



# **Modernism Unit: Fitzgerald, Hemingway, and Eliot**

**11<sup>th</sup> Grade American Literature  
Created by Anne Krache**

**LLED7408  
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## **Inventory**

- Materials  
Page 2
- Rationale  
Page 3
- Goals and Rubrics  
Page 10
- Introductory Activities  
Page 18
- Day-by-Day Lesson Plans  
Page 21

## **Materials**

F. Scott Fitzgerald's *The Great Gatsby*

T. S. Eliot's *The Hollow Men*

Ernest Hemingway's "Indian Camp"

## **Rationale**

### Unit Rationale:

- Cultural and Historical Significance

Although America's classrooms are more diverse than ever, there are several themes that resonate with all cultures in the United States. The American Dream is a concept that has touched virtually every American family in one way or another. Meaning different things to different people, it is a commonly addressed concept in American literature. In particular, in relation to Ernest Hemingway's "Indian Camp," F. Scott Fitzgerald's *The Great Gatsby*, and T. S. Eliot's "The Hollow Men," it is important to discuss the concept of the American Dream with students. Why is it that immigrants choose to come to the United States? Is the American Dream attainable? What kinds of things do you associate with it? What are some of its different meanings? At different times has it meant different things?

The setting of these texts, in terms of time and locations, are significant, and these pieces would do well to be taught together as an episode of American literature. In teaching them as part of an episodic structure, students can "return at regular intervals to the organizing topic, enriching and deepening their understanding of it" (Applebee 76). In this case, the topic would be that of the American Dream. This unit is not about remembering dates, but it is important to keep all three texts in context. Keeping in mind anchor questions, students will be able to thoroughly scrutinize the themes that connect the texts.

There is a great deal to be learned about the people of this period based on their writings. In reading and analyzing these texts, students will be able to make

inferences about what the people of this period found important. Similarly, students will analyze how authors choose to portray people from different parts of the country. It is important for high school students to see the differences in how writers tend to favor characters from certain parts of the nation based on their personal origins. All of these concepts train students to read texts with critical eyes. Also, in learning to read authors themselves, students can learn to read texts in the context in which they were written.

- Focus on a Current Problem

With financial times being what they are, these three texts can serve as helpful ways to start discussions about money and economic class. *The Great Gatsby* is full of tension between the “haves” and “have-nots.” One of the novel’s most important questions deals with whether or not money can buy happiness. Although it is not a question that is easy to address openly in classrooms, these texts provide a safe platform to talk about socioeconomic issues. Since several different socioeconomic classes are involved in *The Great Gatsby*, students can discuss what separates the characters without having to get into the details of their personal lives and families’ finances.

- Connections to the Student

On the surface, it would appear that most eleventh-graders would not be able to make any personal connections to these texts. Ernest Hemingway’s “Indian Camp” focuses on the relationship between father and son. The relationship between

parent and child is one nearly all students can connect with. Whether or not a student was raised by their biological parents or not does not matter since the bond between parent and child runs deeper than just the biological connection.

*The Great Gatsby* is full of high-school drama. The relationships in this novel transcend race, religion, and age. While reading this book, students will get the opportunity to examine the choices that adults make and compare them to the actions of teens. Jay Gatsby is the epitome of the “popular kid”, and students will analyze what it is that makes him such a lonely character. He ought to be happy, but he is not. In the high-school world of clawing to the top, this novel can serve as a good tool for students to analyze the cutthroat world of which they are a part. What is it about being popular that would make us happy?

#### Rationale of Texts:

- Ernest Hemingway’s “Indian Camp”

Since high school teachers are pressured to get through so much in such a short amount of time, students get only bits and pieces of literature from several (sometimes very different) literary periods. I chose this particular Hemingway short story so students would be exposed to Fitzgerald’s friend and contemporary. To devote a unit on American Realism to *The Great Gatsby* would be doing students a disservice. Although their themes and tones might be similar, these two authors present their ideas very differently. Hemingway, who was a journalist, writes in a much more straightforward way. Still, students struggle with him because he often reports events without going into explanations and interpretations.

Just as it would be unfair to read *The Great Gatsby* with students completely out of context, a Realism unit would be incomplete without exposing students to the different genres of the time. The short story is just one genre, but it is a major one that students ought to be familiar with for standardized tests and college. If for nothing else, high school is a time to expose students to as many genres as possible. This way, they can find what different ways of writing speak to them.

This short story is very brief, but it poses many questions. The language is straightforward enough for even struggling readers to understand. Still, it requires its readers to make connections and answer what's unanswered to make sense of the text. It would not be surprising to see more than three or four different interpretations of the text in one class.

By starting with this piece, students will get a snapshot of Realist literature they can use to compare and contrast to Fitzgerald's *The Great Gatsby* and T. S. Eliot's "The Hollow Men". By making such connections, they will be able to do more than just answer questions on end of course tests. Their conclusions will broaden their knowledge of both the time period and the writers themselves. Likewise, their questions and conclusions will help them become greater critics of their own worlds.

- F. Scott Fitzgerald's *The Great Gatsby*

For those students planning to attend college, *The Great Gatsby* is a novel they ought to have read by the time they graduate high school. I am less concerned with

students remembering every last detail. Instead, my hope is that the college-bound students get the general themes and events of the novel. In college English classes, this is a text that is commonly referred to, so it'd be doing students a disservice to skip over this work.

- T. S. Eliot's "The Hollow Men"

Since T. S. Eliot's work is the most dense and complicated of the three, I see this text as being helpful only when taught in the context of other texts. The images and issues found in this poem are related to Hemingway's short story and Fitzgerald's novel. It will be up to the students to make those connections. I already know what I think, so I want to see what they see.

Much like F. Scott Fitzgerald, T. S. Eliot is a writer commonly referred to in college English classes. His poems are very complex, so I don't expect students to make extremely sophisticated connections. Still, I want these eleventh graders to be exposed to some of the top names in American literature. If they leave with only a sense of the poem or a feeling it made them feel, then the lesson, in my eyes, would be successful.

While I might wish to teach texts geared more towards adolescents, it is impossible to ignore the fact that these authors and texts often appear on end-of-course tests. Not only are the authors important, different genres (short stories, poems, etc.) are found on these standardized tests as well. It is a sad fact, but these students have to pass these tests in order for the class to count.

Alternative Works:

T. S. Eliot's "The Hollow Men" is arguably a very difficult text. For purposes of differentiation, Eliot's "The Love Song of J. Alfred Prufrock" may replace it. It would be helpful for students to get a taste of Eliot, so this would be the best replacement for "The Hollow Men".

"Indian Camp" by Ernest Hemingway is slightly violent, so a milder Fitzgerald short story could replace it. Still, it does not include any more violence than *The Great Gatsby*, so its events should not be an issue.

Works Cited

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- Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 2004.
- Hemingway, Ernest. "Indian Camp." *Ernest Hemingway: The Short Stories*. New York: Scribner, 2003.
- Smagorinsky, Peter. *Teaching English by Design: How to Create and Carry Out Instructional Units*. Portsmouth, NH: Heinemann, 2008.

## Goals and Rubrics

### Short Story Scene Rewrite

In order to better understand one of the writing styles of the time, students will rewrite a scene, no more than a page long, from Hemingway's short story "Indian Camp". Students will also explore the concept of point of view by changing the focus of the story. Since students must make decisions about the more underdeveloped characters in the text, they will be analyzing characters based on what they know from Hemingway's storytelling.

Exemplary rewrites will include the following criteria:

- The rewrite is written in a way that emulates Hemingway's writing style. Rewrites may be humorous in tone or serious, but they must show an attempt to imitate Hemingway's writing style.
- The rewrite includes events and descriptions found in a consecutive section ( $\frac{3}{4}$  - 1 page of text) of the story.
- The rewrite is at least 1 page, typed and double-spaced.
- The rewrite is told from a viewpoint other than Nick's or his father's.
- Decisions are made about what the new main character sees, hears, thinks, and feels.

### Scene Rewrite Rubric

Category	5	3	1
<i>Connections and Development</i>	Scene is fully developed from a different character's point of view. Obvious time and thought has gone into the rewrite.	Scene is somewhat developed. A different point of view may be present, but there is little added to what is already in the original text.	Scene is underdeveloped, may not meet page requirements, or is nearly copied from the original text.
<i>Style</i>	Hemingway's writing style is clearly emulated.	There is an obvious attempt to emulate Hemingway's style, but the attempt is not evident throughout.	Attempt at emulating Hemingway's style is not present.
<i>Conventions</i>	The paper shows evidence of careful revisions and edits. There are very few (if any) usage, punctuation,	The paper shows evidence of revisions and edits. There are some usage, punctuation, and/or spelling	The paper shows little or no evidence of careful revisions and edits. There are frequent usage, punctuation,

	and/or spelling mistakes.	mistakes.	and/or spelling mistakes.
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*\*\*The 5-3-1 system allows for students to receive 2s and 4s in categories where they fall between two numbers. \*\**



**Response Journal**

After reading Ernest Hemingway’s “Indian Camp,” students will begin keeping a journal of their responses to *The Great Gatsby*. Since *The Great Gatsby* is so complex, it is important that students record their thoughts and reactions to the novel as they read. On a daily basis, students will be given a warm-up prompt, which should encourage students to analyze characters and concepts. Each student will be responsible for keeping these responses so they can use them to support their claims in the final assessment.

Example prompts include:

- Daisy ought to leave her husband for Gatsby. Do you agree with this statement? Why or why not?
- What is your first impression of Gatsby?
- How does Hemingway’s writing style in “Indian Camp” compare with Fitzgerald’s in *The Great Gatsby*? Which do you prefer and why?
- Is Nick a reliable narrator?
- What character would you like to know more about? Why?

These prompts are simply to get a student writing and thinking about the novel. Any time a student has something else to say about it, or has a question about it, they are free to write what will benefit from the most. Students ought to have a least five sentences devoted to each entry.

**Response Journal Rubric**

Category	5	3	1
<i>Thought and Effort</i>	All entries show evidence of student thought and effort. It is evident that the student used the warm-up time to their journal.	Some entries show evidence of thought, but others seem superficial. Shortness may affect this category too.	Most or all entries lack effort. The student either didn’t attempt to write or simply wrote superficially.
<i>Connections to the Text</i>	All entries include connections to the text. The connection may be	Some entries include connections to the text.	Few or no entries contain connections to the text. It is unclear

	stated explicitly or simply alluded to.		that the student has read the text.
<i>Length Requirements</i>	All entries contain at least five complete sentences.	Some entries contain at least five complete sentences.	Few entries contain at least five complete sentences.
<i>Entry Requirements</i>	All entries are turned in on time.	Some entries are turned in. OR All entries are turned in late.	Few or no entries are turned in.

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**The Great Gatsby Picture Book (Image Portfolio)**

In class each day, we will read selections from *The Great Gatsby*. Ideally, most reading of the novel will take place in class. How the reading will be done depends on the day. Some days, students will listen to an audio book version of the text. On others, students will form groups where they will take turns reading aloud to one another. Some days, students will take turns reading to the rest of the class. In any instance, when students aren't reading aloud, they will be required to draw what they hear. Each day, students ought to complete a minimum of one drawing. Once the reading of the novel has been completed, students will compile their drawings to create a picture book. Students need not be good artists to do well on this project. Instead of being graded on their artistic abilities, students will be assessed on completeness, thought, and effort.

A complete picture book will include:

- Both front and back covers.
- A very brief caption for each illustration.
- Complete color illustrations that cover the each page entirely. Illustrations that only take up half a page will be considered incomplete.
- Numbered pages.
- A binder, folder, or other way of holding together the pages and covers of the book.

Images may include any or several of the following:

- Scenery.
- One (or a few) character's reactions to an event or another character.
- Dialogue with captions.
- Symbols.
- Abstract interpretations of the text.

Portfolio Rubric

Category	5	3	1
<i>Effort and Thought</i>	Images are thoughtful and complex. A great deal of time has gone into all (or nearly all) images.	Most images are thoughtful, but some may be superficial. Very few may be incomplete.	Most images are superficial. Little or no time has gone into these illustrations.
<i>Overall Completeness</i>	All images are present.	Nearly all images are present.	Project is missing a significant number of illustrations.
<i>Technical Execution</i>	Pages are bound together well. Project includes both front and back covers.	Pages are bound together loosely. Project may be missing a back or front cover.	Pages are not bound together. Project lacks both front and back covers.

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**“The Hollow Men” Image and Explanation**

T. S. Eliot’s poem “The Hollow Men” is filled with several different images. Much like a page from the *Gatsby* picture book, students will be required to illustrate one image in T.S. Eliot’s “The Hollow Men”. They may pick any image, but they must incorporate symbols, scenery, and/or characters from *The Great Gatsby*. Although this counts as a separate grade from the picture book, students may add their image as an appendix to their picture book for extra credit on that project. They may choose to combine the two texts visually in whatever way makes sense to them. As before, this project will not be graded on artistic ability. Rather, students will be assessed on thought and effort as well as the complexity of the connections they make between the texts.

Accompanying the image will be a two-page (double-spaced) explanation of the artwork. Here students will elaborate on their illustration and tell the viewer why they made the artistic choices they did.

Depending on what a student considers his or her strength, it will be up to him or her to decide whether they want the image or the explanation paper to count for seventy percent of this project’s grade. This way, students will be given the opportunity to have their grade reflect what they think is their best work.

Image Rubric

Category	5	3	1
<i>Effort and Thought</i>	Image is thoughtful	This image is	The image is

	and complex. A great deal of time has gone into this work.	thoughtful, but some elements are superficial or underdeveloped.	superficial.
<i>Completeness</i>	The image appears complete and is in color.	The image is complete but may lack color. Some elements might be unfinished.	Image is lacking in significant ways.
<i>Connections</i>	Connections are visually made between the two texts.	There is only a moderate attempt to visually connect the two texts.	There is no attempt to connect the two texts visually.

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#### Two-Page Paper Rubric

Category	5	3	1
<i>Ideas and Development</i>	Ideas are fully developed and supported. Thoughts are explained, and the reader is left with few questions.	Ideas are developed and supported. Thoughts are explained, but the reader is left with some questions.	Ideas are underdeveloped and hardly supported. Thoughts are barely explained, and the reader is left with many questions.
<i>Organization</i>	Ideas are organized effectively. Organization is clear but not formulaic. The reader can move smoothly from one idea to the next.	Ideas are coherently organized. Organization techniques are somewhat predictable and formulaic.	Ideas are not organized. It is unclear how the writer moves from one idea to another.
<i>Conventions</i>	The paper shows evidence of careful revisions and edits. There are very few (if any) usage, punctuation, and/or spelling	The paper shows evidence of revisions and edits. There are some usage, punctuation, and/or spelling mistakes.	The paper shows little or no evidence of careful revisions and edits. There are frequent usage, punctuation, and/or spelling

	mistakes.		mistakes.
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**Culminating Assessment: Who’s responsible?**

For the culminating assessment, individual students must establish who they think is responsible for Jay Gatsby’s death. Students will be placed in groups depending on whom they pick. If one student chooses a character no one else does, he or she may opt to work alone or choose to work with an established group.

Once groups are formed, students will work together to develop a presentation meant to persuade their fellow classmates to side with their opinions. Each group must use a visual aide (e.g. Powerpoint, poster board) in their presentation. Individual duties may be divided however each group sees fit, but it is important to note that each student will have to submit an individual self-assessment the day after they present. Even though the culminating assessment focuses on *The Great Gatsby*, students may use the other two texts to support their claims.

In addition to a presentation, each student must submit a two-page defense of his or her position.

A complete paper will include:

- Frequent use of the word “I”.
- Specific events, quotes, and descriptions that support the your thoughts.
- Evidence your group uses in your presentation.
- At least two pages (typed and double-spaced) of information.

**Defense Paper Rubric**

Category	5	3	1
<i>Ideas and Development</i>	Ideas and assertions are fully developed and supported. Thoughts are explained, and the reader is left with few questions.	Ideas and assertions are developed and supported. Thoughts are explained, but the reader is left with some questions.	Ideas and assertions are underdeveloped and hardly supported. Thoughts are barely explained, and the reader is left with many questions.
<i>Organization</i>	Ideas are organized effectively. Organization is	Ideas are coherently organized. Organization	Ideas are not organized. It is unclear how the writer moves from

	clear but not formulaic. The reader can move smoothly from one idea to the next.	techniques are somewhat predictable and formulaic.	one idea to another.
<i>Conventions</i>	The paper shows evidence of careful revisions and edits. There are very few (if any) usage, punctuation, and/or spelling mistakes.	The paper shows evidence of revisions and edits. There are some usage, punctuation, and/or spelling mistakes.	The paper shows little or no evidence of careful revisions and edits. There are frequent usage, punctuation, and/or spelling mistakes.

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#### Group Participation Self-Assessment Rubric

Students will be given the following rubric the day after they present with their groups. They will be asked to rate themselves based on their involvement in and contributions made to their group. Students are strongly encouraged to add specific contributions they've made to the group on the back of the rubric. *(Disclaimer: The teacher reserves the right to override a student's assessment in part or in its entirety. Students are encouraged to be as honest as possible.)*

I deserve an A because:

- I was always present on days where we worked in class on group work.
- I always participated in group discussions.
- Even if I had nothing to add, I offered to record others' ideas and thoughts.
- I participated in presenting our evidence to the class.
- I directly helped in the creation of the visual aide.

I deserve a B because:

- I was present most days where we worked in class on group work.
- I usually participated in group discussions.
- I sometimes took notes and recorded others' ideas and thoughts.
- I somewhat participated in presenting our evidence to the class.
- I somewhat helped in the creation of the visual aide.

I deserve a C because:

- I was present only half the time we worked in class on group work.
- Since I wasn't present the majority of the time, my work in the group was very limited.
- I hardly participated on presenting our ideas to the class OR I was only present the day of the presentation.
- I helped a little on the visual aide.

I deserve an F because:

- I was never present on days we worked in groups.
- I didn't offer any help to my group members outside of class.
- I didn't participate in the presentation.
- I didn't help with the visual aide.

## Introductory Activities

### **Chalk Talk (20 min.):**

- Before students enter, “What is happiness?” will be written on the board. Students, no more than two at time, will walk up to the board to make comments and pose further questions.
- All students will get the opportunity to “speak” on the board. I opted for a chalk talk so students often drowned out by the dominant personalities in the class will have the opportunity to have their ideas heard.
- I presume that kids will make connections to money, family, “cool” places, and material things. All of these concepts are covered in this unit’s texts.
- Some possible discussion questions that could come from this activity include:
  - How do people attain happiness? When are they satisfied?
  - Do you think parents are generally happy at the birth of their child(ren)?
  - Is being disappointed the opposite of being happy?
  - When can goal-setting be a problem? What happens when you set unattainable goals?
  - What are some dangers of high expectations?
  - Who (specifically) in our lives make us happy?

### **Anticipation Guide (Before reading: 25 min./After reading: 25 min.):**

- Since *The Great Gatsby* is the centerpiece for this unit, I think it deserves its own introductory activity.

- Before reading *The Great Gatsby*, students will be given the attached handout. Individually, students will determine whether they agree or disagree with the given statements. This is all to be done on the left side of the page under the heading "Before Reading."
- Once everyone is finished, students will have the opportunity to bring up and discuss statements they feel particularly passionate about.
- If no student picks any statement in particular, we will go down the list, counting how many agree and disagree with each statement. This will lead to discussions where each side will have to support their claims.
- This handout will be revisited once the entire novel has been read. It will be interesting to see if anyone's opinions have changed. As a class, students will address the following questions:
  - Which of your opinions have changed as a result of reading?
  - Which have been strengthened by your experience with the text?
  - How would Gatsby respond to each of these statements? Daisy?  
Tom? Nick?

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***The Great Gatsby* Anticipation Guide**

**Instructions:** Check off whether you “agree” or “disagree” with the statements below. Make sure that you are doing this under the “Before Reading” section.

*\*\*We will return to this when we have finished the novel, so make sure to put it in your notebook!\*\**

Before Reading			After Reading	
Agree	Disagree		Agree	Disagree
		If you have unintentionally done something wrong, you should not be responsible for your actions.		
		The behaviors of adults are usually acceptable.		
		Money can buy you happiness.		
		If you are in love, you should do whatever it takes to be with that person.		
		You can never recover from a bad first impression.		
		It is okay to marry for money.		
		There is no difference between “old money” and “new money” (*see below).		
		People in the Northeast are more sophisticated than people from the Midwest.		
		Cheating is okay if the person being cheated on is a jerk.		
		A person’s appearance accurately portrays what kind of person they are.		
		It’s better to be a dreamer than a realist.		

\* “Old money” is a term used to refer to a family who has been wealthy for generations. “New money” refers to a family or person who was poor until recently.

## Day-by-Day Lesson Plans

Some notes before continuing:

- Since I am currently placed in a school in which all reading is done in school, I have attempted to create lessons that use creative ways to make in-class reading interesting and engaging for students.
- Lessons are created for block schedule classes. Each class is 90 minutes long.

### Week 1

#### Day One: *The Great Gatsby* Chapter 1

- Warm-up: Intro Activity (10 min.)
  - Anticipation Guide: Individually, students will complete the anticipation guide for this novel.
- Discussion of Anticipation Guide (20-25 min.)
  - In small groups, students will discuss which statements they are most passionate about.
  - From small groups, students will extend their discussion to the large group.
  - Since I already know what I think, students will control this discussion. My goal is to see how eleventh graders' lives influence their concepts of happiness, betrayal, and success.
  - In order to keep these ideas at the forefront of our reading, students will be expected to keep this guide in their Gatsby portfolio.
- Read Chapter One (30 min.)

- Together, we will read chapter one out loud using the following questions to guide us:
  - In what ways does Nick judge the other characters? Does he consider himself a judge? What does this assessment say about his position as a narrator?
  - What do we learn about Gatsby? What can the reader infer about his character?
  - What words are used to describe Daisy? What is her marriage like?
- Explanation of Gatsby Image Portfolio (10 min.)
  - I will describe the details of the portfolio students will be creating.
  - A handout with the details located in the Goals and Rubrics section will be handed out.
  - Any questions about this project will be answered at this time.
- Image #1 (20 min.)
  - Students will begin their portfolio by creating an illustration for the first chapter of the novel.
  - If students don't complete their image in class, they should do so at home.

### Day Two: Chapter 2

- Warm-up: Journal Activity (10 min.)

- Prompt: Based on what you know about them, why do you think Daisy is married to Tom?
- Discussion / Re-Cap of Chapter 1 (15 min.)
  - In order to review what went on in the first chapter, I will ask students to tell me, in their own words, what they know about the characters thus far.
- Read Chapter Two (30 min.)
  - Since there is so much dialogue and action in this chapter, students will read this section out loud. Students will choose roles much as they would if they were reading a play.
  - Students may opt to get up and move since there's so much movement in this section.
- Image #2 (20 min.)
  - For this section, student may illustrate the Valley of Ashes any way they would like to. If they'd rather pick character dialogue or interactions, they may, but the Valley of Ashes image would be most helpful when it comes time to read T. S. Eliot's "The Hallow Men."
- Activity: Making Inferences (15 min.)
  - In small groups, students will determine what events led up to this particular meeting between Myrtle, Tom, and Nick.
  - Some questions to consider would be:
    - How long have Myrtle and Tom been seeing one another?
    - How often do they meet?

- Where do they go together?
- What do they see in one another? Why are they attracted to one another?

### Day Three: Chapter 3

- Warm-up: Journal Activity (10 min.)
  - Prompt: How does Myrtle's home life compare to Tom's? How, if at all, do their financial situations influence their relationship?
- Re-Cap of Chapter 2 (15 min.)
  - As before, students will retell this chapter in their own words out loud.
  - This serves as another chance for students to ask questions and remember characters and events.
- Read Chapter Three (30 min.)
  - Instead of reading it out loud, students will watch this chapter from the movie version of the text.
  - After watching it, students will discuss, in the large group, how the actors' portrayals of the characters coincide or differ from their own ideas and concepts.
- Image #3 (20 min.)
  - For this chapter, students may choose to portray a scene from Gatsby's party.
- Activity: Gatsby Invite (15 min.)

- With any remaining class time, students will create party invitations for a Gatsby get-together. They must use what they know from the text to make it relevant to the novel and its characters.

#### Day Four: Chapter 4

- Warm-up: Journal Activity (10 min.)
  - Prompt: Why do you think Gatsby doesn't engage himself in his own parties?
- Activity: Visual Re-Cap (15 min.)
  - Students will form groups of four.
  - Each group will pick one event thus far that they deem significant.
  - On a large sheet of paper, to be provided by me, a representative from each group will place his or her group's event on the novel's timeline. Representatives will have to work together to determine correct order and placement.
- Read Chapter Four (30 min.)
  - Students will take turns in small groups reading the fourth chapter to one another.
  - The following will serve as guided questions:
    - How and why has Nick's opinion of Gatsby changed?
    - What aspects of Gatsby's story aren't believable?
    - What does Gatsby want from Nick?
    - How do Gatsby and Daisy know one another?
- Image #4 (20 min.)

- Students may choose to illustrate a series of events from Gatsby's past.
- Activity: Word Associations (15 min.)
  - Since there are so many references made to colors, places, and weather events, the class will make lists of the things we associate with specific colors, places, and weather events.
  - Students will make all decisions.
  - Once lists are made, I will ask students to circle those associations they've seen in the novel.

#### Day Five: Chapter 5

- Warm-up: Journal Activity (10 min.)
  - Prompt: What do you think of Wolfsheim? What does his conversation with Gatsby reveal about Gatsby?
- Visual Re-Cap Activity (15 min.)
  - In the same groups as before, students will determine different events they deem significant.
  - They will add these events to the class's timeline.
- Read Chapter Five (30 min.)
  - Students will read this chapter in pairs. These same couples will complete the next activity.
- Activity: Working With Dialogue (45 min.)
  - In pairs, students will write the dialogue Gatsby and Daisy share in this chapter.

- Students will have the option of making the dialogue silly, serious, or a combination of the two. It would be fun if students did their best to mock or imitate Fitzgerald's style.
- Once complete, students will take turns getting up in front of the class to perform their scripts.
- As we go, I plan to ask each group questions about specific choices they made. Most importantly, I will ask them how their knowledge of the characters thus far has affected their work.
- Homework: Image #5
  - The next image for the portfolio will be completed at home.
  - Students may choose to depict the state of the weather the day Daisy and Gatsby meet. As always, they may choose any image that comes to mind when they think of the mood and events of this chapter.

### Week 2

#### Day Six: Chapter 6

- Warm-up: Journal Activity (10 min.)
  - Prompt: Why, in your opinion, does Gatsby still hold on to his fantasy even though Daisy comes off as a disappointment?
- Visual Re-cap Activity: (15 min.)
  - In the same groups as before, students will determine different events they deem significant.
  - They will add these events to the class's timeline.
- Read Chapter Six (30 min.)

- We will read this chapter out loud as a large group.
- The following will serve as our guided questions:
  - Why does Nick tell us the story of James Gatz now instead of earlier in the book?
  - To Gatsby, who is Dan Cody?
  - What does the meeting between Tom and Gatsby reveal about Tom? Gatsby?
  - At the end of the chapter, how has Nick's opinion of Gatsby changed?
- Image #6 (20 min.)
  - Students may choose to illustrate this chapter's party.
- Catch-up Day! (15 min.)
  - The last portion of the class will be devoted to catching up on missed and incomplete work.

#### Day Seven: Chapter 7

- Warm-up: Journal Activity (10 min.)
  - Prompt: How have Gatsby's parties changed since the beginning of the novel?
- Visual Re-cap Activity (15 min.)
  - In the same groups as before, students will determine different events they deem significant.
  - They will add these events to the class's timeline.
- Read Chapter Seven (45 min.)

- Since this chapter is much longer than the others, students will be given more time to complete it.
- Students will read this chapter in small groups (3-4 people).
- While they read, each group will be responsible for creating a chapter timeline using the specific times Nick gives the reader.
- Image #7 (20 min.)
  - Students may choose to illustrate Myrtle's death.

### Day Eight: Chapter 8

- Warm-up: Journal Activity (10 min.)
  - Prompt: What are your opinions of Gatsby's love for Daisy?
- Visual Re-Cap Activity (15 min.)
  - In the same groups as before, students will determine different events they deem significant.
  - They may choose to add a part or all of their chapter timelines they created the day before.
  - They will add these events to the class's timeline.
- Read Chapter Eight (30 min.)
  - In pairs, students will read this chapter using the following guided questions:
    - What does Gatsby mean when he says Daisy's love for Tom is just "personal?"
    - How do the eyes of Doctor T. J. Eckleberg affect Mr. Wilson?
    - What is ironic about Gatsby's demise?

- Begin “Who’s Responsible” Activity (35 min.)
  - Students will form groups of 3-4 people.
  - Each group will pick one character they feel is responsible for Gatsby’s death.
  - If time allows, they should sketch an outline that justifies why that character is responsible.
- Homework: Image #8
  - Students may choose to portray Gatsby’s demise.

Day Nine: Chapter 9

- Warm-up: Journal Activity (10 min.)
  - Prompt: How did Wilson know where to find Gatsby? How do you know?
- Visual Re-cap Activity (20 min.)
  - In the same groups as before, students will determine different events they deem significant.
  - They will add these events to the class’s timeline.
- Read Chapter Nine (30 min.)
  - Students will complete the book as a class. The following will serve as guided questions:
    - What is significant about who shows up to Gatsby’s funeral?
    - What is Nick’s last meeting with Jordan like?
    - What does Wolfshiem say about friendship?
    - What is your interpretation of the book’s last paragraph?

- Image #9 (20 min.)
  - Students may choose to depict Gatsby's funeral.
- Finish Visual Timeline (10 min.)
  - In groups, students will complete their class timeline with a few important events from the last chapter.

Day Ten: Culminating Assessment

- Warm-up: Journal Activity (10 min.)
  - Prompt: What doesn't anyone show up to Gatsby's funeral?
- Explanation of Presentation (20 min.)
  - At this point, I will explain to students that every "Who's responsible?" group must have a visual piece to support their claims.
  - Groups may choose any character they like, but they must back up their claims with evidence from the novel.
  - I will also explain that each student will be expected to fill out a self-assessment form dealing with their contributions to the group.
- Explanation of Paper (20 min.)
  - Individually, students will write two-page, double-spaced papers explaining why their chosen character is responsible for Gatsby's death.
  - Also, I will hand out the rubric for the paper. (See rubrics and goals section.)
  - I will answer any questions students have at this point.
- Workshop (40 min.)

- Students may work in their groups to complete their presentations and visual pieces.
- I will be circulating the room, helping groups individually.
- Homework: Finish your presentations! Get ready to present Monday!

Week 3

Day Eleven: Presentations/Workshop Paper

- Warm-up: Get into your groups and get ready to present! (20 min.)
- Presentations! (50 min.)
  - One by one, groups will present their thoughts and opinions.  
Classmates are welcome to ask the groups specific questions about their justifications and visual aides.
- Writing Workshop (20 min.)
  - For the remainder of the period, students will work to complete their papers.
  - This work can be done in groups since group members can help one another justify their opinions.

Day Twelve: Workshop

- Warm-up: Journal Activity (15 min.)
  - From the novel, who is your favorite character?
- Writing Workshop (60 min.)
  - Peer Edit: Help one another bolster arguments.

- Teachers too often assume that all students have Internet and/or computer access at home. For this reason, I will give students this time to type their papers in class.
- Presentation Self-Assessment (15 min.)
  - At the end of class, students will complete self-assessments regarding their work on the presentation quietly and individually.

#### Day Thirteen: Turn in Paper/Start Hemingway

- Warm-up: Journal Activity (10 min.)
  - Prompt: What part of writing your paper did you find most difficult?
- Turn in “Who’s Responsible?” Paper (5 min.)
- Read Ernest Hemingway’s “Indian Camp” (20 min.)
  - Since it is so short, we will read it out loud together as a large group,
  - Individually, students will complete the following discussion questions:
    - 1.) How old do you think Nick is?
    - 2.) From whose point of view is the story told? How do you know?
    - 3.) Why are Nick, his father, and Uncle George going to the camp?
    - 4.) How does Nick react to the surgery? What makes you think this?
    - 5.) What are the “little affairs” the doctor refers to on page 94?

- 6.) How does Hemingway portray his female characters? His male characters?
  - 7.) What does the father of the newborn do?
  - 8.) Why, in your opinion, does he do this?
  - 9.) Where do you think Uncle George is at the end of the story?
  - 10.) What does Nick's father say about dying? Why do you think he says this?
  - 11.) In what ways is Hemingway's style different from Fitzgerald's?
  - 12.) What similarities do you see in *The Great Gatsby* and "Indian Camp"?
- Discuss Discussion Questions (20 min.)
    - As a large group, we will go over the answers to the discussion questions.
  - Preparation/Writing Instruction for Scene Rewrite (35 min.)
    - Students will jot down very informal notes about things that they notice about Hemingway's writing.
    - Guided Questions:
      - What kinds of sentences does he use (simple, compound, or complex)?
      - What descriptors does he use?
      - What is the tone of the story?
      - What are the characters like? Their ages? Genders?

- How are different genders portrayed?
- What is the dialogue like? Based on how they talk, where are they from?
- How much time passes in the story?
- Is the story told in order? How do you know?

#### Day Fourteen: Workshop

- Warm-up: Journal Activity (10 min.)
  - Prompt: Who do you like more: Hemingway or Fitzgerald? Why?
- Scene Rewrite Workshop (30 min.)
  - Each student will pick a section (about one page in length) from “Indian Camp” that interests him or her.
  - Next, they will have to outline the action/thoughts that take place in this section.
  - Using what they know about Hemingway’s writing style, they will have to tell the same story from another character’s point of view.
- Computer Lab Workshop (40 min.)
  - As before, students will have in-class time to type their work.

#### Day Fifteen: Finish Rewrite/Begin Eliot

- Warm-up: Journal Activity (10 min.)
  - Prompt: How does Hemingway keep you in the dark in “Indian Camp?”
- Finish Rewrites (30 min.)
  - Students will return to the computer lab to finish their rewrites.

- Turn in Scene Rewrite (5 min.)
- Read T. S. Eliot's *The Hollow Men* (15 min.)
  - We will read this out loud as a class.
- Discuss *The Hollow Men* (30 min.)
  - We will use the following discussion questions:
    - Who in *The Great Gatsby* is a “hollow man?”
    - What about “Indian Camp” is “hollow?”
    - What kind of images do you get from this poem?
    - What kind of mood do they evoke?

#### Week 4

#### Day Sixteen: Explanation/Brainstorming for *The Hollow Men* Image and Paper

- Warm-up: Journal Activity (10 min.)
  - Prompt: Gatsby is a “hollow man.” Do you agree or disagree? Why?
- Explanation of Image (20 min.)
  - Students may pick any image from T. S. Eliot's poem, but they must make a connection in the image between the poem and *The Great Gatsby*.
  - This image will be done the same way that the others were for *The Great Gatsby*.
  - I will explain to students that this will be a bonus picture for their Gatsby Image Portfolio.
  - I will hand out the rubric for the image.
- Explanation of Paper (20 min.)

- Like the “Who’s Responsible?” project, individual students will be responsible for completing a two-page paper explaining their image.
- I will hand out the rubric for the paper and answer any questions students have at this time.
- Brainstorming and Sketching (40 min.)
  - The remainder of the class will be devoted to brainstorming ideas for the paper and sketching out the image itself.
  - I will be circulating the room, helping students individually on their work.

#### Day Seventeen: Workshop

- Warm-up: Journal Activity (10 min.)
  - Prompt: How does T. S. Eliot use repetition in *The Hollow Men*? What effect does this have on the reader/listener?
- Workshop (80 min.)
  - The entirety of this class will be devoted to completing the Eliot image and the accompanying paper.
  - Since this image is the last piece of the Gatsby Image Portfolio, students should complete that and bind it in this class period as well.
- Homework: Complete *The Hollow Men* Image, Paper, and The Gatsby Image Portfolio.
  - All work will be due at the start of the next class period.