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**Fall 2002**  
**Final Unit**  
**December 10, 2002**

### **Rationale for 'Passing to the American Dream'**

**Text:**

- F. Scott Fitzgerald's *Great Gatsby*
- Nella Larsen *Passing*
- Jacob Lawrence's paintings
- Edward Hopper's paintings
- Vladimir Tostoff's music

Through the study of these two novels, we would like to set up a dialogue between the two social groups that emerged from the literature of the 1920's. A dialogue transcends the traditional concepts of comparing and contrasting, by relocating the texts out of a binary space. By reading *Passing* after *The Great Gatsby*, our dialogue within the classroom will encompass more than race and class issues, because "in the late twentieth century 'to pass' has come into common usage as a general descriptive verb indicative of masking or disguising any aspect of identity, such as class, ethnicity, religion, or sexuality, implying as well an unmasking or exposing of one viable construction of a cultural identity" (Intro to *Passing*, xxxi). What does it mean to pass? Why would we want to? What types of passing occur? What opportunities will passing provide? How does the issue of passing trouble the American Dream?

Although we deal mainly with just two texts, both are of such literary significance that they more than adequately reveal the nuances of modern American literature. Our approach to these books is heavily influenced by New Historicism, as our understanding of the 1920's literature "as deeply involved in its time and thus reflecting and refracting the tensions and diversity of [the] historical moment" (Carey-Webb 82). This is not to suggest that all units should be approached in this way, but the social, literary, artistic, and cultural upheavals of the 1920's can enrich and enlighten the study of *The Great Gatsby* and *Passing*. Our texts are multi-genre including paintings by Jacob Lawrence and Edward Hopper and music of Vladimir Tostoff's "Jazz History of the World;" so, the creative happenings of the time will converse with one another and shed light on the context in which we find our novels. The space created through the dialogue of these two works is a journey through the psychological, social, and cultural that reconfigures the self and questions one's American identity (Intro to *Passing*, ix).

Because the students are at a time in their lives when acceptance is a pertinent and tantamount factor of their social selves, these books, together and separate reveal a world of "otherness" and a desire for an ideal. The "otherness" seems to be a hindrance to the characters' conception of the American ideal, provoking the question, "what is the American ideal?" In *The Great Gatsby*, Daisy wishes for her daughter to be a "beautiful little fool" (Fitzgerald 21) and in *Passing*, Larsen depicts Clare as an "icon" of "whiteness--blond, pale, ivory" (Introduction xx). Through these examples we would like to trouble the characteristics of American dreams and ideals, and thereby "sharpen awareness of injustice and incompetence...and maintain the skeptic's acuity, yet [still] nurture the ability to imagine the possible and act from hope" (Rose 412). While

discussing the American ideal through the two books, we want the students to trouble their own conceptions of plurality, and realize that perhaps the desire for a mold of the American ideal has not changed in their eyes.

Setting the background through Historical criticism, we want the students to understand the metamorphosis of the American Dream from the 1920's to the present, and the cultural significance of the Jazz Age and the Harlem Renaissance on contemporary understandings of that American Dream. Because of immigration and migration to cities during the 1920's, the American Dream consisted of freedom, hope, and the idea of quick money. Fitzgerald describes the Twenties "primarily an era of possibilities and aspiration;" that it was "an age of miracles, it was an age of art, it was an age of satire" (Intro to *The Great Gatsby*, x). By thinking about the novels in the context in which they were written, we allow "controversy, social issues, political questions-the very stuff that generates debate, engages students, and makes literature relative to us-is washed out by traditional approaches" (Carey-Webb 80). The dialogue approach, through reading logs, enables students to generate conceptions of the time relevant to today. By understanding the cultural context behind the books, we want the students to see if the dream has changed over time and how it compares to how they personally view the American Dream. Both books not only challenge what defines the American Dream, but also raise the question of how it can be obtained and at what lengths a person will go through in order to obtain their dream.

*The Great Gatsby* "is the great work of fiction with defining American thematic qualities and that James Gatz/Jay Gatsby is...the American self-made--indeed, self-invented--man. He believes in the American Dream of success ('the orgastic future'); he

fulfills it; he confuses it with Daisy; he is betrayed by it" (Intro to *The Great Gatsby*, xi). The writing of the novel and the novel itself embody the American success story, demonstrating its literary significance. This story is a product of the Jazz Age; it is the spirit of the age in written form. Combining *The Great Gatsby* and *Passing*, we dive into two manifestations of the 1920's: The Jazz Age and The Harlem Renaissance. Nella Larsen is "one of the most acclaimed and influential writers of the Harlem Renaissance;" (Larsen biography) a movement that "served to establish African American writers as a significant group in American letters, the first minority group to achieve this stature in the United States (Smagorinsky 61).

Considering some counterarguments for our rationale, we wondered how we could rationalize teaching only two authors from a time period flushed with literary talent. In addition, there could be an issue of the appropriateness of the *Passing* in a high school English course. Perhaps students or parents would find the race issues too delicate or unseemly for a public classroom, as well as inter racial relationships and the hint of the "N" word.

To this, we feel that the two novels are so powerful and so concentrated with literary and cultural significance of the time period, that we can touch upon so many aspects of the movements and issues. With the addition of music, art, and poetry, we transform our classroom into a space of understanding the 1920's--from more than one traditional perspective. As to the appropriateness of *Passing*, this novel so appropriately foils *The Great Gatsby*, and expounds on some of the issues that are raised such as social and racial superiority, but not fully addressed in Fitzgerald's rendering of the time. As teachers, we share a "faith in the capacity of a people, a drive toward equality and

opportunity, a belief in the intimate link between mass education and a free society;" we want our room to "embody the democratic ideal." (413). While at the same time, we believe, like "Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's not matter--tomorrow we will run faster, stretch out our arms further...And one fine morning--"(Fitzgerald 189).

### **Bibliography**

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### **Goals and Rubrics for Passing to the American Dream**

During this unit, we plan on using a multi-genre text as one of our main goals. We feel that multi-genre texts allow us to plan assessment that enables students to succeed with different ways of knowing.

You have read two novels, *The Great Gatsby* and *Passing*. To show what you have learned through your engagement with the novels, create a CD album that must include a

decorative cover, album review (a persuasive essay that discusses the themes of the CD as a whole), and 8 to 10 song titles. Look through some CD pamphlets to gather ideas about creating your own; in what ways do these texts contribute to the album as a whole? Imagine you are creating a soundtrack for this unit, where the songs depict what you are reading and experiencing with the novels. The song titles can be made up, or if you feel that an existing song encapsulates your thoughts you could use that too. The 1920's were a fantastic time for literature, art, music, and culture: use the time in the library to gather information that would influence your CD soundtrack. Any sources that you use should be documented on a credits list in appropriate MLA format. Your whole project should address the following in some way:

- It should in some way depict your understanding of the two novels together and the time period in which they were written. This understanding might include the following:
  - The novels' characters, actions, and relationships.
  - How the novels have helped you learn something about acceptance and our discussion of the different ways of passing.
  - Shows either your developing conception of the American Dream or the characters' conceptions of the American Dream.
  - 1920's American history.
  - You will have four class periods to be in the library to gather historical information of these novels and/or the 1920's. All additional work outside of class.
  - You may work alone or in a group no more than 3 people.

- Plan on preparing a 5-7 minute presentation of your text to the class and talk about how it shaped your understanding of the novels.

The second major culminating text for this unit on *The Great Gatsby* and *Passing* is a reading log. The students will keep a journal with three entries per week: "The purpose of these journals is to encourage students to attend carefully to the language of the literature and to read reflectively, pausing to think about particular passages before moving along" (Smagorinsky 125).

While reading the two novels, keep a reading log in which you record your thoughts to the literature. These entries should include any questions you have raised concerning your reading of the text. We want you to be active readers! This log will help you to become attentive and thoughtful readers. Your entries can and should reflect any relevant discussions in class or your own personal conversations with the reference material that you research in the library.

To keep your reading log organized, follow these specifications:

- Divide each page with a vertical line down the center
- On the left side of each page, record significant passages from the literature you read (anywhere between a strong phrase to a paragraph).
- The significant passages that you choose should reflect what you research, what we discuss in class, or what you would like to discuss. Your log should also be a dialogue between class and yourself.
- On the right side, across from each passage, do any or all of the following:
  1. Ask questions that would enlighten your understanding of the passage.
  2. How do you personally respond to the passage? Do you relate?

3. How would you react if you were in this situation? The same? Differently?
  4. What are some possible interpretations of this passage?
- When you start reading *Passing*, you should begin formulating a dialogue between the two novels. These entries should grow richer, because you should be making connections between the two novels. Imagine that the *Passing* is some sort of response to *The Great Gatsby*.
  - The logs will be collected at the beginning of class every Friday. It should include a minimum of three entries for that week.
  - Don't worry about traditional English grammar; instead focus on the literature and your response to it. I want you to be more concerned with your growing thoughts and interests than worrying about punctuation and mechanics.
  - I am required to share thoughts or suggestions of violence, suicide, substance abuse, family abuse, and other harmful behaviors with the school councilors.

#### Rubric for the CD Albums

A grade A will be awarded to albums that:

- Are turned in on time.
- Include the minimum number of components.
- Have a design and color motif that is continuous throughout the album.
- The album review is cleanly and correctly written, free of major surface errors.
- The information is correct and appropriately documented.
- Influences of the two novels are equally addressed.
- Has explored the idea of "passing."
- Group peer evaluations show even distribution of the workload.
- Presentation falls within 5-7 minutes, thoroughly represents student(s) work, and free of major speech errors (distracting "um's," "like's," and "ya' know's," etc.).

A grade of B will be awarded to albums that:

- Are turned in on time.
- Include the minimum number of components.
- Have a design and color motif that is continuous throughout the album.



- The album review is cleanly and correctly written, with a few distracting surface errors.
- The information and documentation has a few gaps or inappropriate MLA format.
- The novels are fairly addressed equally, but a little unbalanced.
- Explores the idea of "passing."
- Group peer evaluations show even distribution of the workload.
- Presentation falls within 5-7 minutes, thoroughly represents student(s) work, and free of major speech errors (distracting "um's," "like's," and "ya' know's," etc.).

A grade of C will be awarded to albums that:

- Are turned in on time.
- Include the minimum number of components.
- Lacks continuity, color, and evidence of preparation.
- The album review consists of errors that detract from the content or sentence structure is simplistic and awkward.
- The information and documentation has more than a few gaps or inappropriate MLA format.
- The novels are not equally addressed.
- Vaguely explores the idea of "passing."
- Group peer evaluations show lack of participation from all members.
- Presentation does not fall within 5-7 minutes, does not thoroughly represents student(s) work, and has major speech errors (distracting "um's," "like's," and "ya' know's," etc.).

A grade of D will be awarded to albums that:

- Are turned in on time.
- Include the minimum number of components, but are irrelevant and do not indicate reflection on learning.
- Lacks continuity, color, and evidence of preparation.
- The album review consists of errors that detract from the content or sentence structure is simplistic and awkward.
- The information and documentation has gaps or inappropriate MLA format.
- The novels are not equally addressed.
- Does not explore the idea of "passing."
- Group peer evaluations show lack of participation from all members.
- Presentation does not fall within 5-7 minutes, does not thoroughly represents student(s) work, and has major speech errors (distracting "um's," "like's," and "ya' know's," etc.).

A grade of F will be awarded to albums that are:

- Are not turned in on time.
- Do not include minimum number of components.

- Lacks continuity, color, and evidence of preparation.
- The album review consists of errors that detract from the content or sentence structure is simplistic and awkward.
- The information and documentation has gaps or inappropriate MLA format.
- The novels are not equally addressed.
- Does not explore the idea of "passing."
- Group peer evaluations show lack of participation from all members.
- Presentation does not fall within 5-7 minutes, does not thoroughly represents student(s) work, and has major speech errors (distracting "um's," "like's," and "ya' know's," etc.).

### Rubric for Reading Log

A passing grade will be awarded to the reading logs that:

- Are turned in on time.
- Have at least 3 entries per week, and contains dialogue between two novels.
- Address class discussions, research, and/or future discussions.
- Contains at least three passages per entry.

A failing grade will be awarded to the reading logs that:

- Are not turned in on time.
- Does not have 3 entries per week, and do not contain dialogue between two novels.
- Does not address class discussions, research, and/or future discussions.
- Does not contain at least three passages per entry.

### Works Cited and Consulted

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# Five-Week Lesson Plans and Introductory Activity for 'Passing to the American Dream'

## Week One

### Day 1, Monday

**3 min:** Attendance and housekeeping.

**10 min:** Grammar/D.O.L: Usage of affect, effect; continual, continuous; among, between.

**20 min:** Provide a hard copy of this prompt on an overhead projector and have students write. After reading the overhead aloud, talk briefly about some examples. (I.e. wearing your older sister/brother's clothes to pass as someone more mature—to get a job, date, etc.)

For our next unit, we want you to begin by writing about a time when you have passed for something that you are not. If you cannot think of a personal example, write about when someone you have known masked their personality or identity for one reason or another.

**10 min:** Then, verbally ask students to get into groups of two or three and ask them to them to share their responses with one another. What similarities or differences did they find?

**10 min:** As a class, have students share their different experiences by writing a list on the board. Hopefully, some kind of conversation will ensue.

**2 min:** Students return to original desks and pack up belongings.

### Day 2, Tuesday

**3 min:** Attendance and housekeeping.

**10 min:** Vocabulary: Students copy down 10 words on board taken from *Passing*. You will pronounce them aloud along with a brief phrase in which the word is used.

**15 min:** Review the discussion from the day before and introduce the *Passing*. Explain to students that they should be thinking about the connections between their own experiences with passing and the characters in the book. Talk about the time period and why this issue was prominent during the 1920's and the social upheaval that was occurring. This can be accomplished by a brief overview of some of the important

political, societal, and economic changes, but most importantly the rise of Harlem during its “Renaissance.”

**15 min:** Begin reading log instructions. Pass out the assignment sheet for keeping a reading log that should look like:

While reading the two novels, keep a reading log in which you record your thoughts to the literature. These entries should include any questions you have raised concerning your reading of the text. We want you to be active readers! This log will help you to become attentive and thoughtful readers. Your entries can and should reflect any relevant discussions in class or your own personal conversations with the reference material that you research in the library.

To keep your reading log organized, follow these specifications:

- Divide each page with a vertical line down the center
- On the left side of each page, record significant passages from the literature you read (anywhere between a strong phrase to a paragraph).
- The significant passages that you choose should reflect what you research, what we discuss in class, or what you would like to discuss. Your log should also be a dialogue between class and yourself.
- On the right side, across from each passage, do any or all of the following:
  1. Ask questions that would enlighten your understanding of the passage.
  2. How do you personally respond to the passage? Do you relate?
  3. How would you react if you were in this situation? The same? Differently?
  4. What are some possible interpretations of this passage?
- When you start reading *Passing*, you should begin formulating a dialogue between the two novels. These entries should grow richer, because you should be making connections between the two novels. Imagine that the *Passing* is some sort of response to *The Great Gatsby*.
- The logs will be collected at the beginning of class every Friday. It should include a minimum of three entries for that week.
- Don't worry about traditional English grammar; instead focus on the literature and your response to it. I want you to be more concerned with your growing thoughts and interests than worrying about punctuation and mechanics.
- I am required to share thoughts or suggestions of violence, suicide, substance abuse, family abuse, and other harmful behaviors with the school councilors.
- We will review the assignment tomorrow and learn how to do it.

**Remained of period (if any):** Assign *Passing* to students and begin reading Part One. Assign Introduction of Penguin, 1997 edition for homework.

### **Day 3, Wednesday**

**3 min:** Attendance and Housekeeping.

**10 min:** Grammar/ D.O.L.: Dangling Clauses. For example, “Driving down the road, the deer jumped out in front of me.”

**15 min:** Demonstrate to the students how to keep a reading log by modeling an excerpt from *Passing*. Do this by using the overhead projector as you think aloud. We will include at least two of the four types of entries described in the handout: questions that would enlighten your understanding of the passage, personal responses, personal reactions to the same situation, and possible interpretations to the passage. Ask the students if they have any questions pertaining to the process and about the types of entries.

**15 min:** Continue reading from the book where we left off the day before. I can read aloud to start, and then pass off the opportunity to a willing student.

**12 min:** Ask the students to attempt their first reading log entry and remind them that they are required to do two a week for the remainder of the unit. Then circulate throughout the classroom checking on their progress and answering questions. Assign the remainder of Part One, Chapter 2 for homework.

### **Day 4, Thursday**

**3 min:** Attendance and Housekeeping.

**15 min:** Have students start writing 10 sentences that include the vocab words for the week. Remind them that if they don’t finish that their remaining sentences are for homework and will be included in their daily grade.

**15 min:** Ask students to share some of their questions or comments about the reading so far. Hopefully, a discussion will generate. If not, then ask students to give characteristics about both Clare and Irene. Make a list on the board. Ask students what they think of both characters, even though they have not ‘met’ Clare. Do they really understand the argument between the two friends? What do they think the characters look like?

**20 min:** Read Part One, Chapter Three aloud. I will begin by reading first two paragraphs, and then ask for volunteers. Continue adding characteristics to chart as we read.

**2 min:** Remind students that reading logs and vocabulary sentences are due tomorrow at the beginning of class. If we did not finish reading Part One, Chapter Three in class, then assign for homework along with Part One, Chapter Four.

### **Day 5, Friday**

**3 min:** Attendance and Housekeeping.

**5 min:** Collect reading logs and vocabulary sentences.

**20 min:** Begin discussion, as usual, with any questions or comments the students have about the text. Ask if they have any new characteristics they would like to add to the list from the day before. What did they think of the final chapter? What does it mean for something/someone to be risky? Secure? In what sense to the characters "pass"? Does the word go further than "passing for white"?

**20 min:** Continue reading aloud from the book or from a book on tape. This is also the time to work on reading logs in class. Continue to raise questions as we read.

**7 min:** Assign homework: finish part II. Pass out handout with some directed reading questions. Handout looks like the following:

### **Questions to think about while reading *Passing***

1. What motivates people to "pass" in the society depicted? What are possible effects of their choices?
2. Why has Clare chosen to be with such a racist man?
3. Is Irene secure? Is Clare risky? Clare and Irene can both "pass" but they have each taken a different path in life. If you had to choose one of their paths, which one would you chose? Why?
4. What do you think the "old, queer, unhappy restlessness" stems from in Brian's, Irene's husband, life? Larsen concludes part II with these words; does it seem ominous?

## **Week Two**

### **Day 6, Monday**

**3 min:** Attendance and Housekeeping.

**5 min:** Give back logs and sentences. Address any problems with logs.

**10 min:** D.O.L Work on analogies; use examples from old S.A.T questions.

**15 min:** Break into groups and have them go over their individual responses to the reading questions. I will circulate through the room listening to the groups talk and adding my two cents if the opportunity arises.

**20 min:** Get a lot of reading done in class. Ask if they want to continue reading some aloud or if they would rather have time to read on their own. Part III should be finished by the next day (30 pages).

## **Day 7, Tuesday**

**3 min:** Attendance and Housekeeping

**10 min:** Vocabulary: Students copy down 10 words on board taken from *Passing*. You will pronounce them aloud along with a brief phrase in which the word is used.

**15 min:** Writing exercise to be turned in. Pick a character in the novel and write about how and why you think he/she "passes" for something he/she is not. Give examples from the text and address the motivations for this character's desire to masquerade his/her identity.

**20 min:** Concluding discussion for *Passing* while weaving in an introduction for *The Great Gatsby*- discuss F. Scott Fitzgerald's life in the context of the 1920's because he is one of the poster children for this time period. Bring in some examples of artwork and music from the Jazz Age, and have a quick conversation about the tone of the pieces.

**3 min:** Assign homework to do a little detective work on F. Scott Fitzgerald and the Roaring twenties. Have this be an entry for the reading log. Information can be from anywhere: internet, encyclopedia, book jacket, etc.

## **Day 8, Wednesday**

**3 min:** Attendance and Housekeeping.

**10 min:** Grammar/D.O.L.- apostrophes (with emphasis on apostrophe placement with singular and plural possessives and on not using apostrophes to form plural nouns).

**10 min:** Have students share their findings from detective work about the 1920's with whole class, and I will make notes on the board.

**20 min:** Give students handout about how to raise good reading questions (attached). Go over handout and assign two students for each day (in alphabetical order) to ask one good reading question and conduct a 5 minute discussion around the question. Question will be part of daily grades.

**Remainder of Period (if any):** Begin reading first chapter of *The Great Gatsby* and assign first half of chapter one (pages 5-15) for homework.

## **Day 9, Thursday**

**3 min:** Attendance and Housekeeping.

**10 min:** Have students start writing 10 sentences that include the vocab words for the week. Remind them that if they don't finish that their remaining sentences are for homework and will be included in their daily grade.

**15 min:** Have first three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Continue discussion, as usual, with any questions or comments the students have about the text. What did they think about the beginning of the first chapter? Who is the narrator of the story? What facts do you know about him, and what do you infer about him? What kind of narrator do you think he will be? Have the students give characteristics of East and West Egg that I will write on the board. What does it mean to be a person from East Egg? West Egg?

**Remainder of Period (if any):** Continue reading the first chapter of *The Great Gatsby*. I will begin reading and then pass off to other students if they would like. Assign remainder of Chapter 1 for homework.

## **Day 10, Friday**

**3 min:** Attendance and Housekeeping.

**5 min:** Collect reading logs and vocabulary sentences.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**15 min:** Continue class discussion as usual, with any questions or comments the students have about the text. What image does the author use to describe Jordan Baker? What does it mean? How does Nick react to Jordan? What does Tom's behavior reveal about his character?

**15 min:** Have students get into groups of four and discuss the following questions: 1.) Some people think that having money leads to happiness. Do you agree? Why or why not? What are the advantages or disadvantages of being wealthy? 2.) What is the "American Dream"? Where did it originate, and how has it changed over the centuries?

**2 min:** Students return to original desks and back up belongings and assign reading of Chapter two for homework.



## Week Three

### Day 11, Monday

**3 min:** Attendance and Housekeeping.

**2 min:** Give back reading logs and sentences.

**10 min:** Grammar/D.O.L.- Usage of less and fewer; between you and I and between you and me.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Continue class discussion as usual, with any questions or comments the students have about the text. Hopefully a discussion will generate. If not, then ask students the following questions: 1.) Describe the "valley of ashes." What does it look like and what does it represent? 2.) Describe Mr. Wilson and Myrtle. Do they seem to fit into the setting? 3.) What more have you learned about Nick in this chapter? Is he similar or different than the people he spends his time with? 4.) Describe the violent act Tom committed against Myrtle. What does this reveal about him?

**Remainder of period (if any):** Begin reading Chapter 3 of novel. I will begin reading, and then pass of to another student if they would like.

### Day 12, Tuesday

**3 min:** Attendance and Housekeeping.

**10 min:** Vocabulary: Students copy down 10 words on board taken from *The Great Gatsby*. You will pronounce them aloud along with a brief phrase in which the word is used.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**15 min:** Go over handout regarding CD project directions and rubric. Tell students that we will be going to library beginning next week, and they should begin brainstorming ideas while they read the novel. (Handout in Goals and Rubrics sections of unit.)

**Remainder of Period:** Finish reading Chapter 3, and assign remainder of chapter for homework if we do not finish in class.

### Day 13, Wednesday

**3 min:** Attendance and Housekeeping.

**10 min:** Grammar/ D.O.L.- Sentence combining: making compound sentences using *and*, *but*, *so*, *or*, and a semicolon.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Have students get into groups of four. Instruct them to write down at least five characteristics of Gatsby. Then, ask them what they think of him. Do you think that Nick is honest with his descriptions of Gatsby? How is Gatsby different from his guests? What rumors have been told about Gatsby? Why do you think Fitzgerald decided to reveal rumors rather than facts?

**10 min:** Have one person from each group share two different characteristics of Gatsby and answer one question from the list. Answer any remaining questions about discussion.

**2 min:** Students return to original desks and back up belongings. Assign the reading of Chapter four for homework.

### **Day 14, Thursday**

**3 min:** Attendance and Housekeeping.

**10 min:** Have students start writing 10 sentences that include the vocab words for the week. Remind them that if they don't finish that their remaining sentences are for homework and will be included in their daily grade.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Continue class discussion as usual, with any questions or comments the students have about the text. Hopefully a discussion will generate. If not, then ask students the following questions: What does Jordan's story of Daisy's marriage reveal about Daisy? Why did Gatsby want Daisy to see his house? Nick says, "There are only the pursued, the pursuing, the busy and the tired." What does Nick mean? How does each character in the novel fit into this schema?

**Remainder of Period (If Any):** Begin reading chapter 5 and assign the rest of the chapter for homework.

### **Day 15, Friday**

**3 min:** Attendance and Housekeeping.

**5 min:** Collect reading logs and vocab sentences.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** The students are now in the middle of the book. We want to circle back to the idea of "passing." At this point many of the characters are fairly well developed, and we can begin thinking about them passing in some form or another. For a more visual activity, we could make a list of the major characters on the board and describe how they pass. Can the characters in *Gatsby* relate to the characters in *Passing*?

**Remainder of Period:** Start reading chapter six and assign for homework.

### **Day 16, Monday**

**3 min:** Attendance and Housekeeping.

**10 min:** Grammar/ D.O.L.- Homonyms, *hear* and *here*.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** When Nick told Gatsby that "you can't repeat the past", Gatsby replied, "Why of course you can!" Do you agree with Nick or Gatsby? Have the students get into groups of three or four and discuss the idea of "repeating the past." Are there any instances in their lives in which they would? What would they do differently?

**Remainder of Period:** Begin reading chapter seven and finish for homework.

### **Day 17, Tuesday**

**3 min:** Attendance and Housekeeping.

**10 min:** Vocabulary- Students copy down 10 words on board taken from *The Great Gatsby*. You will pronounce them aloud along with a brief phrase in which the word is used.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Start the discussion with the following questions: What do you think Tom and Daisy were saying to each other in the kitchen? Do you think that Tom knew Daisy was driving the "death car"? Why, why not? Without going into a whole class discussion, assign this question as an entry for their reading logs.

**Remainder of Period:** Start reading chapter eight and assign the remainder of the chapter for homework

### **Day 18, Wednesday**

**3 min:** Attendance and Housekeeping.

**15 min:** D.O.L./Grammar- A one-page handout from the most recent SAT verbal section to strengthen standardized test-taking skills.

**15 min:** Have next three students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**20 min:** Continue discussing the novel, answering any questions the students have about the text. Then ask the following questions: Who is Dan Cody and what is his significance in Gatsby's life? How does Nick's statement "You're worth the whole bunch put together" show a change in Nick from the beginning of the novel? How does T. J. Eckleberg affect Mr. Wilson?

**Remainder of Period:** Begin reading chapter nine and assign the rest of the chapter for homework.

### **Day 19, Thursday**

**3 min:** Attendance and Housekeeping.

**10 min:** Have students start writing 10 sentences that include the vocab words for the week. Remind them that if they don't finish that their remaining sentences are for homework and will be included in their daily grade.

**15 min:** We will do a directed writing activity; the students can pick from the following choices, or ask us for another option: A) Write letters that may have been sent between characters at the time of the story or at some specified time in the future. B) Write in the diary/journal a character might have written. This is for a daily grade (remember that).

**Remainder of Period:** Ask the students how they read the final pages of the novel? How, ultimately, does the novel envision America's future? Have them look at the concluding pages and at Gatsby himself. He seems to embody contrary - even paradoxical - strains in the novel. Where does the novel leave us? Does it resolve these tensions? Or does it emphasize one side of these apparent oppositions?

### **Day 20, Friday**

**3 min:** Attendance and Housekeeping.

**5 min:** Collect reading logs and vocab sentences.

**15 min:** Split the class into four groups; assign each group one of the following questions: A) If we were to assign *Gatsby* roles to the characters of *Passing*, how would you assign the roles and why? B) What does it mean to "pass" in *The Great Gatsby* and *Passing*? C) Who, in the novels, are true to themselves? D) How do the women's desires for their daughters in both novels reflect on both Daisy and Clare?

**15 min:** Have the class come back together and give a brief presentation on what their group discussed.

**Remainder of Period:** Do the students have any more questions in general about the novels? Is there anything further they would like to discuss? If not, go over again the CD project, rubric, and directions, and remind them that they will have Monday and Tuesday in the library to work on them. The project presentations will be Wednesday through Friday.

## **Day 21, Monday**

**3 min:** Attendance and Housekeeping.

**10 min:** Grammar/ D.O.L.- Discuss hyperboles and euphemisms.

**10 min:** Have next two students ask their good reading questions and conduct class discussion about if they are good questions or not, possibly answering questions.

**Remainder of Period:** Have a librarian give a quick talk on how to use all the resources in the library and give helpful research tips etc. Students will have time to research and work on their projects in the library.

## **Day 22, Tuesday**

The students will have the entire period to work in the library on anything that they need to do. We will be present and available with any questions.

## **Day 23, Wednesday**

Presentations. Each presentation is five to seven minutes long. This time includes any questions the teacher or fellow students have for the presenter. Roughly eight to nine students should present. The students should share their song titles, artwork, and explain their thread of the project. The students should also explain how working on this project helped their understanding of the novels.

## **Day 24, Thursday**

Presentations. Each presentation is five to seven minutes long. This time includes any questions the teacher or fellow students have for the presenter. Roughly eight to nine students should present. The students should share their song titles, artwork, and explain their thread of the project. The students should also explain how working on this project helped their understanding of the novels.

## **Day 25, Friday**

Presentations. Each presentation is five to seven minutes long. This time includes any questions the teacher or fellow students have for the presenter. Roughly eight to nine students should present. The students should share their song titles, artwork, and explain their thread of the project. The students should also explain how working on this project helped their understanding of the novels.