

## THE GREAT GATSBY UNIT STUDENT PACKET

	Assignment	Stamp Check	Points possible	Points earned
1	<b>F. Scott Fitzgerald Biography/Literary &amp; Historical Context (Evidence of Active Reading &amp; Annotations )</b>		10	
2	<b>The Great Gatsby Quotes (Critical Response &amp; Analysis)</b>		52	
3	<b>The Great Gatsby Study Guide Questions (Comprehension Questions)</b>		60	
4	<b>The Great Gatsby Symbolism/Motif Group Poster (Critical Response &amp; Analysis)</b>		20	
5	<b>The Great Gatsby Symbols &amp; Motifs (Critical Response &amp; Analysis)</b>		20	
6	<b>The Great Gatsby Tracing Themes (Critical Response &amp; Analysis)</b>		20	
7	<b>“The Hollow Man” Active Reading (Evidence of Active Reading &amp; Annotations)</b>		10	
8	<b>“The Hollow Man” Compare/Contrast Analysis (Writing &amp; Analysis)</b>		10	
9	<b>American Dream Alive or Dead? –Op Ed Articles (Evidence of Active Reading &amp; Annotations of each article)</b>		20	
10	<b>American Dream Alive or Dead? Diction (Critical Thinking, Writing &amp; Analysis)</b>		40	
	<b>TOTAL</b>		<b>262</b>	

## F. SCOTT FITZGERALD BIOGRAPHY

F. Scott Fitzgerald was an American novelist and short-story writer of the Roaring Twenties. He was considered to be one of the primary spokesmen of the era he named the “Jazz Age”—the period beginning with the end of World War I in 1918 and ending with the stock market crash in 1929. Born on September 24, 1896 in St. Paul, Minnesota, Francis Scott Key Fitzgerald was raised by his father following the death of his mother; the two lived off her small inheritance. His father worked for Proctor and Gamble, but failed in his career. Although his mother's family was wealthy and well-known in the Midwest, she was rather eccentric. As a youth, F. Scott was taught the traditions of the upper class, but his family did not have the financial means to live that way.



Fitzgerald strove, however, to be a good student and a successful athlete; as a result, he was a promising and popular young man. He also had an interest in literature and published fiction in his high school magazine. In 1911, Fitzgerald went to Newman Academy, a Catholic preparatory school in New Jersey. Here he continued to write fiction and also developed an interest in drama and had two of his plays produced by a local company. In 1913, Fitzgerald was accepted to Princeton, where he continued to write. His Princeton years helped considerably in focusing his writing abilities although his academics were poor, and it was here that he began drafting sections of a novel called *The Romantic Egoist*. He also fell in love with Ginerva King, a girl from the upper crust of Chicago Society. Distracted by her and his extracurricular activities, his grades dropped so low in 1915 that he had to leave school for a while. He returned to Princeton in 1916, but was distraught when his love affair with Ginerva was terminated by her. As a result, he decided to quit college and join the army in 1917, wanting to experience the war in Europe. Instead, he was sent to Alabama, where he met the lovely, wild, and undisciplined socialite, Zelda Sayre at a country dance. She was the daughter of a wealthy judge. The two fell in love, however she refused to marry him because he could not support her. As a result, he went to New York in 1919, after being discharged from the army, in hopes of earning a fortune in the literary world so he could win Zelda as his bride. When his first novel was accepted for publication, Fitzgerald had the success and acclaim he had sought.

In April 1920, Fitzgerald married the eighteen year-old Zelda, and they moved to New York City. Soon afterwards, they had a daughter, Francis Scott, called “Scotty.” In spite of their parenthood, Fitzgerald and Zelda played hard and drank excessively, living beyond their means and becoming famous for their partying and outrageous scenes. They immersed themselves in the social scene of the twenties. They also traveled extensively and knew all the expatriate American writers in England and France. Despite their glamorized marriage, it was very tumultuous.

With no real career, F. Scott had time to devote to writing. *This Side of Paradise*, his first novel, was published in 1920. Encouraged by the attention it drew, Fitzgerald began to devote more time to his literary career. *Beautiful and the Damned*, his second novel, and *Tales of the Jazz Age*, a collection of stories, were both published. His next novel, however, became his greatest success; he published *The Great Gatsby* in 1925, and it quickly brought him praise from the literary community, but it failed to give him the needed financial security he sought. Although its release in 1925 was not as great a success as had been hoped for, it is now considered to be his finest work—one of the classic masterpieces of American literature that chronicles American society in the twenties.

Increasingly, Fitzgerald's lifestyle and problems with Zelda negatively affected his writing. During the 1920s, he often tried reordering his life by moving from place to place; but he could not escape from his problems or his reputation. Zelda played a pivotal role in the writer's life, both in a tempestuous way and an inspirational one. Mostly, she shared his extravagant lifestyle and artistic interests. In earlier years Zelda had functioned as his advisor and literary editor, yet signs of mental illness began to consume her followed by breakdowns in 1930 and in 1932, finally diagnosed as schizophrenia. Running out of money and without a job, the Fitzgeralds moved back to their estate, “La Paix” located near Baltimore, Maryland in time for the stock market crash in 1929. Zelda's illness became so bad that she required hospitalization for the remainder of her life. She went in for treatment and never came out of an institution again.

In the decade before his death and in response to the loss of Zelda, Fitzgerald totally drowned himself in alcohol. His troubles and the debilitating effects of his alcoholism limited the quality and amount of his writing. Nonetheless, it was also during this period that he attempted his most psychologically complex and aesthetically ambitious novel, *Tender Is the Night* (1934). Fitzgerald's drinking increased, and he eventually suffered a mental breakdown himself following the unsuccessful release of *Tender is the Night*.

In order to support himself and pay Zelda's hospital bills, he went to Hollywood to try his hand at screen writing. Recovering somewhat, he took a scriptwriting job in 1937 where he lived in relative peace with Sheila Graham, a twenty-eight year old British newspaper correspondent. She became his dear friend and helped Fitzgerald fight his alcoholism. His

fourth novel, *The Last Tycoon*, now considered to be one of his best works, about the Hollywood motion picture industry, was left incomplete after Fitzgerald's untimely death in Hollywood caused by a heart attack on December 21, 1940. Fitzgerald was 44 years old. Zelda died eight years after her husband, when her mental hospital residence caught fire. At the time of Fitzgerald's death, he was virtually forgotten and unread. A growing Fitzgerald revival, begun in the 1950s, led to the publication of numerous volumes of stories, letters, and notebooks. One of his literary critics, Stephen Vincent Benet, concluded in his review of *The Last Tycoon*, "you can take off your hats now, gentlemen, and I think perhaps you had better. This is not a legend, this is a reputation and, seen in perspective, it may well be one of the most secure reputations of our time."

## LITERARY/HISTORICAL INFORMATION

The *Great Gatsby*, published in 1925, pictures the wasted American Dream as it depicts the 1920s, a period in America known as the Roaring Twenties. It speaks to every generation of readers, its contemporary nature depending in part on its picturesque presentation of the decade Fitzgerald himself labeled the "Jazz Age" and in part on its commentary concerning the human experience. *The Great Gatsby* is set in the 1920's, a period known in America as the Roaring Twenties. After the end of World War I and before the stock market crash of 1929, there was a spirit of rebellion in the United States. Victorious, America experienced an economic boom and expansion. Politically, the country made major advances in the area of women's independence. During the war, women had enjoyed economic independence by taking over jobs for the men who fought overseas. After the war, they pursued financial independence and a freer lifestyle. This was the time of the "flappers," young women who dressed up in jewelry and feather boas, wore short skirts, bobbed hairdos, danced the Charleston and frequently dared to take a job outside the home. Zelda Fitzgerald and her cronies, including Sara Murphy, exemplified the ultimate flapper look. The people attacked the old-time stability and respectability. In its place, they drank, partied, and grew liberal.

As a reaction against the fads and liberalism that emerged in the big cities after the war, the U.S. Government and conservative elements in the country advocated and imposed legislation restricting the manufacture and distribution of liquor. Its organizers, the Women's Christian Temperance Movement, National Prohibition Party, and others, viewed alcohol as a dangerous drug that disrupted lives and families. They felt it the duty of the government to relieve the temptation of alcohol by banning it altogether. In January 1919, the U.S Congress ratified the 18th Amendment to the Constitution that outlawed the "manufacture, sale, or transportation of intoxicating liquors" on a national level. Nine months later, the Volstead Act passed, proving the enforcement means for such measures. Prohibition, however, had little effect on the wealthy liquor-loving public, and speakeasies, a type of illegal bar, cropped up everywhere. One Fitzgerald critic, Andre Le Vot, wrote: "The bootlegger entered American folklore with as much public complicity as the outlaws of the Old West had enjoyed."

Prohibition fostered a large underworld industry in many big cities, including Chicago and New York. For years, New York was under the control of the Irish politicians of Tammany Hall, which assured that corruption persisted. Bootlegging, prostitution, and gambling thrived, while police took money from shady operators engaged in these activities and overlooked the illegalities.

In the 1920's, the United States went on a joy ride. Fuelled by the war, the economy was booming. The value of stocks steadily rose, spending was at an all time high, credit became popular and real estate boomed. The people flocked to the city from the country and purchased Model T's to gain mobility. They danced to jazz music, drank bootleg liquor, attended sporting events in record numbers, went to the movies, and dressed in new fashions that shocked the more conservative citizens. Radios kept everyone abreast of what was going on in this age of excess.

From 1923-1929, industrial output nearly doubled. Americans were hungry for the acquisition of material goods, and mechanization put more and more products within reach of more and more people. The middle class dollar—and the necessity of manipulating it—grew increasingly important to manufacturers. During these six years, a mere 5% of the population received one-third of the country's income, while 87% of families lived on less than \$2500 a year. The escapades of wealthy people such as corporate leaders and movie stars became the chief entertainment of the middle class; although they were seen as pleasure-seekers living sinful lives, the public was enthralled.

It is not surprising that during this rebellious period, a change was brewing in literature. Writers such as Edith Wharton and Henry James had brought a new realism to literature, and H.L. Mencken was calling for even greater literary freedom. Authors were encouraged to cease using restrained language, to write with realism about the problems of city life, and to incorporate bold new themes, including sex. In his writing, Fitzgerald followed the call of this new realism; so did other writers of the 1920's, such as Ernest Hemingway, William Faulkner, Willa Cather, and Sinclair Lewis.

## THE GREAT GATSBY QUOTES TO KNOW

**DIRECTIONS:** *On a separate sheet of paper, identify the speaker/who is being spoken about, the context and significance of each quote below. Provide thoughtful and complete answers.*

1. "Reserving judgment is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, as I snobbishly repeat, a sense of fundamental decencies is parceled out unequally at birth" (2).
2. "If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, ... [Gatsby had] ... an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again" (2).
3. "No--Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men" (2).
4. "This isn't just an epigram—life is much more successfully looked at from a single window, after all." (4)
5. "[He] would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game." (6)
6. "It's up to us who are the dominant race to watch out or these other races will have control of things." (13)
7. "I hope she'll be a fool—that's the best thing a girl can be in this world, a beautiful little fool" (17).
8. "Her eyes flashed around her in a defiant way... and she laughed with shrilling scorn. 'Sophisticated—God, I'm sophisticated!'" (17)
9. "...he stretched out his arms toward the dark water in a curious way, and, far as I was from him, I could have sworn he was trembling. I glanced seaward and distinguished nothing except a single, green light, minute and far away" (20).
10. "This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-gray men who move dimly and already crumbling through the powdery air.... [And the eyes of Doctor T.J. Eckleburg] ... brood on over the solemn dumping ground" (23).
11. "I married him because I thought he was a gentleman... I thought he knew something about breeding but he wasn't fit to lick my shoe." (34)
12. "...high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets... I saw him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life" (35).
13. "He had one of those rare smiles with a quality of eternal reassurance in it that you may come across four or five times in life. It faced, or seemed to face, the whole external world for an instant and then concentrated on you with an irresistible prejudice in your favor. It understood you just as far as you wanted to be understood, believed in you as you would like to believe in yourself" (48).
14. "Everyone suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known." (59)

15. "... he began throwing them, one by one, before us, shirts of sheer linen and thick silk and fine flannel ... While we admired he brought more and the soft rich heap mounted higher... Suddenly, [Daisy] began to cry stormily. "They're such beautiful shirts," she sobbed ... "It makes me sad because I've never seen such—such beautiful shirts before" (92).
16. "There must have been moments even that afternoon when Daisy tumbled short of his dreams—not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything" (95).
17. "The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God... and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent, and to this conception he was faithful to the end" (98).
18. "Can't repeat the past?... Why of course you can!" (110).
19. "Her voice is full of money," [Gatsby] said suddenly. That was it. ... that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbal's song of it... (120).
20. "And all the time something within her was crying for a decision. She wanted her life shaped now, immediately—and the decision must be made by some force—of love, of money, of unquestionable practicality—that was close at hand" (151).
21. Standing behind him, Michaelis saw with a shock that he was looking at the eyes of Doctor T.J. Eckleburg, which had just emerged, pale and enormous, from the dissolving night. "God sees everything" (160).
22. "If that was true he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about... like that ashen, fantastic figure gliding toward him through the amorphous trees" (161).
23. "They were careless people... they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made" (179).
24. "... gradually I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. ... for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder" (180).
25. "He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night" (180).
26. "Gatsby believed in the green light, the orgastic future that year by year recedes before us... So we beat on, boats against the current, borne back ceaselessly into the past" (180).

## THE GREAT GATSBY STUDY GUIDE

**DIRECTIONS:** All questions must be answered on a separate sheet of paper or typed and stapled to this cover sheet. Answers must be in complete sentences.

### CHAPTERS 1 AND 2

1. Why did Nick Carraway come to the East?
2. What examples are given in both chapters that show Nick is a good listener?
3. How does the narrator describe Tom Buchanan?
4. Who is Jordan Baker?
5. What did Daisy say when her daughter was born?
6. Why does Nick feel uneasy after his conversation with Daisy?
7. What impression do you get from the first time Nick sees Gatsby?
8. What are the "eyes" of Dr. T. J. Eckleburg?
9. How does Catherine rationalize her sister's affair with Tom?
10. What does Tom do when Myrtle screams Daisy's name at him? Why?
11. Describe the setting of the novel.

### CHAPTERS 3 AND 4

12. How does Nick happen to attend one of Gatsby's parties?
13. Why does Gatsby throw huge, expensive parties for people he does not know?
14. What are some of the rumors that circulate about Gatsby?
15. In ten words or less, describe the party.
16. What does the reaction of the drivers of the wrecked automobile suggest about the values of Gatsby's guests?
17. What does Nick vaguely remember about Jordan Baker?
18. What does Nick see as his "cardinal virtue"?
19. Why does Gatsby show Nick the medal from "Little Montenegro down on the Adriatic Sea"?
20. Who is Meyer Wolfsheim?
21. What is the importance of Gatsby's implied business connection with him?
22. What information does Jordan reveal about Daisy and Gatsby?
23. Why did Gatsby buy his house?
24. What request does Gatsby make of Nick, through Jordan?
25. What information further develops the character of Tom Buchanan?

### CHAPTERS 5 AND 6

26. Why does Nick agree to arrange a meeting between Daisy and Gatsby?
27. What preparations does Gatsby make for his reunion with Daisy?
28. Why does Gatsby act "like a little boy" when Daisy first arrives at Nick's?
29. How does Daisy seem to be affected by this reunion?
30. Who is Klipspringer and what does he do?
31. What is Daisy most impressed with while touring Gatsby's house? What is her reaction?
32. What is Jay Gatsby's real name, and where was he born?
33. What effect did Dan Cody have on Gatsby's life?
34. What doesn't Gatsby realize about Mrs. Sloane's dinner invitation?
35. Gatsby tells Nick, "It's hard to make [Daisy] understand," what does he want Daisy to tell Tom?

## CHAPTER 7

36. Why did Gatsby fire all the servants?
37. What does the scene with Pammy suggest about Daisy as a mother?
38. Why does Gatsby look at the Buchanans' child Pammy "with surprise," having "never really believed in its existence before"?
39. When does Tom realize that there is a definite relationship between Daisy and Gatsby?
40. Who went to town, and in which cars?
41. What plan does George Wilson reveal to Tom when they stop for gas?
42. Why does Wilson lock up his wife in anticipation of taking her West?
43. As Myrtle looks out the window, what incorrect assumption does she make?
44. What makes Gatsby fear that all his dreams may have vanished?
45. What happened to Myrtle Wilson?
46. Who was driving the "death car"? Why doesn't she stop the car?
47. In what ways is Tom Buchanan a hypocrite?

## CHAPTERS 8 AND 9

48. How long had Daisy and Gatsby known each other in Louisville?
49. Why did Gatsby first fall in love with Daisy?
50. Why had Daisy married Tom Buchanan?
51. Who is Michaelis?
52. What did George see as proof that Myrtle was having an affair?
53. How does George view the eyes of Dr. Eckleburg?
54. Why wouldn't Wolfsheimer or anyone else other than his father, Owl Eyes and Nick attend Gatsby's funeral?
55. What part had Tom played in Gatsby's death? What were his motives?
56. What additional information is given about James Gatz by his father?
57. How does Gatsby's funeral reinforce the actual position Gatsby had attained in society?
58. How had Gatsby really made his money?
59. Why does Nick call Tom and Daisy "careless people"?
60. Why after Gatsby's death, does Nick decide to "come back home" to the Midwest?

## THE GREAT GATSBY GROUP SYMBOLISM ACTIVITY

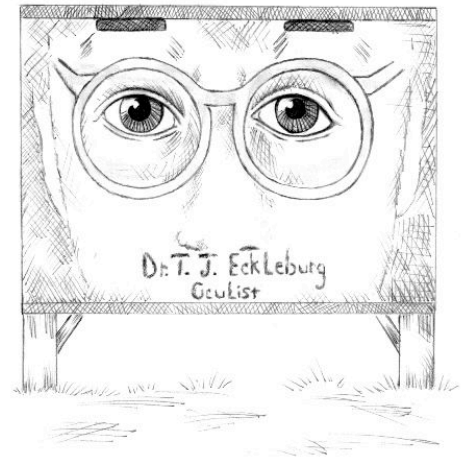
**Directions:** In your assigned group create a symbol poster demonstrating your symbol as follows:

1. Title Poster as Gatsby Symbolism: (Group Symbol).
2. Explain in one to three sentences what the symbol represents in the novel.
3. Find a significant and revealing quote from the novel that demonstrates the use/meaning of your symbol in the novel and write it on your poster (**use quotation marks and page number**). Make sure writing is large enough for poster and neatly written in ink/colored pencil/marker.
4. Explain the significance of the quote to the novel in 2-3 sentences. Include connection to characters if applicable. Make sure writing is large enough for poster and neatly written in ink.
5. Draw an artistic representation of your symbol (i.e. green light at the end of the dock, etc.). Outline pencil drawings with color markers/ink so they can be seen clearly.
6. Include group members neatly written names on back of poster with date and period.
7. Present poster to class—take notes on symbolism for your packet.

## THE GREAT GATSBY SYMBOLS & MOTIFS

**DIRECTIONS:** Briefly describe the significance of each symbol or motif used throughout the novel. Study these—you'll be expected to know them on an exam.

1. East Egg (Social Status)
2. West Egg (Social Status)
3. The Green Light/Color Green
4. The Valley of Ashes/Color Gray
5. Dr. T.J. Eckleburg
6. Gatsby's parties/Alcohol
7. Cars
8. The color white
9. The color yellow
10. Flowers (daisy, orchid, rose)





## THE GREAT GATSBY TRACING THEMES

**DIRECTIONS:** In an assigned group, trace one of the following themes in *The Great Gatsby*: society/class, love, visions of America, wealth, memories of the past, dissatisfaction, isolation, mortality, marriage, gender, lie/deceit, education, compassion/forgiveness. Model the format after the example below. You need a minimum of FIVE passages to illustrate the development of a theme throughout the novel. Be prepared to present your information to the class when we are finished reading the novel.

THEME: GOD/RELIGION		
PAGE NUMBER	QUOTE	EXPLAIN MODERN RELEVANCE
27-28	"This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-gray men who move dimly and already crumbling through the powdery air.... [And the eyes of Doctor T.J. Eckleburg] ...brood on over the solemn dumping ground"	This passage demonstrates the darkness of the people's lives in the Valley of Ashes and the symbolic meaning of the billboard as a God who sees everything they do.
104	"The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God...and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent, and to this conception he was faithful to the end"	This passage shows that Gatsby is nothing more than a son of God and his own invention of himself. His other background in life is irrelevant in comparison to the life he's created for himself.
165	"You ought to have a church, George, for times like this. You must have gone to church once. Didn't you get married in a church? Listen, George, listen to me. Didn't you get married in a church?" "That was a long time ago."	This passage develops the idea that George Wilson does not belong to a specific church in which he could seek support after Myrtle's death.
167	"I spoke to her," he muttered, after a long silence. "I told her she might fool me but she couldn't fool God. I took her to the window" – with an effort he got up and walked to the rear window and leaned with his face pressed against it – "and I said 'God knows what you've been doing, everything you've been doing. You may fool me, but you can't fool God!'"	This quote shows that Wilson believes that God is the true judge of everything and everyone. It alludes to Nick's opening comment at the beginning of the book that people should not be judgmental of others.
167	"Standing behind him, Michaelis saw with a shock that he was looking at the eyes of Doctor T.J. Eckleburg, which had just emerged, pale and enormous, from the dissolving night. 'God sees everything'"	This quote from the text shows that George Wilson is aware of the presence of God, who sees all things, and reinforces the symbolism of the billboard as the eyes of God.

## THE HOLLOW MAN By T.S. Eliot

**DIRECTIONS:** Read and annotate "The Hollow Man" by T.S. Eliot and evaluate it in comparison to *The Great Gatsby* (both published in 1925). Provide thorough and thoughtful responses to questions following the poem.

### I

We are the hollow men  
 We are the stuffed men  
 Leaning together  
 Headpiece filled with straw. Alas!  
 Our dried voices, when  
 We whisper together  
 Are quiet and meaningless  
 As wind in dry grass  
 Or rats' feet over broken glass  
 In our dry cellar

Shape without form, shade without colour,  
 Paralysed force, gesture without motion;

Those who have crossed  
 With direct eyes, to death's other Kingdom  
 Remember us—if at all—not as lost  
 Violent souls, but only  
 As the hollow men  
 The stuffed men.

### II

Eyes I dare not meet in dreams  
 In death's dream kingdom  
 These do not appear:  
 There, the eyes are  
 Sunlight on a broken column  
 There, is a tree swinging  
 And voices are  
 In the wind's singing  
 More distant and more solemn  
 Than a fading star.

Let me be no nearer  
 In death's dream kingdom  
 Let me also wear  
 Such deliberate disguises  
 Rat's coat, crowskin, crossed staves  
 In a field  
 Behaving as the wind behaves  
 No nearer—

Not that final meeting  
 In the twilight kingdom

### III

This is the dead land  
 This is cactus land  
 Here the stone images  
 Are raised, here they receive  
 The supplication of a dead man's hand  
 Under the twinkle of a fading star.

Is it like this  
 In death's other kingdom  
 Waking alone  
 At the hour when we are  
 Trembling with tenderness  
 Lips that would kiss  
 Form prayers to broken stone.

### IV

The eyes are not here  
 There are no eyes here  
 In this valley of dying stars  
 In this hollow valley  
 This broken jaw of our lost kingdoms

In this last of meeting places  
 We grope together  
 And avoid speech  
 Gathered on this beach of the tumid river

Sightless, unless  
 The eyes reappear  
 As the perpetual star  
 Multifoliate rose  
 Of death's twilight kingdom  
 The hope only  
 Of empty men.

### V

*Here we go round the prickly pear  
 Prickly pear prickly pear  
 Here we go round the prickly pear  
 At five o'clock in the morning.*

Between the idea  
 And the reality  
 Between the motion  
 And the act  
 Falls the Shadow

*For Thine is the Kingdom*

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_ PERIOD: \_\_\_\_\_

Between the conception  
And the creation  
Between the emotion  
And the response  
Falls the Shadow

*Life is very long*

Between the desire  
And the spasm  
Between the potency  
And the existence  
Between the essence

And the descent  
Falls the Shadow

*For Thine is the Kingdom*

For Thine is  
Life is  
For Thine is the

*This is the way the world ends*

*This is the way the world ends*

*This is the way the world ends*

*Not with a bang but a whimper.*

Text for *The Hollow Men* provided online text © 1998-2013 Poetry X. All rights reserved.

### **“THE HOLLOW MEN” LITERARY RESPONSE & ANALYSIS**

**DIRECTIONS:** All questions must be answered on a separate sheet of paper or typed and stapled to this packet. Answers must be in complete sentences and should be thoughtful and thorough responses (1pt. each—unless otherwise noted).

1. Is there any possibility for salvation for the Hollow Men? Are they capable of saving themselves? Explain.
2. Does the poem contain any signs of hope? What are they or why not? Explain.
3. Eliot once described the newspaper editors and politicians of his time in a way that made them sound like "Hollow Men." Does contemporary society have its Hollow Men, if so who are they? Would you associate them with a particular social group? Explain.
4. Do you find it offensive or arrogant of Eliot to judge other people so harshly? How does the fact that he does so with an imaginary group in a poem make a difference? Explain.
5. “The Hollow Men” invokes a lot of despair and hopelessness. How does that contrast to Jay Gatsby’s hopeful nature throughout most of the novel?
6. Choose one character or symbol in *The Great Gatsby* to compare to “The Hollow Men.” Provide a thorough one paragraph analysis. Support your response with details and examples from both the novel and the poem to make your argument clear. (5 points)

## AMERICAN DREAM: ALIVE OR DEAD

**DIRECTIONS:** Read and annotate the two New York Times editorials below and thoughtfully respond to the following prompt using one or both articles for your analysis: *How does the author express his vision of the American Dream? To what extent do you agree or disagree with either portrayal of the Dream? Support your claim using textual evidence from the articles and provide examples from your own experience and reading. Write a 300-400 word essay response—it must be typed, double spaced and use a 10-12 point font.*

### Editorial 1: “Reviving the Dream”

Op-Ed Columnist by Bob Herbert, March 10, 2009

- 1 Working families were in deep trouble long before this megarecession hit. But too many of the public officials who should have been looking out for the middle class and the poor were part of the reckless and shockingly shortsighted alliance of conservatives and corporate leaders that rigged the economy in favor of the rich and ultimately brought it down completely.
- 2 As Jared Bernstein, now the chief economic adviser to Vice President Joseph Biden, wrote in the preface to his book, “Crunch: Why Do I Feel So Squeezed? (And Other Unsolved Economic Mysteries)”:
- 3 “Economics has been hijacked by the rich and powerful, and it has been forged into a tool that is being used against the rest of us.”
- 4 Working people were not just abandoned by big business and their ideological henchmen in government, they were exploited and humiliated. They were denied the productivity gains that should have rightfully accrued to them. They were treated ruthlessly whenever they tried to organize. They were never reasonably protected against the savage dislocations caused by revolutions in technology and global trade.
- 5 Working people were told that all of this was good for them, and whether out of ignorance or fear or prejudice or, as my grandfather might have said, damned foolishness, many bought into it. They signed onto tax policies that worked like a three-card monte game. And they were sold a snake oil concoction called “trickle down” that so addled their brains that they thought it was a wonderful idea to hand over their share of the nation’s wealth to those who were already fabulously rich.
- 6 America used to be better than this.
- 7 The seeds of today’s disaster were sown some 30 years ago. Looking at income patterns during that period, my former colleague at The Times, David Cay Johnston, noted that from 1980 (the year Ronald Reagan was elected) to 2005, the national economy, adjusted for inflation, more than doubled. (Because of population growth, the actual increase per capita was about 66 percent.)
- 8 But the average income for the vast majority of Americans actually declined during those years. The standard of living for the average family improved not because incomes grew but because women entered the workplace in droves.
- 9 As hard as it may be to believe, the peak income year for the bottom 90 percent of Americans was way back in 1973, when the average income per taxpayer, adjusted for inflation, was \$33,000. That was nearly \$4,000 higher, Mr. Johnston pointed out, than in 2005.
- 10 Men have done particularly poorly. Men who are now in their 30s — the prime age for raising families — earn less money than members of their fathers’ generation did at the same age.

- 11 It may seem like ancient history, but in the first few decades following World War II, the United States, despite many serious flaws, established the model of a highly productive society that shared its prosperity widely and made investments that were geared toward a more prosperous, more fulfilling future.
- 12 The American dream was alive and well and seemingly unassailable. But somehow, following the oil shocks, the hyperinflation and other traumas of the 1970s, Americans allowed the right-wingers to get a toehold — and they began the serious work of smothering the dream.
- 13 Ronald Reagan saw Medicare as a giant step on the road to socialism. Newt Gingrich, apparently referring to the original fee-for-service version of Medicare, which was cherished by the elderly, cracked, “We don’t get rid of it in Round One because we don’t think it’s politically smart.”
- 14 The right-wingers were crafty: You smother the dream by crippling the programs that support it, by starving the government of money to pay for them, by funneling the government’s revenues to the rich through tax cuts and other benefits, by looting the government the way gangsters loot legitimate businesses and then pleading poverty when it comes time to fund the services required by the people.
- 15 The anti-tax fanatic Grover Norquist summed the matter up nicely when he famously said, “Our goal is to shrink the government to the size where you can drown it in a bathtub.” Only they didn’t shrink the government, they enlarged it and turned its bounty over to the rich.
- 16 Now, with the economy in free fall and likely to get worse, Americans — despite their suffering — have an opportunity to reshape the society, and then to move it in a fairer, smarter and ultimately more productive direction. That is the only way to revive the dream, but it will take a long time and require great courage and sacrifice.
- 17 The right-wingers do not want that to happen, which is why they are rooting so hard for President Obama’s initiatives to fail. They like the direction that the country took over the past 30 years. They’d love to do it all again.

**“Class and the American Dream”**

Op-Ed by *New York Times*, May 30, 2005

- 1 Is the American dream that people can rise from rags to riches with a little grit and imagination - or fall from the top rungs to lesser positions if they can't cut it - mostly a myth?
- 2 A series in The Times called "Class Matters" has found that there is far less mobility up and down the economic ladder than economists once thought or than most Americans believe. Class based on economic and social differences remains a powerful force in American life and has come to play a greater, not lesser, role over the last three decades.
- 3 A parallel series in The Wall Street Journal found that as the gap between rich and poor has widened in America, the odds that a child will climb from poverty to wealth, or fall from wealth to the middle class, have remained stuck, leaving Americans no more likely to rise or fall from their parents' economic class than they were 35 years ago.
- 4 What fools many Americans is the sight of high achievers vaulting from poor or obscure backgrounds to positions of power and wealth. Witness Bill Clinton, who rose from a humble background to the presidency, or Bill Gates, who rose from the upper middle class to become the world's richest person. Witness all the self-made billionaires and corporate titans. But beneath this veneer of super-achievers,

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recent scholarship shows, many Americans find themselves mired in the same place as their parents, with profound implications for their health and education, as well as other aspects of their lives. Those in the upper middle classes enjoy better health and live longer than those in the middle classes, who live longer and better than those at the bottom. That's partly because money, good jobs and connections help the better-off get the best medical care. Education, supposedly the key to advancement in a meritocratic society, is also heavily dependent on wealth and class. It is thus extremely disheartening to learn that at 250 of the most selective colleges, the proportion of students from upper-income families has actually grown over the past two decades, despite financial aid programs.

- 5 There is no sure-fire way to mitigate the deep-seated, multifaceted impact of class. Stronger affirmative-action programs to bring low-income students into colleges would surely help. So, too, would stronger anti-poverty and early-education programs. Tax cuts would be better targeted at the middle class and below, not at the wealthy who already have more than enough advantages. The goal should be a truly merit-based society where class finally fades from importance.

*W.11.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.*