much they want me to pay for books. At many local stores, most titles—even new releases—usually go for list price, which means \$35 for hardcovers and \$9 to \$15 for paperbacks. That's not *slightly* more than Amazon charges—at Amazon, you can usually save a staggering 30 to 50 percent. In other words, for the price you'd pay for one book at your indie, you could buy two.

I get that some people like bookstores, and they're willing to pay extra to shop there. They find browsing through physical books to be a meditative experience, and they enjoy some of the ancillary benefits of physicality (authors' readings, unlimited magazine browsing, in-store coffee shops, the warm couches that you can curl into on a cold day). And that's fine: In the same way that I sometimes wander into Whole Foods for the luxurious experience of buying fancy food, I don't begrudge bookstore devotees spending extra to get an experience they fancy.

What rankles me, though, is the hectoring attitude of bookstore cultists like Russo, especially when they argue that readers who spurn indies are abandoning some kind of "local" literary culture. There is little that's "local" about most local bookstores. Unlike a farmers' market, which connects you with the people who are seasonally and sustainably tending crops within driving distance of your house, an independent bookstore's shelves don't have much to do with your community. Sure, every local bookstore promotes local authors, but its bread and butter is the same stuff that Amazon sells—mass-manufactured goods whose intellectual property was produced by one of the major publishing houses in Manhattan. It doesn't make a difference whether you buy Walter Isaacson's *Steve Jobs* at City Lights, Powell's, Politics & Prose, or Amazon—it's the same book everywhere.

Wait, but what about the bookstores' owners and employees—aren't *they* benefitting from your decision to buy local? Sure, but insofar as they're doing it inefficiently (and their prices suggest they are), you could argue that they're benefiting at the expense of someone else in the economy. After all, if you're spending extra on books at your local indie, you've got less money to spend on everything else—including on authentically local cultural experiences. With the money you saved by buying books at Amazon, you could have gone to see a few productions at your local theater company, visited your city's museum, purchased some locally crafted furniture, or spent more money at your farmers' market. Each of these is a cultural experience that's created in your community. Buying *Steve Jobs* at a store down the street isn't.

But say you don't care about local cultural experiences. Say you just care about books. Well, then it's easy: The lower the price, the more books people will buy, and the more books people buy, the more they'll read. This is the biggest flaw in Russo's rant. He points to several allegedly important functions that local booksellers play in fostering "literary culture"—they serve as a "gathering place" for the community, they "optimistically set up ... folding chairs" at readings, they happily guide people toward books they'll love. I'm sure all of that is important, but it's strange that a novelist omits the most critical aspect of a vibrant book-reading culture: getting people to buy a whole heckload of books.

And that's where Amazon is unbeatable. Again, Bezos will sell you two hardcover books for the price you'd pay for one at your local store. And then there's the Kindle, which turns the whole world into a bookstore, and which has already been proven to turn ordinary readers in monster book-buyers. Amazon has said that after people buy a Kindle reader, they begin purchasing e-books at twice the rate they'd previously purchased print titles. (And they keep buying print titles.) Amazon has also been instrumental in helping authors *create* more books. With the Kindle, it launched a self-publishing system that allows anyone to sell a Kindle book. There's also its Kindle Singles program, which transforms stuff that the book industry wouldn't otherwise be able to sell—shorter-than-book-length magazine articles, essays, and fiction—into material that can be sold for money.

So, sure, Amazon doesn't host readings and it doesn't give you a poofy couch to sit on while you peruse the latest best-sellers. But what it does do—allow people to buy books anytime they want—is hardly killing literary culture. In fact, it's probably the only thing saving it.

Name: _____ Date: _____ Per _____

Collecting Rhetorical Examples from *The Great Gatsby*

As you read the novel, be on the lookout for excellent examples of our rhetorical terms in action. Your assignment is to collect any three different ones, and briefly analyze the effect on the story. Be sure to show your knowledge of the term.

Go for the difficult ones. If you choose to include an easy one (onomatopoeia, for example), you can use only one.

Rhetorical Term _____	Chapter _____	Page _____
Complete Passage: _____		

Analysis: _____		

Rhetorical Term _____	Chapter _____	Page _____
Complete Passage: _____		

Analysis: _____		

Rhetorical Term _____	Chapter _____	Page _____
Complete Passage: _____		

Analysis: _____		

After this is complete, complete the Google Form **no later than Monday, 3/19 at 10:00pm**. Be sure that your work is in final form, with proper punctuation and spelling. No late assignments will be accepted.

The Great Gatsby Essay

700-800 words

Choose one topic . Your essay should be carefully (and beautifully) written—the more eloquent the better--and supported with textual citations to support your points. These questions require knowledge of the text *and* developed thinking, be sure to show evidence of both.

Any plagiarism (either intentional or “unintentional”) results in an automatic zero for the assignment. This essay does not require ANY outside research on the topic.

1. “It was all very careless and confused. They were careless people... they smashed up things and creatures and then 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...” Analyze the theme of carelessness. How is carelessness pivotal in the character’s lives? How is carelessness related to childishness? Is Nick simply frustrated and angry—and basically guilty of the same general fault? Or is he right? Consider Tom, Daisy, Jordan, and Myrtle.

2. “So we beat on, boats against the current, borne back ceaselessly into the past.” The American Myth (grandma and apple pie; truth, justice, & the America way; “the pursuit of happiness”) is partially founded on the denial of the past. Generations of immigrants and upstarts have come to the great expanses or metropolises of the “New World” to seek their destiny without the encumbrances of the “Old World” and its old ways. Can we ever successfully deny our past, past selves, experiences? How does Nick emerge from the labyrinth of the Eggs to discover, a bitter understanding of reality?

3. “Greed is Good” – Gordon Gecko from *Wall Street* (1987 film)
“The love of money is the root of all evil” (1 Timothy 6:10). Often, as good Americans, we find ourselves pit between two opposing value systems: compassion or profit. Can these two moral systems coexist? Or are we doomed, as at times it seems Jay Gatz was, to vacillate endlessly between incompatible poles— behaving much like we belong in a mental ward? Can these competing value systems work in harmony? Support your thesis with examples from two characters from the Great Gatsby.

4. Water appears in both actuality and in symbolic language quite often. We first meet Gatsby at the water’s edge and we bid him farewell in his little used pool, for example. To emphasize the fact, Nick compares us to little boats trying to sail against the current at the close of his short history of joy and sorrow. What does water represent for Fitzgerald and Nick? How may it be related to Manhattan and Long Island being islands themselves—there at the great estuary of the Hudson and the Atlantic? Is this a contrast with the landlocked Middle West? Is this a feature of the moral qualities of each place, too?

Name: _____ Date: _____ Per _____

Questions for *The Great Gatsby*

1. Write down the answers to any **1 question per chapter**
2. Complete Quotation Collection work by writing down important passages. Remember, anything in the book is a quotation; do not limit yourself to only what characters speak to others.

***The Great Gatsby* Chapter 1**

1. Nick starts the novel by relaying his father's advice "Whenever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had." List Nick's advantages given in the first two or three pages.
2. Pay attention to time. What is the day and year during the first scene at Daisy's house?
3. Describe Nick. What facts do you know about him, and what do you infer about him? What kind of a narrator do you think he will be?
4. How is Jordan Baker described? Who is she?
5. What does Tom's behavior reveal about his character?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

***The Great Gatsby* Chapter 2**

1. Describe the "valley of ashes." What does it look like and what does it represent?
2. Describe Mr. Wilson and Myrtle. Do they seem to fit into the setting?
3. What more have you learned about Nick in this chapter? Is he similar or different than the people he spends his time with?
4. Describe the violent act Tom committed against Myrtle. What does this reveal about him?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 3

1. Pay attention to Nick's judgments. What do they reveal about his character that he does this (especially in relation to his opening comments)?
2. Describe Gatsby the first time Nick sees him.
3. What rumors have been told about Gatsby? Why does Fitzgerald reveal rumors rather than fact?
4. What does Nick think of Gatsby after meeting him?
5. How is Gatsby different from his guests?
6. Why does Nick choose to share his thoughts and feelings with Jordan?
7. Nick thinks he's one of the few honest people he knows. Why? Do you think he is honest?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 4

1. List all of the rumors told about Gatsby.
2. Why does Fitzgerald list all of Gatsby's party guests? What purpose does it serve?
3. Why does Gatsby tell Nick about his life? Do you believe Gatsby? Does Nick?
4. What role does Meyer Wolfsheim play in the novel? What ethnic background is he? Why is there so much focus on his nose?
5. What does Jordan's story of Daisy's marriage reveal about Daisy's past?
6. Why did Gatsby want Daisy to see his house?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 5

1. Why does Gatsby deliver so many goods and services to Nick's house?
2. Describe the effect of rain on the scene when Gatsby and Daisy meet.
3. Why does Gatsby offer Nick work? How does Nick feel about this?
4. Explain the significance of the green light as discussed in this section.
5. Why does Gatsby get so many phone calls? What does this say about him? What is the one in this chapter about?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 6 & 7

1. How truthful was Gatsby when he relayed the story of his life to Nick? Why does Fitzgerald tell the story of Jay Gatz now?
2. Describe the meeting of Tom and Gatsby. What does this meeting reveal about them?
3. When Nick told Gatsby that "you can't repeat the past", Gatsby replied, "Why of course you can!" Do you agree with Nick or Gatsby?
4. Describe Daisy and Gatsby's new relationship.
5. Compare George Wilson and Tom. What did each man learn about his wife and how did they each react?
6. Describe the fight between Gatsby and Tom. What do these men think of each other? How are they similar and how are they different?
7. Why is the music playing in the hotel ironic to the scene at hand?
8. Do you think that Tom knew Daisy was driving the "death car"? Why or why not?

Question # _____

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 8

1. How does Fitzgerald achieve a melancholic mood in the beginning of this chapter?
2. Who is Dan Cody and what is his significance in Gatsby's life?
3. How does Nick's statement "You're worth the whole bunch put together" show a change in Nick from the beginning of the novel?

Question # _____

Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

The Great Gatsby Chapter 9

1. How was Jay Gatz's childhood schedule consistent with the adult Gatsby's behavior?
2. Who attended the funeral? How and why is this significant?
3. Briefly explain the final sentence of the novel in context of the entire story.

Question # _____

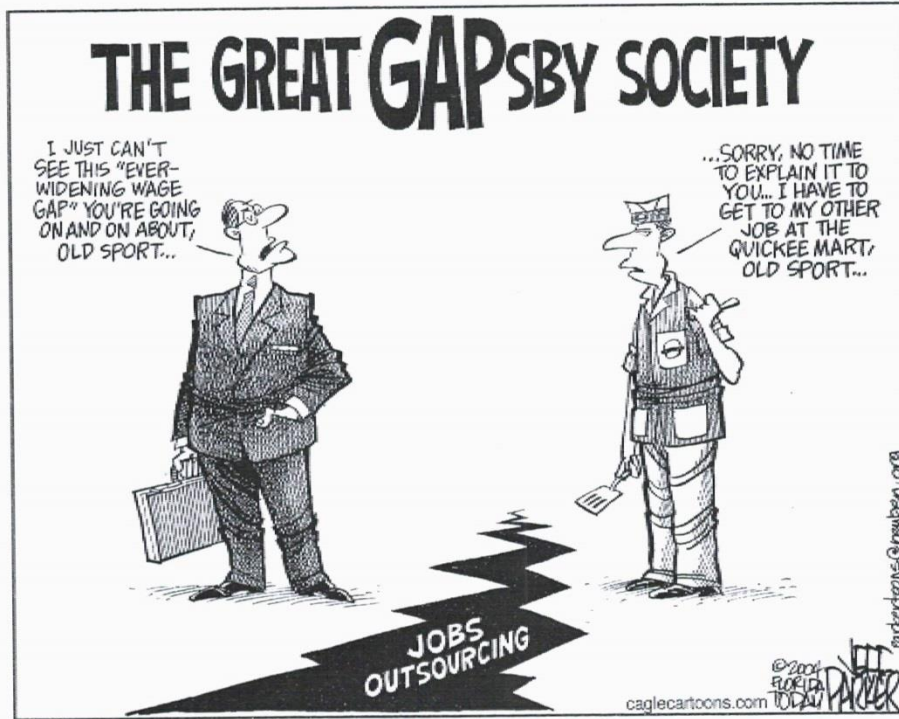
Quotes: Write down a quote, the page, and why it is important to this chapter.

(page _____):

Why it's important:

Name: _____ Per: _____

"The Great GAPSby Society"



1. Try summarizing the point, or message of the cartoon. How does the verbal summary change the impact of the visual?

2. Why is the allusion appropriate to its message?

3. What does the audience have to know in order to get the full impact of the cartoon? Will readers who have jobs in the "quickee mart" or places such as McDonald's feel insulted or mocked? Explain.

4. What is the purpose of the expression "old sport"? How does it contribute to the characterization of the man in the suit?

5. How do you think _____ would respond to this cartoon? (add in a well-known politician/author/actor).

6. What other readings from our year would the cartoon enhance?

Editorial Observer; Jay Gatsby, Dreamer, Criminal, Jazz Age Rogue, Is a Man for Our Times

By ADAM COHEN
Published: April 07, 2002

The image of Jay Gatsby as a mysterious Prohibition-era bootlegger is so fixed in our minds that it's startling, rereading "The Great Gatsby" today, to realize how he was actually making his money in the end. When the narrator, Nick Carraway, picks up the phone in the final pages of the novel, he accidentally hears a message intended for Gatsby. "Young Parke's in trouble," the caller says urgently. "They picked him up when he handed the bonds over the counter." Not illegal liquor, it turns out, but shady corporate debt. If Gatsby were around today, he would probably be in the upper echelons of Enron.

Gatsby's powerful ability to speak to our times is driven home by the latest issue of *Book* magazine, in which a panel of literary experts, asked to name the Top 100 fictional characters since 1900, decisively chose F. Scott Fitzgerald's jazz-era rogue as No. 1. There are purer characters on the list, like Atticus Finch (No. 7), the crusading small-town lawyer at the heart of "To Kill a Mockingbird," and more accessible ones, like Holden Caulfield (No. 2), the teenage Everyman of "The Catcher in the Rye." But it is the elusive Gatsby, the cynical idealist, who embodies America in all of its messy glory.

Gatsby has, as a television talk-show psychologist would put it, all of our issues. Long before there were late-night Abdominizer infomercials, Gatsby was a fervent believer in the gospel of self-improvement. One of the most telling glimpses into his psyche is provided by his boyhood schedule, sadly produced by his father after his death. It could have been torn from the pages of *O: The Oprah Magazine*, or *Men's Health* -- Rise at 6 a.m., "dumbbell exercise and wall-scaling," work, and "study needed inventions." On the same page, the young Gatsby had scrawled his "General Resolves," which included, "Save \$5.00 [crossed out] \$3.00 per week," and, "No more smokeing or chewing."

In the great American tradition of self-invention, Gatsby decided at an early age precisely who he wanted to be. He dropped his father's clunky, foreign-sounding name, Gatz, in favor of Gatsby, and James for the swankier Jay. A poor runaway from the Midwest, Gatsby has worked his way up to a sprawling Long Island mansion, where he gives boozy, jazz-filled parties for New York high society and drunken flappers. He dresses lavishly, claims to have been born to money and refers to everyone with the upper-crust affectation "old sport."

Beneath the carefree exterior, however, Gatsby understands just how sad and dark a place the world can be. Fitzgerald, who was writing in the same bleak post-World War I literary environment that produced T. S. Eliot's "The Waste Land," suggests that Gatsby served in the carnage-filled battlefields of France. When Gatsby returned from the war, he made his fortune the old-fashioned way: he stole it. Gatsby's partner in crime, quite literally, was the sinister Meyer Wolfsheim, the man who fixed the 1919 World Series and wore cufflinks made of human molars.

In today's increasingly disturbing world, home to Al Qaeda cells and suicide bombers, offshore sham partnerships and document-shredding auditors, the grim backdrop against which Gatsby's life plays out

feels depressingly right. It's no wonder that the last "Great Gatsby" revival was in 1974, tied to the release of the movie starring Robert Redford, in a country shaken to its core by the revelations of Watergate.

What saves Gatsby, and what makes him a masterful literary achievement rather than a two-bit criminal, is the driving force behind his well-orchestrated rise: that years earlier, he was a poor boy, jilted by the most popular young girl in Louisville in favor of a wealthier suitor, and he has spent a lifetime working to get her back. The callow Daisy, whose voice is "full of money," may not be a worthy goal. But Gatsby's longing for her, and his willingness to sell his soul to pursue her, are the purest things in this sordid tale.

The most important image in "The Great Gatsby" is the color green. It is the color of America, Fitzgerald tells us, when the Dutch first landed here; the color of money, certainly; and the color that says "go," that most American of injunctions. At the edge of Daisy's dock, famously, there is a flashing green light, which Gatsby can see from his mansion. When Nick first encounters Gatsby, he is alone, holding his hands up toward that light, the bright, shining embodiment of his ideal of Daisy.

The novelist Sue Miller, one of the judges in the Book magazine contest, explained that Gatsby was "an American dreamer of a certain crass kind." Gatsby undeniably has his crass qualities. But the emphasis should be on the American dreamer. Jay Gatsby's world-weary idealist, who knows how messed up life can be but still soldiers on in pursuit of his ideals, is the great American type. It showed up again in Rick Blaine of "Casablanca," who seemed to have bitterly put himself on the sidelines but ultimately couldn't stop himself from doing his part for the anti-Nazi cause.

And it is the United States today. We are a land of Enron and Global Crossing, and of the reformist impulse to rewrite our securities and pension laws. We have the corruption of the campaign finance system and Beltway lobbying, and a new campaign finance law, passed to try to clean it up. And we are the nation that after the debacles of Vietnam and Somalia, still views itself as having a calling to wage war on terrorism worldwide. Americans have some of Holden Caulfield's allergy to phoniness, and of Atticus Finch's unidimensional moral fervor. But mainly we are Gatsby, flawed in a flawed world, but unable to resist the pull of the green light.

Small Group Discussion

1. Share the best lines from the essay.
2. Discuss a possible argument paper: In a *New York Times* editorial, Andy Cohen stated that "the elusive Gatsby, the cynical idealist, who embodies America in all of its messy glory" is "a man for our times." In a well-written essay, support, challenge, or qualify this statement.
3. Sketch out the main points you would make if this were an actual essay prompt.