

The Great Gatsby, F. Scott Fitzgerald

AP Language

Teacher Overview



Skill Focus

Critical Thinking					
Remember	Understand	Apply	Analyze	Evaluate	Create
Close Reading		Grammar		Composition	
<p>Reading Strategies</p> <ul style="list-style-type: none"> Annotation Determining Audience Determining Author's Purpose Determining Fact and Opinion Determining Main Idea Generalization Inference Paraphrase Seminar/Discussion Summary <p>Literary Elements</p> <ul style="list-style-type: none"> Character <ul style="list-style-type: none"> antagonist/protagonist dynamic/static foil motivation Detail Diction <ul style="list-style-type: none"> connotation denotation dialect euphemism idiom vocabulary Imagery Mood Plot <ul style="list-style-type: none"> conflict flashback foreshadowing suspense Point of View <ul style="list-style-type: none"> person perspective shift Rhetorical Shift Setting Style 	<p>Mechanics</p> <ul style="list-style-type: none"> Capitalization Punctuation <p>Usage</p> <ul style="list-style-type: none"> Pronoun/Antecedent Agreement <p>Parts of Speech</p> <p>Phrases</p> <ul style="list-style-type: none"> Appositive Participial Prepositional <p>Clauses</p> <ul style="list-style-type: none"> Dependent Independent <p>Sentences</p> <ul style="list-style-type: none"> Purpose <ul style="list-style-type: none"> declarative exclamatory imperative interrogative Structure <ul style="list-style-type: none"> balanced complex compound compound-complex loose/cumulative periodic simple <p>Syntax Techniques</p> <ul style="list-style-type: none"> Antithesis Parallelism Polysyndeton Repetition <p>Analysis of a Text</p> <ul style="list-style-type: none"> Meaning and Effect related to parts of speech, phrases, clauses, sentences, and syntax Rhetorical Analysis focused on syntax 	<p>Types (Modes)</p> <ul style="list-style-type: none"> Expository <ul style="list-style-type: none"> analytical <p>The Process of Composition</p> <p>Prewriting</p> <ul style="list-style-type: none"> determination of purpose generation of ideas organization of ideas <p>Drafting</p> <ul style="list-style-type: none"> extended time <p>Revision of Multiple Drafts</p> <ul style="list-style-type: none"> concision content organization precise diction sentence variety unity <p>Editing</p> <ul style="list-style-type: none"> mechanics sentence structure usage <p>Structural Elements</p> <p>Introduction</p> <ul style="list-style-type: none"> thesis <p>Body</p> <ul style="list-style-type: none"> incorporation of quotes topic sentence use of commentary use of evidence conclusion <p>Organization</p> <ul style="list-style-type: none"> Patterns Transitions 			

<p>Theme</p> <p>Tone tone determined through diction, imagery, detail, point of view, and syntax tone shift multiple tones vocabulary associated with tone</p> <p>Figures of Speech Metaphor Paradox Personification Simile</p> <p>Sound Devices Alliteration Assonance Onomatopoeia</p> <p>Literary Techniques Allusion Antithesis Characterization direct indirect Dialogue Irony Motif Symbolism</p> <p>Literary Forms Fiction (novel)</p>		
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Answer key to Quiz over Preface and Publisher’s Afterword:

- 1.F
- 2.F
- 3.T
- 4.T
- 5.F
- 6.T

7. the artist who designed the jacket cover
8. Daisy, in a carnival scene, recumbent nudes in her eyes, green tear, “bright passionate mouth”
9. on the title and the fact that it contained no important women characters

Answer key to Test over Chapters 1-3

- | | | | | |
|------|------|-------|-------|-------|
| 1. D | 6. D | 11. C | 16. B | 21. B |
| 2. B | 7. C | 12. C | 17. D | 22. A |

- | | | | | |
|------|-------|-------|-------|-------|
| 3. D | 8. B | 13. B | 18. B | 23. C |
| 4. A | 9. D | 14. A | 19. C | 24. A |
| 5. C | 10. C | 15. D | 20. B | 25. C |

Answer key to Test over Chapters 4-6

- | | | | | |
|------|-------|-------|-------|-------|
| 1. C | 6. D | 11. B | 16. D | 21. A |
| 2. B | 7. B | 12. A | 17. B | 22. D |
| 3. A | 8. C | 13. B | 18. C | 23. D |
| 4. D | 9. B | 14. B | 19. B | 24. D |
| 5. B | 10. C | 15. A | 20. C | 25. B |

Answer key to Test over Chapters 7-9

- | | | | | |
|------|-------|-------|-------|-------|
| 1. D | 6. D | 11. B | 16. A | 21. C |
| 2. A | 7. B | 12. D | 17. C | 22. D |
| 3. D | 8. B | 13. D | 18. B | 23. B |
| 4. C | 9. D | 14. D | 19. A | 24. C |
| 5. D | 10. A | 15. B | 20. D | 25. D |

The Great Gatsby, F. Scott Fitzgerald
AP Language



Student Activity

Study questions for the novel:(With thanks to Jennifer Troy)

Chapter 1

1. Examine the connotative language Fitzgerald uses to contrast West Egg and East Egg.
2. Look at the paragraph about Tom Buchanan beginning with, “He had changed since....” Find and list ten words that contribute to the impact of the last sentence. What is the effect of the last sentence?
3. What is the first thing Daisy says in the novel? In what different ways could you interpret her comment?
4. Explain the context and the meaning of Nick’s comment about Tom Buchanan: “Something was making him nibble at the edge of stale ideas as if his sturdy physical egotism no longer nourished his peremptory heart.”
5. Why is the darkness “unquiet”? (last sentence in chapter 1)

Chapter 2

6. Draw a sketch of the eyes of Dr. Eckleburg looking over the valley of ashes. Literally, what is this a picture of?
7. List the three most effective images with which Wilson’s character is established. With which character is he in direct contrast?
8. Why does Fitzgerald add the detail about the dog-biscuit to the description of the party at Myrtle’s apartment?
9. How does Nick’s following comment give the reader insight into Fitzgerald’s handling of point of view in the novel? “I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life.”

Chapter 3

10. Look at the first paragraph in chapter three. Explain the following:
 - its contrast with the previous scene (look especially at irony)
 - the sentence which creates a magical tone-- How?
 - the overall effect of Fitzgerald’s choice of verbs
11. What is the reason for and the effect of the shift in verb tense which occurs in the fourth paragraph in chapter three?
12. From chapter three, pick one or two sentences you really like, write them, and describe Fitzgerald’s style.
13. Explain the meaning and purpose of this sentence: “It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in this world.”
14. Explain the point of Owl-Eyes’s admiration for Gatsby’s library.

Chapter 4

15. Analyze the effect of language in the first sentence and first short paragraph (ending with “crystal glass”). Look carefully.
16. Explain how this comment characterizes Mr. Wolfsheim: “I understand you’re looking for a business connection.”
17. Explain the significance of Wolfsheim’s cuff buttons.
18. Explain the significance of Jordan’s comment that “the pearls were around her neck.”
19. Considering chapter four, what is meant by this comment by Nick: “Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendor.”?

Chapter 5

20. What atmosphere/feeling is created by the passage beginning “with enchanting murmurs....” ending with “flight of stairs.” Cite some examples of language connected to this atmosphere.
21. What do you think of the shirt scene? How does it affect your reaction to Gatsby and Daisy?
22. Explain why “the colossal significance of that light had now vanished forever” and why Gatsby’s “count of enchanted objects had diminished by one.”
23. Explain Nick’s comment about Gatsby’s dream, in the paragraph beginning with “As I went to say goodbye....” and ending with “No amount of fire or freshness can challenge what a man will store up in his ghostly heart.” Connect to Nick’s comments in chapter one: “Only Gatsby,--the man who gives his name to this book, was exempt from my reaction.”

Chapter 6

24. Read this quote: “The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God—a phrase which, if it means anything, means just that—and he must be about His Father’s business, the service of a vast, vulgar and meretricious beauty.” (Look up any unfamiliar words.) Explain the following:
 - the Platonic conception
 - the effect of the Biblical allusion
 - the point about the nature of serviceAfter interpreting this comment, connect it to this quote from the introduction: “What foul dust floated in the wake of his dream.”
25. Analyze the language in the paragraph beginning “But his heart was in a constant, turbulent riot” and ending with “fairy’s wing.” How does the language create a dreamlike world?
26. Explain Gatsby’s attitude toward time.
27. Look at the last three paragraphs, beginning with “One autumn night....”
 - Which words contribute to the tone of mysterious excitement established in the first paragraph?
 - Explain the concept of “incarnation” in this passage.
28. What is ideal about Gatsby’s dream? What is corrupt?

Chapter 7

29. How does Nick finally explain the charm of Daisy's voice? In what sense, then, is Daisy connected to "His Father's business, the service of a vast, vulgar and meretricious beauty"?
30. What similar circumstance has been revealed both to Tom and to Wilson?
31. Myrtle, watching Tom fill the car with gas, draws two wrong conclusions. What are they?
32. Explain Nick's fascination with Tom's transition "from libertine to prig."
33. Myrtle is killed by a car. Whose car actually hits her? Who did she think was in the car? Why?
34. Explain how the last two sentences of this chapter continue the theme of Gatsby's dream.

Chapter 8

35. Look at the paragraph beginning with "But he didn't despise himself and it didn't turn out as he had imagined." Particularly note the second sentence: "He had intended, probably, to take what he could and go—but now he found that he had committed himself to the following of a grail." How does this allusion add meaning to the reader's understanding of Gatsby's dream?
36. What simile in the paragraph beginning with "When they met again two days later it was Gatsby who was breathless, who was somehow betrayed" creates a suggestion about Daisy?
37. What effect does Fitzgerald create in the paragraph beginning "For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes"?
38. Why does Daisy marry Tom? Connect this to her "paralysis."
39. Explain this sentence: "But it was all going by too fast now for his [Gatsby's] blurred eyes and he knew that he had lost that part of it, the freshest and the best, forever."
40. Read the paragraph beginning "I've always been glad I said that..." How does this paragraph extend the paradox of Nick's feelings about Gatsby?
41. Read this passage closely, beginning with this paragraph: "Wilson's glazed eyes turned out to the ashheaps, where small grey clouds took on fantastic shape and scurried here and there in the faint dawn wind" and ending with "That's an advertisement," Michaelis assured him. What could this passage mean? (Remember the earlier comment, "He was a son of God...")
42. Who is that "ashen, fantastic figure gliding toward Gatsby through the amorphous trees"?
43. Explain Fitzgerald's use of the word "holocaust" in the last sentence of Chapter 8.

Chapter 9

44. Read the following from Benjamin Franklin's autobiography: Franklin is speaking of his efforts to reach moral perfection:
"It may be well my posterity should be informed that to this little artifice [his plan to reach perfection], with the blessing of God, their ancestor ow'd the constant felicity

of his life, down to his seventy-ninth year in which this is written. What reverses may attend the remainder is in the hand of Providence: but if they arrive, the reflection on past happiness enjoy'd ought to help his bearing them with more resignation. To *Temperance* he ascribes his long-continued health, and what is still left to him of a good constitution; to *Industry* and *Frugality*, the early easiness of his circumstances and acquisition of his fortune, with all that knowledge that enabled him to be a useful citizen, and obtained for him some degree of reputation among the learned; to *Sincerity* and *Justice*, the confidence of his country, and the honorable employments conferred upon him; and to the joint influence of the whole mass of the virtues, even in the imperfect state he was able to acquire them, all that evenness of temper, and that cheerfulness in conversation, which makes his company still sought for, and agreeable even to his younger acquaintance. I hope, therefore, that some of my descendants may follow the example and reap the benefits thereof."

What in this chapter relates to what Franklin has written? What is Fitzgerald suggesting?

45. Nick is comparing the vitality of his West with his memory of the East. Look at the paragraph beginning "Even when the East excited me most...." Particularly the part following his mention of El Greco. What language creates the tone? What is the tone? What is the effect of this passage?
46. Read the paragraph beginning with "I couldn't forgive him or like him but I saw that what he had done was, to him, entirely justified." Read especially the part about Daisy and Tom. Explain Nick's point here, and connect it to his mention of the two things that Tom may be purchasing. How does this tie in to the "service of a vast, vulgar and meretricious beauty"?
47. How do the last four paragraphs of the book, beginning with "Most of the big shore places were closed now" effectively connect the main ideas in the novel?

The Great Gatsby
Quiz over Preface and Publisher's Afterword

True-False

1. Fitzgerald was the playboy of American literature.
2. Fitzgerald wrote this novel while drunk.
3. Fitzgerald was an alcoholic.
4. Fitzgerald was writing about the 1920s in this novel.
5. Gatsby makes his fortune legally.
6. The narrative structure of the novel is basically chronological.

Short Answer

7. Who is Francis Cugat? Identify him and explain his importance to this novel.
8. Describe the jacket cover of the novel. Don't look: describe in detail.
9. On what did Fitzgerald blame the commercial failure of this novel?

***The Great Gatsby*—Test over Chapters 1-3**
(with thanks to Jennifer Troy)

1. Which of the following is NOT one of Fitzgerald’s narrative strategies in Chapter 1?
 - A. contrasting the attitudes of the experienced and inexperienced narrator
 - B. using metaphoric language to convey the narrator’s attitude toward the main character
 - C. using connotative language and imagery to suggest a contrast between “old money” and “new money” in the novel
 - D. using connotative language and imagery to emphasize the personal similarities between Daisy and her husband Tom

2. Which of the following statements cannot be made about the narrator’s comment, “Among the broken fragments of the last five minutes at table I remember the candles being lit again, pointlessly, and I was conscious of wanting to look squarely at everyone and yet to avoid all eyes?”
 - A. Connotative language and imagery underscore the nature of Tom and Daisy’s marriage.
 - B. The narrator is reacting to a startling truth just revealed about Tom Buchanan’s wealth.
 - C. The imagery and the detail of the candle being lit again pointlessly correspond to the nature of the conversation at the table.
 - D. The comment reveals Nick’s uncomfortable reaction to Miss Baker’s news.

3. Nick’s comment about Tom that “something was making him nibble at the edge of stale ideas as if his sturdy physical egotism no longer nourished his peremptory heart” suggests that
 - A. Tom’s physical strength is diminishing.
 - B. Tom eagerly pursues knowledge.
 - C. Tom has lost his ability to love.
 - D. Tom is not completely satisfied.

4. “This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens”—
 - A. contains paradoxical imagery
 - B. describes a location in West Egg
 - C. describes a location in New York City
 - D. explains the death of Doctor T.J. Eckleburg

5. The symbolic eyes described in chapter 2 are actually
 - A. painted eyes on an advertisement for a travel agency
 - B. a picture of God brooding over the human race
 - C. an old billboard ad for an eye doctor
 - D. the openings of two pipes left on an abandoned construction project

6. At Mrs. Wilson's New York apartment, an elevator boy goes for milk and biscuits, "one of which decomposed apathetically in the saucer of milk all afternoon." What is the best explanation for Fitzgerald's inclusion of this detail?
- A. to give a sense of Myrtle's personality and character
 - B. to symbolize Nick's indifference to the fact that Tom has a mistress
 - C. to combine with other details which show that Mrs. Wilson is a poor housekeeper
 - D. to complement the sense of moral laxness and indifference which Nick senses in the people around him
7. "Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was with him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life." Which of the following statements is NOT true about this quote?
- A. It contains a paradox similar to Nick's explanation of his attitude to Gatsby in the first chapter.
 - B. It calls attention to Fitzgerald's narrative strategy of point of view.
 - C. It follows Nick's mysterious encounter with Gatsby and Nick's fascination with the secret details of Gatsby's past.
 - D. It contains the language devices of personification, antithesis, imagery, and connotation.
8. Which of the following does NOT occur in Nick's account of the conclusion and aftermath of Myrtle's party?
- A. Tom Buchanan hits Myrtle for repeating Nick's name.
 - B. Jordan unexpectedly drops in to check on Tom's whereabouts.
 - C. Mr. McKee shows Nick his collection of photographs.
 - D. Mr. McKee invites Nick to lunch.

Questions 9-12 apply to the following passage.

By seven o'clock the orchestra has arrived—no thin five piece affair but a whole pit full of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same

breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the sea-change of faces and voices and color under the constantly changing light.

9. In the above passage, which of the following most accurately explains the relationship between syntax and meaning?
- A. The complex sentence structure, with many phrases and subordinate clauses embedded in the main clause, creates a sense of depth, thoughtfulness and ambiguity which permeates the party scene.
 - B. The repetition of short, simple clauses creates a sense of tension, emphasizing the underlying separateness of the individuals who mingle at the party.
 - C. Several periodic sentences create a sense of mystery and excitement.
 - D. Sentences composed of strings of independent clauses and the use of polysyndeton create a flowing movement which characterizes the constant activity of the party.
10. Which of the following best describes the atmosphere created by this passage?
- A. mysterious, exotic, apprehensive
 - B. triumphant, proud, amazing
 - C. effervescent, lively, dazzling
 - D. overwhelming, noisy, gaudy
11. Which of the following is NOT an assumption underlying Fitzgerald’s description in this passage?
- A. Anonymity underlies the social interactions.
 - B. Alcohol leads to spontaneous, party behavior.
 - C. Only the young and beautiful attend Gatsby’s parties.
 - D. Gatsby spares no expense in providing music and drinks for his parties.
12. Which of the following does NOT characterize Fitzgerald’s diction in the passage?
- A. colorful imagery
 - B. vivid action verbs
 - C. many abstractions
 - D. allusions (at least one)
13. From your understanding of the familiarity of Gatsby’s guests with each other, what does “erroneous” mean in the following sentence: “The orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray’s understudy from the ‘Follies.’”
- A. ambiguous
 - B. misleading
 - C. private
 - D. exciting

14. Nick attends Gatsby's party because
- A. he has been invited
 - B. Daisy had asked him to check out Gatsby's house
 - C. he simply wandered over, attracted by the lights and music
 - D. he planned to meet several of his acquaintances from his employment in the bond business.
15. Which of the following is NOT an inference Nick makes about the guests at Gatsby's party?
- A. A number of young Englishmen appear to be trying to sell things.
 - B. No one seems to know, or care, where the party's host is.
 - C. People behave as if at an amusement park, rather than someone's home.
 - D. Gatsby seems completely unaware of his guests and their activities.
16. Which is NOT an assumption which underlies Nick's comment about Gatsby: "It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in the world."
- A. There were constant rumors and conjectures about Gatsby's past.
 - B. The rumors about Gatsby's past dealt mainly with his past loves.
 - C. Gatsby gave little or no information about himself.
 - D. Many of the people who gossiped about Gatsby lived a life of moral laxness.
17. The incident with Owl-Eyes in the library reveals that
- A. Gatsby's books in his library are real, as is evidence that he has read them
 - B. A few of Gatsby's guests were on more familiar terms with him
 - C. Party-goers from East Egg sought a more aristocratic view of Gatsby
 - D. Gatsby spared no expense in impressing his guests.
18. "There was dancing now on the canvas in the garden, old men pushing young girls backward in eternal graceless circles, superior couples holding each other tortuously, fashionably and keeping in the corners—and a great number of single girls dancing individualistically or relieving the orchestra for a moment of the burden of the banjo or the traps. By midnight the hilarity had increased. A celebrated tenor had sung in Italian and a notorious contralto had sung in jazz and between the numbers people were doing 'stunts' all over the garden while happy vacuous bursts of laughter rose toward the summer sky."

Which of the following comments most accurately describes Fitzgerald's purpose in this passage?

- A. Positive connotative language creates the sense of a joyous, perfect, but fleeting moment in time.
- B. Several words with unpleasant connotations cast a negative feeling over the lively party description.

- C. Repeated images of dancing and movement show the unfettered and graceful energy of people at a party which could go on forever.
 - D. Harsh imagery creates a strong sense of discomfort and disconnectedness.
19. An awkward moment occurs for Nick at the party when he
- A. momentarily forgets Jordan's name
 - B. is asked to identify his house in the neighborhood
 - C. talks to a man about Gatsby without realizing that this man *is* Gatsby
 - D. realizes that Gatsby must be misrepresenting his experience in the Seventh Infantry in France.
20. Which of the following is NOT an impression Nick has of Gatsby upon first meeting him?
- A. His smile reveals a strong understanding of, and sense of reassurance for, its recipient.
 - B. His formal speech is elaborate and effortless.
 - C. He seems very interested in Nick.
 - D. He's a little over thirty years old.
21. One final impression Nick has of Gatsby at his party is a sense of
- A. admiration
 - B. Gatsby's isolation
 - C. envy
 - D. Gatsby's sense of satisfaction.
22. Nick's final impression of the party itself is dominated by scenes of
- A. marital discord
 - B. deep, meaningful conversation
 - C. people jumping into the pool
 - D. impromptu singing and dancing.
23. Owl-eyes appears again in Chapter 3 as
- A. a guest whom Gatsby invites to spend the night
 - B. a drunken guest who accompanies Nick to his bungalow next door
 - C. a passenger in a car whose wheel comes off
 - D. one of the few clear-thinking guests as people begin to go home.
24. Nick's comment about Jordan that she had begun "dealing in subterfuges when she was very young in order to keep that cool insolent smile turned to the world and yet satisfy the demands of her hard jaunty body" is made in response to his discovery that
- A. she is dishonest
 - B. she dislikes Daisy and Tom
 - C. she has kept Gatsby's secret
 - D. she is a careless driver.

25. Jordan likes Nick because

- A. he is careless like she is
- B. he has a relationship with someone else and therefore won't get serious
- C. he is careful
- D. he is wealthy

The Great Gatsby—Test over Chapters 4-6

1. Which of the following is NOT an intended effect of Fitzgerald's passage in which Nick finds an old time-table on which he had listed the names of guests to Gatsby's parties?
 - A. to provide a sense of authenticity to the story
 - B. to provide many unsavory details about many of the guests
 - C. to show that Nick cherished his association with Gatsby's guests
 - D. to emphasize Nick's established role as narrator who is "both within and without"
2. "It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hatboxes and supper-boxes and tool-boxes, and terraced with a labyrinth of windshields that mirrored a dozen suns. Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town." Which of the following best expresses how Fitzgerald's diction creates our sense of Gatsby's car?
 - A. "Swollen," "monstrous," "labyrinth," and "layers of glass" create a sinister tone, as if the car is a monster.
 - B. Details such as "monstrous length," "labyrinth of windshields," "many layers of glass," and "green leather conservatory" emphasize the elaborate, ostentatious, showiness of the car.
 - C. That the car is "bright with nickel" and contains "hatboxes," "supper-boxes," and "tool-boxes" suggests that its owner is familiar with all walks of life.
 - D. Connotative language suggests the car, tasteful and understated, is quietly expensive.
3. Which is NOT a detail of his past life told by Gatsby to Nick on their way to New York City?
 - A. His family, very wealthy, live on the West Coast.
 - B. He was educated at Oxford.
 - C. He collected rubies.
 - D. He received a war decoration from Montenegro.
4. Which of the following is evidence that Gatsby shows Nick as verification of his story?
 - A. a photograph of Gatsby at Oxford
 - B. a medal from Montenegro
 - C. a ruby pin
 - D. Both A and B
5. "Anything can happen now that we've slid over this bridge, I thought, anything at all....Even Gatsby could happen, without any particular wonder—" Fitzgerald's purpose in this passage is to suggest that
 - A. Nick's mind is closed to new possibilities.

- B. The unusual sights in New York City make Nick more aware of life's possibilities.
 - C. Nick no longer wonders what Gatsby's purpose for inviting him to New York City is.
 - D. Nick, once in New York, feels changed, as if he is now ready to abandon his old values.
6. Which of the following is NOT a detail with which Fitzgerald characterizes Meyer Wolfsheim?
- A. His cufflinks are human teeth.
 - B. He fixed the World Series in 1919.
 - C. He speaks of his association with gangsters.
 - D. His diction is that of a well-educated man.
7. Who says, "Miss Baker's a great sportswoman, you know, and she'd never do anything that wasn't right"?
- A. Nick
 - B. Gatsby
 - C. Tom Buchanan
 - D. Meyer Wolfsheim
8. In Jordan's memory of Daisy the day before her wedding to Tom, Jordan recalls that
- A. Daisy sobs that Tom wants to possess, rather than love her
 - B. Daisy, completely sober, throws away the expensive pearl necklace Tom has given her
 - C. Daisy, very drunk, sobs over a mysterious letter, the content of which she never discloses
 - D. Daisy confides to Jordan that she is really in love with a soldier who is overseas.
9. "Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendor." Which of the following is a true statement about this passage?
- A. Connotative language reveals Nick's distaste for Gatsby's purpose.
 - B. Rebirth imagery suggests that, in Nick's mind, Gatsby is reborn as a man with a dream.
 - C. Nick is still unable to see the reason for Gatsby's splendor.
 - D. Nick now approves of Gatsby's great show of wealth.
10. When Gatsby offers Nick an opportunity to make money, Nick responds: "I realize now that under different circumstances that conversation might have been one of the crises of my life. But because the offer was obviously and tactlessly for a service to be rendered, I had no choice but to cut him off there." Which of the following statement is NOT true of Nick's response?

- A. It connects to Fitzgerald’s strategy of point of view, in having a narrator who is both “within and without, attracted and repelled by the inexhaustible variety of life” around him.
 - B. It carries a subtle suggestion that Gatsby’s background and breeding is much different than Nick’s.
 - C. Metaphoric language suggests that Nick suspects the dangerous nature of Gatsby’s offer.
 - D. It shows that Nick values principles over money.
11. Which of the following best identifies the contrasting tones of Nick’s description of Jay and Daisy before and after Nick left his house to stand under the tree in the rain?
- A. nostalgic, then excited
 - B. awkward, then joyful
 - C. doubtful, then flippant
 - D. romantic, then humorous
12. Gatsby, in his excitement in being with daisy, contradicts an earlier story by
- A. telling Nick that it took him just three years to earn enough money to buy his house
 - B. acting as if he doesn’t remember offering Nick a business opportunity
 - C. telling Daisy of his war service in France
 - D. telling Nick of his current involvement in the drug business and oil business.
13. “We went upstairs, through period bedrooms swathed in rose and lavender silk and vivid with new flowers, through dressing rooms and poolrooms, and bathrooms with sunken baths.” Which of the following is an accurate description of how syntax contributes to meaning?
- A. Repetition of simple clauses creates a sense of movement as the group proceeds from room to room in Gatsby’s house.
 - B. Cumulative sentence structure connects the varied sensory impressions, expressing Nick’s sense of wonder at the seeming unending procession of rooms.
 - C. Sentence structure creates suspense as the group encounters greater and greater evidence of wealth.
 - D. The balancing of independent clauses creates a flowing sense of movement that contributes to our sense of wonder at the magnificence of Gatsby’s house.
14. Which is the reason given for Daisy’s outburst of crying during her tour of Gatsby’s house?
- A. She regrets her marriage to Tom.
 - B. She is overwhelmed by the beauty of Gatsby’s shirts.
 - C. She feels remorse at the pain she caused Gatsby.
 - D. She realizes how insignificant wealth is in the presence of true love.
15. Nick comments, “Possibly it had occurred to him [Gatsby] that the colossal significance of that light had now vanished forever. Compared to the great

- distance that had separated him from Daisy it had seemed very near to her, almost touching her. It had seemed as close as a star to the moon. Now it was again a great light on a dock. His count of enchanted objects had diminished by one.” Which of the following statements is true of this passage?
- The many past tense verbs create an ironic sense of loss as Gatsby’s dream is partially realized.
 - The symbolic value of the green light takes on more magical qualities.
 - While the green light had seemed as close to Daisy “as a star to the moon,” Gatsby now seems overwhelmed by the reality of the actual distance between a star and a moon.
 - Gatsby, in the presence of Daisy, no longer sees her as an enchanted object.
16. “There must have been moments even that afternoon when Daisy tumbled short of his dreams—not through her own fault but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire and freshness can challenge what a man will store up in his ghostly heart.” Which of the following is NOT true of this passage?
- The sole antecedent of “it” in this passage is “illusion.”
 - Metaphoric language suggests Gatsby utilized every opportunity to expand his dream.
 - Cumulative sentence structure emphasizes the continual, dynamic nature of Gatsby’s efforts.
 - Connotative language emphasizes Daisy’s magical, invaluable nature.
17. Nick’s comment that “It was James Gatz who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants, but it already was Jay Gatsby who borrowed a rowboat, pulled out to the Tuolome and informed Cody that a wind might catch him and break him up in half an hour” shows that
- Gatz transformed himself into a man whose chief concern was the welfare of others.
 - James Gatz transformed himself into a man who took advantage of every opportunity.
 - James Gatz was determined to overcome the emptiness that characterized his life since his parents had died.
 - Luck, rather than effort, accounts for Gatsby’s success.
18. “The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God—a phrase which, if it means anything, means just that—and he must be about His Father’s business, the service of a vast, vulgar and meretricious beauty.” Which of the following statements does NOT correctly explain a connection between diction and meaning in this passage?
- Rebirth imagery suggests that Gatsby invented himself according to an ideal image.

- B. Connotative language suggests that spiritual values have been supplanted by materialistic concerns.
 - C. Religious terminology affirms the truly spiritual nature of Gatsby's quest.
 - D. Biblical allusions serve as an ironic contrast to the meaning of this passage.
19. In the passage "For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing," "fairy's wing" is best explained as
- A. a metaphor for the fragile nature of Gatsby's dream
 - B. part of the paradoxical explanation of Gatsby's sense of possibility.
 - C. an image that contrasts ironically with the nature of Gatsby's sense of reality
 - D. An image that shows the unsubstantial quality of Gatsby's ambition.
20. Which of the following does Gatsby get from his association with Dan Cody?
- A. an inheritance of 25,000 dollars
 - B. the habit of social drinking
 - C. an education in the ways of the wealthy
 - D. a long association with Ella Kay, Cody's mistress
21. Nick's account of social interaction between Gatsby, and Tom Buchanan and the Sloanes, reveals that
- A. Tom is irritated that Gatsby knows Daisy
 - B. Gatsby has learned to mingle on an equal footing with the very wealthy
 - C. Daisy's reacquaintance with Gatsby has become common knowledge
 - D. Both A and B.
22. "But the rest offended her—and inarguably, because it wasn't a gesture but an emotion. She was appalled by West Egg, this unprecedented 'place' that Broadway had begotten upon a Long Island fishing village—appalled by its raw vigor that chafed under the old euphemisms and by the too obtrusive fate that herded its inhabitants along a short cut from nothing to nothing." Which of the following statements is true of this passage?
- A. Connotative language shows that Fitzgerald at least partially agrees with Daisy's attitude toward West Egg society.
 - B. There is a suggestion that show business created a monied class whose behavior violated the rules of polite society.
 - C. Daisy's opinion of West Egg is shown clearly in this passage to be unfounded.
 - D. Both A and B
23. Gatsby is convinced that he can
- A. make Daisy enjoy herself at his parties
 - B. keep Tom from ever finding out about his relationship with Daisy
 - C. convince Tom that Daisy never loved him
 - D. repeat the past.

24. The tone of “The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars”
- A. emerges from the strictly visual imagery in the passage
 - B. emerges from Fitzgerald’s deliberate confusion of visual and auditory imagery
 - C. is magical
 - D. Both B and C.
25. “Out of the corner of his eye Gatsby saw that the blocks of the sidewalk really formed a ladder and mounted to a secret place above the trees—he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder.
- “His heart beat faster and faster as Daisy’s white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning fork that had been struck upon a star. Then he kissed her. At his lips’ touch she blossomed for him like a flower and the incarnation was complete.” Which of the following statements explains the meaning of this passage?
- A. When Gatsby kisses Daisy, she becomes his dream, and he becomes God-like in the presence of this incarnation.
 - B. Gatsby’s supernatural ambition places him imaginatively close to God; he sacrifices this position, however, when he kisses Daisy and transforms her into his dream.
 - C. The “tuning fork” represents the voice of God, which tells Gatsby to kiss Daisy, who embodies “the pap of life...the incomparable milk of wonder.”
 - D. Gatsby’s kissing of Daisy represents a refinement, not a corruption, of his dream.

The Great Gatsby—Test over Chapters 7-9

1. During lunch at the Buchanan's, (with Daisy, Tom, Jordan, Nick, and Gatsby), Daisy remarks, "You always look so cool." What is the significance of this remark?
 - A. Gatsby for the first time realizes the importance of Daisy's little girl.
 - B. Daisy is commenting on Jordan's appearance, who sits "like a silver idol" on the couch.
 - C. Daisy is remarking on Nick's ability to stay both "within and without" the plot.
 - D. After Daisy says this to Gatsby, Tom realizes that Daisy is involved with Gatsby.

2. "...that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it." Which of the following is a true statement about this passage?
 - A. Nick's realization comes from Gatsby's comment that Daisy's voice is full of money.
 - B. It elevates Daisy, as part of Gatsby's dream, above the "vast, vulgar and meretricious beauty" by which Fitzgerald characterizes the '20s.
 - C. It contains a paradox.
 - D. Both A and C

3. Nick narrates, as he and Tom get gasoline, "I stared at him and at Tom, who had made a parallel discovery less than an hour before—and it occurred to me that there was no difference between men, in intelligence or race, so profound as the difference between the sick and the well." Which of the following statements expresses Nick's point in this passage?
 - A. Both Wilson and Tom have shared with each other the news that their wives have been unfaithful.
 - B. Nick feels that Wilson and Tom have similar levels of intelligence.
 - C. Nick sees no differences among men of different races.
 - D. Nick recognizes, in their contrasting reactions to the news of their wives' infidelities, Wilson's sickness and Tom's health.

4. Myrtle Wilson, locked in her room above the gas station,
 - A. calls for Tom to save her
 - B. realizes that Tom is driving Gatsby's car
 - C. thinks that Jordan Baker is actually Tom's wife
 - D. signals to Tom that she will try to meet him in New York.

5. In Nick's comment that "Angry as I was, as we all were, I was tempted to laugh whenever he opened his mouth. The transition from libertine to prig was so complete," what point is he making?

- A. Nick refers to Gatsby's relief after being able to explain his attendance at Oxford.
 - B. Nick refers to the formal and correct manner that Gatsby assumes as he confronts Tom.
 - C. Nick refers to Tom's willingness to let Daisy and Gatsby work out their harmless flirtation.
 - D. Nick refers to Tom's transformation from a man who flaunts his mistress to a man who is horrified that his family might be breaking up.
6. "But with every word she was drawing further and further into herself, so he gave that up and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undesperingly, toward that lost voice across the room." Which statement is true of this passage?
- A. Action verbs create a sense of the vitality of Gatsby's dream.
 - B. Cumulative sentence structure gives a sense of the final efforts of the dream to stay alive.
 - C. Connotative language and imagery create a defeated tone.
 - D. Both B and C
7. Which of the following is NOT a true fact about Myrtle's death?
- A. Gatsby's car hit her.
 - B. Tom and Nick witness the accident.
 - C. Daisy was driving the car.
 - D. A witness tells the police that a yellow car hit Myrtle.
8. Which of the following is NOT a part of the conclusion of chapter 7?
- A. Nick observes, through their window, that Tom and Daisy seem to be planning something.
 - B. Nick goes home with Jordan.
 - C. Daisy has told Gatsby that she will lock herself in her room to protect herself from Tom.
 - D. Gatsby remains standing in Daisy's yard, watching to make sure she is safe.
9. "...Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy gleaming like silver, safe and proud above the hot struggles of the poor." Which of the following **thematic** statements is true of this passage?
- A. The image of Daisy gleaming like silver connects thematically to Nick's earlier comment that Gatsby had found himself committed to the following of the grail.
 - B. The idea that "wealth imprisons" connects thematically to Daisy's first comment in the book: "I'm paralyzed with happiness."

- C. “The hot struggles of the poor” connects thematically to the “rock of the world,” or the reality which Gatsby attempts to deny in her reveries as a teen-ager.
- D. All of the above
10. “She wanted her life shaped now, immediately—and the decision must be made by some force—of love, of money, of unquestionable practicality—that was close at hand.” Which of the following language devices creates meaning in this passage?
- A. tricolon
 B. antithesis
 C. allusion
 D. simile
11. “His gorgeous pink rag of a suit made a bright spot of color against the white steps and I thought of the night when I first came to his ancestral home three months before. The lawn and drive had been crowded with the faces of those who guessed at his corruption—and he had stood on those steps, concealing his incorruptible dream, as we waved them goodbye.” Which of the following explains Nick’s paradoxical sense about Gatsby?
- A. His gorgeous pink suit contrasts with the crudeness of his ambition.
 B. Although he ultimately became corrupt, his adherence to his dream remains incorruptible.
 C. Although Gatsby’s guests, who barely knew him, recognized his corruption, Nick remained blind to it.
 D. Although Nick last sees Gatsby standing alone on his steps, in his memory Gatsby is always surrounded by people.
12. (*Michaelis and Wilson talk after Myrtle’s death*) “Standing behind him Michaelis saw with a shock that he was looking at the eyes of Dr. T.J. Eckleburg which had just emerged pale and enormous from the dissolving night.”
 ‘God sees everything,’ repeated Wilson.
 ‘That’s an advertisement,’ Michaelis assured him.”
 Which of the following statements best explain how this passage contributes to theme?
- A. Fitzgerald creates deliberate ambiguity as to the God or god of this culture by showing that Wilson believes in God but Michaelis doesn’t.
 B. Fitzgerald creates deliberate ambiguity as to the God or god of this culture by showing that Wilson confuses an advertisement with the eyes of God.
 C. The facts that Wilson has no priest or church to call, and that he confuses the eyes of God with an advertisement fits

thematically into Fitzgerald's valley of the ashes/wasteland motif.

D. Both B and C

13. Nick infers, in this passage about Wilson, that "On the other hand, no garage man who had seen him ever came forward—and perhaps he had an easier, surer way of finding out what he wanted to know. By half-past two he was in West Egg where he asked someone the way to Gatsby's house. So by that time he knew Gatsby's name" that
- A. Wilson went to Tom, because Tom had driven the car through Wilson's gas station, and Tom told him it was Gatsby's car.
 - B. Nick told Wilson who was driving the car.
 - C. Wilson assumed that Gatsby had been seeing Myrtle.
 - D. Both A and C
14. (*as Gatsby, in his pool, waits for a phone call*) "If that was true he must have felt that he had lost the old warm world, paid too high a price for being too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass." Which of the following statements is true about this passage?
- A. Connotative language makes the natural world, as seen through Gatsby's eyes, seem terrifying.
 - B. Connotative language suggests that Gatsby has, finally, lost that sense of the "unreality of reality" and that this vision is distasteful to him.
 - C. Connotative language sets the mood for the deaths that follow.
 - D. All of the above
15. "That ashen, fantastic figure gliding toward him through the amorphous trees" is
- A. Meyer Wolfsheim
 - B. Wilson
 - C. someone the narration never clarifies
 - D. Tom.
16. The "holocaust" ended the lives of
- A. Gatsby and Wilson
 - B. Gatsby and an unidentified man
 - C. Gatsby and Wolfsheim
 - D. Gatsby and Owl Eyes
17. Klipspringer calls in order to
- A. ascertain the reason for Gatsby's death
 - B. find out when the funeral is

- C. try to find a pair of tennis shoes
 - D. offer information about Gatsby's murder.
18. In what way does Fitzgerald connect Gatsby to the ideals of America's early leaders?
- A. by showing that he became fabulously wealthy by honest, hard work
 - B. by having his father show Nick an old self-improvement schedule of his son's, connecting Gatsby's pursuit of excellence to Ben Franklin's pursuit of moral perfection.
 - C. by suggesting that Gatsby early on declared his independence from the corruption around him
 - D. by creating Gatsby's name to be suggestive of the name of one of our forefathers.
19. The only friend or acquaintance of Gatsby's who comes to the funeral, besides Nick, is
- A. Owl-Eyes
 - B. Klipspriger
 - C. Meyer Wolfsheim
 - D. Jordan
20. In Nick's memory of West Egg, he narrates that "I see it as a night scene by El Greco: a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and a lusterless moon. In the foreground four solemn men in dress suits are walking along the sidewalk with a stretcher on which lies a drunken woman in a white evening dress. Her hand, which dangles over the side, sparkles cold with jewels. Gravely the men turn in at a house—the wrong house. But no one knows the woman's name and no one cares." Which of the following is NOT true of this passage?
- A. Connotative language describing West Egg creates a morbid, ghastly tone.
 - B. Connotative language and imagery suggests the woman on the stretcher is dead.
 - C. "Gravely" has deliberate ambiguity in this passage.
 - D. The dream reflects Nick's nostalgia for West Egg.
21. After Nick meets Tom briefly on a city street, he sees Tom go into a jewelry store. What does Nick imagine that Tom is buying?
- A. a ruby ring and a pearl necklace
 - B. a silver dog collar and cuff links
 - C. a pearl necklace and/or a pair of cufflinks
 - D. a silver spoon and a golden hat
22. "As the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered

once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder."

In this passage, "the fresh green breast of the new world"

- A. connects Gatsby's green light symbol to the original dream of settling the New World
- B. is synonymous with "the old island here that flowered once for Dutch sailors' eyes"
- C. is available to Nick only in his imagination
- D. All of the above

23. In the above passage, "pandered" means

- A. promised
- B. procured (as a pimp)
- C. sold
- D. spoken

24. Which of the following sums up Fitzgerald's point in the underlined portion of the passage?

- A. Man's ability to dream has always been greater than the ability of the new land to fulfill this dream.
- B. Man has never had enough imagination to match the vitality of the New World.
- C. Only when the first settlers came to America did Americans see an opportunity (the unsettled land) that was equal to their own capacity to dream.
- D. None of the above

25. In Fitzgerald's last line "so we beat on, boats against the current, borne back ceaselessly into the past," he suggests thematically that

- A. as a culture, we have given up on the dream
- B. as a culture, we can never completely give up the dream because it's part of our heritage.
- C. as a culture, we have forever lost the ability to attain the dream
- D. Both B and C

The Great Gatsby—Close Reading Analysis From Chapter 1

Nick, the narrator, says this:

And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes but after a certain point I don't care what it's founded on. 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. 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. This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the “creative temperament”—it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men.

- Why does Fitzgerald contrast “hard rock” with “wet marshes”? What does he mean?
- In the third sentence, note the metaphor and explain Fitzgerald’s choice of this particular metaphor.
- Explain the two conflicting attitudes the narrator has toward Gatsby. What is the effect of this paradox?
- Look at the last sentence. Identify the three dependent clauses. What is the effect of these three clauses, one following the other?
- Basically this paragraph contains two pairs of contrasting ideas. Identify them. What do they have in common?

***The Great Gatsby*—Study of Tone**
From Chapter 1—the two women on the couch

We walked through a high hallway into a bright rose-colored space, frugally bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding cake of the ceiling—and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea.

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room and the curtains and rugs and the two young women ballooned slowly to the floor.

Scott Fitzgerald was a master at creating atmosphere in prose. In this lesson, you will determine and discuss the ways that he enriches our sense of the mood in this hotel room where Gatsby, Tom, Nick, Daisy, and Jordan are spending a hot afternoon in New York City.

What are *mood* and *tone*, and how do they differ?

Mood and *tone* are defined differently by different authorities, and for once we will not consult *A Handbook to Literature* because its definitions may be confusing. For our purposes, *mood* is the emotional feeling the reader gets when reading a passage. Mood is not intellectual but emotional. A very young reader can hear or read the first paragraph of Edgar Allan Poe’s short story “The Fall of the House of Usher” and know that this is going to be a scary, foreboding story indeed.

Tone, however, is more intellectual and is created by the author through deliberate use of language. An author will manipulate all the devices of language you have been studying to create tone: figurative language, imagery, diction, details, syntax, etc. Tone is technically the author’s or narrator’s attitude toward the subject. Discussing tone means determining how the author uses language to show that attitude. One could say that the first paragraph of “The Fall of the House of Usher” is scary and foreboding, the same words used to describe mood. But an alert and well-trained student will be able to explain how Poe uses diction, long sentences with dashes, and other elements to create this tone.

Diction

Highlight the colors in this passage, determining how the colors create a certain effect. Particularly note the repetition of “white” and the idea of “white,” and consider connotative meaning.

Colors	Commentary

Figurative Language

Note the figures of speech, identify what particular type each example is, and connect to the tone of this passage. You should identify seven figures of speech.

Figure of Speech	Commentary

Imagery

Choose two images which particularly appeal to you and help you to imagine this scene in your mind. Explain how Fitzgerald creates a certain mood and tone with these images.

Image	Commentary

Sound Devices (especially onomatopoeia)

Give examples of sound devices and connect to tone.

Sound Device	Commentary

Syntax

Note the polysyndeton in the last sentence. The repeated “and’s” simulate the wind dying down, as objects slowly settle in the room. This device creates the sense that the time it took for everything to settle back down and deflate after Tom shut the window was drawn out and long.

Now look at another syntactical pattern Fitzgerald uses—loose/cumulative sentences. This passage contains no periodic sentences, which develop a sense of tension as the reader waits for the main idea, the independent clause, by the period, at the end of the sentence. Every sentence in this passage is loose/cumulative, except for the last sentence which is a series of balanced independent clauses.

What is the effect of Fitzgerald’s use of these loose/cumulative sentences? Write several sentences as explanation.

Shift

Determine where a shift in tone occurs in this passage. What/who causes the shift? How do diction, syntax, and sound devices change after the shift? Explain in several sentences.

The Great Gatsby
From Chapter 1—Tom Buchanan

He had changed since his New Haven years. Now he was a sturdy, straw haired man of thirty with a rather hard mouth and a supercilious manner. Two shining, arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes could hide the enormous power of that body—he seemed to fill those glistening boots until he strained the top lacing and you could see a great pack of muscle shifting when his shoulder moved under his thin coat. It was a body capable of enormous leverage—a cruel body.

His speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed. There was a touch of paternal contempt in it, even toward people he liked—and there were men at New Haven who had hated his guts.

How does Fitzgerald characterize Tom Buchanan?

Look at how Fitzgerald uses syntax.

- Note the type of sentences he tends to write (simple, compound, complex, compound-complex).
- Note the length of the sentences.
- Note his use of the appositive.

Look at how Fitzgerald uses diction.

- Look up the words “supercilious” and “fractiousness.”
- Find a pattern in the diction .

Look at how Fitzgerald selects details.

- What does he choose to describe?
- Is there a certain order to his description?

The Great Gatsby
From Chapter 2—the valley of ashes

This is the opening paragraph of this chapter:

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 grey cars crawls along an invisible track, gives out a ghastly creak and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud which screens their obscure operations from your sight.

- How is personification used in the first sentence?
- What are the connotations of the phrase “valley of ashes”?
- What is the effect of the alliterative “fantastic farm” and the fact that this area is even called a “farm”?
- What is the effect of the simile in the second sentence? Why would Fitzgerald choose this particular thing with which to compare the ashes?
- What is the effect of the polysyndeton?
- How are the “men” portrayed in this paragraph?
- What color predominates in this paragraph?
- What is Fitzgerald implying about the men by his use of the verb “swarm”?
- What two totally opposite things is Fitzgerald contrasting in this paragraph? How does this contrast help develop one of the main themes of this novel?

The Great Gatsby
From Chapter 3—Gatsby’s parties

This is the opening paragraph to chapter 3:

There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft or taking the sun on the hot sand of his beach while his two motor boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants including an extra gardener toiled all day with mops and scrubbing-brushes and hammers and garden shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour, if a little button was pressed two hundred times by a butler’s thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby’s enormous garden. On buffet tables, garnished with glistening hors d’oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

How does Fitzgerald enrich our sense of Gatsby’s parties?

- What syntactical device is Fitzgerald using in the second sentence? What is the effect?
- In this same sentence, how does Fitzgerald manage to use imagery that affects several senses? What is the effect?
- What is the effect of the simile in the second sentence? Consider the connotations of the word “moths.”
- How does Fitzgerald help you to imagine just exactly what the two motor boats look like, going through the Sound?
- What is the effect of the simile in the sentence beginning “On week-ends”?
- What is the effect of the polysyndeton in the last sentence of the first paragraph?

- Why would Fitzgerald choose to use a dash in the first sentence of the second paragraph? How does the dash link the two halves of this sentence?
- What is the connotation of “corps” in the third paragraph?
- What is the effect of the alliteration in the sentence beginning “On buffet tables”?

The Great Gatsby
Essay prompts from the AP Literature Exam

- Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work.

Choose a novel or a play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

- In a novel or play, a *confidant* (male) or a *confidante* (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the *confidant* or *confidante* can be as much “the reader’s friend as the protagonist’s.” However, the author sometimes uses this character for other purposes as well.

Choose a *confidant* or *confidante* from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work.

- Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole.