

THE GREAT GATSBY CHAPTER QUESTIONS

Use these questions to guide your reading.

Chapter I

1. How does Nick describe himself at the beginning of the book?
2. Why has Nick come to the East?
3. How does Nick describe Tom Buchanan?
4. Who is Jordan Baker? What does Nick find appealing about her?
5. How does Daisy react to the phone calls from Tom's woman in New York??
6. What is Gatsby doing when Nick first sees him?
7. Notice how many times Fitzgerald uses the words hope, or dream. Why does he do this?
8. Nick starts the novel by relaying his father's advice "Whenever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had." Does he reserve judgment in the novel?
9. Pay attention to time. What is the day and year during the first scene at Daisy's house?
10. Describe Nick. What facts do you know about him, and what do you infer about him? What kind of a narrator do you think he will be?
11. What image does the author use to describe Jordan Baker? What does it mean?
12. How does Nick react to Jordan?
13. What does Tom's behavior reveal about his character?

Chapter II

1. How does Nick meet Tom's mistress?
2. How does Myrtle react to Tom's arrival?
3. Describe George Wilson. How does he react to Tom's arrival?
4. How does Myrtle behave as the party progresses?
5. Why, according to Catherine, has Tom not left Daisy to marry Myrtle?
6. Why did Tom break Myrtle's nose? How is this consistent with the author's description of him in

Chapter I? Judging by his treatment of Myrtle and his wife Daisy, what seems to be Tom's attitude toward women?

7. Describe the "valley of ashes." What does it look like and what does it represent?
8. Describe Mr. Wilson and Myrtle. Do they seem to fit into the setting?
9. What more have you learned about Nick in this chapter? Is he similar or different than the people he spends his time with?

Chapter III

1. Why does Gatsby throw huge, expensive parties for people he does not even know?
2. Describe the two ways in which Nick differs from the other guests at the party?
3. What does the owl-eyed man find extraordinary about the books in Gatsby's library?
4. Why does the owl-eyed man describe Gatsby as a real Belasco?
5. What is the significance of the owl eyed man?
6. What does the reaction of the drivers of the wrecked automobile suggest about the values of Gatsby's guests?
7. What does Nick learn about Jordan after he's spent some time with her?
8. What is the significance of Jordan's lies?
9. Pay attention to Nick's judgments. What do they reveal about his character that he does this

Great Gatsby Contemporary Classic Study Questions Answers

Marco Casella



Great Gatsby Contemporary Classic Study Questions Answers:

Study and Revise for AS/A-level: The Great Gatsby Anne Crow, 2016-03-21 Enable students to achieve their best grade in AS A level English Literature with this year round course companion designed to instil in depth textual understanding as students read analyse and revise *The Great Gatsby* throughout the course This Study and Revise guide Increases students knowledge of *The Great Gatsby* as they progress through the detailed commentary and contextual information written by experienced teachers and examiners Develops understanding of characterisation themes form structure and language equipping students with a rich bank of textual examples to enhance their coursework and exam responses Builds critical and analytical skills through challenging thought provoking questions and tasks that encourage students to form their own personal responses to the text Extends learning and prepares students for higher level study by introducing critical viewpoints comparative references to other literary works and suggestions for independent research Helps students maximise their exam potential using clear explanations of the Assessment Objectives sample student answers and examiner insights Improves students extended writing techniques through targeted advice on planning and structuring a successful essay

[Pose, Wobble, Flow](#) Antero Garcia, Cindy O'Donnell-Allen, 2015 This book proposes a pedagogical model called Pose Wobble Flow to encapsulate the challenge of teaching and the process of growing as an educator who questions existing inequities in schooling and society and frames teaching around a commitment to changing them The authors provide six different culturally proactive teaching stances or poses that secondary ELA teachers can use to meet the needs of all students whether they are historically marginalized or privileged They describe how teachers can expect to wobble as they adapt instruction to the needs of their students while also incorporating new insights about their own cultural positionality and preconceptions about teaching Teachers are encouraged to recognize this flexibility as a positive process or flow that can be used to address challenges and adopt ambitious teaching strategies like those depicted in this book Each chapter highlights a particular pose describes how to work through common wobbles incorporates teacher voices and provides questions for further discussion Pose Wobble Flow presents a promising framework for disrupting the pervasive myth that there is one set of surefire culturally neutral best practices Book Features A structure for career long growth for ELA teachers including ways to adapt pedagogy from one year to the next A focus on culturally proactive positions within ELA classrooms to ensure criticality in how we teach and how we advocate for the teaching profession Six different poses that are standards aligned critical and expand the possibilities of what takes place in school Guidelines for creating original poses beyond the scope of the book discussion questions for courses and resources for classroom teachers In Pose Wobble Flow Garcia and O'Donnell Allen remind all of us that teaching is not about following directions it s about listening to our students and paying attention to the social forces that shape their lives about learning how to navigate department school district and federal rules to benefit our students so we can keep a job while we continue to honor our core beliefs about education Linda

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aspirations outstripped factual knowledge mapmakers turned to textual fictions Contributors Jean Marc Besse Bruno Bosteels Patrick M Bray Martin Br ckner Tom Conley J rg D nne Anders Engberg Pedersen John K Noyes Ricardo Padr n Barbara Piatti Simone Pinet Clara Rowland Oliver Simons Robert Stockhammer Dominic Thomas Burkhardt Wolf **Films and Other Materials for Projection** Library of Congress,1978 *Notes Plus* ,1983 Long Drums and Canons Bernth Lindfors,1995 This collection of essays addresses questions pertinent to the teaching of the relatively new discipline surrounding the teaching and researching of African literature A valuable resource for both researchers lecturers and students it examines current practices considers which material and writers should be studied and considers how academic programmes can be structured **The Writer's Idea Book 10th Anniversary Edition** Jack Heffron,2012-01-15 Where do you get your ideas It s a question that plagues every writer And once you ve got an idea what then Ideas without a plan without a purpose are no more than pleasant thoughts So how do you come up with those ideas and how do you turn them into writing that will engage your reader The Writer s Idea Book is here to help you find the answers Utilizing more than 400 prompts and exercises you ll generate intriguing ideas and plumb their possibilities to turn them into something amazing This indispensable guide will help you Develop good writing habits that foster creativity Explore your own life for writing material Draw inspiration from the world around you Find form for your ideas develop them into a piece of writing and make them better Let The Writer s Idea Book give you the insight and self awareness to create and refine ideas that demand to be transformed into greater works the kind of compelling absorbing writing that will have other writers asking where do you get your ideas **Law Meets Literature** Gretchen Oltman,Johnna L. Graff,Cynthia Wood Maddux,2015-12-23 This text was developed by three experienced English teachers who also happen to be lawyers The law provides a new dimension to popular literary themes like justice fairness and equality These legal documents will enhance the discussion in the English Language Arts classroom With the Common Core State Standards emphasis on incorporating primary documents of historical and literary significance literature teachers have more opportunity than ever to use case law and other legal documents as texts Each thematic unit includes essential questions familiar fiction and nonfiction selections with connections to the theme teaching notes and relevant cases with before during and after discussion questions The text demonstrates not only the importance of the thoughtful selection of legal documents to meet state and national standards but also includes new approaches to classic texts With an easily accessible format teachers will overcome any intimidation of case law and embrace the use of legal documents to enhance the literature in a new insightful way Fiction, 1876-1983: Titles R.R. Bowker Company. Department of Bibliography,R.R. Bowker Company. Publications Systems Department,1983 **Cornell University Courses of Study** Cornell University,2004 **CD-ROMs in Print** ,2003

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