

*Lesson Plans and Assessment Rubrics on
F. Scott Fitzgerald's The Great Gatsby
(11th grade)*

Contributors:

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Lesson Plan

The Great Gatsby Chapter 3: Compare Gatsby's Party to Present Day Celebrity Parties

Standard Indicator:

ELA.E3.AOR.1.1 Evaluate how multiple perspectives, context, and key elements work together to enhance and deepen meaning or style within and across texts. ELA.E3.AOR.1.2 Evaluate an author's use of figurative language within and across texts.

ELA.E3.AOR.5.1 Analyze how an author uses diction, syntax, and text structure to create effects (e.g., mystery, tension, surprise) and contribute to the overall meaning in a literary text.

ELA.E3.AOR.7.1 Determine or clarify the meaning of known, unknown, and multiple-meaning words and phrases, choosing from an array of strategies: a. use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) to determine the meaning of words and phrases;

ELA.E3.AOR.8.1 Interpret an author's use of figurative, connotative, and technical language in literary

Lesson Objective:

Students will analyze Gatsby's party as a reflection of illusion versus reality in Chapter 3 of *The Great Gatsby*.

Anticipatory Set

What do people expect from wealth and fame? Think/Write/Share

Direct Instruction

Teacher will provide background on the Roaring Twenties' culture of excess. Read aloud key scenes from Gatsby's party.

Guided Practice

Teacher will guide students to complete an annotation activity on passages that reveal Gatsby's mysterious persona and the fakeness/superficial nature of his surroundings which is the opposite of truth/genuineness.

Assignment:

Students will write 3 -4 paragraphs comparing Gatsby's party to modern celebrity culture

Closure:

Exit ticket: What theme about the American Dream does Fitzgerald develop in Chapter 3?

Name of Teacher: Ms. Janice Smith

School: Lake Marion High School

PROMPT: If I Were in West Egg: If I Lived in Gatsby's World

Write a set of 3 journal entries as yourself, but placed inside the world of *The Great Gatsby* or as yourself reacting to the book from 2025.

Choose your path:

In Gatsby's World

Write 3 entries like you are living during the Jazz Age:

1. Entry 1: Your first time at one of Gatsby's parties
2. Entry 2: After you learn the truth about Gatsby and Daisy
3. Entry 3: After Gatsby's death, reflecting on what it all meant

Requirements:

- Each entry: at least 1 page
- Honest, reflective tone (you can be casual but thoughtful)
- At least one connection per entry:
 - To a symbol,
 - To a theme (American Dream, love, money, image vs. reality, carelessness),
 - Or to your own life or today's culture

English 3 Rubric – “If I Were in West Egg” Journal Entries

Total: 100 points

1. Depth of Reflection & Insight — 30 pts

Exceeds Expectations (27–30):

Entries are rich, thoughtful, and emotionally or intellectually deep. Writer makes strong reflections on characters, themes, symbols, or modern connections. Insights feel original and fully developed.

Meets Expectations (23–26):

Entries show clear reflection with some thoughtful ideas. Connections to themes, symbols, or personal experiences are present and explained.

Approaching (19–22):

Some reflection is present but surface-level. Connections may be brief, obvious, or underdeveloped.

Needs Improvement (0–18):

Little to no reflection. Entries feel rushed, random, or disconnected from the novel.

2. Use of Required Connections — 20 pts

Exceeds (18–20):

Every entry includes at least one strong connection—to a symbol, theme, or personal experience—and explains its significance clearly.

Meets (15–17):

Most entries contain a clear connection with basic explanation.

Approaching (12–14):

Connections may be unclear, weak, or not fully explained.

Needs Improvement (0–11):

Few or no meaningful connections. Explanations missing or inaccurate.

3. Creativity, Voice & Engagement — 20 pts

Exceeds (18–20):

Writer’s voice is vivid, engaging, consistent, and authentic. Entries show imagination—especially if writing from inside Gatsby’s world. Strong sense of mood, personality, and viewpoint.

Meets (15–17):

Voice is mostly clear and entries show effort. Some creative elements appear.

Approaching (12–14):

Writing is straightforward with little creativity or personal tone.

Needs Improvement (0–11):

Flat, generic, or incomplete voice. No sense of personality or creativity.

4. Development & Length — 20 pts

Exceeds (18–20):

Each entry is at least one full page, well-organized, and developed with details that enrich the reflection.

Meets (15–17):

All entries reach the minimum length and have some development.

Approaching (12–14):

One entry may be short or lacking detail. Development may feel incomplete.

Needs Improvement (0–11):

Entries are noticeably under length, incomplete, or lack effort.

5. Language, Conventions & Clarity — 10 pts

Exceeds (9–10):

Writing is clear and mostly polished. Minor errors don’t interrupt meaning.

Meets (7–8):

Some errors present but do not significantly interfere with understanding.

Approaching (5–6):

Frequent errors distract from meaning.

Needs Improvement (0–4):

Grammar, punctuation, and spelling issues make the entries difficult to follow.

Overall Breakdown

Category	Points
Reflection & Insight	30
Required Connections	20
Creativity & Voice	20
Development & Length	20
Conventions	10
Total	100 pts



English 2 Text-Dependent Writing: To Inform

The English 2 Text-Dependent Writing (TDW) rubric is a holistic scoring tool that describes the characteristics of a written response for each score point within each domain. The rubric may assist teachers with evaluating the strengths and weaknesses of student informational writing in an instructional setting and on released TDW items and responses (when available). The TDW rubric for Informational Writing is a 6-point, 2-trait rubric.

Trait 1

This trait examines a student’s ability to establish a controlling idea, support the idea with evidence from the text(s), and elaborate on the controlling idea using facts, definitions, details, and/or quotes. Each response is scored holistically. The total score point is determined by demonstrating most of the descriptors in each domain: structure, development, and coherence.

Score Point	Level	Descriptor
4	Exceeds Expectations	The 4-point response is a well-developed informative response that examines a topic in-depth and skillfully conveys ideas and information clearly based on a text(s).
3	Meets Expectations	The 3-point response is a complete informative response that examines a topic and presents related information based on a text(s).
2	Minimally Meets Expectations	The 2-point response is an incomplete or oversimplified response that minimally attempts to examine a topic and present information based on a text(s).
1	Does Not Meet Expectations	The 1-point response is a weak attempt to write an informative response that may be loosely based on a text(s).

Trait 2

This trait examines a student’s ability to demonstrate control of language usage, conventions, and mechanics as embodied in E2.C.4 of the *2023 South Carolina College-and-Career-Ready ELA Standards* (SC CCR). Students are scored as *Meets Expectations* or *Does Not Meet Expectations*.

EOCEP for English 2 TDW Holistic Scoring Rubric

Six-point, Two-trait Rubric: To Inform

Trait 1: *This trait examines a student's ability to effectively establish a controlling idea, support the idea with evidence from the text(s), and elaborate on the controlling idea using relevant facts, definitions, details, and/or quotes.*

Each response is scored holistically. The total score point is determined by demonstrating most of the descriptors in each domain: structure, development, and coherence.

Score Point	Structure	Development	Coherence
<p align="center">4 Exceeds Expectations</p> <p><i>A well-developed informative response that examines a topic in-depth and skillfully conveys ideas and information clearly based on a text(s).</i></p>	<ul style="list-style-type: none"> - Effectively introduces the topic - Includes a focused controlling idea that is skillfully maintained throughout the response - Uses an organizational structure that effectively strengthens the response and allows for the advancement of the controlling idea - Uses varied transitions to effectively connect and clarify relationships between ideas and concepts - Provides an effective introduction and a concluding statement or section that supports the information presented 	<ul style="list-style-type: none"> - Effectively demonstrates a thorough understanding of the task, topic, and information from the text(s) - Effectively develops the topic using relevant facts, definitions, details, and quotes - Smoothly integrates elaboration of thoughts which includes original student thinking combined with summary, paraphrasing, and text evidence 	<ul style="list-style-type: none"> - Integrates precise vocabulary to skillfully strengthen and further ideas - Skillful use of varied sentence types and phrasing that contributes to the fluidity of ideas - Uses a voice that enhances the overall response - Establishes and purposely maintains a tone and style appropriate to the task and purpose
<p align="center">3 Meets Expectations</p> <p><i>A complete informative response that examines a topic and presents related information based on a text(s).</i></p>	<ul style="list-style-type: none"> - Introduces the topic - Includes a focused controlling idea that is consistently maintained throughout the response - Uses an organizational structure that strengthens the response and allows for the advancement of the controlling idea - Uses varied transitions to connect and clarify relationships between ideas and concepts - Provides a sufficient introduction and a concluding statement or section that supports the information presented 	<ul style="list-style-type: none"> - Demonstrates a sufficient understanding of the task, topic, and information from the text(s) - Develops the topic adequately using relevant facts, definitions, details, and/or quotes - Provides adequate elaboration of thoughts which includes original student thinking combined with summary, paraphrasing, and/or text evidence 	<ul style="list-style-type: none"> - Integrates vocabulary to strengthen and further ideas - Uses varied sentence types and phrases to contribute to the fluidity of ideas - Establishes and maintains a style and tone appropriate to the task and purpose
<p align="center">2 Minimally Meets Expectations</p> <p><i>An incomplete or oversimplified response that attempts to examine a topic and present information based on a text(s).</i></p>	<ul style="list-style-type: none"> - Introduces the topic - Controlling idea may be unclear or insufficiently sustained throughout the response - Uses an organizational structure that may be repetitive or inconsistent - Uses transitions to connect ideas but cohesion is inconsistent - Introduction and concluding statement or section may be repetitive or ineffective 	<ul style="list-style-type: none"> - Demonstrates a partial or incomplete understanding of the task and topic - Inconsistently develops the topic with little relevant information and may over-rely on the text - Elaborates on thoughts but ideas may be repetitive or loosely related to the controlling idea 	<ul style="list-style-type: none"> - Vocabulary and word choice may be limited or inconsistently used, showing a partial command of the expression of ideas - Sentence structure may be simplistic or lacking grade-appropriate language - Establishes a style and tone appropriate to the task and purpose but does not maintain throughout the response
<p align="center">1 Does Not Meet Expectations</p> <p><i>A weak attempt to write an informative response that may be loosely based on a text(s).</i></p>	<ul style="list-style-type: none"> - Controlling idea may be confusing or absent, demonstrating a misunderstanding of the topic or task - Demonstrates little to no organizational structure - Transitions may be missing or confusing - Introduction and concluding statement or section may be missing or unrelated to the response 	<ul style="list-style-type: none"> - Response may be too brief to demonstrate an understanding of the topic or may consist mostly of a summary of the text(s) - Evidence from the text(s) may be missing or confusing - Elaboration of thoughts may consist of vague or confusing ideas 	<ul style="list-style-type: none"> - Vocabulary and word choice may be unclear or confusing - Sentence structure may be confusing - Style and tone may be inappropriate to the task and purpose

EOCEP for English 2 TDW Holistic Scoring Rubric
Six-point, Two-trait Rubric: To Inform

Trait 2: *This trait examines a student's ability to demonstrate control of language usage, conventions, and mechanics as embodied in the 2023 SC CCR ELA Standards.*

Score Point	Descriptor
2 Meets Expectations	The student's response demonstrates a command of language usage and conventions. <ul style="list-style-type: none"> • Demonstrates a consistent command of punctuation, capitalization, and spelling • Uses clear and complete sentence structure, with variety Has minor errors in usage and/or conventions that do not interfere with meaning
1 Does Not Meet Expectations	The student's response demonstrates a weak command of language usage and conventions. <ul style="list-style-type: none"> • Demonstrates an inconsistent command of punctuation, capitalization, and spelling • Has patterns of fragments, run-ons, and other sentence structure errors that interfere with meaning Has frequent errors in usage and conventions that interfere with meaning
0	The student's response demonstrates a pattern of errors that significantly interfere with meaning.

Non-Scorable Code	Reason	Descriptor
B	Blank	The response area is completely blank.
R	Refusal	The response indicates a refusal to attempt the task (e.g., "I don't know.")
C	Copied	The response consists mostly of material copied from the text and contains little to no original student thinking.
I	Insufficient	The response is too limited to score.
UR	Unreadable	The response is made up of nonsense words, random keystrokes, or illegible handwriting.
OL	Other Language	The response is written in a language other than English.
OT	Off-Topic	The response makes no reference to the item or text provided but does not indicate a refusal.

The Great Gatsby

Writing Assignment

Choose ONE of the three assignments listed below to complete. Follow the directions for the chosen assignment exactly as they are written. All prewriting, rough drafts, revisions, etc. must be done on paper. Your final typed assignment will be submitted in NoRedInk.

Option 1: From My Point of View...

Fitzgerald structures the telling of *The Great Gatsby* on the point of view of Nick Carraway. What if Fitzgerald had selected Daisy, Gatsby, Tom, Myrtle, George or Jordan as a first-person narrator in some of the novel's scenes? The choice of perspective makes a profound difference on the telling.

Rewrite one section or event from *The Great Gatsby* from a different point of view. For example, you might rewrite the reunion of Jay and Daisy from the perspective of Daisy.

Be consistent regarding the sense of time and the tense. Is the narrator looking back (past tense) or telling the story as it happens (present tense)? The event you write should be at least one handwritten page, single spaced.



Option 2: Dear Sweetheart...

During the 1920s, writing letters to one's family, friends, and loved ones was one of the main methods of communication if a person was not nearby. Phones were only owned by the wealthy, and, of course, there was no internet available to send emails to anyone.

Your assignment is to write ONE of the following letters:

- From Gatsby to Daisy persuading her to leave Tom for him
- From Nick to Gatsby persuading him to give up his hopes for a relationship with Daisy
- From Jordan to Nick persuading him to pursue his relationship with her
- From Myrtle to Tom persuading him to leave Daisy for her

Your letter should follow standard letter format (we will discuss in class). It should include an introduction, a body that includes at least 3 convincing reasons your reader should consider, and a conclusion. The letter should be at least one handwritten page, single spaced.



Option 3: Behind Closed Doors...

Because the novel is told from the perspective of Nick Carraway, Fitzgerald does not provide us with any details into what happens in the Buchannan home following the car accident that kills Myrtle Wilson. We only see Tom and Daisy sitting at a table talking.

What do you think the conversation was like between the husband and wife? What did Daisy tell Tom? Do you think she confessed to being the driver of the car that killed Myrtle? What did Tom say to Daisy? Why did the Buchannans leave town so quickly? Etc.

Write the scene from the perspective of a third-person narrator. Explain the conversation as if it were part of the novel. Provide details about the characters' emotions. Create realistic dialogue between Tom and Daisy. Your scene should be at least one handwritten page, single spaced.



FINAL DRAFTS: After completing the stages of the writing process on paper and feedback is provided by the instructor, the final draft will be typed and submitted in NoRedInk.

RUBRIC FOR GRADING FINAL DRAFT:

	Excellent 3 Points	Average 2 Points	Below Average 1 Points	Unacceptable 0 Points
Content	Goes above and beyond assignment directions, brings new insight into the story	Follows assignment directions as provided	Follows some of the assignment directions but not all	Does not follow the basic assignment directions
Creativity	Product creatively brings new insight into the story promoting an interest in the audience to know more	Product is interesting and creative promoting some interest in the audience	Product is a retelling of information the audience already knows, showing little creative attempt	No creative attempt is shown
Grammar, Punctuation, Spelling, Mechanics	Fewer than 3 errors	4 to 6 errors	7 to 10 errors	10 or more errors
Length and Format	Exceeds minimum requirements	Meets minimum requirements	Does not meet minimum requirements	Falls far below minimum requirements



THE GREAT GATSBY

Creative Choice Board: Exploring
Illusions and Reality

LEARNING STANDARDS

ELA.E3.C.3.1 Write and intentionally use narratives within other modes of writing, using effective techniques, intentional details, and well-structured sequences for an intended purpose, including introducing an issue and/or supporting a claim.

ELA.E3.C.4.1 Use the rules of and make intentional decisions about standard English grammar and conventions to write compositions with varied sentence structures.

ELA.E3.C.7.1 Present information, findings, and supporting evidence effectively with an organization, development, and style appropriate for a variety of audiences, tasks, and purposes.

LEARNING OBJECTIVE

By project end, you will:

Synthesize themes from the novel using creative expression

SUMMARY

Chapter 1: Nick arrives in West Egg and observes how Gatsby's mansion and mysterious lifestyle symbolize the glamorous, elusive promise of the American Dream.

Chapter 2: The bleak Valley of Ashes reveals the corruption and inequality hidden beneath the glittering surface of the American Dream.

Chapter 3: Gatsby's extravagant parties show how wealth can buy entertainment and attention but not genuine connection or fulfillment.

Chapter 4: Gatsby's rise from poverty to status exposes the reinvention at the heart of the American Dream, but also its reliance on illusion and half-truths.

Chapter 5: Gatsby's reunion with Daisy reveals the limits of the American Dream, as even his immense wealth cannot recreate the idealized past he longs for.

Chapter 6: Gatsby's true origins show how the Dream encourages self-made identities.

Chapter 7: The confrontation in the hotel demonstrates the collapse of Gatsby's Dream as the rich close ranks and Daisy retreats to the safety of her old-money world.

Chapter 8: Gatsby's downfall shows how the American Dream can destroy those who pursue it blindly, especially when it is built on illusion rather than reality.

Chapter 9: Nick reflects on Gatsby's life, recognizing how the American Dream drives people forward with hope even as it repeatedly escapes their reach.

THEMES TO EXPLORE



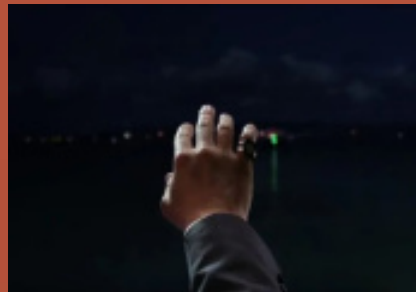
American Dream

Wealth doesn't define success; Gatsby's money didn't buy acceptance.



Class & Status

Old money (Tom & Daisy) vs. new money (Gatsby) reveals deep social divides.



Love & Illusion

Gatsby loves an idealized version of Daisy, not the real woman she is.



Moral Decay

Despite the glamour, characters lie, cheat, and avoid responsibility.

HISTORICAL CONTEXT: THE ROARING TWENTIES

A Decade of Change

The 1920s: economic boom, jazz, and new freedoms, yet also inequality and corruption.

Prohibition & Organized Crime

Alcohol's ban fueled bootlegging; Gatsby likely profited illegally.

The Lost Generation

Post-WWI disillusionment shaped writers like Fitzgerald, highlighting a hollow American Dream.

The Role of Women

Women gained suffrage but faced societal limits, mirrored in Daisy's trapped existence.



FITZGERALD'S TECHNIQUES

1



Symbolism

Green light, Eckleburg's eyes, and Gatsby's shirts symbolize desire and morality.

2



Narrative Voice

Nick, observer and participant, offers a biased yet reflective view of Gatsby's story.

3



Structure

Novel builds tension slowly; Gatsby's past revealed in pieces, like a mystery.

4



Irony

Gatsby: lavish parties, lonely heart. Riches sought love, lost all.

INTEGRATING PRIMARY SOURCES

What Is a Primary Source?

A document or object created during the time being studied—like photos, letters, ads, or newspapers.

From the Library of Congress

You'll use real 1920s images, ads, or articles to show historical context.

How to Use Them

- Overlay on a comic or collage
- Cite in a news broadcast
- Describe in a monologue or diary entry

Make the past come alive in your project!



The Jazz Age

The Great Gatsby + Harlem Renaissance

Directions: Read each selection and annotate matching elements. To illustrate your understanding, you can use a color code, draw lines and circles, and further annotate with words. Next, explain your comparisons.

First Lines of *The Great Gatsby* Chapter 1
By F. Scott Fitzgerald

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter — tomorrow we will run faster, stretch out our arms farther... And one fine morning — so we beat on, boats against the current, borne back ceaselessly into the past.

Written in 1925. Audio player.

First Lines of *Their Eyes Were Watching God*
By Zora Neale Hurston

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eye away in resignation, his dreams mocked to death by time. That is the life of men.

Written in 1937. See link.

Explain contrasting symbols

How is the look, topic, and theme similar?

Explain contrasting symbols



Comparing The Great Gatsby

to the Harlem Renaissance

YOUR CREATIVE CHOICE BOARD

Choose **ONE** creative project that demonstrates your understanding of *The Great Gatsby* that integrates a LOC primary source, and explores the illusion vs. reality of the American Dream.

OPTION 1: AMERICAN DREAM PHOTO COLLAGE



Find Images

Make a digital or hand-drawn infographic about one major theme.

- The American Dream
- Wealth & Class
- Illusion vs. Reality
- Love & Obsession

**Get ideas from the Library of Congress.

Create Collage

Use Canva or Google Slides to combine images into a digital collage.

Add Captions

Images show Gatsby's dream (wealth, Daisy) & downfall (corruption, loss).

Include quotes and visuals.

OPTION 2: DRAMATIC MONOLOGUE



Choose POV

Write as Gatsby, Daisy, Nick, Tom, or Jordan reflecting on a key moment.

Use First Person

Include inner thoughts, emotions, and regrets. Make it raw and real.

Record It

Use AudioMass to record your performance. Focus on tone and pacing.

OPTION 3: CHARACTER DIARY ENTRY



Pick a Day

Write from Gatsby or Daisy's perspective during the reunion or hotel fight.

Show Emotion

Reveal private thoughts—what they'd never say out loud.

Record Entry

Read your diary entry aloud on AudioMass, as if reading a private confession.

OPTION 4: GRAPHIC NOVEL/COMIC



Choose Scene

Illustrate the reunion, hotel confrontation, or Myrtle's death.

Add Dialogue

Include quotes and narration. Use speech bubbles and captions.

Use Symbols

Overlay a Library of Congress historical image to show context.

PROJECT REQUIREMENTS

Must-Haves

- Show understanding of major concepts
- Use narrative techniques (first person, dialogue, emotion)
- Demonstrate strong grammar & sentence variety
- Be creative & well-presented
- Option 1 and 4 must be done in class.
- Script for Option 2 and diary entry for Option 3 must be done in class. The recording can be done at home.

Submission

- Due:
- Submit on Canvas or present.



RUBRIC

Criteria

3 – Exceeds Expectations

2 – Meets Expectations

1 – Needs Improvement

Content & Evidence

- Strong, clear connection to text and themes
- LOC source used purposefully and effectively
- Quotes/scenes accurate, relevant, and well-explained

- General connection to text and themes
- LOC source included and mostly relevant
- Quotes/scenes mostly accurate but may have minor errors

- Weak or unclear connection to text/themes
- LOC source missing or misused
- Quotes/scenes inaccurate or poorly explained

Creativity & Presentation

- Original, engaging, highly creative
- Polished, professional look or sound
- Media enhances the project

- Creative elements present but underdeveloped
- Presentation mostly clear with minor issues
- Media used but not fully effective

- Minimal creativity
- Presentation incomplete or unclear
- Media missing or poorly used

Timeliness

- Submitted on **December 12th (Friday)** or earlier

- Submitted **one school day late**

- Submitted **two or more days late**

Thank You

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RECOMMENDED RESOURCES

Emergency Sub Plans
For Any English Class
10 Days of Editable No-Prep Sub Plans
Print & Digital Options

Of MICE and MEN
Unit Plan Bundle
✓ Activities
✓ Lesson Plans
✓ 10 Resources
✓ EDITABLE
✓ 153 Pages
✓ PDF & Digital

To Kill a Mockingbird PDF & Digital
Complete Unit Plan
✓ 125+ Pages
✓ Lesson Plans
✓ Ch Activities
✓ 9 Resources
Editable

NIGHT
By Elie Wiesel
Unit Plan Bundle
✓ Lesson Plans
✓ Pre-Reading
✓ Reading Guide
✓ 100+ Pages
✓ PDF & Digital

THE CRUCIBLE
Unit Plan Bundle
✓ Lesson Plans
✓ CH Activities
✓ Final Exam
✓ EDITABLE
✓ 13 Resources
✓ 176 Pages
✓ PDF & Digital

THE ODYSSEY
Unit Plan Bundle
✓ Lesson Plans
✓ Bell Ringers
✓ Activities
✓ 15 Resources
✓ EDITABLE
✓ 270 Pages
✓ PDF & Digital

The Great Gatsby Setting Scavenger Hunt

Links for Google Versions

Please choose the Google version that works best for your classroom. Click the links below and you will be asked to make a copy into your own Google Account:

1. [Writeable Google Version](#) – Student Facing Pages With Writeable Text Boxes
2. [Copy of PDF Resource](#) – This is the PDF copied into Google with the [Sample Map](#). This includes both teacher facing and student facing pages.

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More Resources for *The Great Gatsby*

THE GREAT GATSBY
Unit Plan Bundle

- ✓ Lesson Plans
- ✓ 10 Resources
- ✓ EDITABLE
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THE GREAT GATSBY
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Engaging Bell Ringers

Daily Prompts | Editable PDF & Digital

THE GREAT GATSBY
One Week Essay Unit

- ✓ Lesson Plans
- ✓ EDITABLE
- ✓ Rubric
- ✓ Step-by-Step
- ✓ PDF & Digital

THE GREAT GATSBY
Editable Test & Key

PDF to Print & Google Forms

THE GREAT GATSBY
Dear Daisy Letters

Students Write the Letter from Gatsby

Editable

The Great Gatsby Setting Scavenger Hunt

Rationale:

This activity helps students to visualize the extravagance of the homes in *The Great Gatsby* and understand the topography and setting in the novel. Students use Google Maps to fill in a map of the area, Zillow to find lavish properties in the area, and a search engine of their choice to find images specific to the setting.

Suggested Lesson Process:

1. Assign each student a partner and pass out the Setting Scavenger Hunt copies (pp. 4-5, printed front-to-back). Instruct students to complete the scavenger hunt in pairs.
2. When most groups are finished, instruct each group to meet with another group to compare maps. Assign each group a question or set of questions to present to the class (1-3, 4-5, 6, 7, 8, 9, and 10).
3. Use the rest of the class period to have students present their findings from the scavenger hunt to the class.

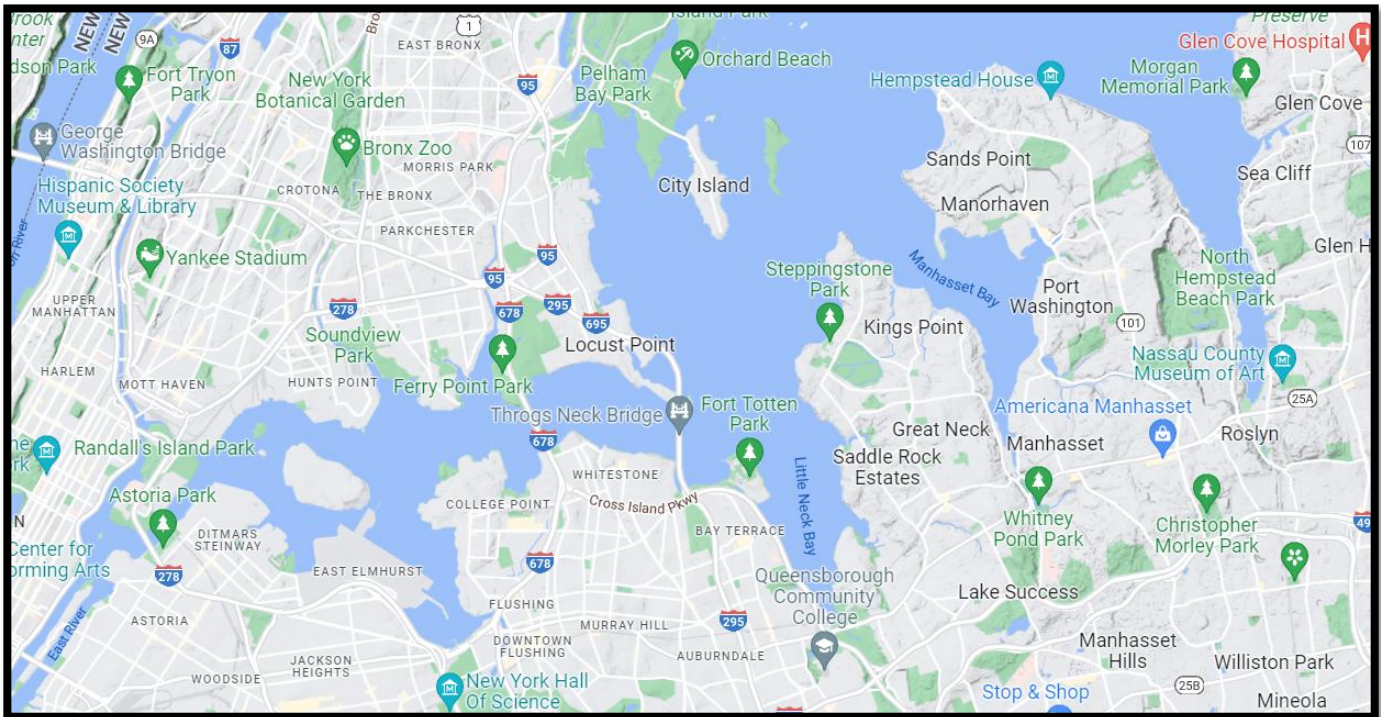
At the end of this lesson, students will be ready to start reading *The Great Gatsby*.

The Great Gatsby Setting Scavenger Hunt

Student Name: _____

The Great Gatsby Mapping & House Hunting

It can be difficult to visualize the extravagance of the homes in *The Great Gatsby* and the topography of the area can be confusing. To gain an understanding of the setting of F. Scott Fitzgerald's most famous novel, complete the following scavenger hunt!



The Great Gatsby Scavenger Hunt Task List:

1. Find Great Neck, circle it, and write "West Egg" above Great Neck.
2. Find Manhasset, circle it, and write "East Egg" above Manhasset.
3. Draw a line across the water from West Egg to East Egg.
4. Use Google Maps (or something equivalent) and map how one would drive from Great Neck to Downtown Flushing (Queens NY). Draw the route on your map and next to Flushing write, "The Valley of Ashes."

The Great Gatsby Setting Scavenger Hunt

The Great Gatsby Scavenger Hunt Task List (continued):

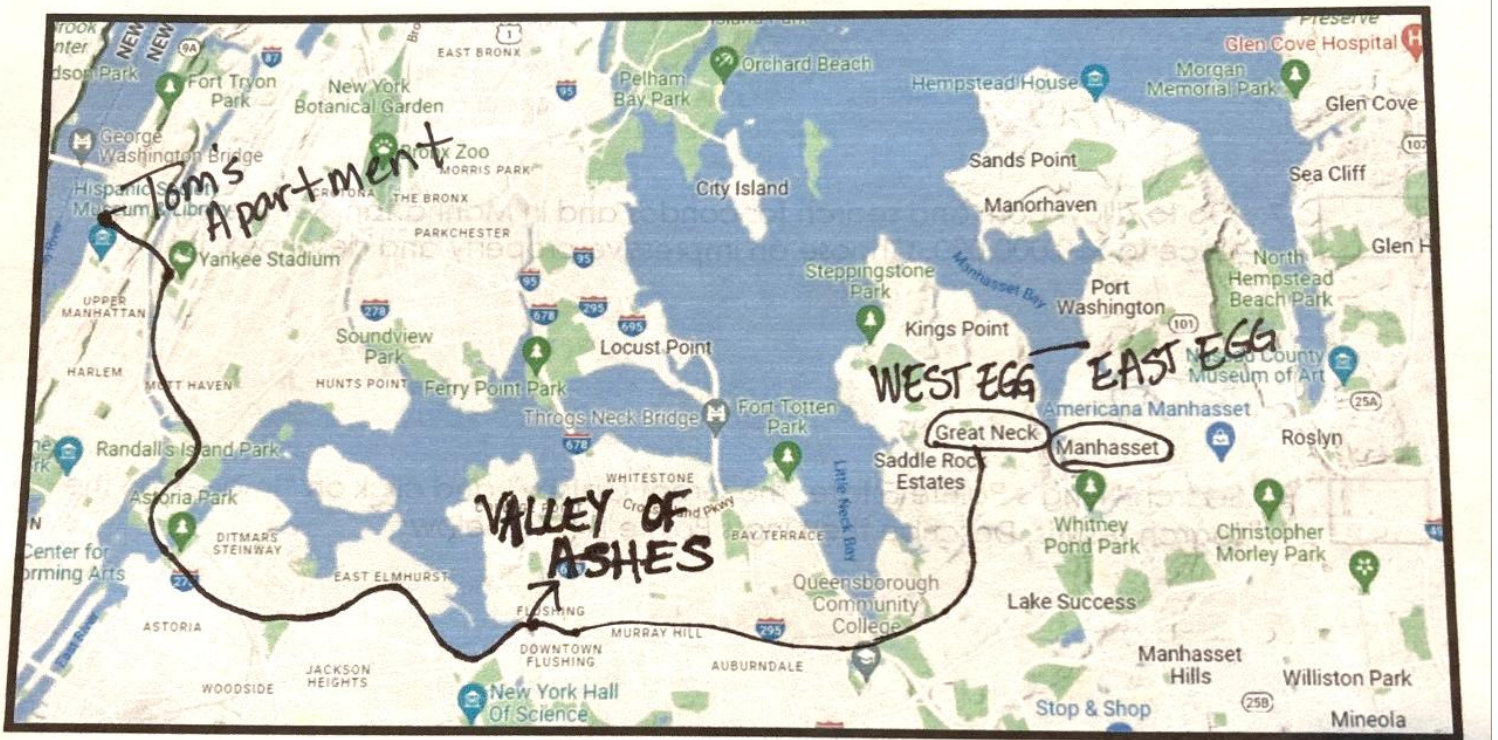
5. Use Google Maps (or something equivalent) and map how one would drive from Downtown Flushing to West 158th Street, New York, NY. Draw the route on your map and write "Tom's Apartment" next to 158th Street.
6. Go to Zillow.com and search for properties in Great Neck. Set the minimum price to \$6,000,000. Choose the most lavish property and describe it below:
7. Go to Zillow.com and search for condos and in Manhattan. Set the minimum price to \$10,000,000. Choose an impressive property and describe it below:
8. Search "King's Pointe Estate, The Great Gatsby" and click on "Images" in the search results. Describe the King's Pointe Estate below:
9. Search "The Valley of Ashes" and click on "Images" in the search results. Describe the Valley of Ashes below:
10. You have just mapped out the setting of The Great Gatsby and viewed homes similar to those in the novel. In 2-3 sentences, describe the setting for the novel.

The Great Gatsby Setting Scavenger Hunt

Student Name: _____

Sample Map

It can be difficult to visualize the extravagance of the homes in *The Great Gatsby* and the topography of the area can be confusing. To gain an understanding of the setting of F. Scott Fitzgerald's most famous novel, complete the following scavenger hunt!



The Great Gatsby Scavenger Hunt Task List:

1. Find Great Neck, circle it, and write "West Egg" above Great Neck.
2. Find Manhasset, circle it, and write "East Egg" above Manhasset.
3. Draw a line across the water from West Egg to East Egg.
4. Use Google Maps (or something equivalent) and map how one would drive from Great Neck to Downtown Flushing (Queens NY). Draw the route on your map and next to Flushing write, "The Valley of Ashes."

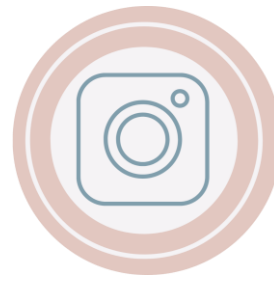
The Great Gatsby Unit Calendar & Pacing Tool

Click for my complete [Unit Plan for The Great Gatsby](#). All the prep work is done! This is my 4-week unit calendar – click the link above for a detailed preview or use the calendar as a pacing tool to create your own unit!

The Great Gatsby

Unit Calendar

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 1				
The Roaring 20's Setting Scavenger Hunt HW- None	Philosophical Chairs Begin <i>The Great Gatsby</i> HW- Chapter 1 & Reading Guide	The American Dream Chapter 2 HW- Chapter 2 & Reading Guide	Symbolism Chapter 3 Gatsby Rumors HW- Chapter 3 & Reading Guide	The Jazz Age Chapter 4 Race & The American Dream HW- Chapter 4 & Reading Guide
WEEK 2				
Dear Daisy Letters Chapter 5 HW- Chapter 5, Reading Guide, & Work on Letters	Prohibition 1920s Crime Chapter 6 HW- Chapter 6, Reading Guide, & Finish Letters	Old Money vs New Money Chapter 7 Reader's Theater HW- Chapter 7 & Reading Guide	Wilson's Garage Police Report Color Significance Chapter 8 HW- Chapter 8 & Reading Guide	Fitzgerald Color Posters Chapter 9 HW- Chapter 9, Reading Guide, & Finish Posters
WEEK 3				
Gatsby's Artificial Popularity Poster Presentations Final Projects HW- Finish Step 1 (Collecting) for Final Projects	Analyzing the Title Drafting & Rehearsing Final Projects HW- Work on Final Projects	What Preyed on Gatsby Revising, Editing, & Fine Tuning Final Projects HW- Finish Final Project	Analyzing Nick Carraway Final Project Presentations HW – None	Theme Theories Essay Topics Essay Pre-Write HW – Essay Pre-Write
WEEK 4				
Drafting Thesis Statements Textual Evidence HW – Essay Draft	Peer Reviews Checklist HW – Revise Essay	Round Table Editing HW – Edit Essay	Essay Presentations HW – NONE!!!	Movie (2 Days) HW – NONE!!!



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The Road to *Gatsby*

A Slideshow on F. Scott Fitzgerald & the Roaring Twenties

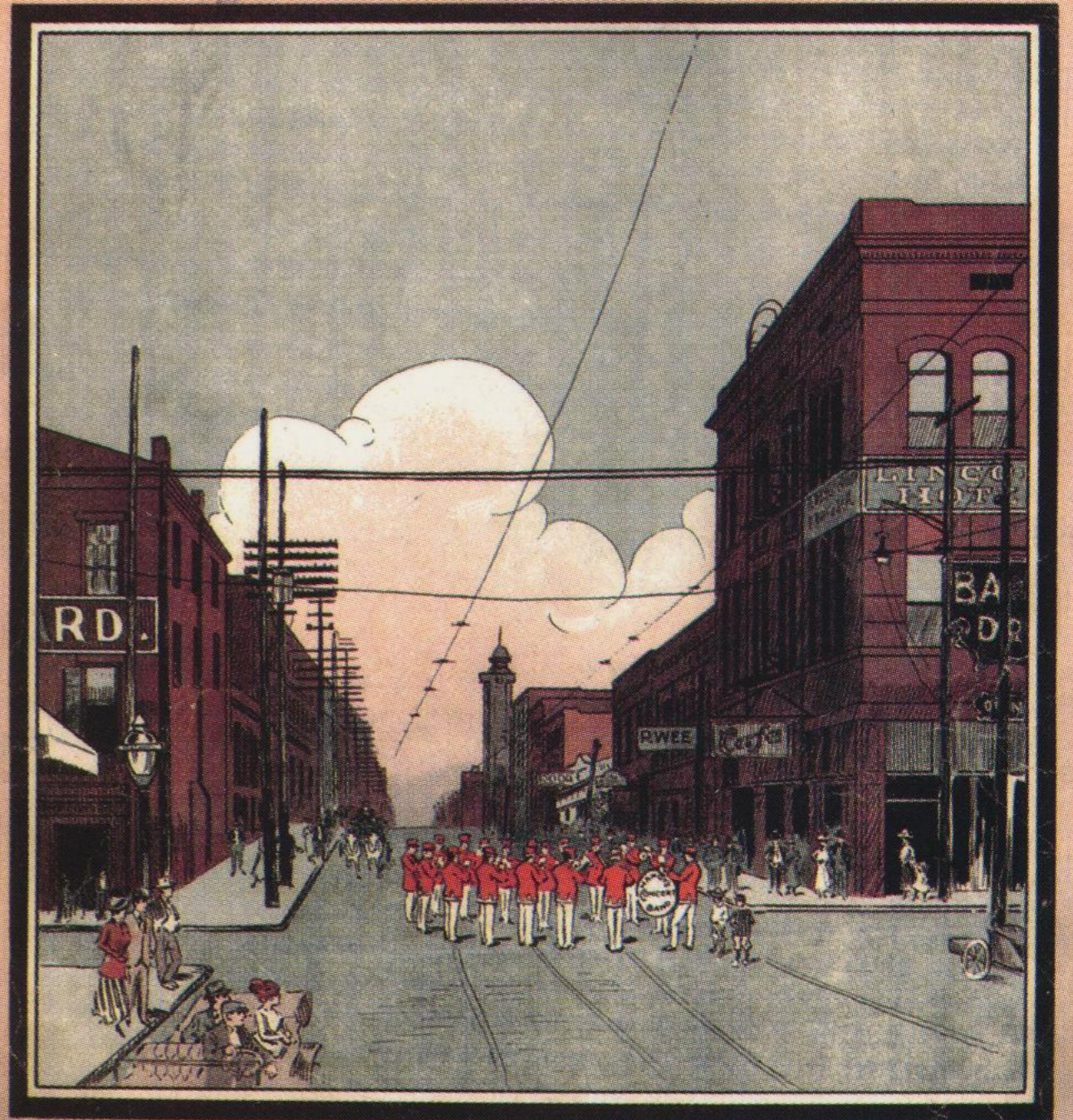
W. C. Handy,
Beale Street Blues

1921

BEALE STREET

ANOTHER MEMPHIS "BLUES"

BY
W. C. HANDY

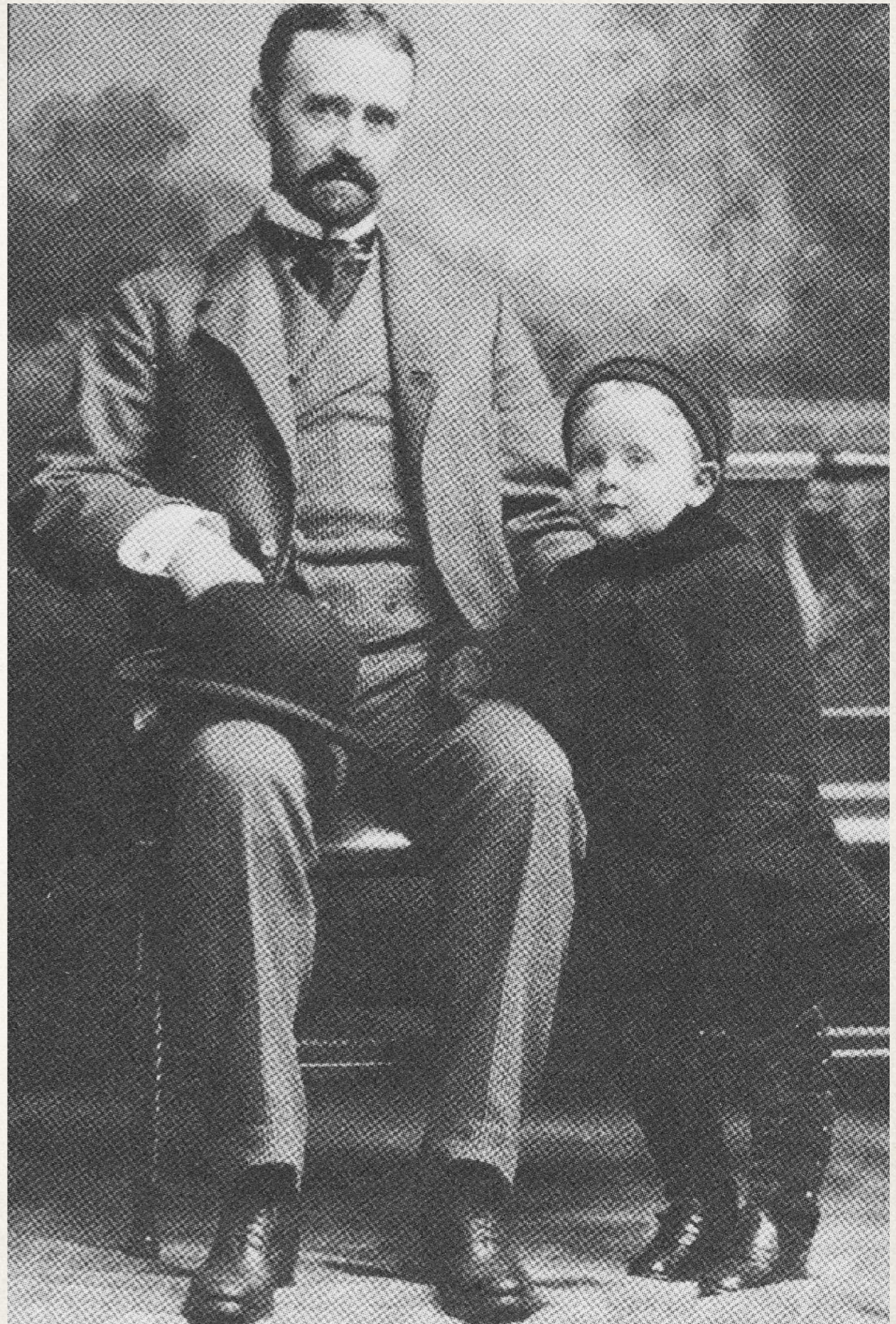


Part I. The Artist as a Young Man

1896-1920

Young Scott with his father, Edward Fitzgerald

1899



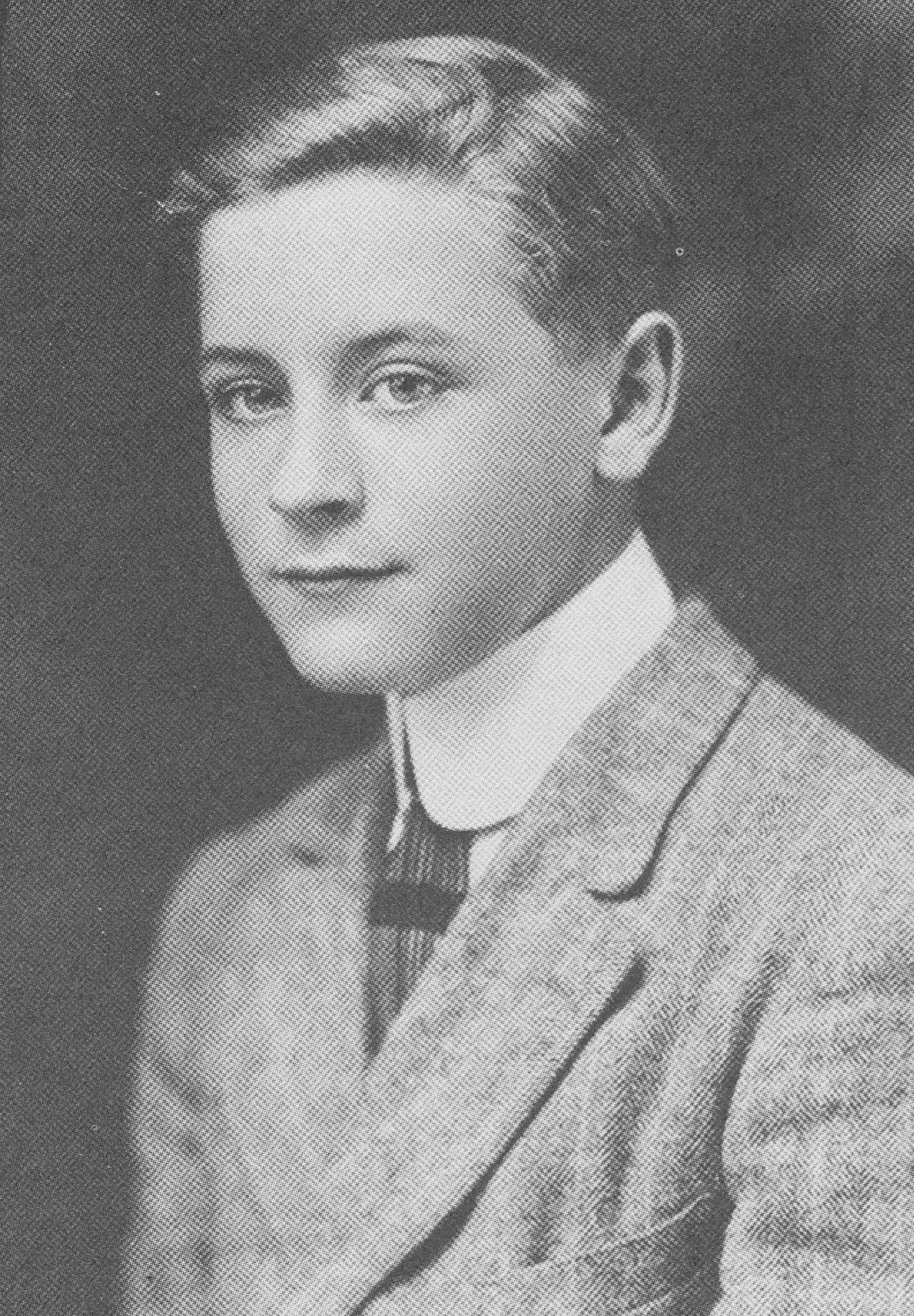
The author's mother, Mollie McQuillan

1890



I am especially grateful for your letter. I am half black Irish and half old American stock with the usual exaggerated ancestral pretensions. The black Irish half of the family had the money and looked down upon the Maryland side of the family who had, and really had, that certain series of reticences and obligations that go under the poor old shattered word "breeding" (modern form "inhibitions"). So being born in that atmosphere of crack, wisecrack and counterack I developed a two cylinder inferiority complex. So if I were elected King of Scotland tomorrow after graduating from Eton, Magdelene to Guards with an embryonic history which tied me to the Plantagenets, I would still be a parvenu. I spent my youth in alternately crawling in front of the kitchen maids and insulting the great.

—FSF to John O'Hara, 19 July 1933.



Fitzgerald at age 15

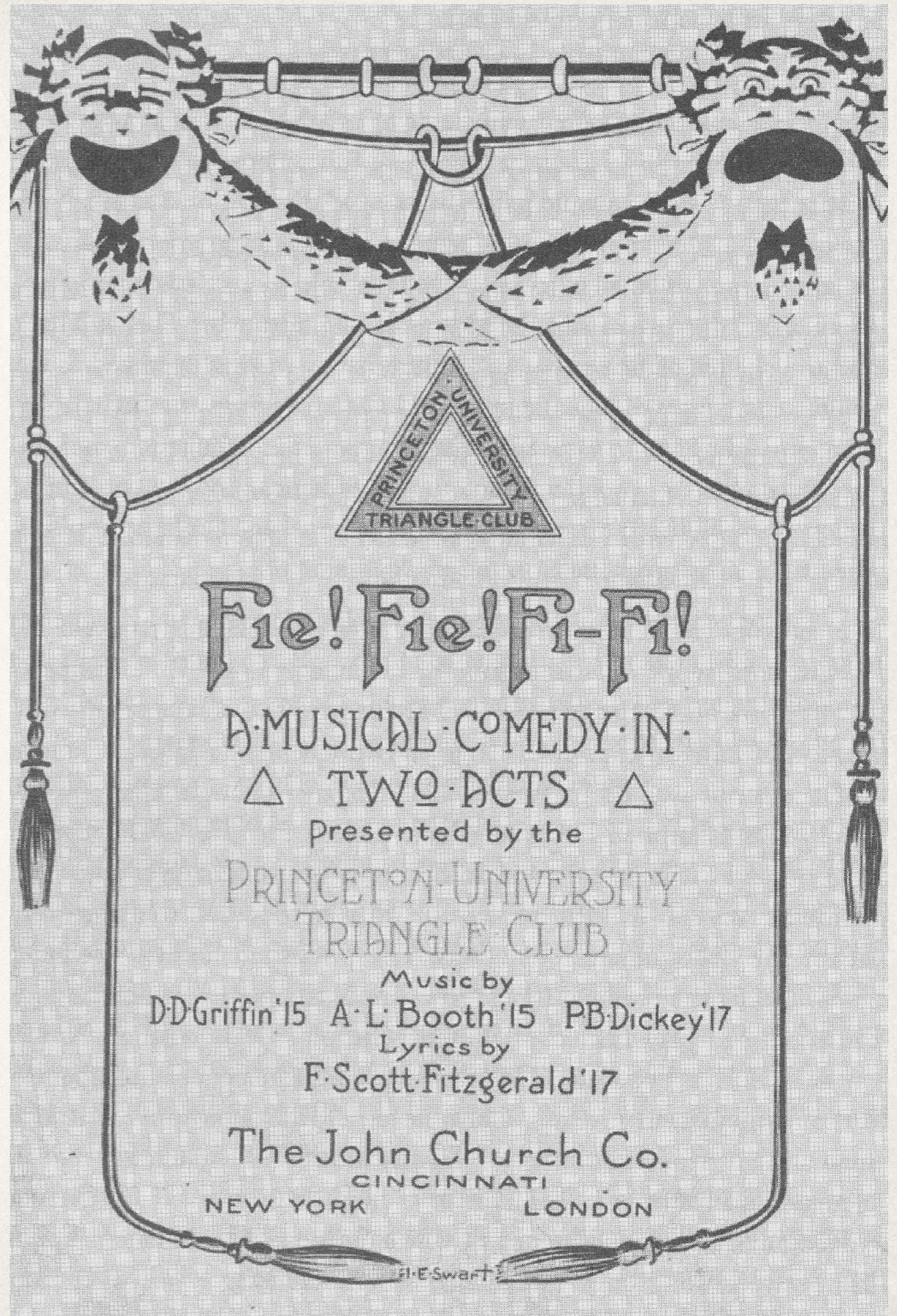
1911

Fitzgerald in his freshman year at Princeton University

1913

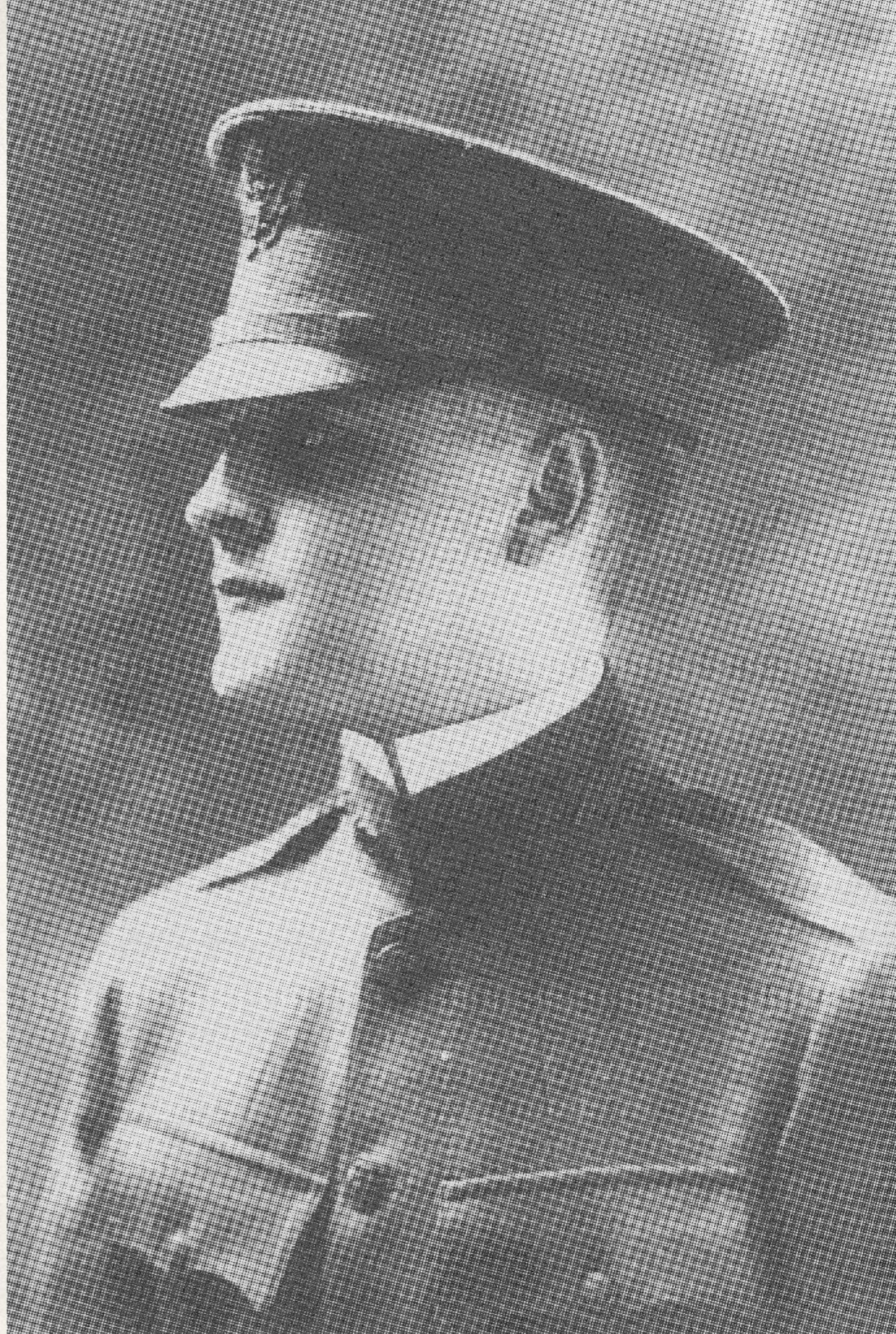


The songbook for Fitzgerald's first play at Princeton



Trains at Camp Sheridan, near Montgomery, Alabama

1918





While at a country club
in Montgomery,
Fitzgerald meets the
wealthy 18 year-old,
Zelda Sayre

1918

Miss Zelda Sayre Weds Scott Fitzgerald—

Miss Zelda Sayre, the lovely and attractive daughter of Judge and Mrs. A. D. Sayre, of Montgomery, was married Saturday at high noon in New York City to Francis Scott Fitzgerald, son of Mr. and Mrs. Edward Fitzgerald, of Minnesota, at the Rectory of St. Patrick's Cathedral. The marriage was the culmination of a romance that was begun when Lieutenant Fitzgerald was stationed at Camp Sheridan with the ninth division.

Miss Sayre was graduated in 1918 and was a social favorite in the city and throughout the South and was al-

ways a popular member of the social circles.

Mr. Fitzgerald finished at Princeton in 1918 and enlisted at once for overseas service, receiving a commission and later being made aid de camp to General Ryan. He was distinguished at Princeton for his literary ability, and has since made an enviable reputation as a writer of short stories for the Saturday Evening Post and other current magazines. On March 25 Scribner issued his first novel, "This Side of Paradise," which has attracted much favorable notice and already gone into the second edition.

Mr. and Mrs. Fitzgerald are at the Biltmore in New York for the month of April, after which they will go to Rye on the Coast for the summer.

Fitzgerald Can Write!"

—Harry Hansen, Literary Editor, Chicago News.

THIS SIDE OF PARADISE

BY F. SCOTT FITZGERALD

Written by a Princeton Man

THE HARVARD CRIMSON SAYS: "The story is a little slice carved out of real life, running over with youth and jazz and sentiment and romance and virile American humor—everything in short that is dear to a Princeton man (Mr. Fitzgerald himself) or a Yale man, or a Harvard man, or just any kind of a man."

THE DAILY DARTMOUTH SAYS: "'This Side of Paradise' should be read by every Dartmouth undergraduate, if for no other reason than the tremendous insight it gives him into life at another, and somewhat different college."

THE LITERARY CRITIC OF THE CHICAGO
DAILY NEWS WRITES:

Advertising Manager,
Charles Scribner's Sons,
New York City.

Dear _____

My, how that boy Fitzgerald can write! I have just had a wonderful evening with "This Side of Paradise." It is probably one of the few really American novels extant. Most writers feel that if they want to portray American life they have got to go down to the steel mills or into a mining town. Can you imagine any college man passing up this book? I don't know what the book will do but I know I will back it up to the last ditch as real writing.

Cordially yours,
(Signed) HARRY HANSEN.



F. SCOTT FITZGERALD

Fifth Avenue at 48th Street, New York



The “Gibson Girl”

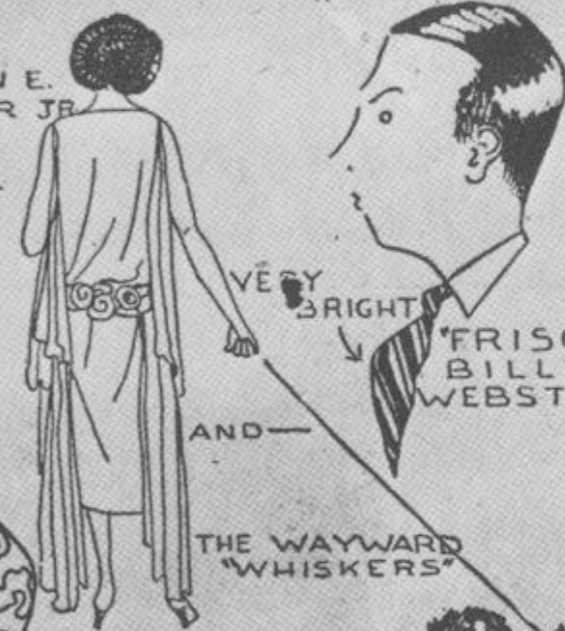


JUNIOR LEAGUE REHEARSAL—By Helen Wallace

MRS. L. P. ORDWAY JR.
REGISTER'S
SATISFACTION.



MRS. JOHN E.
STRYKER JR.



MRS. F. SCOTT FITZGERALD
TRIES TO EXEMPLIFY ONE OF
HUBBY'S FLAPPERS.



VERY BRIGHT
'FRISCO'
BILLY
WEBSTER,
AND—
THE WAYWARD
'WHISKERS'



MISS GRACE WARNER
—DON'T MISS HER
ARGENTINE DANCE

MISS
MARGARET
ARMSTRONG
DISGUISED IN A
BLACK WHISKBROOM WIG.



MISS
ARDIETTA
FORD

'WHY DOESN'T SHE BECOME
A PROFESSIONAL DANCER?'

THE DAILY NEWS STAFF ARTIST TAKES A SLANT AT ST. PAUL SOCIETY GIRLS IN THEIR FINAL DRESS REHEARSAL FOR THE JUNIOR LEAGUE ANNUAL FROLIC TOMORROW NIGHT.

Fitzgerald wrote a vaudeville play, "Midnight Flappers"

Part II. New York in the Artistic & Literary Imagination

1920s

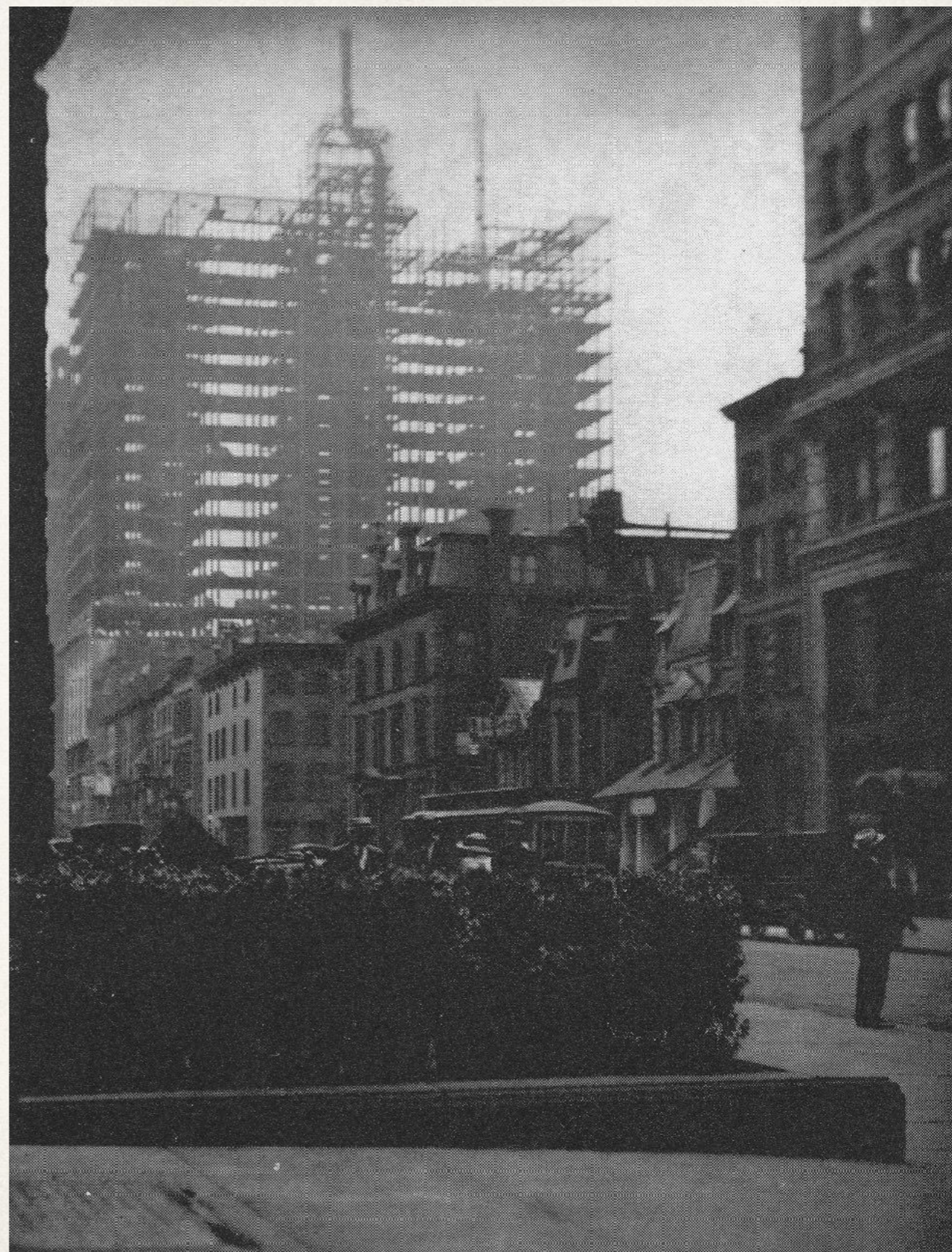


Filling station with billboards

1923

Alfred Stieglitz, “Old and New New York”

1910





Georgia O'Keefe,
"Radiator Building—
Night, New York"

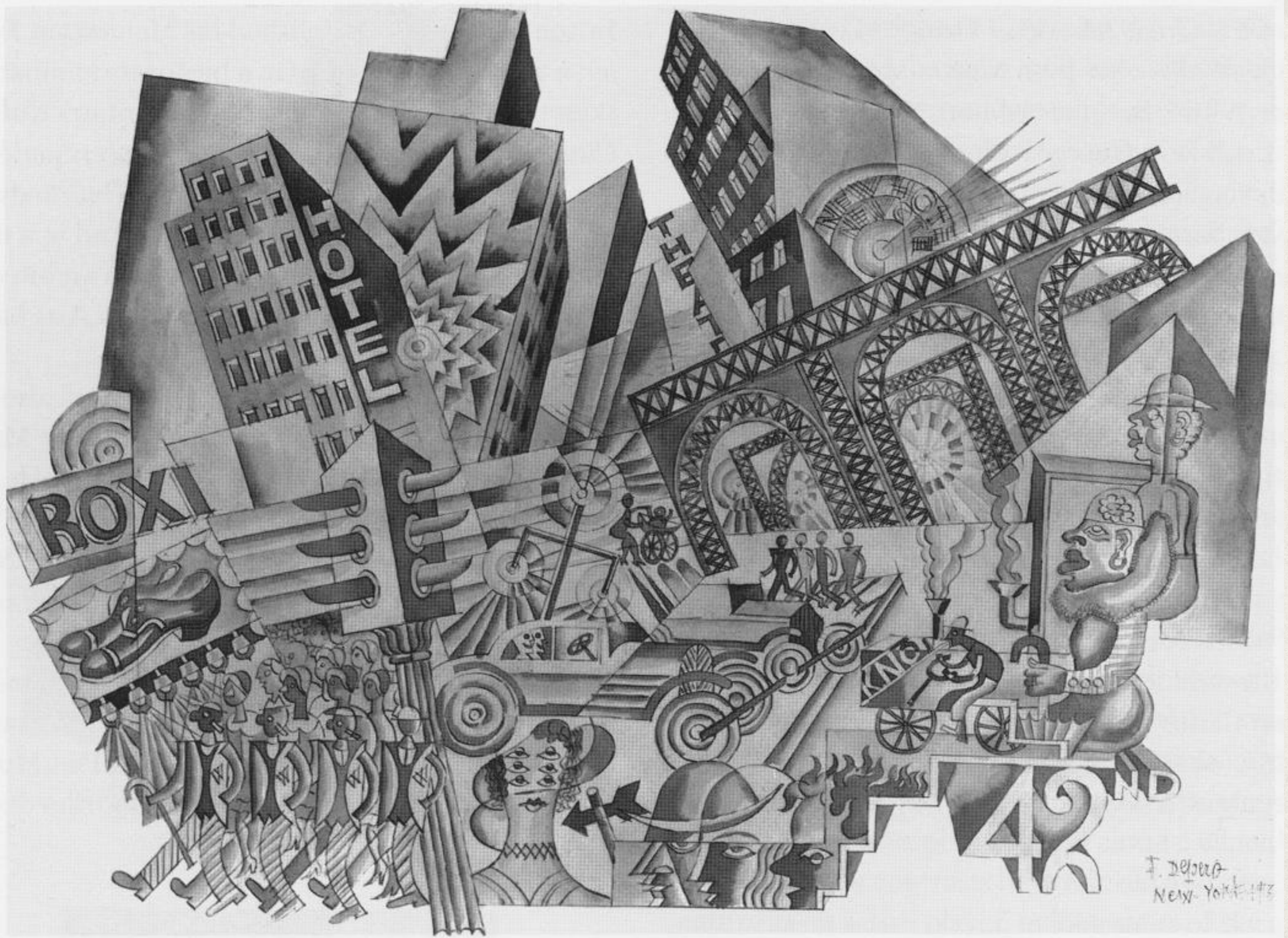
1927



Howard Thain, "The Great White Way" (1925)



Joseph Stella, "Battle of Lights, Coney Island" (1913)



Fortunato Depero, "Broadway—Crowd—Roxi Theatre" (1930)

Part III. Characters as Readers

What does each character's reading habits reveal about their personality?

Horatio Alger (1832-1899) is known for having written dozens of rags-to-riches novels in the 19th century.



Lothrop Stoddard,
The Rising Tide of Color

1920

THE RISING TIDE
OF COLOR

LOTHROP STODDARD



THE RISING TIDE OF COLOR

AGAINST WHITE WORLD-SUPREMACY

BY

LOTHROP STODDARD, A.M., PH.D. (Harv.)

AUTHOR OF "THE STAKES OF THE WAR,"
"PRESENT-DAY EUROPE: ITS NATIONAL STATES OF MIND,"
"THE FRENCH REVOLUTION IN SAN DOMINGO," ETC.

WITH AN INTRODUCTION BY
MADISON GRANT

CHAIRMAN NEW YORK ZOOLOGICAL SOCIETY; TRUSTEE AMERICAN
MUSEUM OF NATURAL HISTORY; COUNCILLOR AMERICAN GEOGRAPHICAL SOCIETY,
AUTHOR OF "THE PASSING OF THE GREAT RACE"



BLUE RIBBON BOOKS
NEW YORK

Excerpt from page 308:

is precisely what surrender on these points would mean.

Thirdly, even within the white world, migrations of lower human types like those which have worked such havoc in the United States must be rigorously curtailed. Such migrations upset standards, sterilize better stocks, increase low types, and compromise national futures more than war, revolutions, or native deterioration.

Such are the things which simply *must* be done if we are to get through the next few decades without convulsions which may render impossible the white world's recovery.

These things will not bring in the millennium. Far from it. Our ills are so deep-seated that in nearly

The Theory of the Leisure Class

AN ECONOMIC STUDY
OF INSTITUTIONS

by Thorstein Veblen

WITH A FOREWORD BY STUART CHASE

THE
MODERN LIBRARY
NEW YORK



Thorstein Veblen, *The
Theory of the Leisure
Class*

1899

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CONSPICUOUS CONSUMPTION	68

Veblen argues that people engage in “conspicuous consumption” when they purchase expensive but useless items — items whose only function is to signal that the purchaser has money in excess.

ner. His life of leisure must be conducted in due form. Hence arise good manners in the way pointed out in an earlier chapter. High-bred manners and ways of living are items of conformity to the norm of conspicuous leisure and conspicuous consumption.

Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure. As wealth accumulates on his hands, his own unaided effort will not avail to sufficiently put his opulence in evidence by this method. The aid of friends and competitors is therefore brought in by resorting to the giving of valuable presents and expensive feasts and entertainments. Presents and feasts had probably another origin than that of naïve ostentation, but they acquired their utility for this purpose very early, and they have retained that character to the present; so that their utility in this respect has now long been the substantial ground on which these usages rest. Costly entertainments, such as the potlatch or the ball, are peculiarly adapted to serve this end. The competitor with whom the entertainer wishes to institute a comparison is, by this method, made to serve as a means to the end. He consumes vicariously for his host at the same time that he is a witness to the consumption of that excess of good things which his host is unable to dispose of single-handed, and he is also made to witness his host's facility in etiquette.

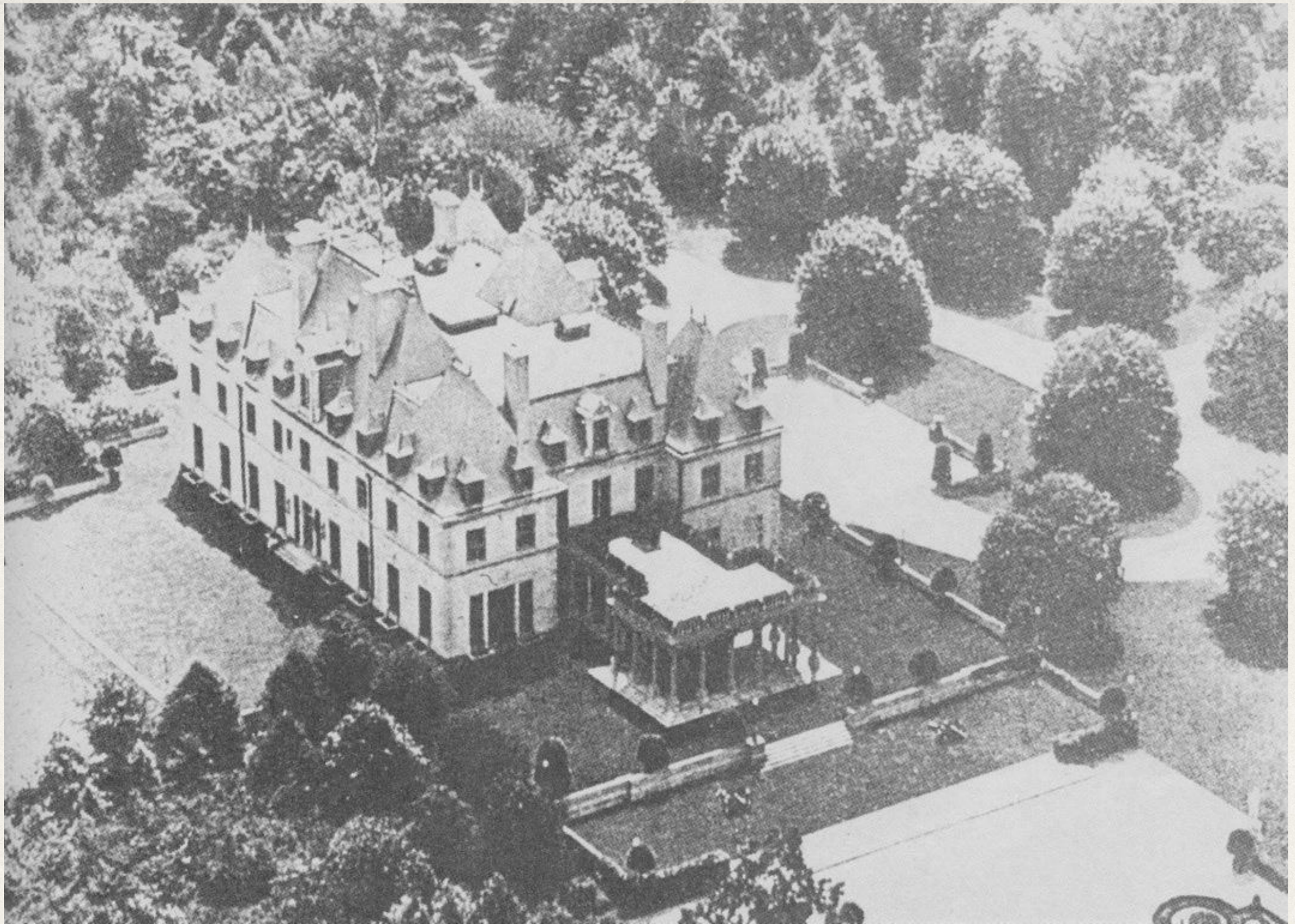
Part IV. Drafting *The Great Gatsby*

1922-1925



The Fitzgeralds lived on the wealthy peninsula of Great Neck, Long Island — squeezed between “new money” mansions.

1922-1923



Fitzgerald attended a party at a mansion in Great Neck owned by Clarence Mackay and called "Harbor Hill."

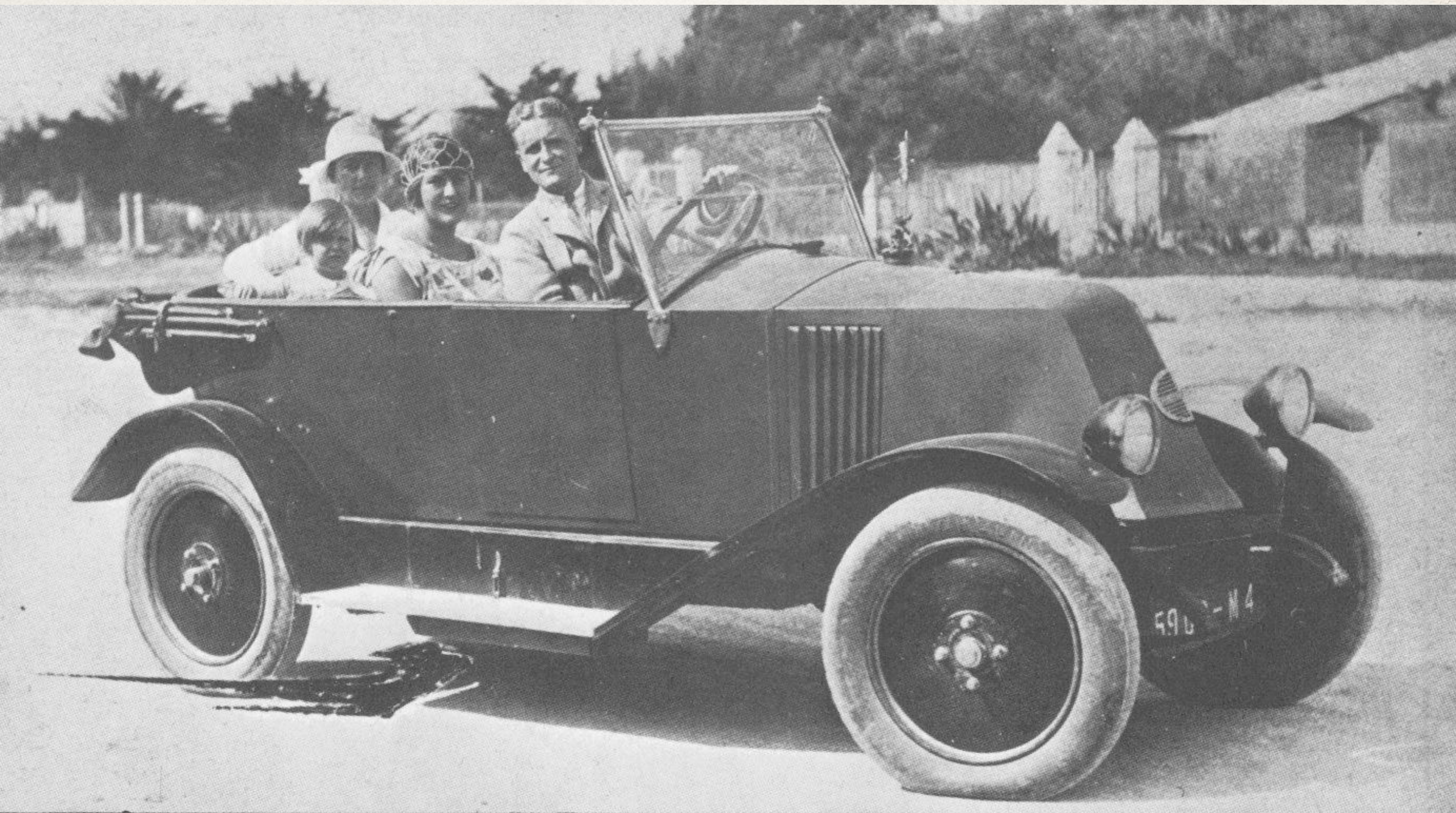
1923



Scott and Zelda also hosted parties at their Great Neck house
1923

“That was always my experience — a poor boy in a rich town; a poor boy in a rich boy’s school; a poor boy in a rich man’s club at Princeton.... However, I have never been able to forgive the rich for being rich, and it has colored my entire life and works.”

— F. Scott Fitzgerald, 1938



Scott and Zelda with daughter Scottie and nanny in France.

1924

First page of Fitzgerald's handwritten draft of *The Great Gatsby*

The Great Gatsby

I

(1)

In my younger and more vulnerable years my father told me something that has been turning over in my mind ever since.

"When you feel like criticizing anyone," he said, "just remember that everyone in this world hasn't had the advantages that you've had."

He didn't say any more, but we've always been unusually communicative in a reserved way and I understood that he meant a great deal more than that. In consequence I'm inclined to reserve all judgements, a habit that has opened up many curious avenues to me and also made me the victim of not a few colossal bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a ~~otherwise~~ normal person, and so it came about that in college I was ~~for~~ unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought — frequently I have feigned sleep, — preoccupation or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon ~~before~~ — for the intimate revelations of young men, or at any rate the terms in which they express them vary no more than the heavenly messages from ~~looming~~ which reach us over the psychic radio. Reserving judgements is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly ~~insisted~~ and I snobbishly repeat, a sense of the fundamental decencies is parcelled out ~~unequally~~ unequally at birth.

And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes, but after a certain point I don't care what it's founded on. When I came back here ~~from~~ ^{from} the east ~~last~~ ^{last} autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. It was only Gatsby himself that was exempted from my

And as I sat there brooding on the old unknown world I thought of Gatsby ~~when~~ when he picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn but now his dream must have seemed so close that he could hardly fail to grasp it. He did not know that he had left it behind long before, I lay ~~some~~ it was all behind him, ~~some~~ somewhere back in that vast obscurity on the other side of the city, where the dark fields of the republic rolled on under the night.

He believed in the green glimmer, in the orgastic future that year by year recedes before us. It eluded us then but never mind — tomorrow or will never past, stretch out our arms farther. And one fine morning —

So we beat on, a boat against the current, borne back ceaselessly into the past.

Last page of Fitzgerald's handwritten draft of *The Great Gatsby*

Rejected Titles

Among the Ash Heaps and Millionaires

Trimalchio in West Egg

Gold-hatted Gatsby

Trimalchio

The High-Bouncing Lover

Under the Red, White, and Blue

Francis Cugat,
Celestial Eyes

1925



Francis Cugat (Spanish, 1893-1981)
The Great Gatsby:
Celestial Eyes, ca. 1925
Book jacket design
Courtesy of Princeton University Library,
Rare Books & Special Collections, 2006.02659

LOOKING OVER SOME NEW BOOKS

F. Scott Fitzgerald Pens New but Not Great Novel

THE GREAT GATSBY. By F. Scott Fitzgerald. (Scribners.)

The publishers have just sent out a collection of conflicting opinions from advance notices of this book, and entitled it "The Fitzgerald Controversy."

There is no controversy; the quoted reviews merely prove that some like Fitzgerald and some do not. And it may be remarked that it will make little difference in your status in intellectual society whether you are an admirer or a despiser of "The Great Gatsby." It is not a great novel; on the other hand, it is not a despicable one. It is satirical, ironical, humorous, contemporary.

It is not (as the blurbs claim that it is) "glamorous, compassionate, magical, mystic." It is the detached and sophisticated melodrama of a man without antecedents, become wealthy, and spending his wealth among people without morals. Strip this story of the Fitzgerald cleverness and you have

merely the drunkenness, adulteries and sudden deaths from speeding that are the sordid ingredients of any Smart Set story.

Therefore this book consists of Fitzgerald cleverness. So do Fitzgerald's other books. And perhaps the author can go on to the end of his career making books out of cleverness. But if he does, the end of his career will be preceded by the end of his fame.

Legendary Hero Of Logging Camp Myths.

PAUL BUNYAN. By James Stevens. (Alfred A. Knopf.)

Everyone knows vaguely of Paul Bunyan, legendary hero of the lumber camp myths. But few outside the lumber camps know anything of the myths themselves. In no other American activity has such a distinct body of fabulous tradition arisen, and this tradition is as truly a genuine folk lore as any of the hero tales of the older countries.

Paul Bunyan and his companion—Babe, the blue ox, Johnny Inkslinger, Hot Biscuit Slim, Hels Helsen, Sourdough Sam and all the others—are clearly defined figures of an American mythology. And now James Stevens has gathered the stories of these prodigies together and combined them into a running narrative.

Paul Bunyan is the native Gargantua. He it was who invented the art of log rolling and who logged

Youthful Novelist Brings Out Another



F. SCOTT FITZGERALD

Pulitzer Prize Offers B

DIONYSUS IN DOUBT. By Edwin Arlington Robinson. (The Macmillan Co.)

In a poetic age as material as it is spiritual, Mr. Robinson, in this volume, is austere and spiritual. This reviewer can applaud the poet's spirituality, in such a memorable contribution to sonnet literature as "Maya" and others; but "Dionysus in Doubt" (the poem) presents faults which make him wish that Mr. Robinson were more of a material and authentic poet.

In this poem Mr. Robinson's subject is a discourse told to him by Dionysus appearing in a vision—it

Cleveland and Its Folks in the Late Magazines

Asia for May contains an article, "In the Summer Resort of Santa Claus," by Carveth Wells. This completes his story of Lapland, which he explored last summer with Dr. Clyde Fisher on an expedition for the American Museum of Natural History. Mr. Wells' new book, "Six Years in the Malayan Jungle," has appeared with a preface by Dr. F. A. Lucas, honorary director of the American Museum of Natural History.





FRANCIS SCOTT KEY
FITZGERALD

SEPTEMBER 24, 1896

DECEMBER 21, 1940

HIS WIFE

ZELDA SAYRE

JULY 24, 1900

MARCH 10, 1948