

# Great Gatsby Lesson 4 Handout 9 Answers

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Answers*

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## DOWNLOAD AND INSTALL GREAT GATSBY LESSON 4 HANDOUT 9 ANSWERS BOOK

Resources in Education Rowman & Littlefield

This is the first book-length study of Dreiser's short fiction oeuvre, comprising 31 stories. These include those collected in *Free and Other Stories* and *Chains*, and five uncollected ones. Most of them deal with the theme of success in American life and dramatize the excessive preoccupation with success, and the psychological tension experienced. Arguing for a serious consideration of Dreiser, the novelist, as a skillful writer of short fiction, Griffin begins with an examination of Dreiser's theory of the short story and the circumstances that turned his interest away from newspaper work and toward artistic expression. He analyzes the publication and compositional history of each story and early reviews, and sets forth the layer patterns of theme and imagery unifying them. ISBN 0-8386-3217-5: \$24.50.

**The Rise and Decline of the Mob in New York** University of Alabama Press

A tale beautifully, wisely, and masterfully told." — Paula McLain, author of *The Paris Wife* and *Circling the Sun* From the multiple-

award-winning, critically acclaimed author of *The Hummingbird* and *The Curiosity* comes a dazzling novel of World War II—a shimmering tale of courage, determination, optimism, and the resilience of the human spirit, set in a small Normandy village on the eve of D-Day. On June 5, 1944, as dawn rises over a small town on the Normandy coast of France, Emmanuelle is making the bread that has sustained her fellow villagers in the dark days since the Germans invaded her country. Only twenty-two, Emma learned to bake at the side of a master, Ezra Kuchen, the village baker since before she was born. Apprenticed to Ezra at thirteen, Emma watched with shame and anger as her kind mentor was forced to wear the six-pointed yellow star on his clothing. She was likewise powerless to help when they pulled Ezra from his shop at gunpoint, the first of many villagers stolen away and never seen again. In the years that her sleepy coastal village has suffered under the enemy, Emma has silently, stealthily fought back. Each day, she receives an extra ration of flour to bake a dozen baguettes for the occupying troops. And each day, she mixes that precious flour with ground straw to create enough dough for two extra loaves—contraband bread she shares with the hungry villagers. Under the cold, watchful eyes of armed soldiers, she builds a clandestine network of barter and trade that she and the villagers use to thwart their occupiers. But her gift to the village is more than these few crusty loaves. Emma gives the

people a taste of hope—the faith that one day the Allies will arrive to save them.

**The United States of the United Races** Vintage

F. Scott Fitzgerald at Work probes the complex story behind the sources that inspired Fitzgerald, his writing of the novel, and the enduring legacy of *The Great Gatsby*.

Literature Guide University of Pennsylvania Press

In this study, Ronald Berman examines the work of the critic/novelist Edmund Wilson and the art of F. Scott Fitzgerald and Ernest Hemingway as they wrestled with the problems of language, experience, perception and reality in the "age of jazz." By focusing specifically on aesthetics - the ways these writers translated everyday reality into language - Berman challenges and redefines many routinely accepted ideas concerning the legacy of these authors. Fitzgerald is generally thought of as a romantic, but Berman shows that we need to expand the idea of Romanticism to include its philosophy. Hemingway, widely viewed as a stylist who captured experience by simplifying language, is revealed as consciously demonstrating reality's resistance to language. Between these two renowned writers stands Wilson, who is critically influenced by Alfred North Whitehead, as well as Dewey, James, Santayana and Freud. By patiently mapping the correctness of these philosophers, historians, literary critics and writers, Berman aims to open a gateway into the era. This work should be of interest to scholars of American literature, philosophy and aesthetics; to academic libraries; to students of intellectual history; and to general readers interested in Fitzgerald, Hemingway and Wilson.

Leon Uris and the Americanization of Israel's Founding Story  
Routledge

The great founding figures of organized crime in the 20th century were born and bred in New York City, and the city was the basis of their operations. Beginning with Prohibition and going on through many illegal activities the mob became a major force and its tentacles reached into virtually every enterprise, whether legal or illegal: gambling, boxing, labor racketeering, stock fraud, illegal unions, prostitution, food service, garment manufacturing, construction, loan sharking, hijacking, extortion, trucking, drug dealing - you name it the mob controlled it. The men who organized crime in America were the sons of poor immigrants. They were hungry for success and would use whatever means available to achieve their goals. They were not interested in religious identity and ethnic identity. Their syndicate of criminals was made up, primarily of Italians and Jews, but also Irish and black gangsters who could further their ambitions. Their sole objective was always the same - money. It began with Arnold Rothstein, who not only helped to fix the 1919 World Series, but who also mentored and financed the individuals who would control organized crime for decades. Individuals such as Frank Costello, Lucky Luciano, Bugsy Siegel, Joe Adonis, and Meyer Lansky, who would then follow suit setting up other criminal organizations. They established rules of governance, making millions of dollars for themselves and their cohorts. All the organized crime bosses and their cohorts had the same modus operandi: they were far-seeing opportunists who took advantage of every illegal opportunity that came their way for making

money. *Big Apple Gangsters: The Rise and Decline of the Mob in New York* reveals just how influential the mob in New York City was during the 20th century. Jeffrey Sussman entertainingly digs into the origins of organized crime in the 20th century by looking at the corporate activity that dominated this one city and how these entrepreneurial bosses supported successful criminal enterprises in other cities. He also profiles many of the colorful gangsters who followed in the footsteps of gangland's original founders. Throughout the book Sussman provides fascinating portraits of a who's who of gangland. His narrative moves excitingly and entertainingly through the pivotal events and history of organized crime, explaining the birth, growth, maturation, and decline of various illegal enterprises in New York. He also profiles those who prosecuted the mob and won significant verdicts that ended many careers, responsible for bringing many organized crime figures to their knees and then delivering a series of coups de grace – such as Burton Turkus, Thomas Dewey, Robert Kennedy, and Rudolph Giuliani.

[A Fan's Notes](#) Durham [N.C.] : Duke University Press

Barack Obama's historic presidency has re-inserted mixed race into the national conversation. While the troubled and pejorative history of racial amalgamation throughout U.S. history is a familiar story, *The United States of the United Races* reconsiders an understudied optimistic tradition, one which has praised mixture as a means to create a new people, bring equality to all, and fulfill an American destiny. In this genealogy, Greg Carter re-visions racial mixture as a vehicle for pride and a way for citizens to examine mixed America as a better America. Tracing

the centuries-long conversation that began with Hector St. John de Crevecoeur's *Letters of an American Farmer* in the 1780s through to the Multiracial Movement of the 1990s and the debates surrounding racial categories on the U.S. Census in the twenty-first century, Greg Carter explores a broad range of documents and moments, unearthing a new narrative that locates hope in racial mixture. Carter traces the reception of the concept as it has evolved over the years, from and decade to decade and century to century, wherein even minor changes in individual attitudes have paved the way for major changes in public response. *The United States of the United Races* sweeps away an ugly element of U.S. history, replacing it with a new understanding of race in America.

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## EASY TIPS TO DOWNLOADING GREAT GATSBY LESSON 4 HANDOUT 9 ANSWERS PUBLICATION

*The Great Gatsby* - Francis Scott Fitzgerald Harvard University Press

This comparative study focuses on three groups often seen as antagonistic—Blacks, Jews, and Irish. Resolutely aware of past

tensions, Bornstein argues that the pendulum has swung too far in that direction and that it is time to recover the history of lost connections and cooperation among the groups. The chronological range stretches from Frederick Douglass's tour of Ireland during the Great Famine of the 1840s through the 1940s with the catastrophe of World War II. The study ends with the concept of the Righteous Gentile commemorated at the Israeli Holocaust Memorial, Yad Vashem--non-Jews who during the Holocaust risked their own lives to rescue Jews from the horror of the Holocaust. Bornstein expands the term here to include all those Irish, Jewish, or African American figures who fought against narrow identification only with their own group and instead championed a wider and more humane vision of a shared humanity that sees hybridity rather than purity and love rather than resentment. The identity politics and culture wars of recent decades often made recognizing those positive qualities problematic. But with the election of a mixed-race president who himself embodies mixture and mutual respect (and who famously described himself as a "mutt"), the shallow and arbitrary nature of narrow identity politics become evident. This study recuperates strong voices from the past of all three groups in order to let them speak for themselves.

*A User-Friendly Guide* Routledge

The eleven contributors to this volume investigate the connections between Nabokov's output and the fields of painting, music, and ballet.

Lost City PURE SNOW PUBLISHING

The crack of the bat on the radio is ingrained in the American

mind as baseball takes center stage each summer. Radio has brought the sounds of baseball into homes for almost one hundred years, helping baseball emerge from the 1919 Black Sox scandal into the glorious World Series of the 1920s. The medium gave fans around the country aural access to the first All-Star Game, Lou Gehrig's farewell speech, and Bobby Thomson's "Shot Heard 'Round the World." Red Barber, Vin Scully, Harry Caray, Ernie Harwell, Bob Uecker, and dozens of other beloved announcers helped cement the love affair between radio and the national pastime. *Crack of the Bat* takes readers from the 1920s to the present, examining the role of baseball in the development of the radio industry and the complex coevolution of their relationship. James R. Walker provides a balanced, nuanced, and carefully documented look at radio and baseball over the past century, focusing on the interaction between team owners, local and national media, and government and business interests, with extensive coverage of the television and Internet ages, when baseball on the radio had to make critical adjustments to stay viable. Despite cable television's ubiquity, live video streaming, and social media, radio remains an important medium through which fans engage with their teams. The evolving relationship between baseball and radio intersects with topics as varied as the twenty-year battle among owners to control radio, the development of sports as a valuable media product, and the impact of competing technologies on the broadcast medium. Amid these changes, the familiar sounds of the ball hitting the glove and the satisfying crack of the bat stay the same.

**Modernism and Subjectivity** A&C Black

Homeless youth face countless barriers that limit their ability to complete a high school diploma and transition to postsecondary education. Their experiences vary widely based on family, access to social services, and where they live. More than half of the 1.5 million homeless youth in America are in fact living "doubled-up," staying with family or friends because of economic hardship and often on the brink of full-on homelessness. Educational Experiences of Hidden Homeless Teenagers investigates the effects of these living situations on educational participation and higher education access. First-hand data from interviews, observations, and document analysis shed light on the experience of four doubled-up adolescents and their families. The author demonstrates how complex these residential situations are, while also identifying aspects of living doubled-up that encourage educational success. The findings of this powerful book will give students, researchers, and policymakers an invaluable look at how this understudied segment of the adolescent population navigates their education.

*A Utopian History of Racial Mixing* NYU Press

The stages of the creative process—from “unlearning” to beginning again—seen through examples from the practice of artists, architects, poets, and others. Although each instance of creativity is singular and specific, Kyna Leski tells us, the creative process is universal. Artists, architects, poets, inventors, scientists, and others all navigate the same stages of the process in order to discover something that does not yet exist. All of us must work our way through the empty page, the blank screen, writer's block, confusion, chaos, and doubt. In this book, Leski

draws from her observations and experiences as a teacher, student, maker, writer, and architect to describe the workings of the creative process. Leski sees the creative process as being like a storm; it slowly begins to gather and take form until it overtakes us—if we are willing to let it. It is dynamic, continually in motion; it starts, stops, rages and abates, ebbs and flows. In illustrations that accompany each chapter, she maps the arc of the creative process by tracing the path of water droplets traveling the stages of a storm. Leski describes unlearning, ridding ourselves of preconceptions; only when we realize what we don't know can we pose the problem that we need to solve. We gather evidence—with notebook jottings, research, the collection of objects—propelling the process. We perceive and conceive; we look ahead without knowing where we are going; we make connections. We pause, retreat, and stop, only to start again. To illustrate these stages of the process, Leski draws on examples of creative practice that range from Paul Klee to Steve Jobs, from the discovery of continental drift to the design of Antoni Gaudí's Sagrada Familia. Creativity, Leski tells us, is a path with no beginning or end; it is ongoing. This revelatory view of the creative process will be an essential guide for anyone engaged in creative discovery. The Creative Process Unlearning Problem Making Gathering and Tracking Propelling Perceiving and Conceiving Seeing Ahead Connecting Pausing Continuing

*Modern Orthodoxies* HarperCollins

The Common Core State Standards initiated major changes for language arts teachers, particularly the emphasis on “informational text.” Language arts teachers were asked to shift

attention toward informational texts without taking away from the teaching of literature. Teachers, however, need to incorporate nonfiction in ways that enhance rather than take away from their teaching of literature. The Using Informational Text series is designed to help. In this fourth volume (Volume 1: Using Informational Text to Teach *To Kill a Mockingbird*; Volume 2: Using Informational Text to Teach *A Raisin in the Sun*; Volume 3: Connecting Across Disciplines: Collaborating with Informational Text), we offer challenging and engaging readings to enhance your teaching of *Gatsby*. Texts from a wide range of genres (a TED Talk, federal legislation, economic policy material, newspaper articles, and 1920s political writing) and on a variety of topics (income inequality, nativism and immigration, anti-Semitism, the relationship between wealth and cheating, the Black Sox scandal and newspaper coverage, and prohibition) help students answer essential questions about F. Scott Fitzgerald's novel. Each informational text is part of a student-friendly unit, with media links, reading strategies, vocabulary, discussion, and writing activities, and out-of-the-box class activities.

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### **The Storm of Creativity** ABDO

A collection of "commercial short stories F. Scott Fitzgerald published before he began to work on what would become his great American novel, *The Great Gatsby*."--Back cover.

Urban Sustainability in the Twenty-First Century Texas A&M University Press

Bias, intent, and feminist impact are among the elements examined in analyses of works by such American authors as Washington Irving, Nathaniel Hawthorne, and F. Scott Fitzgerald

Our Exodus Zone Books

In *Modernism and Subjectivity: How Modernist Fiction Invented the Postmodern Subject*, Adam Meehan argues that theories of subjectivity coming out of psychoanalytic, poststructuralist, and adjacent late-twentieth-century intellectual traditions had already been articulated in modernist fiction before 1945. Offering a bold new genealogy for literary modernism, Meehan finds versions of a postmodern subject embodied in works by authors who intently undermine attempts to stabilize conceptions of identity and who draw attention to the role of language in shaping conceptions of the self. Focusing on the philosophical registers of literary texts, Meehan traces the development of modernist attitudes toward subjectivity, particularly in relation to issues of ideology, spatiality, and violence. His analysis explores a selection of works published between 1904 and 1941, beginning with Joseph

Conrad's prescient portrait of the subject interpolated by ideology and culminating with Samuel Beckett's categorical disavowal of the subjective "I." Additional close readings of novels by F. Scott Fitzgerald, Aldous Huxley, James Joyce, Nathanael West, and Virginia Woolf establish that modernist texts conceptualize subjectivity as an ideological and linguistic construction that reverberates across understandings of consciousness, race, place, and identity. By reconsidering the movement's function and scope, *Modernism and Subjectivity* charts how profoundly modernist literature shaped the intellectual climate of the twentieth century.

*Including Related Teaching Materials K-12* University of Alabama Press

Spanning the shores of Connecticut and Long Island, New York, the Long Island Sound is one of the most picturesque places in North America. From the discovery of the Sound in 1614, to the adventures of Captain Kidd, to the sinking of the Lexington in the sound in 1840, the Long Island Sound also holds a unique place in American history. The Long Island Sound traces the growth of fishing and shipbuilding villages along the sound to the development of major industrial ports, resort towns, and suburban communities along the sound. Marilyn Weigold discusses the subsequent overcrowding and pollution that resulted from this prosperity and expansion. Originally published in 1974 as *The American Mediterranean* and long out of print, *The Long Island Sound* has been updated by the author with a new preface and final chapter describing the Sound in the twenty-first century. In this new edition, Weigold particularly focuses on

environmental concerns, and describes more current milestones, like the Long Island Pine Barrens Society, who fought and won in 1995 to set aside 100,000 acres as NY State's first forest preserve; the continuous construction of the Long Island Expressway, with its forty-one miles of HOV lanes; the attempt made by several of Connecticut's coastal cities to reinvigorate urban redevelopment; and the Long Island Sound Study's investigation of toxic substances—both natural and man-made—which continue to contaminate the waterway. Through over 40 stunning photographs and many fascinating stories, *The Long Island Sound* tells the history of a vastly populated, but underdiscussed, part of America.

**Desire** Rowman & Littlefield

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

*Study Guide* Springer

How well can you decode the signs that permeate our daily lives? All of us, consciously or not, constantly engage in the acts of reading and interpreting the signs in the world around us. But how do we sharpen these skills, deepen our awareness of meaning in a complex world, and ultimately reach our full potential as university writers? This book answers the needs of students of composition, culture studies, and literature, providing a process-orientated guide to analyzing anything.

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## **REVIEW OF GREAT GATSBY LESSON 4 HANDOUT 9 ANSWERS**

- It's like being there. In vivid detail you smell, taste, hear, and feel everything from impatience, and fear, the dust and decay of battle, to the swish of court apparel and the flashing eyes of the ladies. This is one all absorbing adventure that pulls you in and chews you up! Bring on number 8
- 3.5 stars. This is the 7th book in the Wheel of Time series, and only a few days have passed since the conclusion of the last book, Lord of Chaos. At the conclusion of Lord of Chaos, Rand had been freed from the imprisonment by the White Tower Aes Sedai

sent by Elaida, the Amrylin Seat of the Tower, to capture him and bring him to her to guide and use as the White Tower chose. It is while on the march to Tar Valon that Rand frees himself, and a great battle is fought there with Rand and his allies being victorious. Due to this event, Rand forces the Aes Sedai there to swear fealty and oaths to him. It's during this book, *A Crown of Swords*, where I believe the plot slows down considerably. It doesn't move forward much, but there was enough going on that kept me reading and I did enjoy it overall. Like in the past few books, we get character viewpoints mainly from Egwene, Nynaeve & Elayne, Mat, more from Perrin, and of course Rand the star of the series. Rand continues to get more insane, he still doesn't believe the voice he hears inside his head is just that, "hearing voices". He still believes it is another person (Lews Therin) talking to him inside his own head. I've always wondered about his denial of the facts, with him refusing to acknowledge the fact that, "Ya know Rand, you \*are\* going crazy and it is a symptom of channeling tainted saidin!!". He knows the fate of all male channelers, as he knows the male half of the True Source was tainted by the Dark One's touch during the War of Power thousands of years before. He understands this, yet he still believes that the voice he hears is a separate person from himself (although how he manages to convince himself that a separate person could reside in his own head and converse with him....heh). Oh well, I don't think it's meant to be rational, Rand's belief the voice is separate from himself. I think in some ways he's desperate to believe Lews Therin's voice in his head \*is\* a real person, because in his eyes if it's not, he's already insane. Rand has a lot of struggles regarding this, his fate and trying to

come to terms with his approaching insanity, not to mention his impending fight with the Dark One and Forsaken at the Last Battle. So, I can almost understand how he may be going insane already. It's already clear he's got some anger management issues (he flies off the handle quite frequently, rages and temper tantrums), and I thought Jordan did a great job over the last few books slowly giving you, the reader, a glimpse of Rand's descent into madness and how it is effecting him already. Nynaeve & Elayne, with Mat in tow, also continue their search for an object, the Bowl of the Winds, in Ebou Dar that could correct the unseasonably hot weather. Their viewpoints are probably my favorite sections in the book (other than the bits from the Forsaken). Nynaeve & Elayne encounter other women that can channel that may be able to lead them to the Bowl. While Mat is disgruntled and frustrated with having to put up with the 2 women. I enjoyed reading his sections, his thoughts about women, which was hilarious to read about, especially the parts about how horrified he was at the thought of a Queen chasing him. Which was ironically amusing, as Mat's character is very roguish and something of a womanizer. Very funny to be privy to his thoughts concerning what he thought about that! Egwene struggles to be more than a puppet Amrylin of the rebel Aes Sedai, and succeeds in subtly manipulating the Aes Sedai around her (with the help of the deposed former Amrylin Sivan, who is now an Aes Sedai again after being healed by Nynaeve in *Lord of Chaos*). One interesting thing with Egwene's section of the book, one of the Forsaken has attached himself (or should I say "herself"?) to Egwene and while it's not clear what his/her orders are, it's obvious the Forsaken was placed with the rebel Aes Sedai

and Egwene to cause more trouble for the Light. That leads me to the roles of the Forsaken in this book. Each book has given more glimpses into the Forsaken, so each new bit of information is like a puzzle piece that fits together into the puzzle of "What is up with the Forsaken?". Like I said before, while their orders aren't entirely clear it isn't hard to piece together what they are doing. Mainly to cause as much chaos and confusion for Rand and his allies. There is also a new Forsaken that appears in this book, named Moridin. It is actually quite easy to figure out who he was before, as Jordan gave clues and if you've paid attention to previous books it's quite easy to solve. Hint hint: the Dark One can bring dead Forsaken back into new bodies to cause more mischief! All the more so because only you, the reader, know this

as the characters have no idea about this! This is one thing I liked about Jordan. He teases with various clues, he doesn't outright explain to the reader, you have to take the pieces he gives you and figure it out. That is what makes this series such interesting reading, you can have many discussions with other readers of the series as there are so many theories, answers, and what if's that you could spend forever musing, "What did Jordan mean by doing it this way?" Anyways, there is a short fight at the conclusion of this book between Rand and a male Forsaken, but despite the slower scenes and less action I still felt this was a good read. Not my favorite of the books, but not too shabby. There is a lot going on, and it just gets more complex as the series goes on, but IMO, in a good way. It takes patience to read this series, but I think it's worth it. The next book is A Path of Daggers.