



The Great Gatsby **by F Scott Fitzgerald**

'Writing about Society'
Re-creative Writing Guide for A Level
English Language and Literature

Update v1.1, September 2020

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Teacher's Introduction

This resource is designed to support the study of F Scott Fitzgerald's *The Great Gatsby* for A Level English Language and Literature students from September 2016 onwards. While it can be used to support study of this text for any examination board, this resource has been specifically designed to relate to the 'Writing about Society' re-creative writing and commentary task in Paper 2 of AQA English Language and Literature exams.

This guide is designed to help students prepare for the re-creative writing task in their exam. The main body of this resource is a chapter-by-chapter breakdown of the novel which is split into two parts: an analysis section, which identifies the key linguistic and literary features of each chapter, and a re-creative writing section, which identifies underplayed elements in each chapter which could be the basis for a re-creative task. This section is designed in this way to ensure that students are confident that they understand how Fitzgerald used language to shape meaning in his original text before they attempt to rewrite the scene themselves. Accompanying these sections are questions, activities and re-creative writing tasks to consolidate students' understanding and also give them an opportunity to practice exam-style answers. Suggested answers for all questions and activities can be found at the back of this pack, and indicative content for re-creative writing tasks is also included to guide students towards possible areas they might wish to explore. It should be noted, however, that all answers are suggestions based on key points and are not conclusive or prescriptive. As this resource focuses on assisting creative writing, students are encouraged to think beyond these suggestions and create their own personal, original responses.

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Additionally, this resource contains an introduction to 'Methods of Language Analysis', explaining the linguistic techniques markers look for in answers to this task, as well as an introduction to Re-creative Writing, explaining what this task involves and providing examples to show how it can be achieved. In this section the Assessment Objectives evaluated by AQA markers are also explained to allow students to understand fully how their answers are assessed.

Also included is a background to the author and the text to allow students to gain a fuller understanding of the novel in the context in which it was written. Following this, a brief plot summary is also included. Throughout the resource definitions for all key linguistic and literary terms, which are identified through bold text, can be found in the Key Terms boxes. All key terms are also combined in the glossary at the back.

All page numbers refer to the Penguin Modern Classics (2000) edition of the text, which is widely available online and in bookstores.

The following table identifies the Assessment Objectives examined in this question and the specific sections relating to each AO in this resource.

Assessment Objective		Part of Question Assessed in	Related Sections
AO2	Analyse ways in which meanings are shaped in texts.	Commentary	Methods of Language Analysis, Re-creative Writing
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods.	Commentary	Further Reading, Methods of Language Analysis
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.	Writing Exercise and Commentary	Methods of Language Analysis, Re-creative Writing, Glossary, Key Terms boxes

January 2017

Update v1.1 September 2020

Activity adjusted on p. 24 and in answers on p. 51 to reflect the fact that Owl Eyes is a named mourner at Gatsby's funeral and, therefore, any assessment of his character needs to consider that he, over all the party guests, does turn up to say farewell. Other minor proofreading edits made on p. 21 and p. 38.

Student Introduction

This resource is a guide to assist study of *The Great Gatsby* for Paper 2 of AQA English Language examinations from September 2016 onwards. As the *Great Gatsby* question in the Language Analysis section is a Textual Analysis and Commentary question, this resource has been constructed based on the mark objectives (AOs) assigned to this by AQA in order to best support your study for the Language Analysis section you will find an explanation of the linguistic techniques you are familiar with, and in the Re-creative Writing section you can see a table with the techniques you will use in this task. You are encouraged to design your answers around these techniques as the marker will look for when evaluating your answer.

The main part of this resource is a chapter-by-chapter analysis of the novel with suggestions on how you could construct a re-creative writing piece based on each chapter. Accompanying this are activities which have been written in an exam-style and which will give you an opportunity to practice each chapter. To help you construct answers to these, two example responses are provided in the Re-creative Writing section. You should remember, however, that all tips and answers are only suggestions and there are many ways in which you could creatively rewrite a scene. This is also true for the activities at the back of this pack – while the answers provided are there to help you, you should use these as a springboard to form your own ideas. You will also find two example responses to questions in the Re-creative Writing section.

Also included for you are backgrounds to both the author's life and the text itself. These should be used to assist you in understanding the broader context of the novel and to help you fit into this context. You may find it helpful to do further research beyond what we have provided as a starting point in doing that you can find some extra suggested resources in the Further Reading section.

Explained below are the types of questions and activities you will encounter in the resource.

Active Learning Task



Group or individual activities which help with revision of the novel or provide a basis for further learning.

Discussion Question

Debate-prompt style questions designed to encourage thinking about actions and perspectives.

Consolidation Question



Comprehension-style questions which test what you know about the text and its context, and literary techniques discussed.

Re-creative Exercise

Exam-style questions designed to give you an opportunity to practice re-creative writing.

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Methods of Language Analysis

Re-creative writing tasks are designed to determine your ability to creatively write based on a given text and its context. You should demonstrate understanding through your ability to recreate a number of linguistic and literary techniques to reshape the meaning of the text. The task also requires you to comprehend why an author makes certain linguistic choices and what the effects of these choices should come across in the critical evaluation section of the question as you should justify your choices.

In the re-creative writing task, answers must adapt original material to respond to a new prompt. The answer should be in keeping with the context and style of the original material, and should demonstrate a clear understanding of the following concepts:

1. **monologue** and **dialogue**, and how and why each of these speech styles might be used
2. how the alteration of **point of view**, **genre**, **context**, **purpose**, **audience** and **mode** can affect the meaning of a text
3. how some aspects of language are more or less developed than others, and how devices can be used to create meaning
4. how specific moments in time or descriptions of place can be used to create meaning

High-scoring answers will be those that utilise these concepts to reshape and restructure the original material. You are expected to achieve this restructuring by demonstrating competency with a number of linguistic techniques. Linguistic techniques from all of the following areas are assessed, and so you are encouraged to draw on as many of the following as you can to achieve the best possible mark:

1. **Phonetics, Phonology and Prosodics** – the sound system of language and how an author can use certain sound patterns to create an effect. This includes concepts such as alliteration.
2. **Lexis and Semantics** – word choice by the author and the meaning of the words used. Students are expected to explore why an author might have chosen one word with certain connotations over another.
3. **Grammar** – how the language is structured to create a certain effect. For example, characters' attitudes might be expressed through sentence length.
4. **Pragmatics** – how language is used in context. Pragmatics includes **implication** and **inference**, as well as assumptions made about speakers and hearers from the language used.
5. **Discourse** – the conventions of the written text type, e.g. drama, novel, etc. This includes **narration** and **narrative**.

Following your re-creative response, you should be able to evaluate the choices you made and explain why they are effective in reshaping the content according to the given task. This should be based on a sound understanding of the linguistic techniques in themselves, but also show an understanding of how context can impact on usage of certain techniques. It is particularly important in this section to compare how your chosen devices contrast those which the author originally used. This will ensure that your answer demonstrates an understanding of how the effects of different devices can alter meaning.

Audience – the person or group of people who watch or listen to a performance

Context – the circumstances in which something happens or is understood

Dialogue – conversation between two or more people

Genre – categories of literature and art

Mode – the way in which something is presented

Monologue – a speech by one speaker

Narration – the act of telling the story

Narrative style – the way in which a narrative is presented, e.g. first person, third person, omniscient, unreliable narrator

Point of view – the perspective from which the narrative is told

Purpose – the reason why something is done or said

Implication – a meaning conveyed or suggested by what is not explicitly said or shown in speech

Inference – a conclusion reached by a speaker or listener based on what is not explicitly said or shown in speech

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Background

F Scott Fitzgerald

Frances Scott Key Fitzgerald was born on 24th September 1896 to Edward Fitzgerald. He was born in St Paul, Minnesota, where his mother's family had made a small fortune in business. His father, Edward, operated a wicker furniture business, but when this failed he moved to New York for Edward to take a job with Procter & Gamble, a consumer goods company. He spent the first years of his childhood here, but when he was 12 years old he returned to St Paul where this time the family lived off Mary's inheritance.

Fitzgerald first attended St Paul Academy, where he showed an interest in writing and athletics. He wrote his first published piece of work for the school newspaper at age 13. However, due to a poor scholastic record, his parents moved him to the prestigious Catholic Newman School after a few years. Here his literary talent was spotted by Father Sigourney Fay, who encouraged him to pursue it further.

Although his mother and father were not interested in society life they ensured that Fitzgerald mixed with the right people and he spent most of his youth playing with the neighbourhood's richest children. Growing up, Fitzgerald would have been conscious of his family's precarious position – wealthy enough to live only blocks from the most affluent families, but not rich enough to fit in comfortably. This experience likely informed many of Fitzgerald's characters as he often used individuals who were outsiders to wealthy communities in his writing.

Fitzgerald went on to pursue an academic career at Princeton University, where he published several works. Ultimately, however, his dedication to writing took a toll on his other studies and he was placed on academic probation. As graduation seemed unlikely he joined the army. In 1918 he was assigned to a camp near Montgomery, Alabama, and it was there he met Zelda Sayre.

The daughter of a Supreme Court judge, Sayre was an 18-year-old debutante from Alabama. Her marriage to Fitzgerald was conditional on Fitzgerald earning enough money to allow Sayre to live in New York. This took him some time to achieve, but finally, after returning to Minnesota and publishing his first novel, *The Romantic Egotist*, which became *This Side of Paradise*. When he was 25 years old he acquired fame and fortune almost overnight and a week later he and Sayre were married. They moved to France, where he wrote *The Great Gatsby*, a year later in 1921. In 1924 Fitzgerald moved back to the US and lived in France, where he wrote *The Great Gatsby*, now considered to be his greatest literary work.

Fitzgerald's domestic life was plagued with drama. This was due in large part to his lifestyle, as he and Zelda amassed a reputation for hedonism. This extravagance made it difficult for him to support himself by writing short stories, although he was a serious writer. Day-to-day, Fitzgerald had to support himself by writing short stories, although he received favourable reviews, did not have the same popularity in his own country. Additionally, Zelda suffered from mental illness which led to her having several breakdowns. Fitzgerald had to have his wife institutionalised, leading to a large amount of debt.

Fitzgerald died of a heart attack on December 20th 1940, at the age of 44, only having published *Last Tycoon*, which was published posthumously in 1941.

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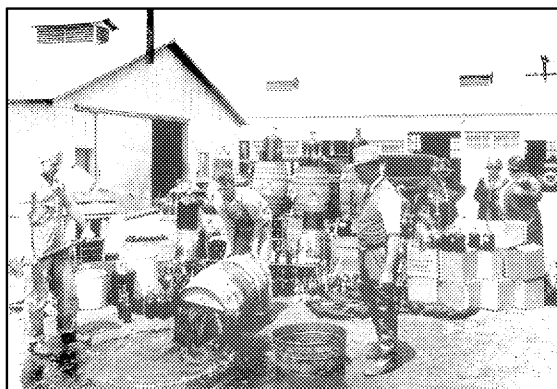


The Great Gatsby – Context

The Great Gatsby is considered to be Fitzgerald's finest novel and has cemented his position as one of the greatest American writers of all time. The novel explores life in the early- to mid-1920s, which was a time of economic growth and prosperity, as well as a time of corruption and exploitation.

Following the war, President Warren G Harding led the country to prosperity by focusing on business. While this drove the economy to a secure place, with people earning more money and subsequently buying more, perpetuating the cycle of economic growth, this also had a negative effect on many working-class labourers as many laws and initiatives created were targeted only at benefiting higher-earning individuals and executives. In effect, the rich became richer and the poor became poorer. This led a number of people to a kind of **purgatory** in which they searched the prosperous country for a better life they were ultimately unable to attain. This social position is represented in *The Great Gatsby* through those living in the Valley of Ashes.

The economic boom of the time turned life in America's 1920s into an ongoing party at its peak, and this rejection of traditional, humble norms can be seen through the



Orange County sheriff's deputies dumping illegal alcohol, 1932

Women began to challenge customs, wearing shorter styles and eschewing corsets, setting themselves from the traditional norms. In *Gatsby*, Myrtle, Jordan and Daisy represent the female evolution as they all break away from tradition and Jordan achieve this more successfully. Myrtle's attempts to change her position in life end in tragedy, help falling back into the only life she knew.

The lifestyle of excess in the 1920s was fuelled by the **Prohibition** in action at the time. The ban on the production and transportation of alcohol created a black market, and the alcohol trade boomed. As with the

consumption of alcohol only made the act more desirable, and life in post-war America was **synonymous** with drinking and dancing. In *The Great Gatsby*, the rampant black market for alcohol is represented by Meyer Wolfsheim and Gatsby himself, both of whom amassed part of their fortune through the trade.

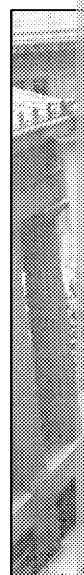
In this novel Fitzgerald explores the world of America at the time, which was characterised by social upheaval. This was a world he was a part of himself as a young writer who made his wealth quickly, and there are many associations which can be drawn between Fitzgerald's position and Gatsby's. Among other things, both men are not inherently part of the extremely rich company they associate with, both pursued women who are socially and financially superior to them, and both begin to question the wisdom of the excess they are a part of. Although he could not have predicted the downfall of society himself, there are strong criticisms of excess in the text that suggest that the extravagance of the people will eventually lead to the ruin of society. This was proven to be true, as following one of the most characteristically excessive periods in history, the stock market crashed in 1929 and led America into the greatest economic **depression** it had ever known.

Depression
economic downturn

Prohibition
ban on the production and sale of alcohol between 1919 and 1933

Synonymous
very closely related to other

Purgatory
a place or state (heaven or hell) between this world and the next, or a place or state of suffering



Crowd on
Street at

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Plot Summary

The Great Gatsby is narrated by Nick Carraway, a 29-year-old Yale graduate who lives in West Egg, Long Island, in 1922. Nick rents a small cottage neighbouring an extravagant mansion of a mysterious businessman called Jay Gatsby. Over the first few months of his residence, Nick attends Gatsby's frequent and elaborate parties.

Nick travels to East Egg to meet with his cousin, Daisy Buchanan, and her husband, Tom, who went to university. He also meets Jordan Baker, a professional golfer who he later begins to like. From Jordan, Nick learns that Tom famously has a mistress in New York City. Later, Nick returns to West Egg at the end of the dock reaching out for a green light in the distance.

Nick accompanies Tom to lunch and meets Myrtle, Tom's mistress, who is married to George Wilson. Tom and Myrtle take Nick to their apartment, where Myrtle phones a number. The group spend a drink in the afternoon in the apartment, which ends in a fight between Nick, Daisy, and Tom. Tom subsequently breaks her nose.

Nick receives an invitation to one of Gatsby's parties. He remarks on how exceptional the party is, not invited, but simply show up knowing they will not be turned away. At the party, he meets several other guests and hears a number of conflicting stories about the enigmatic Gatsby. Nick realises that no one knows any more about Gatsby than he does. Some time later, Nick realises that he is different from what he expected – younger, and also more inclined to be a spectator, watching his own party from a distance rather than being actively involved in it. Nick begins to develop a friendship with Gatsby.

Gatsby takes Nick into the city to meet his business partner, Meyer Wolfsheimer, a man who is linked with organised crime. Later that day, when Nick is having tea with Jordan, he learns that Gatsby has previously been involved with Daisy Buchanan, who he is still in love with. He had an army but did not have the means to support her lifestyle and asked her to wait until he could make his fortune and bought a house across the Sound from Daisy, throwing extra money around to get her to notice and turn up one day. Jordan tells Nick that Gatsby wants to meet Daisy at his house where Gatsby will turn up unannounced and the lovers can be reunited.

Nick organises for Daisy to visit and Gatsby, an over-the-top romantic, prepares Nick for the reunion. Daisy arrives and the first moments of the meeting pass awkwardly as they become comfortable with each other again. They soon begin having an affair.

Nick relates Gatsby's past to us, explaining how his real name is James Gatz and his background. After meeting Dan Cody, a wealthy copper mogul, Gatsby changed his name to Jay Gatsby, becoming the man he wanted to be, separating himself from his real past and creating a new identity to complete his character.

Tom and Daisy attend one of Gatsby's parties and when Gatsby and Daisy move to West Egg for privacy, Nick becomes an accomplice in the affair by acting as lookout. On the hot day, Gatsby travels to East Egg for a lunch with Tom, Daisy and Jordan, and the group discusses the affair. Nick realises that Gatsby and Daisy are having an affair and hassles Gatsby until he admits that he has lied to Tom. She then told him that she plans to leave him. Daisy is unable to do this as she won't be able to leave the wealth and power he can provide. Gatsby and Daisy leave in Tom's car. On the way to West Egg they discover that Myrtle was killed. They realise it was Gatsby's car, and later Nick learns that Daisy was driving the car. Distraught over his wife's death, Wilson turns up at Gatsby's house and accuses him to be the man Myrtle was having an affair with. He then turns the gun on himself.

Nick organises Gatsby's funeral and, in spite of his popularity and notoriety, only a few people attend. Nick is disillusioned by the immorality and excess of the people he has met and returns back to the Midwest.

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Re-creative Writing

Re-creative writing exercises are intended to test your knowledge of a base text and creatively use language to communicate different things. In the exam you will be asked to reread part of a set text and rewrite it in approximately 300 words from a different perspective or context. Following this, you are required to write a 400-word commentary explaining the writing. Both aspects are important, but more marks are assigned to the commentary, and so it is imperative that you know the correct terminology to critique your writing.

When assessing the work the examiner checks the Assessment Objectives (AOs) set out by the AQA exam board. They assign marks depending on how well your answer aligns with the AOs. AOs 2, 4 and 5 are assessed in this question; these are explained in the table below.

AO		Part
AO2	Analyse ways in which meanings are shaped in texts.	
AO4	Explore connections across texts, informed by linguistic and literary concepts and methods.	
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.	Writing E

Your creative originality and writing style will be evaluated in both aspects of the exam. Examiners look to identify if you are able to sustain your chosen writing style for the duration of the exam. In the writing exercise this style should be fitting for the style of the base text. In the commentary, you should use suitable literary techniques; for example, metaphor to express the thoughts of a character or words with connotations which demonstrate the prejudice of a character. The examiner will look for evidence of your understanding of the text and your ability to analyse it, and students should use these as a starting point for the exercises that follow. This guide is intended to replicate exam structure and give the best possible idea of an exam question.

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Example 1: *The Great Gatsby*, Chapter 2

Question:

Read the section of Chapter 2 from *The Great Gatsby* beginning 'his voice faded impatiently around the garage' to 'here's your money, go and buy ten more dogs' - this is the first meeting with Myrtle Wilson, Tom's mistress.

Recast this narration from the perspective of Myrtle.

Your re-creation should be around 300 words long, and you should think about

- Myrtle's attitude towards Tom
- Myrtle's beliefs about her social position

Re-creative exercise

His voice resounded up the stairway. Even when he wasn't shouting he was consumed whatever room he was in. People wouldn't say that they could forget Buchanan - relying on that put far too much faith in chance for him - but there was no opportunity for anyone in the room to forget him. I stood up to leave, sitting in and smoothed the creases out of my dress before I prepared to do so. A slight rust on a piece of rust on the door handle I hadn't noticed before, but it was a sudden vivacity.

He stood impressively in the middle of the room, wearing two-tone, brown shirt and a silk scarf-tie. His eyes were roaming the room impatiently with a wittered by his side. They eventually met mine, and his face froze into a stare towards him. He had styled his hair in a way which accentuated his jawline.

When we arrived at the train station I decided to make some purchases. I waited for me until I was finished. I revelled in the knowledge that he never questioned my husband would have. I could decide to buy the most superfluous object and he would buy and hand me the cash. When this thought struck me I was filled with the opportunity to do so presented itself shortly as I noticed a man selling dogs. The disapproving look on Tom's companion's face when he simply bought a dog filled me with delight. It was a feeling beaten only by the thrill of the requested amount for the animal. I curled my arm around him and admired his remarkable frame.

Words: 331

This answer would be expected

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Critical Commentary

My intention in this commentary was to give the reader a better insight into a character who is underplayed in the novel and the reader knows very little about. I made the decision to use a **homodiegetic narrative** style as I wanted the scene to be told from Myrtle's perspective, not from an overall **omniscient** view.

I used a descriptive narrative style with no dialogue, which contrasts the novel's dialogue-heavy style. I made this decision to present Myrtle as a character who is more concerned with her appearance and material goods rather than emotional relationships. I then used the descriptive style best exemplified here from this. I chose a short-sentence style to reflect the pragmatism of Myrtle's character.

I made use of **adjectives** to express Myrtle's opinions about people and things. For example, Tom aligns him with the word 'inferior', which expresses her opinion of him. The use of the adjective 'inferior' is given to the simple reader to understand. Additionally, the use of the adjective 'inferior' shows that Myrtle is aware of Nick's opinion of her, but she doesn't care. My intention was to imply that Myrtle considers herself superior to Tom as she attributes so much power and control to him.

The description of Tom's outfit highlights Myrtle's obsession with the appearance of wealth. This foreshadows her description of her first meeting with Tom when she tells Nick what he was wearing. The attention to detail she gives to Tom here is intended to contrast her inattention to her own home, finding rust she had not noticed before on the door handle. This reflects how Myrtle neglects the life she is living to pursue the life she thinks she deserves. The rust also reminds the reader of Myrtle's social standing as those in Tom's social circle would have employees to deal with blemishes such as rust.

The terms of address have been chosen carefully as Myrtle only names Tom. This elevates him above other characters, who are relegated to their relationships with others, and Nick being downgraded to Tom's companion. The decision to call Tom 'he' in the introduction is intended to support this as it has biblical allusions and reflects the god-like status Myrtle assigns to him.

Finally, my intention in my final paragraph was to show how Myrtle believes she is controlling Tom with her money, but fails to realise that she is thus controlled by him. The phrase 'she looks at him' is intended to support this as Tom is the one who is looking at Myrtle, not the other way around.

Words: 457

This answer would be expected to achieve a grade of 4

Important points about Example 1:

- Starting your intention in the opening of your commentary shows that you have a plan and allows the marker to see that you have achieved a goal.
- Having Myrtle describe Tom's clothing in this recount, which we later learn that Nick remembers what he wore the first time they met, shows a deeper understanding of the text.
- This retelling condenses a larger section of text in the novel to 300 words. An ability to do this and cover all events from the beginning of the extra section shows consolidating important information.

Adjective
descriptive
Homodiegetic
narrative
action
does not
or known
character
Omniscient

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Example 2: *The Great Gatsby*, Chapter 5

Question:

In Chapter 5 read from 'She turned her head' to 'this is a terrible, terrible mistake'.
Daisy's reunion in Nick's cottage.

Reimagine this scene from the narrative perspective of Gatsby.

Your re-creation should be around 300 words long, and you should think about

- Gatsby's thoughts and emotions about the encounter
- the way in which he acts

Re-creative Exercise

I reached the door and looked the door with a dignified assurance, confident I had concocted a plan. Then suddenly, without warning, a ripple of terror ran through me, very aware that I was dripping wet from the rain I'd hardly seemed to notice. The door echoed ominously from the other side of the door and by the time he opened it, I had taken him far too long and also come much too quickly all at once, I was. My idea of seeing Daisy seemed to have been much more conceivable to me than it was then I thought of her sitting in the room. Nick sprang back, startled, as if convinced myself to abandon the entire thing.

The sight of Daisy struck me in a way I hadn't expected. I had always imagined her in the room with an aura of confidence, demonstrative of my wealth and power. She would beam when she saw what I had become, that she would clap her hands and throw me into my embrace. But instead I quietly entered, my hands still in my pockets, dripping on Nick's carpet, and waited for her to notice me. Daisy was holding something in her hand when I walked in, some small trinket of some sort. She turned her head in one lovely movement of intrigued indifference, like a girl who was disturbing their play, and a stricken look passed over her face. She quickly diverted her gaze and I nearly lost my balance. I was so affected that I reached for the mantelpiece for support. Daisy's tone of feigned delight was like a stab through me. I couldn't keep my eyes off of her, and she couldn't bring her

Words: 338

This answer would be expected

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Critical Commentary

As the question required a focus on Gatsby's thoughts and emotions I chose a monologue rather than a dialogue scene. I used long sentences to reflect Gatsby's melodramatic and romantic character. To emphasise Gatsby's character I used adverbs (e.g. 'ominously' and 'inquisitively') rather than to narrate actions straight as this shows that he is invested in the situation to the point where he notices how actions are carried out. This is intended to contrast the base text as Nick's original narration focuses on a straight recount of the actions and movements of characters.

Stream of consciousness
person's inner thoughts
immediate reactions

In Gatsby's description of his first sighting of Daisy I intended to express his relation to himself. His reference to her as being like a child conveys how taken care of by him she is, and that she is not capable of making her own decisions. The scene is a pivotal one in which Gatsby attempts to force Daisy into saying 'I love you', believing that she is not capable of making her own decisions and that he can use the simile in this line also emphasises Gatsby's nature as a fantasist.

I also intended in this passage to show the cracks in Gatsby's character. As he constructed and worked towards the kind of man worthy of Daisy I believe his bravado, would be confident when he had a plan in place. Having organised everything meticulously and prepared Nick's house to his own liking he begins to realise he suddenly realises he will not be in control once he sees Daisy. I felt the irony in considering how he had fantasised about the meeting illustrated this well.

In the final lines my intention was to bring back my reimagining to the things we are told happen in Nick's narration from a different perspective. Gatsby almost lost his balance explains why Gatsby was leaning on the door when he entered. Similarly, as Nick describes Daisy's voice as 'artificial' I felt it was this affected Gatsby as this would show how meaning can be reshaped as Nick's narration Daisy's 'artificial' voice suggests an uncomfortable and false retelling, her 'feigned delight' instead suggests a hopeless atmosphere.

Words: 410

This answer would be expected

Important points about Example 2:

- Including quotes from your writing exercise in your critical commentary shows aspects you are talking about.
- This commentary is introduced with reference to the question. This ensures you understood the question and have answered it.
- Referring to how your retelling contrasts the base text demonstrates your interpretation has been changed.
- Using a phrase which is directly taken from one of the assessed AOs ('my intention') shows that you have met this objective.
- Reference to a different part of the base text demonstrates that you know the context of the novel as a whole.

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Top Tips for Re-creation and Commentaries:

1. Using linguistic terms such as monologue, dialogue, simile, metaphor, stream of consciousness, etc. will show that you have an understanding of the text.
2. If you are writing from another character's perspective and commentary, make a list of all of the characteristics you associate with that character to help shape your narrative.
3. Make sure you have a clear plan of where you are going. Be sure your larger section of text to 300 words covering the full section, re-creation or extract of it, shows an ability to condense important information. A single part of the original section is more important than others, based on a single point can show that you can identify what is important from the original perspective.
4. Stating your intention in the commentary shows that you have analysed the text and your choices.
5. When writing your commentary, try to go through your writing and explain it. This will ensure you don't forget any important points.
6. Referring to where you have contrasted the base text shows that your task is about reshaping original material.
7. Buzzwords such as 'reshaping meaning' explicitly show how you have reshaped the text.
8. Both the writing exercise and the commentary are important. Do not spend so long on the narrative that you have no time for the commentary as this will receive a poor mark. When you go in, have an idea of how much time you are going to spend on the narrative and the commentary.



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Exercises and Activities

Activities

1. Make a table with as many literary techniques as you can and definition reference when you are doing re-creative exercises as it will help you to include in your writing. Add to this table as you learn more techniques.
2. Fill in the following table with qualities and characteristics you associate with characters in *The Great Gatsby*. Keep this for reference when you are practising writing from different perspectives.

Nick	Gatsby	Daisy	Tom

Re-creative Writing Tasks

1. Reread from 'I was on my way to get roaring drunk' to 'this is much too good for her'. This passage describes when Nick runs into Jordan Baker at Gatsby's party. Rewrite this scene from Jordan's perspective. Your exercise should be about 300 words long and should focus on the party and how she feels when she sees Nick.

Write a 400-word commentary explaining your choices.

2. Reread from 'At two o'clock Gatsby put on his bathing suit' to 'the holocaust'. This passage describes Gatsby's actions just before he is murdered. Reimagine this scene from Wilson's perspective as he arrives to shoot Gatsby. Your exercise should be about 300 words long and focus on Wilson's state of mind.

Following this, write a 400-word commentary explaining the linguistic and stylistic choices in the writing exercises.

Taking it Further

1. Take one of your writing exercises, without the commentary, from Re-creative Writing. Swap with a partner. Write a commentary for each other's writing exercise, identifying the literary techniques you identified in their writing.

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Chapter 1

Analysis

Perspective

Chapter 1 introduces Nick Carraway, the narrator of the novel. Nick narrates *The Great Gatsby* from a **person perspective**, meaning that he recounts the plot from his own experience, and we have access to Nick's thoughts and feelings as well as his experiences, which are his opinions and assumptions. This is particularly interesting as Nick tells us in the first chapter 'I'm inclined to reserve all judgements' (p. 7), which is a claim that he is reminiscing about his past from an unbiased perspective. This is not the case, however, and throughout the text Nick passes judgement on the characters of the text he believes to be immoral and materialistic, particularly Jay Gatsby, Daisy and Jordan.

Characterisation

Within the first chapter of the novel, in spite of his prior claim, Nick tells us that Tom has 'arrogant eyes' and a 'cruel body' (p. 12), that Daisy and Jordan have 'impersonal eyes' (p. 17), and that when he left the house that night he was 'confused and a little disgusted' (p. 24). As Nick tells this story in retrospect he knows about the actions and events that will occur in the future and is potentially retelling the story with this bias in mind. These negative adjectives make **implications** and **assumptions** about the characters that as readers we as yet have no basis for, and thus **characterise** Tom, Daisy and Jordan in a certain way which affects our reading of them throughout the text. Knowing that Tom is a hypocritical, unfaithful and violent man, this very initial introduction pre-empts his forthcoming actions. Similarly, the descriptions of Daisy and Jordan seem to be exactly in keeping with Nick's experiences with them later, as Nick has no real relationship with Daisy in the novel and his relationship with Jordan comes to an end when he left the house feeling disgusted is, therefore, dubious. It might be that he felt this way because he has experienced the entire series of events and now has a feeling of disgust looking back, but if you believe Nick could have made these observations he does if he were not relating them to us.

Compounding this is Nick's indication of how he feels about Gatsby, who we have not yet met: 'Gatsby, the man who gives his name to this book, was exempt from my reaction' (p. 18). Nick is aware that his narration is likely to be in favour of Gatsby throughout the text, but he does not judge Gatsby like he does the others.

Key

Assumptions – beliefs or opinions that are not founded on evidence

Characterise – the way in which personalities and dispositions are presented

First-person perspective – the story is told from one character's point of view, sharing their experiences but not their thoughts and feelings

Implications – additional meanings that are explicitly stated but is suggested by words or phrases

Inference – additional meanings that are suggested to the hearer from words or phrases

Narrative distance – the distance between the narrator and the story, whether close or far

Unreliable narrator – a narrator whose account is in some way compromised and therefore not entirely accurate according to the events of the story

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Discourse Features – Narrative Distance and the Unreliable Narrator

The insight we get in this novel to Nick's opinions, thoughts and assumptions comes through **narrative distance**. **Narrative distance** is the proximity between the narrator and an active player in the story. Nick's narration is intimate. All of this combined turns Nick into an **unreliable narrator**, which means that we cannot be certain that Nick's version of events has given us reason to believe his account might be compromised. Within this chapter, Nick is an unreliable narrator comes through his vague descriptions of certain events in detail he gives elsewhere. In particular, the 'critical, unpleasant story' connected to Daisy and Tom, who is engaged in a relationship with, is glossed over as Nick claims he cannot remember. Daisy and Tom ask if Nick was engaged out west he tells us that he knows what they tell the Buchanans it is an untrue rumour, then gives no more information on the seemingly solid recollection of events elsewhere, down to the fact that people were wearing each other and moved, it seems likely that he is deliberately obscuring some past

Pragmatic Implication and Inference

Nick's indication that he is *'trying to reserve all judgements'* comes in response to advice once given to him which is explained to us in the opening lines of *The Great Gatsby*. The reader is given the same advice, which is that *'Whenever you feel like criticizing anyone, just remember that all the people in this world haven't had the advantages that you've had'* (p. 7). In exchange with his father further, telling the reader that his father said no more than that more was meant by it. Essentially, Nick is explaining that, although his father said this, there is a secondary meaning from it. In pragmatics this is called **inference**, and what Nick is called **implication**.

Implication and inference are based on the context of an utterance, as they suggest something is said allows more to be interpreted from it. In this instance, the context and inference is the relationship between Nick and his father. Nick's explanation in *'a reserved manner'* suggests he and his father were close and knew each other well. The implication. The difficulty we have as readers is that Nick doesn't explain what the more we don't have the context Nick does it is difficult for us to imagine what more was

One suggestion might be that Nick's father's advice appears to be related to money. 'Advantage' is synonymous with money in a social sense. Although things such as being particularly good at maths or English, are technically advantages, it is rare for us to



this story Nick attempts, although not always successfully, to be a good narrator. This suggests that he had this kind of upbringing, and that money is the 'advantage' his father cautions him to remember. The nature of inference, however, prevents us from confirming if this is true, as

Additionally, Nick takes his father's words as a warning against criticising anybody. It was meant by them. These words could also be Nick's father correcting his son's. Nick not to criticise, he is simply telling him to remember his advantages before doing so. Nick made the wrong inference from his father's words, and as he tells us this advice he was given it there's a suggestion that this is how that inference has affected many relationships.

Considering there's the possibility for incorrect inference, it is logical to ask why anyone would say something like that. There are many reasons for this, but generally it is to absolve themselves from the responsibility of something if it goes awry. In *The Great Gatsby* that Nick's naive approach to criticising others negatively impacts upon his life. This is a lesson from his father, but as his father did not directly tell him not to criticise he cannot

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1. Why did Nick move to West Egg?
2. Why does Nick think that Daisy speaks in a murmur?
3. Why does Nick think that Daisy has reason to be cynical?
4. What is the unreliable narrator and what makes Nick one?

1. Assume that you are Nick from Nick's personal experience the events and conversations he has decided to include in the tale. With this in mind, do you think it makes sense to include the conversation between himself and Daisy where they discuss Gatsby? Or does the brief mention of Gatsby, the titular character, begin to suggest more than enough?
2. How does the brief mention of Gatsby, the titular character, begin to suggest more than enough?
3. What impression do you get of Nick from this first chapter? Is it the same throughout the novel or does your opinion change at all?
4. What do you think the implication in Nick's father's words was? Do you agree with his inference that wasn't there?

1. Reread Chapter 1 and pick out different phrases you think give an initial impression of the characters. Discuss with someone else if you think these are accurate predictions of the future events of the novel.

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Re-creative Writing

One of the underplayed elements of the opening chapter is Jordan Baker. While Nick is torn between himself and the Buchanans, and begins to establish the relationship between them, he does not give an indication of how we should interpret the relationship between Jordan and Nick. In this chapter that she is a friend of Daisy's (p. 14) and that, in spite of this, she has invaded her friend's privacy as she listens into Tom's phone call (p. 20). Additionally, we know she is an athlete at some point, although we are not told what kind of athlete even though we know what she does. Overall, we have a limited perspective on Jordan. This reduces our understanding to only how they relate with Nick. If additional insight into Jordan's relationship with Nick we potentially have a less biased view of them.

If you were adapting this scene for a re-creative task from the perspective of Jordan Baker, how about how you might wish to go about this:

1. Sentence length could be used to reflect Jordan's personality. Short sentences for things of no interest (e.g. Nick's arrival in the house), whereas longer sentences for things she is more interested in (the phone call she attempts to listen in on).
2. Jordan's relationship with Tom could be elaborated on as Nick only thinks of her as a friend.

Re-creative Writing Task

In Chapter 1 read from '*The horses, needless to say, were not mentioned again and Tom belonged*'. This describes Nick and Daisy's walk back to the house after the party.

In this narrative we are told that Jordan Baker and Tom Buchanan walked ahead of Nick and Daisy from the perspective of Jordan Baker.

Your re-creation should be around 300 words long, and you should think about:

- Jordan and Tom's relationship
- Jordan's thoughts and feelings about Daisy

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.

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Chapter 2

Analysis

Class and Society

The journey to the Valley of Ashes and Myrtle's significant role in this chapter put her at the heart of the narrative. Myrtle is representative of a social group in the 1920s of people with no money, the lowest class in society, but were not wealthy enough to indulge in the opportunities afforded the rich. This group existed in a stage of **purgatory**, as they sought the better life but were perpetually just out of reach of it. Myrtle is demonstrative of this group effectively as she lives both her true life and the fantasy life in her affair with Tom.

There are several indications in the novel that Myrtle does not truly fit into the upper class social group. The first of these is in the previous chapter, when Jordan Baker comments:

'Tom's got some woman in New York... She might have the decency not to telephone him at dinner time. Don't you think?' (p. 20)

Jordan's words here carry an underlying implication that Myrtle is not astute enough to understand that she cannot call the man she is having an affair with at dinner time. As Tom is described as having frowned when the butler whispers to him who is on the telephone it is suggested that he is also unhappy with this. This scene implies that Myrtle does not understand the social etiquette of the social part of.

Nick's descriptions of Myrtle also carry underlying implications about his perspective. Nick uses to describe her appearance and fashion choices suggest that he considers her to be a woman who draws attention to the overtly sexual way she dresses for Tom Buchanan:

'She had changed her dress to a brown figured muslin, which stretched rather wide hips as Tom helped her on to the platform in New York.' (p. 20)

This dress, which accentuates Myrtle's hips, is a change from the dress she was wearing when she was first introduced. Nick describes it as *'a spotted dress of dark blue crepe-de-chine'* (p. 28). Nick's inclusion of this detail about Myrtle suggests that he has noticed how she has changed for her lover and finds it significant. Myrtle's outward appearance is even more explicit later when she changes into her *'dress of cream-coloured chiffon, which gave out a continuous rustle as she swept across the room'*. This particular dress is Myrtle's fashion choice as a hostess and Nick's comment about her *'drawing attention to herself at every turn with this apparel'*. We are also told that Myrtle *'was not a woman who drew attention to herself at every turn with this apparel'*.

'With the influence of her dress her personality had also undergone a change. It was no longer the intense vitality that had been so remarkable in the garage was converted into a more refined and subtle quality.' (p. 33)

It is clear that Myrtle attaches great importance to the appearance of wealth, and to cement her position in this social group. In each of the situations in this chapter she changes her outfit to express the role she desires to play: a garage owner's wife, a hostess. Although she is not part of the same social group as Tom in reality, it is clear that she is trying to be this way anyway when she makes a comment on the ice boy:

'"I told that boy about the ice." Myrtle raised her eyebrows in despair at the shiftlessness of the lower orders.' (p. 34)

Form – the structure of the language

Purgatory – a state of being between the most desirable ('heaven') and the most undesirable ('hell')

Social class – the division of society based on economic status and prestige

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Myrtle speaks of the lower social classes as though she is a peer of Tom, Daisy and Jay. While she may not be as low in class as the 'ice boy', her attitude towards him suggests a relation between herself and him, in spite of her true life living in the Valley of Ashes. This also suggests that she is not a natural part of the wealthy elite. Her focus on appearance is overdone, and the true members of the social class are rarely described as having changed outfit multiple times during the one day.

Additionally, Myrtle's belief that Daisy is Catholic supports this. Considering the Buchanans' social position and lifestyle there is little chance that someone like Daisy would be Catholic. Catholics in the 1920s were disapproving of the way women dressed and presented themselves, and those in the anti-Catholic movement maintained that Catholicism opposed democracy. As people such as Daisy and Tom indulged in life's pleasures such as drinking, dancing and music, and also benefited from the freedom of democratic society, it is extremely unlikely Daisy would be Catholic. The readiness with which Myrtle believes Tom is Catholic says her misunderstanding of this social group.

Overall, Nick's opinion of Myrtle is summed up when he tells us that Myrtle made a mistake to his question about whether or not she liked her husband. Nick finds Myrtle vulgar, contrived and cheap woman.

Lexis and Semantics – Word Choice

A comparison can be made between Nick's initial description of Myrtle and his description of Daisy in the previous chapter. Specifically, the **adjectives** used to describe each woman identify them as two different people. In particular, Daisy's adjectives include *lovely*, *bright* and *exciting*, contrasting with Myrtle's *coarse*. Overall, the sort of adjectives Nick uses to describe Daisy suggest that she is beautiful, the sort of person you would want to associate with. Myrtle is made to stand out through the use of words such as *surplus* and *middle* characterise her as an unnecessary person, a minor character in their drama, whereas he sees his cousin as a key player.

Grammar

Fitzgerald also makes a subtle comparison between the women through the descriptions of their voices. Although their voices are never directly compared, Daisy's voice is mentioned often and is an important part of her character. In his description of Myrtle, Fitzgerald makes her directly comparable to Daisy by using the same **form**. The description of Myrtle's voice is an echo of Daisy's 'low, thrilling' voice, and suggests that Myrtle will never be as

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Questions and Activities

Consolidation Question

1. Where does Myrtle tell her husband she is going when she meets Tom?

Discussion Questions

1. Do you think that Nick is a reliable narrator in this scene? Does he admit or skew certain facts?
2. What is your opinion on the reason for Tom hitting Myrtle? Would the reaction if he was in a room with Daisy and he broke her nose?
3. To what extent is the original description of a character important? Do the views associated to Myrtle and Daisy remain accurate throughout the novel?

Active Learning Tasks

1. In pairs, assign one person to reread Fitzgerald's description of the Valley of the Ashes opening and identify the words, phrases and linguistic techniques used to create atmosphere. Have the other person look back at the first description of Chapter 1 and do the same thing. Compare your answers and discuss the contrasts created.
2. Make a list of all the adjectives describing Daisy in her initial introduction. Then, make a list of adjectives describing Myrtle when she enters the text. With a partner, compare the adjectives associated with each woman.

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Re-creative Writing

The entire novel is given from the perspective of Nick, a man of some wealth who has to work to establish himself independently. Nick is not of the 'old money' Tonson family, nor is he as wealthy as Gatsby, who is 'new money', but he likely fits into middle-class. While critical of the wealthy, he is also judgemental of Myrtle's disposition and character. Having a life like Myrtle's where there is no option but to work and live in a run-down neighbourhood can be drawn from the text if we had an insight into how a working-class person might view the middle and upper classes. While others might agree with Nick and critique the excesses of the wealthy, they might be more sympathetic towards Myrtle and her desire to break out of her life. Nick's middle-class perspective might be even more disapproving towards Myrtle's behaviour as he sees her as someone who thinks she is better than other working-class people ('*Myrtle raised her eyes from the lower orders. "These people! You have to keep your eyes on them all the time!"*' (p. 34)).

Nick's narration is extremely suggestive of the way in which he wishes us to interpret the novel. He is sympathetic towards Gatsby and critical of Tom and Daisy. If Fitzgerald were instead a woman, we might have more suggested perspectives from which to form their own opinion. Some suggestions for how you might reshape the text to come from a working-class perspective include:

1. creating a new **setting**
2. changing the **mode** – e.g. working-class people often had to move away and work to send money to their home and so a letter might be apt
3. **dialogue** written in **dialectal** style

Dialectal
is specific
location c
dialectal

Setting – something

Re-creative Writing Task



In Chapter 2 reread from 'The bottle of whisky – a second one – was now in cor to 'Tom Buchanan broke her nose with his open hand'. This describes the party threw at their flat in New York.

Recast this narration into an account of the party one of the building's employees give to another employee later.

Your re-creation should be around 300 words long, and you should think about

- Myrtle's attitude towards people of different social classes
- how Myrtle and Tom's argument looked to an outsider

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.

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Chapter 3

Analysis

Characterisation

In Chapter 3 the reader gets a first-hand experience through Nick of one of Gatsby's infamous parties. This brings the glamour, wealth and extravagance of the affluent in 1920s America into full focus. Throughout the course of the party Gatsby himself contrasts the setting he is within, as when we finally meet him he is reserved and unobtrusive. Rather than being an active part of the festivities he is hosting, he is an observer. This makes Gatsby even more of an enigma, as in the lead-up to his introduction he tells about his background and status flying wildly, so the reader is left wondering why a man of such great disposition would throw such luxurious parties.

Symbolism

Gatsby's character is **symbolised** by his library, which Jordan and Nick come across while they are searching for their host. In the library they meet Owl Eyes, who exclaims that the books in the library are real. When he proclaims that Gatsby's Owl Eyes is referring to famous Broadway producer David Belasco who was known for his theatrical sets, the implication is that Gatsby's library is just for show, like a theatrical set, and therefore the model books made to create the effect. Instead, Gatsby has gone to the trouble of making his library as authentic as possible. However, it is proven that Owl Eyes' suggestion that the book's appearances is correct when he shows Nick and Jordan that the pages in the book are not cut, like the mass electronic printing system we have today, books were printed with a full sheet of paper, which was then folded and sewn into the book cover. As a result, the pages are held together by a fold, and these had to be cut for a reader to continue reading the text. It is obvious when a book had not been read as the pages in it would be uncut. The fact that Gatsby has gone to the trouble of buying for real, are uncut, symbolising Gatsby's desire to be elite and wealthy but his incapability, disinterest, and lack of motivation to follow through. When Owl Eyes snatches the book back from Nick and mutters *'that if one brick was liable to collapse'* (p. 47) this is a **metaphor** for Gatsby himself – as he is really a man of culture, once holes in one aspect of his person can be exposed his entire identity is threatened.

Society and Class

Following on from the debauched New York party of the previous chapter, Fitzgerald contrasts the wealthy society with Gatsby's party. The distinction between East Egg and West Egg is made at the party, as when Nick and Jordan sit down for supper they are told:

*'This party had represented a dignified **homogeneity**, and assumed the function of presenting the staid nobility of the countryside – East Egg – to the West Egg and carefully on guard against its snobbish society.'* (p. 46)

While the wealthy of East and West Egg potentially represent the same social class, they do not have the same refinement and taste as the 'old money' East Egg. Those from East Egg live in an ostentatious house, but while the West Egg elite believe this is enough for them to be considered 'old money' residents see the groups as distinct. By the end of the party, however, the snobbish East Eggers as having devolved into drunken behaviour and debauchery, and the moneyed elite are just as immoral and unrefined as each other.

Homogeneity – all the same

Metaphor – a comparison between two things, one of which is literally present

Spectroscopy – analysing something by its components

Symbolism – a symbol which evokes a meaning or denotes a series of meanings

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Sentence Length

In Nick's description of Gatsby's parties, the first depiction we have of these events is through his sentences to affect the atmosphere. Specifically, the author makes use of long sentences to describe multiple aspects of Gatsby's party to create a busy and chaotic scene. In the paragraph *...o'clock the orchestra had arrived...* every sentence spans several lines. This creates a sense of movement – Gatsby's party is turned into a fantasy event which we look at from a distance. It goes into a simple house party. The tone created is one of fascination and intrigue.

Contrastingly, in the same chapter, Fitzgerald also uses short sentence length to describe Jordan, the other partygoers discuss the host, the sentences are short and direct. When Gatsby 'killed a man' is put forward, we are told:

'She narrowed her eyes and shivered. '... she shivered. We all turned around for Gatsby.' (p. 45)

The tone here contrasts the long, flowing sentences which describe the party. With the use of frivolity and speculation, the use of text creates suspense. An extreme speed of one really has to look at the page to endorse or deny, and the short sentence lengths create a sense of uneasiness in the situation.

Word Choice

When describing the caterers preparing Gatsby's party the word 'corps' is used to describe them collectively. Corps is a military word used to describe a division in the army, and it creates imagery of a war campaign. This makes the preparation for Gatsby's party seem like a military operation. The workers march in, carry out tasks with precision and have careful instructions given to them. This image which separates Gatsby parties from the way we might normally view parties. In the event in New York from the previous chapter, Gatsby is characterised as a man who executes the events to a specific degree.

Questions and Activities

Consolidation Questions

1. Why does Jordan Baker say she likes large parties?
2. Why does Nick say he couldn't fully say that he loved Jordan?
3. Why does the author vary sentence length at different points in this chapter?
4. Why do you think Fitzgerald includes the car crash at the end of this chapter?

Discussion Questions

1. How does using the library to reflect Gatsby's character impact on our understanding of him? We've met him? Does it skew our interpretation when we are finally introduced to him?
2. Do you think there is any connection between the East and West Eggs?
3. Why does Nick spend so much effort describing Gatsby's smile? Is this a sign of his obsession with other people's clothing (Myrtle, Tom, etc.)?

Active Learning Task

1. Make a list of collective nouns you think could also be used to describe the caterers preparing Gatsby's party, and write next to each the effect it creates. Discuss with a partner's and discuss how each collective noun has different connotations.

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Re-creative Writing

The scene in the library is key to the composition of Gatsby's character, particularly as he is introduced and asserts himself as someone hiding behind a façade. While various characters are shown to be carefully constructed disguises during the course of the text, Owl Eyes from the library is a particularly striking example of the fraudulence of the titular character. Interestingly, though, Fitzgerald's language is in no way critical of this – instead, he seems impressed at the amount of effort that is put into the disguise. However, as we are given no information about the character and, other than attending Gatsby's party in Chapter 3, he does not appear anywhere else in the text, yet he is of great importance. Owl Eyes is an underplayed element of the text as everything, down to the fact he is of no importance. A re-creative piece might choose to focus on his position in Gatsby's party, shedding light on how he perceives the East and West Eggers, and how he feels about himself.

The following are suggestions for techniques you could use to reshape the narrative of Owl Eyes:

1. Make use of **stream of consciousness** discourse to reveal more about Owl Eyes.
2. Change the **point of view** to third person to give an overall view of the scene.
3. Consider the **audience** of Owl Eyes' recount.



Re-creative Writing Task

Returning to Chapter 9, revisit the scene of Gatsby's funeral, from 'About five or six cars' to "The poor son-of-a-bitch," he said.'

Imagine that one of the journalists covering Gatsby's death approaches Owl Eyes and asks him to write a piece on him, as one of the few funeral attendees. From the perspective of Owl Eyes, write a piece about Gatsby. You may want to return to Chapter 3 to remind yourself of the moment when Owl Eyes is in Gatsby's library, and what we learn about him and his relationship with Gatsby.

Your re-creation should be around 300 words long, and you should think about:

- what Owl Eyes might include and what he might deliberately leave out
- Owl Eyes' opinion of Gatsby

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.



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Chapter 4

Analysis

Society and Class

Nick's lunch with Gatsby and Meyer Wolfsheim is his first introduction into the rampant world of organised crime in the 1920s. Gatsby tells Nick unashamedly that his friend Wolfsheim is a gambler, surprisingly open about his connection with this underhand world. While Gatsby does not suggest that he is involved himself, he fails to realise that his connection with a man of this kind clashes with the backstory he has just told Nick. So, one of the background he describes that he must have associations with a man like Wolfsheim and this is one of the inconsistencies Gatsby makes in his construction of his character.

Symbolism and Stereotyping

Wolfsheim's name is symbolic of his character as he is evocative of a wolf. He is predatory and dangerous, and the way he wears human molars as cuff links is similar to how hunters wear the fangs from animals as jewellery. This character, the most evil in the novel, also highlights the **anti-Semitic** prejudice of 1920s America as he is told specifically that he is a Jew and this is immediately followed by an extreme description of his appearance:

'A small, flat-nosed Jew raised his large head and regarded me with two eyes of hair which luxuriated in either nostril. After a moment I discovered that the half-darkness.' (p. 68)

In literature, Jews have traditionally been stereotyped as being associated with money and often conflated with greed and indulgence. Fitzgerald's depiction of a Jew in America reflects the discrimination of the time, as in making the primary character associated with crime that Jews are responsible for the corruption and excess of the country in the 1920s. This is because he was part of an America that was anti-Semitic, so in Wolfsheim we see what the perception of Jews was like in this time period. Wolfsheim is nothing more than a stereotype that Fitzgerald would have seen no problem in creating.

Characterisation

Gatsby's characterisation is furthered in Chapter 4 as Nick tells Nick of his background, the mystery that has shrouded the identity of the man until this point, his sudden appearance where he is from at first seems surprising. However, once he begins narrating his

'I spoke to him sideways – and I knew why Jordan Baker had believed me. He seemed to me to have jeweled the phrase 'educated at Oxford', or swallowed it, or choked on it, as though it had bothered him before. And with this doubt, his whole statement was infected, and I wondered if there wasn't something a little sinister about him.' (p. 64)

Gatsby is no less mysterious after his self-imposed proclamation. Whereas before his past our narrator was inclined to believe it was not as ominous as others made it out to be, there is something sinister about him. When he produced some items to corroborate his story, Nick is more confident that he is in fact telling the truth. Overall Nick, and the reader, are less confused as before, in spite of Gatsby evidently trying to clear up the stories about

Anti-Semitic – discrimination against Jewish people

Approbation maxim – speakers should not mention others in conversation

Modesty maxim – speakers should minimise praise of themselves in conversation

Politeness maxim – speakers should follow Levinson and ensure that the conversation is polite

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What is particularly interesting here is that Gatsby uses his past transactionally. He tells stories that circulate about him and he uses this as leverage to then get what he wants. He is curious about where he has come from and divulges this information in order to facilitate his meeting with Daisy. Although we later discover that parts of this story are fabricated, the transaction any less valid. Personal history is still something that Gatsby sees economic value in. The lies he goes to to cover his identity are because, in the world he wishes to penetrate, his past is the one he manufactures.

Relationships

The two key relationships that are advanced in this chapter are Gatsby and Daisy. The origins of Gatsby and Daisy's relationship are uncovered and this revelation provides answers to the mysteries presented to us. Gatsby's past becomes more complex as Jordan's story partially counteracts the sinister vibe Nick got during the meeting with Wolfsheim. Daisy's wedding also suggests she does have feelings for Gatsby and his love is not one-sided. The brief mention of Tom's infidelity to solidify his marriage with Daisy, paints Daisy as a woman who is not as straightforward as she seems. This is worth bearing in mind when in the text when Daisy is unable to renounce Tom. It seems to contradict what we would expect given our impression of their relationship.

Additionally, Gatsby finally seems to confirm his relationship with Jordan at this chapter. Jordan as 'clean, hard, limited' seems insulting, but it is actually said in a respectful way. It is possible that he emphasises Jordan's harder qualities because she contrasts Daisy, who has a growing distaste for. While Nick never tries to suggest Jordan is not part of the world, she is at least more upfront about her sense of entitlement, and this may be why Nick is drawn to her.

Just as the chapter draws to a close Nick concludes that there are four kinds of people: *the pursued, the pursuing, the busy, and the tired*' (p. 77). This summarises the main characters and how each fits into one of these boxes. Nick has this thought when he realises that he is not part of the world. This description makes us think of Gatsby and Daisy, the true pursuer and pursued. The word used here is very telling as the word 'pursuing' does not have immediate associations with success, instead depicts simply the chasing of something, and seems as likely to lead to failure.

Pragmatics – Politeness

As they drive to New York, Gatsby begins to explain his history and backstory to Nick. Nick is instigated by Gatsby when he says to Nick:

"Look here, old sport," he broke out surprisingly. "What's your opinion of me, anyhow?"" (p. 63).

This is a very explicit and overt question by Gatsby, and it is clear that Nick is taken aback. He *'began the generalized evasions which that question deserves'* (p. 63). This is a violation of the conventions of polite conversation we generally adhere to. Linguists Levinson and Sacks developed rules, which they call **politeness maxims**, which when followed explain how we get along in polite social situations. Violating these maxims generally results in impolite exchanges. There are five maxims in total, but the ones relevant for this explanation are the **approbation maxim**, as in violating this Gatsby is impolite in his conversation with Nick.

The **approbation maxim** is defined by Levinson and Brown as the rule that you should praise your conversational partner to a minimum, and instead maximise conversational praise. In his question *'What's your opinion of me, anyhow?'*, Gatsby implies that Nick likely has a negative opinion of him – thus impolitely insinuating that Nick is a bad judge of character.

The following passages of the chapter are also conventionally impolite, as Gatsby violates the **approbation maxim**, which suggests a speaker should keep praise of themselves to a minimum. Gatsby's pride in his brave and noble past. This allows Gatsby to put himself in a position of superiority over Nick, a fact of great character – a fact that he thinks Nick is unable to recognise.

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Questions and Activities

Consolidation Questions

1. What was the reason for Gatsby buying a house in West Egg?
2. Name and explain two of Levinson and Brown's politeness maxims.

Discussion Questions

1. Do you think that Jordan should have kept Daisy's breakdown the night of her marriage quiet? Would a friend have asked if she was sure marrying him was what she wanted?
2. Do you think that Nick's categories cover all types of people? Is there anyone you think he should have as well?

Active Learning Task

1. Make a table with four columns titled 'Pursuing', 'Pursued', 'Busy' and 'Idle' and write about all of the characters of the novel and write them in under the heading they fit best. If you think some characters fit more than one category, write them in more than one. Compare your table with someone else's to see if you've placed some characters in different categories and discuss your decision.

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Re-creative Writing

We get an insight into Gatsby and Daisy's past via Jordan in this chapter, but aside from her perspective we are not provided with more insight into their previous relationship. About Gatsby's true character at this point this reflection is significant, but can only offer a distant view of the situation from Jordan. It is clear that Gatsby feels deeply for Daisy. Daisy's intentions and feelings are deliberately underplayed to characterise her as childish and naïve. At all points Daisy's thoughts and opinions seem to be somehow controlled by a man – from Nick's secret organisation of a reunion between her and Gatsby, which she had no say in, to her frantic search for Tom after he left a room when they first married, to Gatsby's desire to make her tell Tom she does not love him. We are never entirely sure how to interpret Daisy, and this chapter could provide additional meaning if Daisy's relationship with Gatsby and subsequent marriage to Tom were told to us from her perspective.

Aspirated consonant sounds which have a strong burst of air production. Examples include 'p', 't', 'k', and 'h'.

Some suggestions on how the narrative could be shaped to reflect Daisy's perspective:

1. use of rhetorical questions to convey childlike curiosity
2. use of words containing **aspirated consonants** to reflect Daisy's voice (e.g. include 'p', 't', 'k', and 'h'). Aspiration is low and breathy sounding, and is famously associated with sultry women such as Marilyn Monroe and Jay Gatsby. The phonetic technique could be used to imitate Daisy's 'thrilling' sounding voice.
3. use of conventions of romance genre such as secluded setting (e.g. a beach), emotive words, etc.

Re-creative Writing Task

In Chapter 4 reread from 'One October day in nineteen-seventeen' to '... only we sighted young men in town, who couldn't get into the army at all'. This describes Gatsby and Daisy together before he went to the war.

Recast this narration to the perspective of Daisy.

Your re-creation should be around 300 words long, and you should think about:

- how Daisy feels about Gatsby
- how Daisy views her social position

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.



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Chapter 5

Analysis

Symbolism – Nick's Clock

Chapter 5 is the pivotal chapter of the text as this is the point at which Daisy and Gatsby reunite. Everything previous to this in the novel, and in the last five years of Gatsby's life, has been leading up to this point. As a result, this chapter not only gives conclusion to the previous points in the novel, but it introduces new difficulties and implications for the story as it will progress. Fitzgerald makes heavy use of symbolism in this chapter, using items around the characters to reflect their state of mind and actions. This is extremely effective given the novel's **homodiegetic narrative** as symbolism allows the reader to understand the characters other than Nick without over-relying on the first-person narrative style.

One of the most important symbols in the chapter is Nick's broken clock. The description tells the time is 12:40, the hour over by Gatsby, who is able to precariously catch it before it falls. The brokenness of the timepiece symbolises Gatsby's desire to preserve the time he had with Daisy five years ago. The lead-up to this moment has been in pursuit of that, and Gatsby has not made any progress after the reunion.

Gatsby is stuck in the past just like Nick's clock. It is also significant that he almost drops the clock with 'trembling fingers' (p. 84) at the last moment. If the clock had hit the ground, it would no longer be frozen, in the same way that one false move could shatter the moment. The present, as it is completely linked in Gatsby's mind with the past. Later in the text, when Gatsby can't recapture the past, Gatsby replies that 'of course you can!' (p. 106). The clock is stuck with no means to move forward.

Symbolism – Gatsby's Shirts

There is also symbolism in Gatsby's shirts during the scene in which Daisy sobs over the shirts. This is one of the most known scenes of the entire novel, and readers often find it confusing that Daisy sobs over shirts. There are several interpretations for why this happens, including that she is overwhelmed by being reunited with Gatsby, or that she is exceedingly sad that she is already married, but the most common suggests that the shirts are symbolic. It is proposed that Daisy is not really crying for what they represent – extreme wealth. Daisy is trapped by her need for wealth, which has led to her being this way – she has an insatiable hunger for it as it holds comfort and status. She is completely materialistic, and consequently such a display of wealth overwhelms her. This exemplifies how good a pairing Daisy and Gatsby actually are as they complement each other. Gatsby owning so many shirts is because he knows that Daisy needs him to be wealthy to win her. Daisy's reaction is exactly what he thought would happen and shows that he has won her. Unfortunately, Gatsby does not realise that it is not just wealth Daisy needs, but that she needs to align herself with old money, and no matter how many shirts Gatsby owns he can't give her that.

Symbolism – the Green Light

The significance of the green light is also disclosed in this chapter. The green light is revealed to be a light that shines at the end of Daisy's dock. As well as being close to Daisy, it symbolises Gatsby's hopes and dreams, including hope and money. These things previous to this chapter were just a light in the distance, in the same way that Daisy did, but eventually through hard work he achieves them. Gatsby suddenly realises the significance of the light is now lost as he has spent his adult life working towards it.

Simile and Metaphor

Simile and metaphor are effective tools for an author to use as they allow comparison between two things to evoke a certain tone or atmosphere. The difference between a simile and a metaphor is that a simile compares concepts using 'like' or 'as', whereas a metaphor makes the comparison implicit without using these words. In Chapter 5, Fitzgerald utilises both in order to connect concepts in a way that is both clear and evocative.

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Simile

One use of simile in this chapter occurs when Nick opens the door to Gatsby before he is described as being *'pale as death'* (p. 83). Using a simile in this context is effective as it is an indication of the gravity of Gatsby's anxiety. Rather than just saying Gatsby was pale, it implies that meeting with Daisy is like a life-or-death situation for Gatsby. As he has spent years we are led to believe that Gatsby would be destroyed if Daisy rejected him, the association with death.

Metaphor

Metaphor is also utilised in this chapter. When Daisy first greets Nick on page 82:

'The exhilarating ripple of her voice was a wild tonic in the rain'.

As Daisy's voice is not literally a 'wild tonic', this is a metaphor. The reader already knows that Daisy's voice is a key and compelling part of her character, and in this description Nick describes her voice as being like a (wild) tonic in the dreary weather. By likening her to a medical cure, the reader gets a sense that she is perceived as so lovely she can cure any situation, and bring a person on or event out of despondency. As we know that Gatsby is looking for the solution to his problems this is an apt image to precede the meeting between them. This image of Daisy being Gatsby's 'cure' is furthered later in the chapter, through Nick's description of Gatsby. After Nick returns to the living room where Gatsby and Daisy have been:

'He literally glowed; without a word or a gesture of exultation a new warmth radiated from him and filled the little room' (p. 86)

Daisy's presence has allowed Gatsby to move from being like death to 'glowing'. Daisy is presented as the tonic which cures Gatsby's anxieties.

Questions and Activities

Consolidation Questions

1. Why was Gatsby's house lit up when Nick got home from tea with Jordan?
2. Who does Gatsby say Dan Cody is?
3. What is the difference between simile and metaphor?

Discussion Questions

1. Why do you think Gatsby put such effort into making sure Nick's house was lit up?
2. Do you think that Gatsby idealised his perception of Daisy in a way that she possibly live up to?
3. Do you find figures of speech such as simile and metaphor effective, or do they distract from the story? Discuss with a partner or in small groups.

Active Learning Task

1. Gatsby's mansion is described so elaborately it almost seems like a tour. Create a leaflet advertising Gatsby's house like it is some sort of museum. Reread the description of it.

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Re-creative Writing

As Nick leaves Gatsby and Daisy in his house alone to overcome their awkwardness, the scene that ensues. It is possible that Fitzgerald deliberately left this out of our knowledge of the relationship between Gatsby and Daisy.

Although aspects of their past are revealed to us through other people neither Gatsby nor Daisy fully disclose their history, and some references to their past would have surfaced in their initial interaction.

In a rewriting of this chapter, students could depict the scene between Daisy and Gatsby that we do not see when they manage to overcome their awkwardness and rekindle their love. This could reshape the meaning of the text as it would give us the opportunity to form a more founded opinion of Gatsby. As Nick is biased in favour of his friend, the Gatsby we are conveyed to us is skewed. The interaction between him and Daisy could give us a more authentic insight into him.

Key

Body language – a person's unconscious movements or gestures that convey a person's attitude or feelings.

Gestures – bodily movements or actions that convey a point or emotion.

Pathetic fallacy – a form of symbolism in which the weather or natural elements represent a mood or a character's feelings.

The following are suggestions for how this writing could be reshaped to convey the meaning of the text.

1. use of flashback
2. use of **pathetic fallacy** – as we know from Fitzgerald's writing that the relationship between Gatsby and Daisy is complex, you could capitalise on this further and explain how the changing weather reflects Gatsby's state of mind as the conversation progresses
3. **symbolism** to express the state of mind of Gatsby/Daisy

Additionally, the meaning of this interaction could be reshaped entirely if we were to rewrite the scene. If this scene were to be recast so that after Nick left he watched Gatsby and Daisy from a window, Fitzgerald could have used **gestures**, **body language** and **symbolism** to convey the meaning of the conversation. This would have given us a chance to chart the changing levels of intimacy between them.

Re-creative Writing Task

In Chapter 5 reread from *"Where are you going?" demanded Gatsby'* to *'But in silence had fallen within the house too'*. This describes when Nick leaves Gatsby and Daisy for the first time.

Rewrite this scene from the perspective of Gatsby depicting the conversation between him and Daisy as he leaves.

Your re-creation should be around 300 words long, and you should think about:

- how Gatsby feels about seeing Daisy again
- how Daisy reacts to Gatsby's dialogue

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.

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Chapter 6

Analysis

Social Class and Characterisation

Class contention is given great prevalence in Chapter 6 of the novel. The beginning of the chapter reveals Gatsby's true origins, which turn out to be poor boy James Gatz, son to unsuccessful farmer. This reveals everything we know about Gatsby up until this point, but the story of how Gatsby became Jay Gatsby from his mentor Cody is not particularly surprising. In some ways, the way Fitzgerald characterises Gatsby throughout the novel lends itself to nothing better than an actor. Gatsby matches his clothes to the occasion (for example, wearing a silver and gold outfit in the party scene) and dressing for a role. Everything down to Gatsby's name is a construction.

Gatsby's rechristening of himself is the true indicator of his desire to separate himself from his birth and be born with in pursuit of something more. To Gatsby, his name as Gatz was the ultimate link to his family. This idea that your family name is representative of your identity is so entrenched throughout the book, as Gatsby is referred to by his surname by nearly everyone (even when Jordan first mentions him and Daisy asks 'What Gatsby?' – p. 16) and his mentor Nick refers to him by his surname. This is also done again when Jordan and Gatsby talk about the young Daisy Fay, effectively invoking the legacy of her family when they mention her.

Ironically, in renaming himself, Gatsby attempted to 'rebirth' himself into a new identity. However, the world he coveted is only open to those who were literally born into it. No amount of money is enough as you can never learn to navigate the nuances of a society as well as those who were born into it. This is exemplified by Gatsby's reaction to Mrs Sloane's invitation to supper: not only does he not accept, but he accepts, and Tom and Mr Sloane sneer at his naivety.

Society

Class distinction between East and West Egg, old and new money, is furthered with the arrival of Gatsby's party. The presence of the Buchanans makes the entire evening seem out of place. Nick admits that even he, a man extremely critical of the wealthy in society, had grown used to the 'world complete in itself' (p. 100).

The only part of the evening Daisy enjoys is when she is alone with Gatsby, which is ironic as he had been hosting his parties over the years all for Daisy. This is due to the artificial nature of the character of 'Jay Gatsby' the entire event is a gaudy show of wealth. Gatsby is on West Egg as they are the new money crowd who enjoy grand gestures and ostentatious displays of wealth, while East Egg is the old money crowd, as to James Gatz from the West. Gatsby has to prove your wealth to achieve acceptance. But Daisy Fay and Tom Buchanan understand the game and have no need for that. Gatsby was so attracted to Daisy Fay because of the effortless grace and high societal position, but no matter how he tried this is something he can never recreate. Gatsby's wealth or status for granted, which separates him from Daisy, who always will have it.

Visual Metaphor

To express the tumultuous state of mind, Fitzgerald makes use of several metaphors in the paragraph beginning 'But his heart was in a constant, turbulent riot...' on page 95. With this initial metaphor Fitzgerald makes an effective comparison between Gatsby's heart and the sea he was living on. This makes Gatsby at one with the turbulent water, evoking an atmosphere of anticipation as the sea is an unpredictable entity. Gatsby's decision to leave home was risky and it could either have been the making of him or the destruction of him. By comparing himself to the sea, Gatsby expresses this ultimatum. This is an example of a **visual metaphor** as it evokes a visual image (Gatsby's heart and the sea).

Extended metaphor
which is prolonged over several sentences or paragraphs.

Visual metaphor
compares two things using a visual image.

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Extended Metaphor

For the continuation of that same paragraph, Fitzgerald creates an **extended metaphor**. An extended metaphor is a metaphorical comparison that continues throughout several sentences or paragraphs. In this case, Fitzgerald creates a 'dream world' which reflects the hopeful Gatsby. This begins with the reference to an irrational ('ineffable') universe that is described as 'spun', which has connotations of a spider's web which gets more complex as it develops. Following this, the use of reference to the moon (an image typically associated with madness), and the use of words such as 'fancies' and 'fairy's wing', continue the metaphor, Fitzgerald is able to characterise Gatsby when he was still Gatz in a vivid way. Nick explains where the hopefulness Nick sees in him began.

Questions and Activities

Consolidation Questions

1. Did Gatsby meet Dan Cody?
2. Why was Gatsby unable to inherit the money Cody left him?
3. What is the difference between a metaphor and an extended metaphor?

Discussion Questions

1. Do you believe there is a difference between East and West Egg wealth?
2. Is an extended metaphor too complicated to follow? Would Fitzgerald have been better using several unlinked metaphors instead? Discuss the pros and cons of using extended metaphors with a partner.

Active Learning Task

1. Tom does not realise until Chapter 7 that his wife and Gatsby are having an affair. How could this action could have been dramatically altered if he had found out during Chapter 5? Rewrite the passage from 'He took them ceremoniously from group to group' to "In case of a flood," she explained, "or any act of God". Get into groups of four and discuss how the scene would have happened if Tom had caught Gatsby and Daisy together at the party. Assign one person to play Daisy, Tom, Gatsby and Nick and act out how the scene would have happened.

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Re-creative Writing

A number of characters are mentioned in Chapter 6 that we know little about as far as their role in the novel. Some of these, such as Dan Cody, actually contribute a great deal to the events of the narrative would not have come to be. These perspectives are understood in terms of what Gatsby or Nick think of them, and not how they perceive the others in the novel. From Cody's perspective we could gain greater insight into Gatsby's character as we would if we knew who he is.

Additionally, one particularly underplayed element in the text is Gatsby's family. In terms of how Gatsby became who he is, we are not given any insight into the family background. A meaning in this text could be reshaped would be by focusing on Gatsby's parents' lives and their leaving with Cody. This could be done by staging a conversation between his mother and father while writing a letter Gatsby is supposed to have sent them after leaving with Cody.

In the real time of Chapter 6 we are introduced to the Sloans, whose main purpose is to bring Gatsby and Tom together without Daisy, and also to emphasise the class contention between East and West Egg. Although it is clear that Gatsby does not understand the social cues of their class and Tom mocks him for this, it might be interesting to rewrite this scene from the perspective of Mr or Mrs Sloane. For Mrs Sloane it would be suggested that you include **sibilance** in your writing to mimic drunken slurring.

Sibilance
involving
consonant
hissing sound

Re-creative Writing Task

In Chapter 6 reread from 'Then he drifted back to Lake Superior' to 'The arrangement during which time the boat went three times around the continent'. This description became employed by Dan Cody.

Re-write this scene from the perspective of Dan Cody.

Your re-creation should be around 300 words long, and you should think about:

- Cody's initial perception of Gatsby
- the relationship between Cody and Gatsby that developed

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.

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Chapter 7

Analysis

Conflict

Chapter 7 is the main chapter of conflict in the text as this is the point at which Gatsby with each other. The conflict is explicit as Tom and Gatsby argue in front of everyone overtly when he asks Gatsby 'What kind of row are you trying to cause in my house?' this, Tom tried to get a rise out of Gatsby but interrogating him about Oxford, expecting who had never gone there. When he is made to look foolish, Gatsby can complete turns to outright confrontation. This is unsurprising due to Tom's disposition as arrogant but what also makes him feel that he is in a position to make such a brash move is that he already knows that Daisy will never leave him and the comfort of his wealth and name with Gatsby will not harm him in any way. Gatsby, ever the dreamer, cannot see this and continues with his declaration of Daisy's love for him. This only digs him deeper

Society and the American Dream

Jay Gatsby represents **the American Dream**: the idea that you can achieve any goal if you work for it regardless of your background or upbringing. Tom Buchanan represents the opposite of this as he embodies society's hierarchical structure. He is at the top of the food chain because of his background, wealth and family. Throughout the text, Tom proves that Gatsby can never be his equal, no matter how big his house is or how many shirts he owns. What Gatsby holds on to is the past, and this is what he tries to use to win his fight with Tom. He cites that Daisy loved him before, but he forgets that Tom and Daisy have a past too. Tom is able to capitalise on this and remind Daisy of times they have shared, which effectively takes the control of the past off Gatsby and of the future which was based on that. In essence, Tom Buchanan represents the When the two clash and Tom comes out victorious it is Fitzgerald's comment on the American Dream, something Nick proceeds to find himself disbelieving in.

The American Dream is the idea that you can achieve anything through hard work and personal achievement.

Characterisation

This is the chapter in which we are given the deepest insight into Daisy's character across as naïve, childish, and somewhat vapid, but sweet and always wholly charming. Nick is himself looking at the real Daisy in this chapter. Her reasons for having an affair with Gatsby are questioned by her actions. Firstly, her evident display of affection for her lover suggests she is concerned about hiding their affair. As Tom is leaving the room when they are alone, she kisses Gatsby, before exchanging glances with him all through the meal and then she goes to New York with him instead of her husband. This all suggests that Daisy's affair with Gatsby is not just for her husband. Her later reference to the affair she had in Detroit supports this reaction.

Tom's characterisation is also deepened in this chapter by his reaction to the situation. In the violence of the scene, we have seen before, Tom's hypocrisy and sexism surface. He plays the role of outraged victim in spite of his own extramarital affair. His character deepens to a point where there are few, if any, redeeming qualities we can find in him.

Overall, however, this defamatory exposure of Daisy and Tom demonstrates their relationship with each other. At this chapter's end Gatsby selflessly offers to take the blame for the woman she sits with and accepts the help of when he tells her he will sort everything out for her.

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Symbolism

Myrtle being killed by Gatsby's car is extremely symbolic. Gatsby's car is the most ostentatious vehicle in the novel, and it is representative of the pinnacle of wealth and glamour. It is the very essence of materialism in the 1920s, and this is what Myrtle desired to achieve so badly. It is therefore an ironic end to her life.



What makes it even more ironic is that she is killed by Daisy in Gatsby's car. The car, a symbol of materialism, belongs to a man who spent his life desiring the same things as Myrtle. Myrtle's coveted existence through one of the Buchanans, again, similarly to Myrtle. Myrtle's wife of her lover, and in the same act Daisy ends Gatsby's life without knowing it. The wealth and glamour represented in Gatsby's car are killed by it.

Argumentative Discourse

Argument, narration, description and exposition are the four primary types of discourse. This chapter is largely argumentative as the dialogue focuses on various characters and their reasons to convince others that they are correct. This argumentative style is what creates the chapter's dynamic.

There are several key devices that are used which characterise the discourse style as argumentative. One of these is the use of **argumentative indicators**. Argumentative indicators are phrases which introduce a speaker's argument. In Tom's words '*What kind of a row are you trying to cause in my house anyhow?*' (p. 123) Tom indicates that he will be taking a particular stance on the coming discussion – one which criminalises Gatsby as the party trying to destroy a family. Introducing a conversation, particularly one which has not yet developed into an argument, with an indicator like this gives the speaker the upper hand as they are in control. Before Gatsby has had a chance to defend himself, Tom taints him with an image of a criminal.

Argumentative indicators
of utterance
indicate the
argumentative
stance

Repetition
word, phrase
or sentence

Another key device used is **repetition**. This is utilised by Gatsby in his responding to Tom. He repeatedly uses the word 'love', using it five times in a few lines running from "'You've got to love me!'" (p. 124). This is clever, as the word love is used in different senses. Gatsby uses it to mean true love, while Tom uses it to mean sex. By repeating the word, Gatsby weakens Tom's argument as he is using the word in a different sense. Tom's vulgar indication that Gatsby is a nobody who is not worthy of Daisy is disintegrated.

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Questions and Activities

Consolidation Questions

1. Why does Myrtle look so horrified when she sees Tom, Jordan and Nick driving to New York?
2. Why does Nick not go into the Buchanans' house when they return to it?
3. What is an argumentative indicator?

Discussion Questions

1. Do you think that Gatsby asked for more of Daisy, or is Daisy completely leading him to believe that she will leave her husband if she wasn't going to?
2. Do you think that Gatsby should take the blame for Daisy?

Active Learning Task

1. Look through the argument between Tom and Gatsby, from *'What kind of man is this?'* to *'won't stand this!'* cried Daisy. *"Oh, please let's get out."* Count the number of times the word 'love' appears and with a partner discuss how it is used to mean different things in each context.

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Re-creative Writing

Fitzgerald makes use of space and setting in this chapter to reflect the action. Specifying the domestic sphere of the Buchanans to the suite at the Plaza imitates the shifting journey between the places. Tom and Daisy's house, while being on their terms, is a place the characters are familiar with. The author moves the action to the city, a bustling location which makes the setting as strange as the group of people that have been brought to this unfamiliar location. Daisy reveals to Gatsby that she is not the idealised girl from his vision. The change in location reflects the breakdown of Gatsby's dream.

Pathetic fallacy (see definition on p. 31) is also in use in this chapter as the hot weather makes the room oppressive, reflecting the stressful atmosphere of the situation.

Personification –
giving human-like qualities to
non-human things

To reflect the way Fitzgerald constructs a new atmosphere by changing the setting, your re-writing could wish to shift the setting to another location of your choice. It could be imagined by a different location. It is possible that this altercation could have ended in different ways and still ended with the same result. Some suggestions for how you could re-write to alter the atmosphere (e.g. to make it tragic, calm, or awkward) are as follows:

- **personification**
- change the scenery as the conversation changes
- first-person homodiegetic narration (to experience the setting as a character)
- third-person omniscient narration (to give a bird's-eye view of how the setting affects the characters)
- use of adverbs and adjectives
- pathetic fallacy

Re-creative Writing Task

In Chapter 7 reread from 'What kind of row are you trying to cause in my house? You've walked over and stood beside her'. This describes the argument between Tom and Daisy.

Re-write this scene as though it occurs in Gatsby's mansion.

Your re-creation should be around 300 words long, and you should think about:

- how the scenery reflects the atmosphere
- how each character's interaction with the setting reflects their state of mind

Following this writing task write a 400-word commentary explaining your language choices and how they have reshaped the meaning of the text.



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Chapter 8

Analysis

Speech and Thought Processes

In Chapter 8 Nick narrates two series of events he did not directly experience himself as he tells us about Gatsby's past with Daisy and Wilson's movements the night after Myrtle's death. The speech and thought processes described are thus presented differently from how Nick might present his own words and thoughts. The varying ways of presentation used have different effects and suggest Nick's own opinions of the matters. During the account of Gatsby and Daisy's origins we get an intimate feel, Nick switches between **third-person indirect reported style** and **direct reported speech**.

Third-person indirect reported style:

'She was the first 'nice' girl he had ever known. In various unrevealed capacities he had come in contact with such people, but always with indiscernible barbed wire between them. He found her excitingly desirable' (p. 141)

In this extract Nick is narrating events that he was not a part of himself. The narration comes across as factual as Nick doesn't directly report Gatsby telling the story, which could read something like 'Gatsby said she was the first 'nice' girl...', but simply reports the story itself. The effect of this is that the reader is drawn into Gatsby's story and feels the experience of it from an intimate position. The narrative distance appears small, although it is in reality large, as Nick provides access to Gatsby's thoughts and feelings through emotive verbs such as '**amazed**', '**found**' and '**knew**' (p. 141). This style gives a personal perspective that Nick himself could not have provided. It is possible that this style is used by Nick due to his bias in favour of Gatsby – by drawing us into this intimate position the reader does. If this story were reported directly it is likely we would be more judgemental.

Direct reported speech:

Nick switches to direct reported speech during his story when he tells us:

'I can't describe to you how surprised I was to find out I loved her' (p. 142)

The switch to direct reported speech marks a shift in time as this is what Gatsby told Nick of the story. By using this style Nick effectively creates a **frame narrative** for this story, which verifies what he is telling us. Without the inclusion of this direct reported speech as he could not possibly know how Gatsby thought and felt himself. The frame narrative allows Nick to use this **embedded story** to ascertain its **veracity**. Nick qualifies his own reporting by saying 'Gatsby told me...' (p. 142) and 'Gatsby told me...' (p. 143) to finish his account.

Direct reported speech
recounts events directly as they happened.

Embedded narrative
a narrative within a narrative.

Frame narrative
a narrative which surrounds another narrative, often to provide context or to introduce it.

Indirect reported speech
recounts events indirectly, often through a third party.

Third person perspective
which is seen from the perspective of a third party. Rather than using 'I' and 'me', it uses 'he', 'she' and 'they'.

Veracity
truthfulness or honesty.

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Questions and Activities

Consolidation Questions

1. What is the difference between direct reported speech and indirect reported speech?
2. What is a frame narrative?
3. Why was Gatsby out by the pool when he was shot?
4. What was the last thing Nick said to Gatsby before he died?

Discussion Question

1. Do you think Gatsby's death was appropriate for his character? If not, what should Fitzgerald have written it?

Active Learning Task

1. As a full class or in a small group debate the following statement. Randomly pick people to pick their preferred side, however, pick names out of a hat to argue for or against the statement:

'The American Dream is a myth and can do no more than provide hope for those who need it.'

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Re-creative Writing

Although Fitzgerald did make use of differing narrative strategies to indicate speed, the underplayed element in this chapter as there are other narrative styles which could be used. One way this narration could be reshaped would be by using **free indirect discourse**, a method of narration which blurs indirect and direct styles as it uses elements from both with some third-person conventions as well as some first-person ones. An example follows:

Example: Free indirect discourse

'John told Kim that he was tired and he sat on the bench. How could she have been so stupid? She would still be up for this trip? Had she forgotten everything they'd been through last night? He sighed and stared straight at the sea, avoiding her eyes.'

As you can see from the example above, with the overall narrative perspective is the transition into John's inner thoughts during the narrative. This allows the author to maintain a third-person perspective while still allowing for an intimate relationship with some characters through the revelation of their thought processes. In Chapter 8 of *The Great Gatsby* a reimagining could utilise this style of discourse to create a different effect in Nick's account.

Free indirect discourse is a style of writing which uses elements of both first and third person.

Modal auxiliary verbs support a main verb and convey possibility, obligation or permission.

Closed class words are words which are part of a fixed set and do not accept new words.

Modal Auxiliary Verbs

Additionally, **modal auxiliary verbs** could be used to effect in this chapter. Modal auxiliary verbs are a **closed class of words** in English which support main verbs (such as 'do', 'have' and 'want', etc.) to convey possibility, obligation or permission. In English, the modal auxiliary verbs are: 'can', 'could', 'may', 'might', 'will', 'would', 'must', 'shall', 'should', 'ought to'. The use of modal auxiliaries in narration gives an indication of a character's or narrator's perception of the action that is occurring. Fitzgerald does utilise modal auxiliaries throughout *The Great Gatsby*. You can see an example when Nick tells us 'He might have despised himself') but they are not surprising as Nick is clearly biased in favour of Gatsby, and modal auxiliaries are details which might be incriminating, as the words 'might', 'could', 'may' and 'would'. In a reimagining of this scene, Nick could use more modal auxiliaries to express his perception. The style was third-person indirect reported speech.

Re-creative Writing Task

In Chapter 8 reread from 'She was the first time I had ever known' to '...her fingers, gently, as though she were asleep'. This describes Gatsby and Daisy. It has been told to him by Nick.

Imagine Nick telling this story in a eulogy at Gatsby's funeral. Re-write the narrative in this context.

Your re-creation should be around 300 words long, and you should think about:

- Nick's own feelings towards Gatsby
- how he would want the story to be perceived in this context

Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.

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Chapter 9

Analysis

The American Dream

The theme introduced in the previous chapter with Gatsby's death, the myth of the **American Dream**, is continued as Nick begins arrangements for his funeral. In spite of the fact that Gatsby had hundreds of people who would attend his parties and a house full of lavish possessions, not a single person desires to attend the funeral, and at most Nick receives back a sympathetic reply. Nick is worried about taking on responsibility for the funeral arrangements, thinking closer to Gatsby who should be doing this, but realising that 'no one else was' leads the reader into direct confrontation with the ugly side of the American Dream, that with wealth and materialism, the premise of the American Dream is pure and perseverance. Fitzgerald's novel explores how this becomes lost in the wealthy world. Others, Gatsby, desired acceptance in the elite world he revered, but the superficiality Gatsby truly wanted. To achieve his dream, which was to achieve Daisy, Gatsby needed wealth. After time, he confused this tangible wealth with happiness because it was Daisy. But the American Dream is shattered at the end of the novel as it becomes clear that could never be accepted in the elite world he loved, no matter how many lavish parties he owned, because everyone else within that world is just as concerned with materialism as he has grown to be. When Gatsby no longer had something to offer, his guests moved on to the next extreme show of ostentatiousness.

The perpetuating cycle of the mythical American Dream is confirmed when Gatsby is found at the mansion for the funeral. Nick tells us:

'After changing my clothes I went next door and found Mr Gatz walking excitedly in the hall. His pride in his son and in his son's possession was increasing...' (p. 163)

The way in which Nick described Mr Gatz is not dissimilar to guests at Gatsby's parties. His son's house is a museum. The more he sees that his son owned and had the more he becomes, believing this to be proof that 'Jimmy was bound to get ahead' (p. 164).

Language and Society

Fitzgerald merges Gatsby's true past and his fabricated present when Mr Gatz arrives. In two factions of society Gatsby was perpetually stretched between into contention, trying to distinguish the two worlds. Firstly, the address term Mr Gatz uses to refer to his son, Jay Gatsby rooted in his real family history. He calls him Jimmy, but those who knew Jay Gatsby conflict with the setting he is in as Mr Gatz and Nick stand in Jay Gatsby's mansion. Nick does not talk of his son in a defamatory way, instead discussing him as someone who was part of his family he came from, while still calling him Jimmy. This clashes the past and present, showing that while you can improve or even become someone else, you can never really abandon your past.

Idiom
person

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The distinction between Mr Gatz and his son is also made evident through their use of language. Nick is specifically learnt, evident from the schedule in his Hopalong Cassidy book, which is a reference to his iconic 'old sport' address. By contrast, Mr Gatz speaks with incorrect grammar, suggesting he is uneducated, saying 'He'd of lived, he'd of been a great man' (p. 160). In this Fitzgerald uses language as a key to the shaping of identity. Gatsby clearly wanted to use his language to shape himself away from his family. Mr Gatz, who does not dream of a different life for himself, has no desire to alter his speech to reflect anything different. The small note at the end of the chapter, 'better to parents' does, however, suggest that he was never truly over the guilt of his past. In the end Gatsby was always Jimmy, but with better language skills, clothes and

Questions and Activities

Consolidation Questions

1. Why does Wilson refuse to go to Gatsby's funeral?
2. Why does Nick think Gatsby deserved what he got?
3. Why is Gatsby's language an idiolect?

Discussion Questions

1. The Owl Eyes man from the library in Chapter 3 turns up at Gatsby's funeral unexpectedly. Who do you think he is?
2. Are there any similarities between Gatsby and his father, Mr Gatz? Are there any differences? Do you think they're more dissimilar or more alike?
3. What do you think about Nick's final reflections? Are they fitting for the whole novel?
4. Do you think it is effective for an author to reflect dialect and accent in dialogue? Does it distract from the story or add to it?

Active Learning Task

1. Go back through the novel as a whole and write a tweet-style summary of the most important events, in your opinion, for each chapter. Your summary should be 140 characters or less.



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Re-creative Writing

When Nick describes the scene following Gatsby's death, with the reporters swarming like a carnival or a zoo. It is also reminiscent of the bustling parties Gatsby once held. He is not the centre of other people's interest because of his mystery and elusiveness, but now with the truth known, he is the object of observation because of his exposure.

Nick's depiction of the reporters is defamatory but he is coming from the perspective of a friend murdered. It is possible that he exaggerates the situation to paint Gatsby as a villain. A different perspective in the last chapter from a different perspective could reveal aspects of Gatsby's life Nick didn't see.

Another underplayed element of the final chapter is Jordan Baker, as we are given very little information about her movements after the previous telephone call she and Nick had. Given Nick's prediction of the future events vague or indistinct (see the analysis of Chapter 9 and 10 for more information). It seems even more likely given her past actions that she knew more about Jordan than he told us. It would be interesting to understand where her perspective was from via a stream of consciousness narrative to get more insight into her stance on the events.



Re-creative Writing Task

In Chapter 9 reread from 'After two years I remember...' to 'with that intense passion everyone has some vague right at the end'. This describes Nick's thoughts and feelings about Gatsby's death.

Re-cast this narrative to the perspective of a reporter interviewing one of Gatsby's associates for their story.

Your re-creation should be around 300 words long, and you should think about:

- the reporter's relationship with Gatsby
- their intentions for the mood of their report

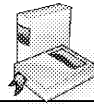
Following your writing task write a 400-word commentary explaining your linguistic choices and how these have reshaped the meaning of the text.



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Further Reading



The following are more suggested resources which may benefit your study of this text.

Film and Television

For this course you are encouraged to watch more than one film interpretation to see how the text is shaped by different presentations. The following two are suggested productions:

- *The Great Gatsby*, dir. Clayton, Jack, (Robert Redford and Mia Farrow), Paramount Pictures, 1974, Film.
- *The Great Gatsby*, dir. Luhrmann, Baz, (Leonardo DiCaprio, Carey Mulligan), Bazmark Films, 2013, Film.

Specific scenes suggested for comparison are the party scene (Chapter 3), Daisy's confession (Chapter 5), and the conflict scene (Chapter 7).

Further Literary Reading

- BookCaps, *The Unofficial Great Gatsby Companion*: includes Biography, Study Guide (BookCaps Study Guides, 2013)
- Parkinson, Kathleen, *Critical Studies: The Great Gatsby*, United Kingdom
- Tredell, Nicholas, *Fitzgerald's The Great Gatsby: A Reader's Guide* (Bloomsbury, 2007)

Further Linguistic Reading

- Beers, G K, and Probst, R E, *Notice & Note: Strategies for Close Reading* (Corwin Press, 2015)
- Carter, Ronald, *Vocabulary: Applied Linguistic Perspectives* (Routledge, 2007)
- Hughes, Diana L, McGillivray, LaRae, and Schmidek, Mark, *Guide to Narrative Procedures for Assessment* (Thinking Publications, 1997)

Critical Responses

- Barrett, Laura, 'From Wonderland to Wasteland: The Wonderful Wizard of Oz, *The Great Gatsby*, and the New American Fairy Tale' *Papers on Language & Literature* (2006), p. 150.
- Berman, Ronald, 'The Great Gatsby and the Twenties' *The Cambridge Companion to Fitzgerald* (2002), pp. 79–94.
- Boyle, Thomas E, 'Unreliable Narration in *The Great Gatsby*' *The Bulletin of the Modern Language Association* 23, no. 1 (1969), pp. 21–26.
- Goldsmith, Meredith, 'White skin, white mask: Passing, posing, and performance in *The Great Gatsby*' *MFS Modern Fiction Studies* 49, no. 3 (2003), pp. 443–468.
- Hanzo, Thomas A, 'The Theme and the Motif of *The Great Gatsby*' *Modern Language Association* no. 4 (1956), p. 183.

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Glossary

Adjectives	Words which describe nouns
The American Dream	The idea that equal opportunity is available to all and perseverance any dream is achievable
Anti-semitic	Discrimination towards Jewish people
Audience	The people who read, watch or listen to an event or text
Aspirated consonants	Consonant sounds which are characterised by a strong production (e.g. in English these include 'p', 't', 'k', 'h')
Assumptions	Beliefs about people or events that are not founded on evidence
Argumentative indicators	A type of marker used by a speaker to indicate their position
Approbation maxim	A maxim that speakers should minimise dispraise of others to be polite
Body language	Deliberate and unconscious movement which convey meaning
Characteristics	The way in which the personalities and dispositions of characters are revealed
Context	The circumstances within which something can be fully understood
Closed class words	a category of words which is finite and does not accept new members
Depression	A period of severe economic decline
Dialectal	A style of speech which is specific to a geographical location. Dialectal speech is stigmatised.
Dialogue	Conversational exchanges between two or more speakers
Direct reported speech	Recounting speech through direct quotation
Embedded story/narrative	A narrative within the main narrative that is linked to the main narrative
Extended metaphor	A metaphor which is prolonged over a series of sentences or paragraphs
First-person perspective	Narration given from one character's point of view with experiences but not give insight into the thoughts and feelings of other characters
Form	The structure and presentation of language
Frame narrative	A narrative which sits around the main narrative. It is not absolutely necessary for understanding.
Free indirect discourse	a narrative style which uses elements of both third and first person
Genre	Categories of art, film, literature and music
Gestures	Bodily movements to emphasise or convey a point
Homodiegetic narrator	A narrator who participates in the action of the story and provides additional insight or knowledge about other characters
Homogeneity	Made up of things or all the same kind
Idiolect	A person's own personal vocabulary
Implication	Additional meaning which is not explicitly stated but can be inferred from words or phrases
Indirect reported speech	Recounting speech without directly quoting it
Inference	Additional meaning deduced by the hearer from words or phrases
Metaphor	A comparison made between concepts when one thing is said to be another
Modal auxiliary verbs	verbs which support a main verb and express possibility, probability, necessity, etc.
Mode	The manner in which something is expressed

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Modesty maxim	The rule that speakers should minimise praise of themselves in order to be polite
Monologue	Speech by one single speaker
Narration	The reporting of the events of the story
Narrative distance	The proximity between the narrator and the story they are telling
Narrative style	The way in which the narration is carried out (e.g. first person omniscient narrator, unreliable narrator, etc.)
Omniscient	All-knowing
Pathetic fallacy	A specific kind of symbolism in which the weather reflects the state of mind
Personification	The attribution of human qualities to something non-human
Point of view	The perspective from which the narrative is given
Politeness maxims	The rules suggested by Levinson and Brown which, with the help of politeness, govern conversation
Prohibition	The outlawing of the trade and sale of alcohol in America
Purgatory	A state of apathy between the most desirable place and the worst place or state ('hell')
Purpose	The reasoning for which something is done
Social class	The class system of society based on economic standing
Setting	The surroundings in which something exists
Sibilance	A linguistic technique involving the repetition of consonant sounds (e.g. 's')
Spectroscopic	A way of optically analysing something by splitting its light into its constituent colours
Stream of consciousness	The flow of a person's inner thoughts, emotions and feelings
Symbolism	The use of one concept, which evokes a particular image or concept
Synonymous	Concepts which are very closely associated with each other
Third-person narration	A narrative style which is not confined to the perspective of a single character; uses personal verbs such as 'I' and 'you', third person verbs such as 'he' and 'she'
Unreliable narrator	A narrator who is in some way compromised and may not give an accurate account of events
Veracity	The truthfulness of something
Visual metaphor	A metaphor which compares two things using visual images

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Answers

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Checklist for Re-creative Writing:

Provided for every re-creative writing task are suggestions for content that could be used. These are not prescriptive lists, nor are any points mandatory, but are included to assist students with their writing tasks if necessary. However, for all tasks the following checklist should be referred to to ensure that no important points are missed.

In your commentary you should include comments on any of the following areas:

- ✓ how you have used monologue/dialogue
- ✓ how you have used changing point of view
- ✓ how you have altered genre/text/audience/mode and purpose to suit the task
- ✓ all literary and linguistic techniques utilised
- ✓ explanation of any implication and inference embedded in your language
- ✓ comment on any conventions of the written text type (e.g. novel) you have used and how you have done so

Re-creative Writing

Activities

1. Students should complete a table based on personal knowledge. It is encouraged that students make it accessible and add to it as they learn new techniques.
2. Suggestions for each character include, but are not limited to:
 - **Nick:** perceptive, moral, sanctimonious
 - **Gatsby:** romantic, artificial, idealising
 - **Daisy:** naïve, selfish, unhappy
 - **Tom:** brash, hypocritical, arrogant
 - **Jordan:** cynical, self-centred, boyish
 - **Myrtle:** pragmatic, self-important, determined

Re-creative Writing Tasks

1. Suggested content for writing exercise includes:

Jordan bored at the party's extravagance; indifference towards Nick but decides to go because he looks awkward and she is bored; haughtiness when the girls bring up the subject of her date when she leaves her date at the table to take Nick with her. Jordan's narrative could include the first person pronoun which demonstrates her self-centredness and thoughts which she has of the other guests she does not know.

In your commentary you should include comments on:

- how you have used monologue/dialogue
- how you have used changing point of view
- how you have altered genre/text/audience/mode and purpose to suit the task
- all literary and linguistic techniques utilised
- explanation of any implication and inference embedded in your language
- comment on any conventions of the written text type (e.g. novel) you have used and how you have done so

2. Suggested content for writing exercise includes:

Wilson's unstable mental state; possibility that he has never used a gun before; Myrtle; anger at Gatsby, believing him to be Myrtle's lover; fear after shooting her; lack of consideration before suicide. Wilson's narrative could include short sentences, repetition to represent his erratic state of mind and repetition or alliteration to symbolise his obsession.

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Taking It Further

In your commentary you should include comments on:

1. how you have used monologue/dialogue
2. how you have used changing point of view
3. how you have altered genre/context/audience/mode and purpose to reshape
4. all literary and linguistic techniques utilised
5. explanation of any implication and inference embedded in your language
6. comment on any conventions of the written text type (e.g. novel) you have included and how you have done so

Chapter 1

Consolidation Questions

1. Nick moves to West Egg because he is restless living in the Middle West after he decides to go East to take up employment in the bond business as he knows about this.
2. Nick thinks that Daisy speaks in a murmur so that people have to stand close to her to hear her.
3. Nick thinks that Daisy has reason to be cynical as he has just learnt that her husband has had a publicised affair.
4. The unreliable narrator is a narrator whose telling of the story is compromised and is not always true. Nick is an unreliable narrator as he is close to the story and tells it from his perspective, unable to truly give us insight into other characters' thoughts. Even his personal experience of events.

Discussion Questions

1. Some suggestions include that Nick may be including things which will later prove to be untrue. Identifying early on he is not close to Daisy tarnishes him less as she proves to be a complex character.
2. The extremely brief mention of Gatsby allows us to understand that he is a well-known figure but makes him enigmatic as we know no more about him.
3. Suggestions include:
 - biased
 - judgemental
 - distant
4. Students should develop their own opinions for this question and argue it with evidence. They are encouraged to consider more than one possibility for this task and debate the implications/inference.

Active Learning Task

1. Suggested answers include:
 - 'His speaking voice, a gruff husky tenor, added to the impression of fractiousness.'
 - 'I saw that turbulent emotions were at work' (Daisy)
 - 'Her grey, sun-strained eyes looked back at me with polite reciprocal curiosity.'

Re-creative Writing

Suggestions

- a fictional dialogue as this will tell us more about Jordan's relationship with other characters
- whether or not you want Jordan to be defensive of Daisy or supportive of Tom
- the implication of the several feet of twilight Nick mentions between Jordan and Tom – is it uncomfortable?
- consideration of how Jordan might talk about Daisy to Tom – does she use words that are naïve? Innocent? Manipulative?

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Chapter 2

Consolidation Question

1. Myrtle tells her husband that she goes to New York to meet her sister.

Discussion Questions

1. Answers to this question should be based on personal opinion, but students are encouraged to refer back to the analysis of Chapter 1 for additional information on unreliable narrators.
2. Answers to this should be based on personal opinion, but some students may feel that Tom hitting Daisy would be more extreme and have larger repercussions due to her status.
3. Students should consider if each character develops throughout the text and if the progression makes the original descriptions inaccurate. Students should also consider if the descriptions are biased and if either character's opinion was ever accurate.

Active Learning Task

1. Suggested answers include:
 - onomatopoeia (e.g. '*the motor road hastily joins*')

 - simile (e.g. *ashes grow like wheat*)
 - metaphor (e.g. calling the valley a farm)
 - adjectives (e.g. '*fantastic*', '*ash-grey*', '*ghastly*', '*impenetrable*')

 - adverbs (e.g. '*dimly*')

 - repetition (e.g. '*ash-grey*')

2. Suggested answers include, but are not limited to:
 - Daisy: low, thrilling, sad, lovely, bright, passionate, difficult, gay, exciting
 - Myrtle: thickish, middle, stout, spotted, dark blue, soft, coarse

Re-creative Writing

Suggestions include:

- using dialect and slang terms to indicate social class
- a focus on a working-class person's perception of Myrtle
- how Tom and the rest of the company might speak to a working-class person, and how they might be perceived by any differently

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Chapter 3

Consolidation Questions

1. Jordan Baker says that large parties are intimate as they afford more privacy than small ones. Students are encouraged to think about this remark when comparing Gatsby's parties to the New York flat in Chapter 2.
2. Nick says that he couldn't say he loved her because he has strict interior rules and a complicated relationship with someone back home that he would have to sort out before that he loved Jordan.
3. Using different sentence lengths creates different atmospheres. By using long sentences, it is able to create a flowing and busy atmosphere. The use of short sentences, contrasted with the words are direct and taken as fact.
4. The crash at the end of Chapter 3, fuelled by alcohol and associated with Gatsby's death, which kills Myrtle later in the novel.

Discussion Questions

1. Students may answer: By using Gatsby's possessions to characterise him prior to his death, the mystery that surrounds him while allowing the reader to begin to understand him. Additionally, some answers may suggest that a person's possessions and character more accurately than the image they might present to us themselves.
2. Some students may agree that 'old money' is more refined than the West Egg money. It should be suggested that both groups are immoral and extravagant, and there is no real distinction. This should be supported with reference to the text, and it is encouraged that students refer to Tom and Daisy in Chapters 1 and 2 for comparison.
3. Nick's preoccupation with Gatsby's smile reflects the genuineness he associates with him. Rather than focusing on his clothing and style, as Nick did with Tom and Myrtle, this is something which reflects Gatsby's true character. This is surprising given the nature of the characters are in.

Active Learning Task

1. Suggestions include, but are not limited to:
 - band
 - army
 - squadron
 - gaggle
 - troupe

Re-creative Writing Task

Suggestions include:

- Use of third-person narrative voice in the obituary to recall relationship of Owl Eyes' experience as an observer of Gatsby always at a distance, and as an attendee of his parties.
- Owl Eyes' perception of Gatsby. Students will make a judgement on Gatsby and are advised to use the information we learn from Owl Eyes in Chapter 9 of the novella.
- Reference to Gatsby's parties as a prelude to his library, as a segue into a discussion of the enchantment that surrounds his life.

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Chapter 4

Consolidation Questions

1. Gatsby bought a house in West Egg right across the bay from Daisy to be close to her so that parties were in the hope he would attract her attention and she would attend one of them.
2. Two of Levinson and Brown's politeness maxims are the approbation maxim and the modesty maxim. The approbation maxim suggests that a speaker should minimise dispraise of the hearer, and the politeness maxim suggests that a speaker should minimise

Discussion Questions

1. Students should respond based on personal opinion, but answers are encouraged to consider the social position as well as Daisy's, and how much power women of this era would have.
2. Students should respond based on personal opinion.

Active Learning Task

1. Students should create their own tables based on personal opinion, but suggestions include:
 - subject: Gatsby, Jordan
 - setting: Gatsby, Nick, Myrtle
 - character: Tom

Re-creative Writing Task

Suggestions include:

- use of aspirated sounds
- consideration of the social power of women
- metaphorical language to reflect romantic atmosphere

Chapter 5

Consolidation Questions

1. Gatsby's house was lit up because he had been nervously going in and out of rooms.
2. Gatsby says Dan Cody was his old best friend.
3. A simile is a comparison using 'like' or 'as', which thus compares two concepts. The comparison made implicitly by saying that one thing is another thing.

Discussion Questions

1. Some students may respond that Gatsby is preoccupied with the appearance of wealth associated with him as he needs materialistic means to exemplify his wealth.
2. Students should answer based on personal opinion, but it is suggested that, because of the Daisy he knew, he had given no consideration to the thought that she may have changed.
3. Students can argue for or against this, but should have reasoning for their answer to consider if some connotations are lost without figures of speech.

Active Learning Task

1. Students should create their own piece of work for this task.
2. Students should answer based on personal opinion, but it is suggested that, because of the Daisy he knew, he had given no consideration to the thought that she may have changed.
3. Students can argue for or against this, but should have reasoning for their answer to consider if some connotations are lost without figures of speech.

Re-creative Writing Task

Suggestions include:

- use of dialogue rather than monologue
- use of **third-person omniscient narrator** to give equal insight into Gatsby and Daisy
- depictions of body language as well as dialogue
- specifically chosen address terms

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Chapter 6

Consolidation Questions

1. Gatsby met Dan Cody when Cody anchored his boat on Lake Superior, where Gatsby rowed out to Cody to warn him about the weather and suggest he move his boat.
2. Gatsby did not inherit the money from Cody because Ella Kaye, Cody's mistress, was against Gatsby to claim the money for herself.
3. A metaphor is a singular comparison between concepts by saying something is something else. An extended metaphor compares concepts over a series of sentences or paragraphs and creates a metaphorical image.

Discussion Questions

1. Responses to this question can either agree or disagree, but should be backed up with evidence. It is suggested that students look at the difference in description between the Buchanans' house and Gatsby's.
2. Students should come up with pros and cons for extended metaphors and discuss them. Pros include – pros: the image is consistent and therefore more impactful; it demonstrates a clever ability to continue a train of thought; cons: the reader may lose track of the metaphor and it may be lost; several unlinked metaphors show more creativity.

Active Learning Task

1. Students should stage their own reimagining in groups.

Re-creative Writing Task

Suggestions include:

- dialogue between Cody and Gatsby that shows Gatsby's less refined speaking manner
- increasingly words of emotion to reflect the deepening relationship between them
- paternal words when describing Gatsby

Chapter 7

Consolidation Questions

1. Myrtle sees the three sitting in the car and believes Jordan to be Tom's wife.
4. Nick is suddenly revolted by the immoral and excessive nature of East Egg which he had overlooked for Tom, Daisy and Jordan.
3. An argumentative indicator is an utterance used by a speaker to express their point of view on an argument.

Discussion Questions

1. Answers should depend on personal opinion, but students are encouraged to come up with an argument. On the one hand, it might be felt that Daisy is trying to convince Gatsby she still loves him in spite of her husband. On the other, Gatsby used her as a projection of his ideal of Daisy to characterise her eternally, which is extremely unrealistic.
2. Students should answer based on personal opinion, but answers should be supported with reasoning.

Active Learning Task

1. Students should be able to find 20 uses of the word 'love' between Gatsby, Tom and Daisy and discuss what they personally feel each instance of the word is used for.

Re-creative Writing

Suggestions include:

- having the group drive to the West, a place both Fitzgerald and Nick suggested
- having the scene occur in Gatsby's mansion
- having the scene occur in the Valley of Ashes
- having the scene occur at Jordan's aunt's

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Chapter 8

Consolidation Questions

1. Direct reported speech is when the narrator reports what another person said. Indirect reported style is when the narrator retells events they were not a part of, thus reporting the events indirectly.
2. A frame narrative is a narrative structure that sits around the main narrative and reported validity.
3. Gatsby was by the pool because he had not used it all summer and decided to use it as it had to be drained for autumn.
4. The last thing Nick said to Gatsby before he died was "They're a rotten crowd. You're a damn bunch put together."

Discussion Questions

1. Students should answer these for personal opinion, but if suggesting there is a theme in Gatsby, they should provide an example.

Active Learning

1. Students should stage a debate in response to this.

Re-creative Writing

Suggestions include:

- Intertwining the story with Nick's own thoughts and anecdotes about Gatsby
- The use of emotive words, such as 'loved', 'lost', 'eternal' etc. to fit with the emotion of the story
- Using modal auxiliary verbs, to distinguish between Gatsby's telling of his story and Gatsby's actions and relationship

Chapter 9

Consolidation Questions

1. Wolfsheim refused to attend the funeral as he did not want to be associated with Gatsby.
2. Tom believed Gatsby deserved what he got as he was a criminal (bootlegger), was a cheat, and Daisy, and Tom also believed Gatsby had run over Myrtle.
3. An idiolect is a person's own unique vocabulary.

Discussion Questions

1. Students should decide this for themselves, but should have some reasoning to back up their answer.
2. Suggested similarities include: impressed by materialism, dream-like disposition, desire to better oneself (Gatsby, but not Gatz), use of language
3. Students should answer this question based on personal opinion. They are encouraged to discuss the tension between the final two lines as one suggests hope and the other suggests despair.
4. Students may argue for or against this, but those arguing against are encouraged to provide an alternative way to explain class and background differences.

Active Learning

1. Students should go back through the novel and produce original tweets themselves.

Re-creative Writing

Suggestions include:

- using a mixture of monologue and dialogue
- using a guest mentioned at one of the parties to create a link elsewhere in the novel
- descriptions of body language as well as dialogue

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